NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
38 ROCKEFELLER PLAZA, NEW YORK, N. Y.
...Tale of 200 cities!

Metropolitan Los Angeles is made up of 200 cities and towns, spans 60 miles, covers 4,910 square miles. It's so decentralized that less than 10% of all retail trade is done in the "downtown" shopping area.

The surest way to cover all of this vast market is with radio. Because 98.3% of all Los Angeles homes are radio homes. (Fact is, there are more auto radios alone than there are total television homes in Los Angeles.) And 50,000-watt KNX is Los Angeles' most listened-to radio station...winning more than twice as many quarter-hour "firsts" as all other Los Angeles stations combined!

Any way you turn, KNX is the shortest route to sales results in Los Angeles.

Los Angeles - CBS Owned KNX
Represented by CBS Radio Spot Sales
ELGIN NATIONAL WATCH COMPANY DOES A COMPLETE JOB...

SO DO HAVENS AND MARTIN, Inc. STATIONS... WMBG WCOD WTVR

This is Elgin—only watchmaker in the world who's made over 50 million watches... who maintains its own observatory... who pioneered in the field of research, out of which developed the guaranteed unbreakable durapower mainspring—"the heart that never breaks." Elgin, 89 years in business—a leader in its field!

This is Havens & Martin, Inc. Stations—only complete broadcasting institution in Richmond! WTVR(TV), WMBG(AM), WCOD(FM) are pioneer NBC outlets. They serve millions of loyal listeners in the rich markets around Richmond. Most likely these First Stations of Virginia are serving you! Good results have brought us many a long-time business friend!

WMBG AM WCOD FM WTVR

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.
Here's your 236-page fall guide

Don't let size of this 236-page Fall Facts issue (our 7th) scare you. It's broken down into six easy-to-read sections starting page 67. For quick briefing on hot trends for fall and what this issue contains, see article page 31. Complete index of subjects covered in this issue appears page 6. In brief, this issue is your guide to fall and winter buying. Read it; use it; keep it.

—SR—

How many see TV commercials?

Hottest thing in TV research: A leading research house will soon come out with some surprising figures on how many people see your TV commercial. SPONSOR's seen some preliminary figures (not releasable). These disprove theory held by some air researchers program audience and commercial audience are one and same. They also show latter's still good sight bigger than that of ads in printed media. LIFE, under fire from air for its media study (see page 36), reported most anxious to get these TV figures for competitive purposes.

—SR—

Lifebuoy goes after the gals

Lifebuoy's $550,000 ad budget for 1953 is being split 40-60 between air and print media. Participation on CBS Radio's "Aunt Jenny" represents Lifebuoy's dramatic switch to women-appeal advertising. Lifebuoy's 1953 budget is reputedly largest in soap's history: 1952—$464,728; 1951—$237,699. (See story, page 34.)

—SR—

110 million radio sets now in U.S.

Air media continue to boom. RTMA reports 6,102,711 radios, 3,309,757 TV sets made first 5 months this year (same period 1952: 4,469,432 radios, 1,957,083 TV sets). ABC, CBS, MBS, and NBC Research Deps. estimate 110 million radio sets were in working order in U.S. as of 1 January 1953, up 5 million over previous year, as follows: total radio homes, 44.8 million; extra sets in homes, 30 million; car sets, 26.2 million; miscellaneous outdoor, public, etc., 9 million.

—SR—

Radio nets have reversed decline

Three of 4 radio nets confident they'll surpass last year's billings, reverse 4-year downturn. CBS Radio, NBC, MBS up over last year at half-way mark, though P18 puts time sales of all 4 radio nets through May at $69.3 million, against $70.5 million for same 1952 period. In TV, network time sales total $87.5 million against $75.4 million.

—SR—

SPONSOR in new offices

Effective today (13 July), SPONSOR editorial, advertising, and circulation headquarters are located at Madison & 49th St. (40 E. 49th St.), New York 17, in the heart of the advertising district. Rapid expansion of SPONSOR personnel and services made this move into larger quarters necessary. Entire 15th floor is occupied. Phone number remains MUrray Hill 8-3772. Other offices are in Chicago and Los Angeles.
REPORT TO SPONSORS for 13 July 1953

Thomas will cost
Pall Mall $49,000
Per half-hour filming of Danny Thomas show costing ABC TV around $40,000, but Pall Mall (American Cigar & Cigarette) will pay $21,850 for 30 new showings, 9 repeats. Series starts in fall, will carry additional time bill of about $27,000 a week.

Autry, Skelton vs. Milton Berle
CBS TV will make strong bid to wean away some of Milton Berle's mob-pet audience this fall. Tuesday night lineup on CBS TV now looks like Gene Autry from 8 to 8:30 and Red Skelton from 8:30 to 9.

Sponsors readier to share films
Agencies report clients reconsidering their stand on exclusive rights to network film shows. Sponsors once loath to buy anything other than on national basis now inclined to contract only for markets they need and thus benefit from proportional cost of show. On this basis they can get film for from 50 to 60% of negative's cost, instead of 85 to 100% (producer's customary demand).

D-F-S, Esty lead in air billings
Leading National Advertisers reports Young & Rubicam led magazine billings in 1952 with $39.5 million, Dancer-Fitzgerald-Sample topped network radio billings with $13.2 million. William Esty surprised with $12.6 million to lead network TV.

Top 10 national advertisers
With ANPA's release of national newspaper expenditures, SPONSOR tabulation of ANPA and PIB figures shows top 10 national advertisers in newspapers, magazines, network radio, and network TV to be as follows (air expenditures are for gross time only):

<table>
<thead>
<tr>
<th>Firm</th>
<th>Total (mil.)</th>
<th>Air (mil.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. P&amp;G</td>
<td>$45.4</td>
<td>$30.4</td>
</tr>
<tr>
<td>2. Gen. Motors</td>
<td>$39.2</td>
<td>$6.2</td>
</tr>
<tr>
<td>3. Colgate</td>
<td>$29.5</td>
<td>$12.3</td>
</tr>
<tr>
<td>5. Lever Bros.</td>
<td>$26.9</td>
<td>$13.3</td>
</tr>
<tr>
<td>6. Ford</td>
<td>$20.0</td>
<td>$3.2</td>
</tr>
<tr>
<td>7. Chrysler</td>
<td>$19.4</td>
<td>$2.5</td>
</tr>
<tr>
<td>8. R. J.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Reynolds</td>
<td>$17.2</td>
<td>$10.8</td>
</tr>
<tr>
<td>10. Gen. Mills</td>
<td>$16.8</td>
<td>$10.1</td>
</tr>
<tr>
<td>11. Distillers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corp.</td>
<td>$15.4</td>
<td>($14,317)</td>
</tr>
</tbody>
</table>

"TV Production Handbook" out
"Television is one of most effective tools in advertiser's kit," says BBDO's Ben Duffy in introduction to "Television Advertising and Production Handbook." Co-edited by Irving Settel, SPONSOR's Norman Glenn and published by Crowell, book is first of its kind.

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>Block Drug, NJ</td>
<td>Polident denture cleaner</td>
<td>Cecile &amp; Presby, NY</td>
<td>15 to 20 TV mks; nationwide</td>
<td>TV: 60-sec anncts; mid-June; (13 wks)</td>
</tr>
<tr>
<td>Broil-Quik Corp., NY</td>
<td>Broil-Quik Chef</td>
<td>Zlowe Co, NY</td>
<td>4 Eastern mks; NY, Pa</td>
<td>TV: 60-sec parctic; 1 da, 7 da a wk; Jun; Aug; 126 wks</td>
</tr>
<tr>
<td>Excelsior Quick Frosted Meat Prods, NY</td>
<td>Frozen meats, meat products</td>
<td>Paris &amp; Pearl, NY</td>
<td>NY radio, TV; TV in Schenectady, Rochester, Utica, Buffalo; Saginaw, Mich: Phila, Boston, Cinci, Dayton, Columbus, Cinci, Columbus</td>
<td>TV: 10- and 20-sec anncts; end of July; (13 wks)</td>
</tr>
<tr>
<td>Red Top Brewing Co, Cinci</td>
<td>Red Top Bear, Barbasole Beer</td>
<td>Cecile &amp; Presby, NY</td>
<td>10-sec I.D.'s; 6 or 7 a wk; Aug; 113 wks</td>
<td></td>
</tr>
<tr>
<td>Skinner &amp; Eddy Corp, Seattle</td>
<td>Icy Point Salmon</td>
<td>Paris &amp; Pearl, NY</td>
<td>Over 300 stations, nationwide</td>
<td>Radio: 20- and 60-sec anncts; saturation campaign, 22 Jun; 113 wks</td>
</tr>
<tr>
<td>Turner Smith Co, NY</td>
<td>Poundex (weight-gaining aid)</td>
<td>Dowd, Redfield &amp; Johnstone, NY</td>
<td></td>
<td>Radio: 10-sec I.D.'s; 6 or 7 a wk; Aug; 113 wks</td>
</tr>
</tbody>
</table>

SPONSOR
HERE'S ANOTHER NEW ARRIVAL IN WDSU'S EXPANDING PROMOTION PROGRAM!

- Consider the "stark" facts this Fall . . . and don't overlook the fact that there's a new arrival in WDSU's promotion household. This latest addition to our year 'round family of promotion "plus" features, is WDSU's Special Merchandising Representative. We've added to our staff the talents of a retail merchandising specialist whose sole function is to plan and execute effective merchandising of clients' products among New Orleans retailers.

- This latest addition . . . plus the many other "bundles of happiness" that we offer sponsors, is but another reason why WDSU can deliver greater sales for you in the rich New Orleans trading area.

- Write, Wire or Fly to Your Nearest JOHN BLAIR Man!
ARTICLES

What are the hot radio and TV trends this fall?
Here summarized are trends from the six sections which comprise SPONSOR's annual Fall Facts issue. Article is designed to do double duty: give you quick fill-in on trends themselves and also show you what issue contains

How Lifebuoy cured its own B.O.
Lifebuoy’s “medicinal” approach failed to sell the soap when the cosmetic appeal of other brands won the women’s vote. A deodorizing job, new copy, feminine appeal, and heavy use of air media point to a bright future

Is LIFE’s media study fair to radio and TV?
Two top-notch media experts debate the strengths and weaknesses of Pollitt's media study for LIFE. Both sides get chance to present their views for and against validity of the $250,000 study

FALL FACTS: 1953 see complete index page 6
Network radio report: Analyzes, among other things, the fall outlook, cumulative network audiences, measurement of multi-station listening, "tandem" plans, merchandising, and network flexibility

Radio BASICS: Up-to-date facts and figures in chart form showing the dimensions of radio: a comprehensive guide to commercial radio today

Network TV report: Covers the one-station market situation, network lineups, UHF, costs, programs and audiences, merchandising, unions

Spot TV report: Goes into availabilities, new stations, rates, commercials costs, 10-second I.D.’s, use and cost of color commercials

TV Basics: Latest data on the country's fastest growing ad medium; statistics are spelled out in chart form for easy readability

COMING

Beware of these media research traps
Part 7 of SPONSOR’s All-Media Study outlines some common misinterpretations of research data, fallacious reasoning that often results, and how to dodge these pitfalls, get the most out of research

Why American Machine & Foundry Co. went TV
Producer of high-priced machinery used “Omnibus” to reach upper bracket audience to whom it demonstrates the ingenuity of its products. It aims to sell them for home-workshop use as well as for heavy industrial plants

DEPARTMENTS

TIMEBUYERS AT WORK
49TH & MADISON
MEN, MONEY & MOTIVES
P.S.
MR. SPONSOR, Elliott Plowe
FILM TOP 20
NEW TV STATIONS
COMMERCIAL REVIEWS
SPONSOR ASKS
ROUND-UP
AGENCY PROFILE, Showalter Lynch
NEWSMAKERS
RADIO COMPARAGRAPH
NEW & RENEW
TV COMPARAGRAPH
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Published biweekly by SPONSOR PUBLICATIONS IN
conjunction with TV, Executive, Editorial, Circulation, &
Advertising Offices: Fish & Madison (46 E. 46th St
New York 17, N.Y. Telephone: Murray Hill 4-27
Chicago Office, 104 E. Grand Ave. Phone: Harper
7-0962. West Coast Office: 685 Sunset Boulevard, L
3110 E. Ave., Baltimore 11, Md. Subscriptions: Uni
Rates for a year. Canada and foreign $1. Single cop-
M. Printed in U. S. A. Address all corresponden
to 18 E. 66th St., New York 21, N. Y. McElravy Bldg
2712 Copyright 1953. SPONSOR PUBLICATIONS IN
Things have changed in ARKANSAS, too!

Arkansas has come a long way since the old "mule-and-plow" days—the majority of farms are now far more mechanized . . . electrified . . . prosperous. Result: Arkansas Farm Income is 132.3% greater than it was ten years ago—a 16.0% greater increase than for the Nation as a whole.*

There have been other changes in Arkansas, too. Almost all the State can now be covered with one radio station, KTHS in Little Rock—now CBS and the only Class 1-B Clear Channel station in the State. KTHS offers primary daytime coverage** of more than a million people. Secondary, interference-free daytime coverage*** adds 2,369,675 people and includes practically all of Arkansas!

Write direct or ask The Branham Company for all the facts on the big, new KTHS!

*V. S. Dept. of Agriculture figures.
**Half millivolt.
***One-tenth millivolt.

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
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BEST TEST PATTERN
FOR SHOW RECEPTION

KUDNER AGENCY, INC.
for Tops in Television

NEW YORK  SAN FRANCISCO  DETROIT  WASHINGTON
Wendell Moore. Grant Advertising, Detroit, placed 81 minute announcements and chainbreaks per radio station in 60 top markets for the Chrysler Corp.'s Dodge Division campaign, which ran for two weeks starting 13 May and 30 June. "Radio, along with newspapers, formed the one-two punch that allowed Dodge to capitalize on its Mobilegas Economy Run victory," Wendell explains. Dodge won the miles-per-gallon category in this test run. Wendell placed announcements in early-a.m., late afternoon slots to catch in-car audiences.

Ed Ratner. Friend, Reiss, McGone, New York, placed radio and TV announcements and programming in 30 markets in fall 1952 to introduce Liqui-Moly, a new additive to car oil. "Within nine months, Liqui-Moly sold more than one million cans all over the country," Ed reports. "The air pattern was consistent in each market: 7 to 8 a.m. d.f., and 5 to 8 p.m. sports adjacencies on radio, five-minute live sports programing on TV." Ed bought time for three to five Liqui-Moly commercials a week on radio and TV in each market, plans bigger drive in fall.

Betty Nasse. Duane Jones Co., New York, is now looking over availabilities for American Protam Co.'s revamped and more intensive fall radio campaign. Betty, who's worked on this account for three years at three different agencies, explains her new approach to Protam time buying this way: "In the past, we evaluated the efficiency of the programs we bought on basis of mail pull, since Protam, a dietary product, was sold mainly by mail order. With increased demand, Protam is now aiming for more drug store distribution."

Stephen Suren. Sullivan, Stauffer, Calwell & Bayer, New York, bought a heavy radio schedule last month to supplement network TV advertising for Simoniz Co.'s new HiLite furniture polish. "We introduced the product with announcements on NBC TV's The Big Story," Steve relates. "Now we'll supplement the NBC TV summer replacement, Doorway to Danger, with three to 10 radio announcements weekly for an eight-week period starting 15 June. HiLite's radio push covers over 50 markets. Another active radio account is Smith Bros.
Has Been Selling Products and Services on WHAM for 16 YEARS

Since Esso began reporting news 16 years ago on WHAM, 3 times daily "Your Esso Reporter" has reached upstate New York markets.

On July 1, 1953—WHAM's 30th Anniversary Year—"Your Esso Reporter" will begin the 17th year of newscasting in WHAM's buying area.

"Your Esso Reporter" has firmly established Esso products and services in the minds of WHAM listeners in this market with its more than $2 billion dollar buying power. When WHAM listeners are sold, they buy. Esso sales records prove that.

Year after year Esso's confidence in WHAM has been justified. Esso is only one of many advertisers who have found that advertising dollars spent on WHAM bring them above average returns.

LET WHAM SELL FOR YOU
ZIV-TV
Your outstanding source of dependable programming

television's greatest dramatic achievement

ADOLPHE MENJOU
your Star and Host in

"FAVORITE STORY"

THE MAN WHO SELLS WITH THE SHOW THAT COMPELS!

Each magnificent story a captivating half-hour drama
The romantic! The bizarre! The super!
Now! On Television!

"Boston Blackie"

TELEVISION'S GREATEST COMBINATION
SUPER-SLEUTH, SUPER-SALESMAN!

Hollywood movie stars and an all-star supporting cast. Action-packed complete half-hour episodes featuring rooftop chases, careening taxi cabs, motorcycle pursuits, "action" impossible in "live" TV. Three full-length selling commercials.

RATINGS JUMP—VIEWERS BUY... WITH BLACKIE!
WRITE FOR SENSATIONAL RATING INFORMATION!

New! On Television!

"The Cisco Kid"

Starring
DUNCAN RENALDO
AS "CISCO"
and
LEO CARRILLO
AS "PANCHO"

AMERICA'S GREATEST SALESMAN
WITH A SENSATIONAL RECORD OF SALES!

Great half-hour programs... the finest ever produced exclusively for television. Three full-length commercials. Each program a complete episode. Stirring adventures of O. Henry's famous Robin Hood of the Range.

ZIV

Television Programs, Inc.

1529 MADISON ROAD
CINCINNATI 6, OHIO

488 MADISON AVENUE
NEW YORK

5255 CLINTON AVE.
HOLLYWOOD
POCKET BOOKS

I would like to congratulate you on your very interesting and, I feel, most accurate report on the pocket-sized book industry and its advertising problems.

I look forward eagerly to the day when SORP may publish another such survey article, perhaps reporting on the "extensive radio and TV advertising" of America's leading publishers in the field. Perhaps that day is nearer than we know.

Thanks again for your lucid analysis.

NORM HILL
Promotion Manager
Pines Publications Inc.
New York

15% COMMISSION

I have read your article on the 15% business ("Do agencies earn their 15% on air accounts?") 29 June 1953, page 32), and I should like to add the following:

Any advertiser who questions whether he is getting his money's worth for his 15% might very sensibly stop a moment to consider if the fault might to any degree be partly his own. The question is not purely one as to what the agency does to earn its money. It is also what the manufacturer does to make a fine contribution possible on the company's part. To get the full measure of what a good agency can deliver, the advertiser can do a great deal by his own attitude on such points as these:

His attitude should be one that reaches out for ideas, encouraging rather than repelling them.

His mind should be open to discussions of any part of the company's business, leaving no fear in the agency about sacred cows, touchiness in regard to questioning of past procedure, or unwillingness to face things realistically.

The agency should be enabled and encouraged to deal with the advertiser at all levels from the president down. Contact with the advertising manager alone is not enough.

The agency should never be dealt with at arm's length, but always as a member of the family, and the agency's motives should be credited as being identical with those of the client.

The agency should be given the maximum freedom of operation and initiative.

Above everything else, the advertiser needs to have the capacity to stimulate good ideas, to recognize them when they are presented, and to put them to work. The brilliant campaigns we all admire have existed only because somebody had a good plan.

VINCENT R. BLISS
Executive Vice President
Earle Ludgin & Co.
Chicago

RATINGS PROJECTION

I want to congratulate you on running the article on rating projections by Miles David ("Needed: a way to project ratings." 18 May 1953, page 36). It served to clarify a very confused situation.

It looks as if regardless of its disadvantages, advertisers are going to continue to project local rating figures on the basis of NGS and SAM weekly audience. As long as this is true, I would like to suggest a phrase, "Projectable Rating Families" to describe the purely fictional base derived from the total weekly audience figures for projection. In the case of the illustration in the article, the "Projectable Rating Families" would be 1,200,000. Naturally since most stations' coverage are different day and night, two separate "Projectable Rating Families" must be used, one for day and one for night and can easily be derived as outlined by Mr. David.

C. H. TOPMILLER
Station Manager
WCKY, Cincinnati

- Many readers have commented on the importance of resolving the projection problem. A future issue will contain further coverage of the subject.

UTILITIES ON TV

I have been looking through our file of back issues of SPONSOR in hopes of finding some kind of report on the use of television by public utilities advertisers. So far, nothing has come to light, perhaps because our file is incomplete or because you have not yet run a published survey on the subject.

Specifically, we would like to get as much information as possible on the following:

1. How many public utilities are
it's what **COMES THROUGH** that counts!

*(hold this up and you'll see the light)*

You can make the sale... or you can draw a blank.

It all depends on how the message is presented.

And it's creative ability that makes the difference every time.

**McCANN-ERICKSON, Inc.**

It pays to look at a problem from many angles. We suggest you view this one from the previous page.

McCANN-ERICKSON, Inc.
currently active in TV, especially in programs? Is there an increase in the number of sponsors — in budgets invested?

2. A list of public utility TV sponsors, showing sponsor name and type of program, number of stations, and approximate cost.

We will appreciate your help with these questions. If the answers are not readily available in your files, we would welcome suggestions as to where they might be obtained.

Many thanks for your cooperation.

SHERWOOD ARMSTRONG

Brooke, Smith, French & Dorrance

San Francisco

* While no survey is available as to the number of public utilities now using TV, SPONSOR has published a number of case histories illustrating how public utilities derive benefit from air advertising. (Four copies were sent to M. Armstrong.)

** RADIO IN TV MARKETS **

Recently from time to time there have appeared in SPONSOR some very fine articles whereby comparisons are made between the TV and radio operations in TV markets. The most recent article appeared in the June 1 issue and is entitled "Is dropping your radio show in a TV market false economy?" (Page 281).

The thought has occurred to us that a great deal of value could be had in our instance (a radio-only station) by the use of these articles as mailing pieces. We doubt seriously if you have reprints available for such use. We would like to reprint these articles at our expense and use them as mailing promotion pieces, and we would like your permission to do so. Of course, your splendid publication will always receive full credit.

M. M. ROCHESTER

General Manager

KSEL

Lubbock, Tex.

* Reprints of SPONSOR articles are permitted on written request and where the publication is fully identified.

** PERSONNEL CHANGES **

What are you trying to do to my so-far normal blood pressure?

In your June 1 issue, page 13, my new affiliation is listed as "director of radio, TV and films." Considering the pace of developments, isn’t TV alone enough for anybody?

Listing should have read: "Former affiliation: G. M. Basford Co., account executive and director of radio, TV, and films. New affiliation: The Princeton Film Center, director of television."

I concede that one could hardly blame your "New and Renew" edition for reacting with incredulity towards the listing of my former combination of responsibilities but that’s the way it was.

But, of course, I still think you put out the hottest sheet and will continue to read it with absorption.

G. REICHERT

Director of Television

Princeton Film Center, Inc.
Princeton

** FEATURE FILMS **

Your June 15 issue of SPONSOR contains one of the best articles on feature films for television that I have ever read ("TV feature films: 1953," page 41). You certainly have presented the picture situation clearly and squarely to both stations and distributors.

This article will be of assistance to all concerned, and this type of editorial makes SPONSOR a reading must for those of us in the industry.

MAURIE GRESHAM

General Sales Manager

Peerless TV Productions
Hollywood

** MEDIA STUDY **

Please reserve this agency a copy of your forthcoming book, "Media Basics."

This is a noble service to the advertising industry and should strengthen the scientific use and resultfulness of the several media.

Congratulations on your continuing good work in this field.

C. Reep Werber

Webber Advertising Agency

Grand Rapids

Congratulations for SPONSOR’s excellent job of research in getting together the very fine media evaluation study.

I certainly hope you are planning to put this study out in book form, preferably in alooseleaf form on slightly heavier stock than the magazine pages. I mentioned this to Ed Cooper, your West Coast representative, when he called in to see me recently. He says most of the stations he called on since the series started have expressed the same thought — that the Media Study...
PANEL OF EXPERTS!
Here's where many of the most successful people stay. They're expert at picking the right spot for sales.

That's why they're all among the more than 500 current and recent users of The Housewives' Protective League. They know that HPL (broadcast locally in 13 major markets) is "the most sales-effective participating program in all broadcasting." If you'd like to dwell and sell in the manner to which these successful sponsors have become accustomed (thanks to HPL), call us or CBS Radio Spot Sales for full information on...
GOLD!

IN SOUTHERN CALIFORNIA

You don't have to dig for it.
You don't have to pan it. It's rolling into the cash registers... as California again this month hits a new high for "settlers"!

MARKET FACT NO. 1:
More families are moving to California every month than ever moved to any part of the world in any time in history. It's a "gold rush" for advertisers.

MARKET FACT NO. 2:
KMPC gives you primary coverage of Southern California in 205 communities, like to hear about the golden opportunities for you?
Call, write or wire:
H-R Representatives, Inc.

50,000 watts days - 10,000 watts nights
Gene Autry, president
Robert O. Reynolds, vice president
& general manager

RADIO
AMERICA'S GREATEST ADVERTISING MEDIUM

in book form could be an extremely valuable sales tool for anyone dealing in advertising.

HERR MICHAEL
Commercial Manager
KJRE
Eugene, Ore.

* SPONSOR: All-Media Study will be published in book form at a later date. Publication date will be announced in a future issue.

Like every other busy guy in advertising, it takes dynamite to get me to add additional publications to my "must read" list.

I am now a convert and a real sponsor fan. Here's how it happened; I was only yesterday that I finally got down to your story on Media Evaluation in the April 20 issue. I found it so informative that I immediately read your May 4 issue. After reading both articles, I proceeded to read the balance of your magazine and found the material most informative. Now I am going to make darn sure that I don't miss an issue. I thought you might like to know all of this because we fellows are pretty well pressed and it just takes one informative article to get us to be loyal readers.

Now to the Media Evaluation story. It is, in my estimation, a job well done and it confirmed a lot of my thinking. More important, it has prompted me to think more about media and their uses. I believe Mr. Abrams' article in Printers' Ink recently on imagination in space buying very neatly complements the philosophy behind your first two articles. Mr. Abrams is on your panel.

As you know, here at this agency we start with a product and its benefits. We make sure that we have a good exclusive benefit story to tell. We feel that generally if you have a story of this type, most media will do a good selling job. However, media buying is an art; we know that certain media are more adaptable to both product and story. Thus we try to employ the same efforts in selection of media as we do in developing the product story.

Many times all of us in advertising take certain media for granted. Your articles should make many advertising men reappraise their media selections. Please keep on giving information like this.

HAROLD M. MITCHELL
Harold M. Mitchell Inc.
New York
These clients, on television and radio or both last spring, are expected to return to the air this fall. (Many never left it!)

American Safety Razor Corporation
The American Tobacco Company, Inc.  
  (Lucky Strike cigarettes)
Armstrong Cork Company
Barcalo Manufacturing Company
The California Oil Company (Calso)
Circus Foods, Inc.
Consolidated Edison Company of N. Y., Inc.
The Cream of Wheat Corp.
De Soto-Plymouth Dealers of America, Inc.
Doughboy Industries, Inc.
E. I. du Pont de Nemours & Co. (Inc.)
Ethyl Corporation
The First National Bank of Boston
Fort Pitt Brewing Company
E. & J. Gallo Winery
General Baking Company
General Electric Company
The B. F. Goodrich Co.
Hamilton Watch Company
Geo. A. Hormel & Co.
Lever Brothers Company
Liberty Mutual Fire Insurance Company
M. J. B. Company
Marine Trust Co. of Western N. Y.
National City Bank of New York
Nelhi Corporation
Northrup King & Co.
The Pacific Telephone & Telegraph Co.
Polaroid Corporation
Rexall Drug Company
Savings Bank Ass'n of Massachusetts
F. & M. Schaefer Brewing Company, Inc.
Jacob Schmidt Brewing Co.
Spencekels Sugar Co.
Standard Oil Co. of California
R. H. Stearns Company
Timken Roller Bearing Co.
United States Steel Corporation
Wildroot Company, Inc.

Wynn Oil Company

Première July 11—a new dramatic show for our new client, Chrysler Corporation.

B B D O

BATTEN, BARTON, DURSTINE & OSBORN, INC.

Advertising

NEW YORK • BOSTON • BUFFALO • CHICAGO • CLEVELAND • PITTSBURGH • MINNEAPOLIS • SAN FRANCISCO • HOLLYWOOD • LOS ANGELES • DETROIT

13 JULY 1953
Men, Money and Motives

by
Robert J. Landry

Scouting the saloons

Here it is mid-July and sponsor is preoccupied, on regular mid-July schedule, with its Fall Facts and forecasting. To which worthy rodeo, all proper attention. But rather than add two cents of passing comment to a large draft of data, this column elects to stand out of the shadows of autumn cast in the present issue and talk of the summer now with us, in special reference to the classic network utilization of hot weather as an opportunity to "showcase" and "develop" new entertainments.

Radio started the custom of using open evening time during hiatus to break in new programs. Television continues the custom. Outwardly, it's nature taking its course, since only in summer is it possible to exploit the premium hours.

What is the score on summer tryouts? It seems never to have been accurately computed through the years. As with much valuable program information, the facts are buried in the files of the program research departments of the networks and reserved pretty much for the private use of salesmen and sales promotion gentry out to prove a point, as and when it needs proving.

Admittedly a fair number of summer shows have made the grade through the years and been carried over into the fall, sustaining or sponsored. The original Columbia Workshop started as a summer novelty in 1936, ran right through five-and-a-half-years to Pearl Harbor week. There are probably a dozen standout samples of summer tryouts becoming established franchises. And maybe a dozen standouts is enough justification for the elaborate network striving year after year during the summer season.

But one misfortune remains. For it is a misfortune that the economics of broadcasting conspire to limit showcase opportunities to limited-budget, limited-audience, limited-test conditions. This means in practical fact that the untried show is obliged to buck conditions which established shows tend to duck and to do with less of everything, including prestige, promotion, and press. Nor is there any assurance, save a nominal hope, that a summer show which does click, as a summer show, has better than an outside chance in the fall. Again, the economics of broadcasting—the preemptions and options of premium time segments—conspire to prevent ready scheduling of anything "new." This is not arguing that it doesn't sometimes happen happily. This is just saying how tough it is, how long the odds, how infrequent the successful conclusion.

(Please turn to page 148)
Head in the clouds

Feet on the ground

The head in the clouds may dream up a lot of startlingly new and different advertising ideas.

But it takes a man with his feet on the ground to decide whether those ideas will sell goods.

Combine both qualities in one person, and you have the kind of creative ability that consistently comes up with outstanding—and outstandingly effective—advertising.
look who's keeping up
UP nights!

There's no business like more business—especially to prove the box-office vitality of network radio. And more business is what's lighting up the sky over Mutual these nights.

Coca-Cola, Bromo-Seltzer... Chesterfield, Camel... Lever Bros., General Mills... Kreisler, Carter, Murine, Menzen — names like these are now up in lights along this busy Rialto, moving here on advice of such audience-wise agents as D'Arcy, Lennen & Nevell, Esty, Cunningham & Walsh, Tatham-Laird, Bates, SSG&B, Grey, BBD&O, Foote, Cone & Belding.

It takes a multiple Mister PLUS to provide the special advantages that keep all this business thriving under the Mutual marquee: 500-plus affiliates in 48 states...program realignment, winning the only gain in network listening, 8-9 p.m:...long-run program strength, delivering a five-year high in listening, 7:30 p.m:...mass economy, unmatched elsewhere.

No wonder Mutual's business is thriving, with a whopping, contra-industry gain in bookings for all '52, and still greater sales for '53 to date.

Meanwhile, if more business is important to you, we have a special plus-combination that can put your name in lights like these. May we show you how it works?

* NRI Jan Apr '52-53 (Period average, M.E.) ** NRI Jan Apr '52-53 (Program average, M.E.)

Mutual
THE PLUS NETWORK FOR RADIO '53
Warner Bros.’ $200,000 mid-June air push to promote the company’s newest release, “Beast from 20,000 Fathoms,” proves once again that Hollywood takes no half-way measures. In less than a year, Hollywood graduated from the “King Kong” approach to “The Beast”—from a localized saturation TV campaign to a “supercolloidal” national splurge.

To avoid the stock exhibitor complaint that promotion comes too far in advance, Mort Blumenstock, Warner v.p., in charge of advertising, exploitation, and publicity, keyed the air campaign to bookings in one of the costliest, most-concentrated 10-day air splurges yet undertaken. Warner Bros. rushed the film into as many movie theatres as possible for simultaneous opening. By mid-June, with 1,500 bookings confirmed, “The Beast” took to the air on over 80 TV and more than 150 radio stations.

Sixteen different TV teasers ranging from 20-second to minute trailers were shown. These announcements plugged key-city openings, ended with telops giving the names of three major movie theatres in each city which featured the film.

Among other major movie companies using the air media is 20th Century-Fox, which studied the effects of showing preview-trailers on TV through its tie-in with CBS TV’s ‘Toast of the Town.’ In July, says Charles Einfeld, v.p. in charge of advertising, publicity, and exploitation, 20th Century-Fox will key the TV campaigns for ‘White Witch Doctor’ to local area premieres. The campaign will be tied in, as often as possible, with special, station-sponsored promotions. 20th Century will vary its trailers in keeping with the audience and section of the country.

RKO, pioneer in use of air media for movie promotion with its ‘King Kong,’ will re-release “Mighty Joe Young” this summer, with $55,000 in advertising support. The opening of the film in four exchange areas will be promoted by nine trailers in a $35,000 TV campaign. Remainder of the budget will go into newspapers and an unusually heavy merchandising effort.
All it Took was a Bombshell...

... Tossed by a marine in the rigging of the Bon Homme Richard, to end the ship's most famed battle. The bomb landed in a powder tub on the British warship and exploded, setting it afire. The British Captain wisely struck his colors and enlisted the aid of the sinking Bon Homme Richard's crew to put out the blaze.

Equally abrupt was the effects of a programming "Bombshell" flipped into the Omaha Council Bluffs area by radio KOWH. The audience reaction shows little indication of cooling a full 18 months later ... as the below Hooper averaged for the months from October, 1951, to April, 1953, proves. If you're looking for a red-hot audience for your sales message—confidentially, we got 'em!

35.7%

- Largest total audience of any Omaha station, 8 A.M. to 6 P.M. Monday thru Saturday! (Hooper, Oct., 1951, thru April, 1953.)
- Largest share of audience, in any individual time period, of any independent station in all America! (April, 1953.)
The top of the heap can be a pretty dangerous spot: too darned many people keep trying to shove you off. Peter Paul, Inc., with Mound's and Almond Joys holding top selling honors in the 10¢ candy bar field, has assigned Elliott Plowe a hefty share of the responsibility for maintaining that position.

Plowe believes that the best way to hang onto the front-running post is to sink every nickel of his $1,500,000 budget into spot radio and TV (75% and 25%, respectively): newscasts and announcements on radio in 160 cities and TV announcements in 12 markets.

Replying to critics of his two-media plan, Plowe says, "Only a fool tinkers with a winning team. We've been in and out of other media and we think the combination we have now works best for us with the budget we've got. We tried network TV aimed at younger age groups a few years ago (Buck Rogers, Magic Cottage, See-Saw Zoo) but we found that we just can't afford it."

The advertising campaign is concentrated in a nine-month period with a hiatus during the hot weather months when the demand for chocolate-covered candy bars is off. Fortunately for Peter Paul, the company's agency, Maxon, Inc., has a client (Armstrong Rubber Co.) whose heavy selling season is summer and who picks up about 85% of the candy maker's time slots.

Peter Paul's love for newscasts has ripened over the years. Said Plowe to sponsor: "We think they're ideal for us because studies show that the audience composition is closely parallel to the actual population breakdown in this country. And we prefer to hit whole families because we don't believe that youngsters are the big buyers of 10¢ bars. We find that newscasts build loyal audiences so we get a solid repetition factor which is so useful in selling a low-priced, quickly consumed product."

All TV announcements are scheduled in prime time and the consistency of Peter Paul's advertising has won the firm some fine adjacencies. The company uses four announcements a week in its top six markets, three a week in the next four, and two a week in the bottom two markets.

Born in Bad Axe, Mich. (pop. 2,600), Plowe graduated from the University of Michigan. From 1936 to 1950 he worked his way up to ad manager of H. J. Heinz, joined Peter Paul immediately thereafter. His wife is a golf- and fishing-widow.
Your Dollar Buys More On WJBK-TV

All Day Long on CHANNEL 2 You Get The GREATEST SHARE OF THE TELEVISION AUDIENCE

7:00 A.M. to 12:00 Noon . WJBK-TV . 47%

STATION X . . 36%
STATION XX . 17%

12:00 Noon to 6:00 P.M . WJBK-TV . . 37%

STATION XX . 32%
STATION X . . 31%

6:00 P.M. to Midnight . . WJBK-TV . . 39%

STATION X . . 35%
STATION XX . 26%

May, 1953 Pulse Figures on Share of Audience, Monday Thru Friday

Further Proof that CHANNEL 2 IS THE SPOT FOR YOU

WJBK-TV

Detroit

TOP CBS and DUMONT TELEVISION PROGRAMS

STORER BROADCASTING COMPANY  •  National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690

13 JULY 1953
LOOK!

Thesaurus
LIBRARY

BIG FALL
OF MONEY

Sell more time!

NEW
The Sammy Kaye Show
Quarter-hour show featuring music for millions

"The Wayne King Serenade"
1/2 HOUR

"The Freddy Martin Show"
1/4 HOUR

"The Tex Beneke Show"
1/4 HOUR

"Date in Hollywood"
with Eddie Fisher, Gloria de Haven
1/4 HOUR

"Sons of the Pioneers"
1/4 HOUR

"Hank Snow and His Rainbow Ranch Boys"
1/4 HOUR

"Music by Roth"
1/4 HOUR

"Talent fees from two shows pay for Thesaurus!"
—WMT, Cedar Rapids, Iowa

PHIL SPITALNY'S
"Hour of Charm"
1/2 HOUR
Thesaurus Library gives you all this... basic library of approximately 5,000 selections... monthly release of 52 or more new selections... weekly scripts for 31 program series—80 individual shows... production aids... sound effects... sales aids including sponsor-selling brochures, sales-clinching audition discs, audience-building promotion kits... filing system complete with cabinets, catalog, index cards.

ALL THESE SHOWS IN THESAURUS!

HALF-HOUR SHOWS
- Concert Hall of the Air
- Men Behind the Melody
- Norman Cloutier and His Memorable Music

QUARTER-HOUR SHOWS
- Music of Manhattan
- Church in the Wildwood
- Fran Warren Sings
- A Festival of Waltzes
- The Singing Americans
- Vincent Lopez
- Music in March Time
- I Hear the Southland Singing
- Music To Dream By
- Slim Bryant and His Wildcats
- Here's June Christy
- Organairs
- Old New Orleans
- Claude Thornhill
- Artie Shaw
- Ray McKinley
- Jumpin' Jacks

For Thesaurus Brochure phone, write, wire Dept. C-70

RCA Victor Division
Radio Corporation of America
630 Fifth Ave., New York 20, N. Y., JUdson 2-5011
Chicago Hollywood Atlanta Dallas
This Year...200 Million for the Pig Banks of Paul Bunyan Land!

The more than 5 million hogs which go annually to market from Paul Bunyan Land will sell—on today's market—for $40.00 each or more. Staggering as that may seem—here's another amazing condition—the unique position of WCCO. Able to reach a million radios and a half million TV sets—WCCO can deliver more of them than any other station! One station can cover Paul Bunyan Land!

MINNEAPOLIS • ST. PAUL
WCCO
CBS
RADIO—50,000 Watts—830 K.C.
TELEVISION—100,000 Watts—Ch. 4

SPONSOR
Fuller measurement of radio's audience will be assured by new Nielsen Multiple-Receiver Metering Audimeters which can record audience for as many as three radios and one TV set as shown above. New Audimeters will measure increased number of multi-set homes in new Nielsen sample. Ratings reflecting these changes will be out soon. Details page 30.

What are the hot radio and TV trends this fall? From coming end of the one-station market era in television to signs of revival in nighttime spot radio, the changes will be fast and furious.

This is the seventh in sponsor's series of yearly Fall Facts issues. Like its predecessors it is designed to help you make immediate fall buying decisions and to serve as well as a year-round manual.

The issue is divided into six main sections: reports on network radio, spot radio, network TV, spot TV; and two Basics sections, one for each of the air media. The Radio and TV Basics sections as in the past two years present the major research facts about radio and television in charts.

The reports on network and spot cover the most important trends for you to watch. What these trends are you'll find on the next two pages.

This is your summary of 7th annual Fall Facts issue. Rich lines starting on next page give you highlight trends as reported in four of the sections of this Fall Facts issue. Complete index on page 3.
1. **Rates**: With none of the confusion and uncertainty about rates that existed last year at this time, advertisers are making their fall network plans earlier.

2. **Research**: Network radio will benefit from an increasingly accurate measurement of radio's audience. Nielsen is going ahead with installation of its Multiple-Receiver Metering (MRM) Audimeters so as to reflect the larger number of multi-set homes that turned up in the Nielsen Coverage Service survey of last year. While installation is going on Nielsen will supply weighted ratings to reflect the new multi-set home figures. The networks are also using studies by Nielsen, Pulse and others on out-of-home radio listening to sell clients.

3. **Billings**: There is evidence of an upward trend in network radio billings. Both CBS and NBC report billings for the first half of 1953 are ahead of the corresponding period last year, while Mutual's 1952 billings came to nearly 30% above 1950.

4. **Audience**: While network program ratings are down a little this year the reduction in audiences is minor since there are more radio sets and more people than there were last year.

5. **Tandem**: The various network "tandem" plans have been doing well, for the most part. Mutual's Multi-Message Plan has been sold out, and during this summer, the overflow of clients seeking to buy into the plan have been poured into non-Multi-Message Plan programs at the regular plan rates. Mutual expects this overflow situation to continue in the fall. CBS' Power Plan started out slow last fall but ended up the 1952-53 season practically sold out. NBC's Operation Tandem was sold out for part of the season. NBC has already sold one client for the fall.

**SPOT RADIO TRENDS**

1. **Availabilities**: The trend toward use of morning radio by TV-shy clients is still on—to such a degree that many big radio stations have to put spot advertisers on rotating schedules to fit them in. See page 102.

2. **Nighttime radio**: With nighttime rates dropping, there's a definite movement on the part of both buyers and sellers to re-explore the possibilities of nighttime spot radio.

3. **Curfews**: Several major advertisers, like Old Gold and Lever Bros., still have arbitrary morning "curfews" after which they won't buy spot radio. But buying trend is now away from this practice.

4. **Single rates**: Reps estimate that between 30% and 50% of major radio outlets in video areas are now on single-rate basis (same prices for both day and night). Another 10%, or more, will make the changeover in rates before fall. See page 105.

5. **Spot yardsticks**: More agencies than ever before are using broadcast research tools—like NCS and SAM—in their spot radio time buying.

6. **Negro programing**: To reach the $15 billion Negro market in the U.S., a growing list of advertisers are using the 200-plus radio stations airing programs with special appeal to this important American group. See page 126.

7. **FM Radio**: Sales of FM-AM sets and FM tuners are on the upturn. More FM "sisters" of AM outlets are airing their own programs.

8. **Storecasting**: This specialized form of FM service, which consists of in-store broadcasts, now counts 300 advertisers, has high rate of renewals.
1. Single-station markets: The big single-station markets will practically be a thing of the past by Christmas. Of the 28 largest one-station markets (in terms of TV set circulation) 23 will have at least two video outlets by that time. Most of the "second stations" will be UHF which means that the advertiser’s audience will not immediately be equal to set penetration.

2. Network size: TV networks will be about twice as large this fall as last fall. Indications are that the top programs will be heard on 100-plus stations. By early 1954 a 125-station network may not be uncommon.

3. Program competition: Program competition will be keener than ever. This will not only be due to the easing of the one-station market problem but will result from (a) NBC’s entry into late morning television to battle the current CBS monopoly and (b) ABC’s new star-studded stable of show business personalities.

4. Time costs: While costs-per-1,000 for station time will naturally be high in new markets at the beginning, the dropping costs-per-1,000 in established markets will offset this to a great degree.

5. Program costs: Although an advertiser will be able to find low-cost network shows, the cost trend among the top programs has been upward.

6. TV set growth: Set growth in new TV markets where there is no outside competition will be rapid.

7. UHF conversion: Where a new UHF station goes on the air, the rate of conversion depends on a number of factors. These factors include (a) the distance from the nearest VHF station, (b) the number of good quality VHF signals available, (c) length of time the UHF stations are on air and (d) quality of local UHF shows.

Filming of commercial at Transfilm shows way to keep costs down despite increased inherent in new SAG contract. Men in background are "extras," because they have no lines; man in foreground gets repayments "actor" is narrator. See SAG talent scale page 193

1. Available: With TV saturation in the U.S. over 50%, there’s a trend among large agencies and advertisers to use daytime spot TV. Reason: Daytime audiences are increasing in size, and nighttime spot slots are still very scarce.

2. Franchises: As they did in radio, many advertisers like Bulova, Benrus, Camel, P&G, are quick to move in on new TV stations to tie up franchises.

3. Careful buying: Few agencies, however, are buying blindly. High costs have dictated careful purchasing of new and old outlets, particularly post-freeze video stations. Set penetration, UHF conversion rate, overlaps—all are checked.

4. Bigger budgets: Most advertisers would rather add to TV budgets than drop off stations. One agency’s figures additional 5% is necessary to finish out 1953, keeping pace with the expected rise in rates.

5. Rates to rise: Most rates on pre-freeze stations will hold steady, but about 10% of outlets will be raising their prices after fall, reps now predict. Rates on new outlets will jump soon as new video areas fill up with sets.

6. Color films: With color again on the TV horizon, a few advertisers like R. J. Reynolds, Colgate, and others are shooting color film commercials as a hedge.

7. Higher film costs: Advertisers are moving carefully when they make film commercials, due to re-use scales in new SAG contracts. Film experts give their advice on how to work within SAG limitations on page 193.

8. TV I.D.:s: 10-second "quickies" are growing in popularity with video clients. Many stations report that only 20% of available I.D. slots are unsold.
How Lifebuoy cured its own B. O.

Lifebuoy changed its smell, its color, its package, admitted to consumers it had had "B.O." Then it aimed '53 advertising at women

Lifebuoy's comeback is the story of a soap that cured its own case of B.O. Lifebuoy's B.O., as a product, stemmed from two factors: (1) The B.O. copy theme identified Lifebuoy as a man's soap. (2) Its strong "medicinal" odor further alienated the feminine public which in the past 20 years has leaned to sweeter smelling toilet soaps.

In 1952, Lifebuoy fought back.

Lever Bros. (1) revamped the product, killing the "medicinal" odor and replacing it with Puralin, a new odorless B.O.-preventive formula, and switched the soap color from male-appeal red to a more feminine coral. Then (2) they keyed its advertising to reach a predominantly female public.

Has the two-pronged change in strategy worked?

So much so that Lever Bros. management, encouraged by the 1952 upsurge in sales, has regained confidence in the new Lifebuoy to the tune of an approximate 10% ad budget increase in 1953 over 1952. In 1953, the company is spending a sponsor-estimated $550,000 in advertising, against $464,728 in 1952, and $237,699 in 1951. Over 40% of this year's ad budget is earmarked for radio and TV.

Lever Bros.' send-off copy for the new 1953 campaign was frank about the product's former deficiencies to the degree of heading the newspaper ads: "How we cured our own famous case of B.O." Advertisers whose products have run into serious sales slumps resulting from product difficulties might learn a lesson from Lifebuoy's frank admissions. A sure way to show the public that your product has been revamped is to admit that it was lacking in certain qualities prior to its face-lifting.

Lifebuoy's choice of radio and TV programs is indicative of the firm's new ad approach: Aunt Jenny, CBS Radio, 12:15-12:30 p.m. across the board—Lifebuoy is sharing the program with Syry, is getting four to five announcements a week; Big Town, CBS TV, 9:30-10 p.m. Thursdays—
Lifebuoy is getting one of the Lever announcements each week, as of June.

Lifebuoy’s advertising policy for 1953 can be summed up as follows: radio for a direct pitch to women and for sustained effort through the year; TV for its impact as well as to maintain the sustained advertising effort; print media to tell the Lifebuoy story in detail with strong emphasis on its new eye appeal, both in package and of the product. Print media are used mainly during the summer, which is Lifebuoy’s best season.

In preparation for the heavy summer push, Lifebuoy bought a package deal for an intensive radio campaign in its largest market, New York. This past May and June, Lifebuoy ran 42 announcements a week over WNEW—quickie 10- and 30-second announcements keyed to weathercasts, alternating with Pepsi-Spot’s spot campaign.

The most dramatic aspect of the new ad campaign is Lifebuoy’s debut on Aunt Jenny, a straight pitch to housewives. Here, as in its other current Lifebuoy ad copy, Lever Bros., through its agency Sullivan, Stauffer, Colwell & Bayles, is being outspoken and frank about earlier deficiencies of the product. Says Aunt Jenny to her listeners:

“Friends, I’ve worked with Lever Brothers Company for a number of years, but I never dreamed I’d get excited about Lifebuoy soap. Mainly because I didn’t like that strong ‘medicinal’ odor. Now I am excited! They’ve just brought out a brand-new Lifebuoy—new inside and out, and believe me it’s simply wonderful. It smells wonderful. That old ‘medicinal’ odor is gone. Now Lifebuoy smells nice and fragrant—a real beauty-soap fragrance. And friends—it does so much for you!”

Dan Seymour, announcer on the Aunt Jenny show, joins in for the straight sell:

“That’s right, Aunt Jenny. This new Lifebuoy gives you a new kind of bath-to-bath B.O. protection. That’s because Lifebuoy now has a new ingredient—a new deodorizer—called Puralin. You can’t see it, or feel it, or smell it—but Puralin stays with your skin and keeps on protecting you as long as three days after a bath. So don’t wait. Treat your family to this wonderful new Lifebuoy at its down-to-earth price.”

**CASE HISTORY**

Aunt Jenny: “Try it! You’ll love it. I’m sure!”

In television, Lifebuoy uses an integrated film commercial on Big Town, with program characters Steve and Lorelei discussing the merits of the new Lifebuoy. Here, the copy is aimed at a mixed audience, rather than strictly at women.

In print media, Lever Bros. has been using four-color spreads to put across the new coral color of Lifebuoy with Puralin. The bulk of the print-media budget goes into Sunday supplements, comics, and daily newspapers.

Lifebuoy’s difficulties date from the advent of the cosmetic appeal in toilet soaps and toothpastes in the middle Thirties. The association of fragrance with mildness which competitive soaps began to stress in their advertising hit medicinal smelling Lifebuoy right where it hurt—in its sales curve. The very corp theme which had made Lifebuoy number one selling toilet soap in the early Thirties (see box on this page for history of the B.O. slogan) now turned around and damaged whatever small chance Lifebuoy might have had with the women’s market in the late Thirties. Even in the face of a steadily rising sales curve for the toilet soap industry due to increased spending as defense plant money circulated, Lifebuoy sank to number eight spot.

In 1941 the ugly duckling of the Lever family attempted a new copy approach to supplement slipping sales in the male market with increased super market sales. Their copy theme in some 10% of their 1941 advertising was aimed directly at women: “... fresh and exhilarating...” Unfortunately, the subsequent boost to sales, after a brief, momentary upsurge, was, if fresh, not very exhilarating. Lifebuoy was now making a bid for the right market, but the product had not yet achieved women’s appeal. Lifebuoy had yet to graduate from odor to fragrance. Lifebuoy’s copy stuck with the B.O. theme.

On radio, the B.O. foghorn (an effect achieved by filter techniques) was heard on such mass appeal shows as Amos ‘n Andy, Bob Burns, and Call the Police between 1946 and 1949. Big

(Pls turn to page 56)

**How Lifebuoy added B.O. to the English language**

Introduced in the U.S. in 1895 from England, Lifebuoy climbed to one of the top selling spots among toilet soaps by the early part of the 20th century.

It was sold as an antiseptic health soap. The 1918 influenza epidemic catapulted Lifebuoy sales due to the firm’s advertising approach which capitalized upon Lifebuoy’s germ-killing qualities, its ability to combat disease.

The year 1926 marks the beginning of the B.O. theme. Ads that year claimed the soap combated “perspiration odor.” The evolution from “perspiration odor” to “body odor” to “B.O.” followed within weeks, and by the end of 1926, B.O. had become the newest addition to the American vocabulary. This copy approach, overwhelmingly successful initially, was to have a reverse effect after a decade. Between 1926 and 1930, the B.O. story helped quadruple Lifebuoy sales. Lifebuoy, which had been intended as a family soap, was now strongly identified with male users partly because of its well-known antiseptic qualities.

The trend away from “medicinal” to cosmetic appeal which started in the drug industry in the early Thirties worked against Lifebuoy. The B.O. theme began to hit a point of diminishing returns. Advertising appropriations were cut back sharply after a five-year decline in sales, but the B.O. copy theme was never abandoned.

Today, with Lifebuoy’s change to a family-type soap, Lifebuoy stresses its new ingredient, Puralin, its new, fresh fragrance. But B.O. is still a part of its copy theme, and certainly a part of the English language.
Is LIFE's media study fair to radio and TV?

"Yes!" says the media director of $100 million agency;
"No!" answers research director of $50 million house.

This is a SPONSOR debate on the most controversial media study yet made, "A Study of Four Media," recently conducted by Alfred Politz Research for Life at a cost of some $250,000 and two-and-one-half-years' time. For a symposium of 24 researchers in four fields—air media, print media, agencies, and independent organizations—on the study, see "What sponsors should know about Life's new 4-media study," SPONSOR, 29 June 1953. In brief the air researchers condemned the study as unfair, the print experts praised it, most of the agency researchers interviewed thought it fair, and the independent researchers were cautiously "again" it. One of the most valuable and articulate agency men defended the study so strongly that sponsor decided to get a point-by-point rebuttal from an equally able adman of opposite inclination and publish their comments virtually verbatim as a fascinating example of what goes on in the minds of the experts on Madison Avenue. Both men are among the top four or five at their agencies; both have national reputations as authorities in their fields.

You'll note that this debate between two agency men is in the form of answers to questions from sponsor (the questions are numbered and in bold face). The agency man who feels Life's study is fair answers the question first (he's tagged "Life supporter"). The comments of the agency man who takes exception to Life's procedure follow (he's tagged "Life critic"). A statement on the study from Andrew Heiskell, publisher of Life, appears on page 38.

LIFE study shows two TV programs had bigger cumulative audiences but it led in repeat audiences

<table>
<thead>
<tr>
<th>MEDIUM OR VEHICLE</th>
<th>1 ISSUE OR PROGRAM (MILL.)</th>
<th>2 ISSUES OR PROGRAMS (MILL.)</th>
<th>3 ISSUES OR PROGRAMS (MILL.)</th>
<th>4 ISSUES OR PROGRAMS (MILL.)</th>
<th>1 OR 2 ISSUES OR PROGRAMS (MILL.)</th>
<th>3 OR 4 ISSUES OR PROGRAMS (MILL.)</th>
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<td>1. COLGATE COMEDY HOUR*</td>
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<td>40.3</td>
<td>46.9</td>
<td>50.9</td>
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<td>2. SHOW OF SHOE'S*</td>
<td>27.6</td>
<td>39.7</td>
<td>46.3</td>
<td>50.6</td>
<td>31.0</td>
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<td>3. LIFE</td>
<td>26.4</td>
<td>38.8</td>
<td>46.8</td>
<td>52.5</td>
<td>34.8</td>
<td>15.2</td>
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<td>4. RED SKELTON*</td>
<td>23.2</td>
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<td>42.0</td>
<td>46.8</td>
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<td>35.3</td>
<td>38.3</td>
<td>16.9</td>
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<td>6. TEXACO STAR THEATRE*</td>
<td>22.4</td>
<td>33.9</td>
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<td>7. LOOK</td>
<td>18.05</td>
<td>25.5</td>
<td>36.3</td>
<td>41.5</td>
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<td>8. JACK BENNY†</td>
<td>18.0</td>
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<td>36.2</td>
<td>41.9</td>
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<td>9. AMOS 'N' ANDY†</td>
<td>16.9</td>
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<td>12. CHARLIE MCCARTHY†</td>
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<td>14. LUX RADIO THEATRE*</td>
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<td>3.1</td>
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TV: Radio. "Life" measured audiences of up to six issues, but programs went off the air in summer as their measurement stopped at four.

NOTE: Cumulative audience means number of different persons reached with each issue or show. Life thing to remember in this chart is rate of advertisers compete for the magazine's audience, but there's usually only one sponsoring a program and it buys not only program but audience as well.
1. Q: Is the study fair to radio and TV?

LIFE SUPPORTER: Certainly. It's far kinder to radio and TV than they would have been to magazines had they done it. Imagine taking radio and TV's best shows and comparing them with the magazines? Life should have taken the average of all shows. If I'm an average advertiser, I don't have Jack Benny or the Colgate Comedy Hour. I have a couple of spots at 5 a.m. or a turkeys of a program that never draws a single Hooper point.

I'm glad the study was done. It's an intelligent contribution to media research. All media should spend more money on improving media selection. We'd all be better off. In this study Life's giving us the kind of figures (about audience accumulation) that we've never had before. It should get as much credit for this as it did for its pass-on study.

I'd say it's the best thing that's happened in media research so far. When it comes to specifying what it has measured and then see if inter-media comparisons make any sense. And, if not, let's not try to make senseless comparisons between a German grasshopper and a field of Chinese dandelions.

There are two very great differences in the measurements:

1) The print estimates measure entire media—entire publications; the air estimates measure single pieces of their media—single programs.

2) The print method is the most accurate the medium knows—a recognition measurement; the air method is the most unreliable the medium knows, the recall technique—and over a period of time the industry considers a throwback to crude early techniques which the industry has long since discarded.

What the study means is this: it does do the kind of sample known to modern researchers—and so it does well. But it measures two entirely different things, and no attempt should be made to compare them.

What Politz and Life did was to get two different kinds of audience measurement (one an entire medium, one a few individual programs). The only thing the two measurements have in common is the fact that they were both obtained from the same persons. But it is like a survey of individual attitudes toward cigarette smoking to which are added some questions on quantity of eggs consumed in the whole family. Yes, the answers are obtained from the same sample of persons, but they are different kinds of measurements, and completely different things.

Yes, I'm delighted the survey was made. I think the accumulative information represents a useful and important contribution to our knowledge of media coverage. But, for gosh sakes, let's have the good sense not to try to compare what can't be compared. And—by the way—in passing—may I take exception to the irresponsible statements that seem to be the order of the day in reference to the Life-Politz study?

Just to mention one, among many—it is most irresponsible and unjust to claim that the "Marconi Wireless" people have been claiming "everything under the sun"—namely, that they reach every home with a radio set and now with a TV set. Life shows they don't.

In the first place, radio and TV have never claimed any such thing—or, at least, no responsible person in the field has so claimed. Oh, in a general way, of course, they claim that "radio" reaches all sets in working order—just like the phone company would not doubt claim that the phone system reaches all phones in working order. But where they come to specifics they have coverage estimates, circulation estimates, and program audience estimates—and these are all usually "somewhat" less than "all" the homes. Life certainly doesn't tell us anything about station or network accumulative audiences, so the study can hardly "prove" that they don't—which, even if it did, would not be "disproving" any radio or TV claim, since you can't very well "disprove" a claim if the claim was never made in the first place.

2. Q: Can you compare one program with the contents of an entire magazine?

LIFE SUPPORTER: Of course.

LIFE CRITIC: Of course you can make the comparison just like you can compare the scent of a single rose with the number of Methodist ministers in Saskatchewan. What do you do with the comparison when you've made it? Does it really make any sense?

If you think so, suppose, next time, you compare the entire audience to CBS-TV on Monday night with the average audience to five features in Life magazine. Who do you think they would have the "biggest audience."

And, radio and TV might well let you take the five biggest features in Life (although the irresponsible author of the lines above says that Life was fairer to radio-TV than they would have been to the magazines had they made the study).

In other words, it sounds fair to radio-TV to have taken five top properties. But this doesn't measure the entire radio-TV audience. Moreover, they didn't measure the net total for five programs—rather the average for these programs. But for the publications, you accept any reading—any features—even though we all know that readers of some features don't necessarily read some others.

3. Q: Isn't this comparing the potential audience of a magazine with an actual delivered one in the case of a radio or TV program from the standpoint of the advertiser?

LIFE SUPPORTER: Nuts. Your Life circulation is audited and researched—delivered. Your radio and TV audience is guesses work.

LIFE CRITIC: Is radio and TV audience really "guesswork" just because it doesn't represent "audited" copies? In the first place, so many of print media copies you don't get out of their wrappers? How many times has it happened in your own house, held in the past few months?

In the second place, if the radio-TV audience is "guesswork," maybe this whole argument is meaningless. If Politz was guessing, why need we debate about how good a guesser he is? And if the myriad of radio-TV audience surveys are "guessing," then market researcher—throughout America should go back to school, and the best informed companies in America—the Du Ponts, the P&G's, the General Motors, and all the rest, who rely on this kind of "guesswork" for mature business decisions—should surrender all the business they've gained by relying on just that kind of "guesswork."

4. Q: Can any advertiser reach the 60 million readers of Life's six issues?

LIFE SUPPORTER: How many people will he reach of radio's 34 million?

LIFE CRITIC: He could reach all of "radio"'s 34 million, he couldn't possibly reach anywhere near all of Life's 60 million.

5. Q: Wouldn't it be all, if the commercials are integrated?

LIFE SUPPORTER: Wait a minute. You determine those who read an ad in Life or any other magazine by asking them if they recall it. You have to test the radio or TV commercial the same way. You can't assume your program audience is your commercial audience.

LIFE CRITIC: Life-Politz didn't test the magazine audience by "recall." Why is recall a valid measurement of exposure? People may forget the content, but nonetheless be activated by it.

You can't assume your program audience is your commercial audience—but if you handle the commercials properly, you can make it so. How do you do that with six two-inch ads in Life—whose issue would be thumbed by 60 million readers, all right—but not the two-inch ads?

6. Q: Can you assume the same about Life?

LIFE SUPPORTER: No, but they aren't measuring commercial audiences. They measured editorial audiences. It's radio and TV that's forcing the fight into one of audience of advertisement versus audience of commercial. Life didn't even pretend to do that.

LIFE CRITIC: Right—Life didn't pretend to measure com-
Q: But isn't it already telling advertisers and agencies that reaches 54 million people with four issues, whereas the top four radio and top five TV programs reach far fewer?

LIFE SUPPORTER: Well, it's true.

LIFE CRITIC: Again—yes, it's true, but does the comparison mean anything? I can buy a program—who can "buy" Life?

Q: Isn't there an unstated assumption there that these advertisers will also be able to reach these 54 million Life readers—and isn't this misleading?

LIFE SUPPORTER: No. It's misleading for radio and television to tell the advertiser that their editorial or program audience is the same as their commercial audience. This Life isn't doing at all.

LIFE CRITIC: It may not be an unstated assumption— but the figures would only have any real meaning for media buying decision, if one knows how to discount for non-ad reading, non-commercial hearing.

Q: How about using a period when TV was the only medium to show a 30% growth? Doesn't this downgrade its ratings?

LIFE SUPPORTER: Life picked up half a million circulation in this period, and it's all audited and paid for. Same reasoning applies to it.

LIFE CRITIC: If Life's circulation has increased some, its increases are dwarfed by TV's audience increases. TV audiences have grown 30% or more. Audiences in TV must have grown since the Life-Politz measurement—and in a measure that would dwarf any expansion in Life audience that may have come about.

Q: Is it fair for Life to call networks media in its annual billings ad in which it comes out first—and then to switch to calling Jack Benny a medium when measuring audiences? If CBS is a medium on Life's do-luar comparison chart, why isn't it used as a medium on Life's audience chart also?

LIFE SUPPORTER: Why do radio and TV mislead the industry with their plummy circulation figures? For example: counting those who listen once a week to any program as part of the station's or network's circulation.* How can any network prove any kind of circulation, especially when any night of the week the audience can and does switch to any of four radio and as many TV nets? But to answer your question: An advertiser wouldn't and couldn't buy an entire network 24 hours a day seven days a week, but he does buy space in a magazine which reaches a known number of people.

LIFE CRITIC: The magazine reaches a known number of people, the network reaches a known number of people. You can buy either. All you can buy is (a) a program—with a known audience, (b) an advertisement—with an unknown audience.

Why don't the publications tell us something about (b)? That's what we want to know. All right, (a) isn't a commercial audience necessarily—but it has a bellvuesite better chance to be one than a magazine audience does!

Q: Could a comparison then be made on a dollar basis? Instead of comparing a $2 million issue of Life with a $25,000 radio show, you take the same amount of advertising money spent on both and compare audiences?

LIFE SUPPORTER: You don't have to buy all of Life to reach its 60 million, six-issue audience.

LIFE CRITIC: No? How else do you do it? You sure don't with a half-page black and white ad in each issue—do you?

Q: Would you say Life's charts showing its accumulated audience for six issues but averaging the audiences of the four radio and five TV shows were fair or misleading?

*LIFE SUPPORTER (after considerable discussion with agency's research director): I think Life made a mistake here. I can't understand why they did this.

LIFE CRITIC: I don't understand the question, nor the answer. Life averaged cumulative audiences. I can't see what's wrong with that, so long as they so labeled it.

Q: Would you say that using three radio comedy shows on one network Sunday night and four TV variety shows among the nine surveyed punished the air media from the standpoint of audience accumulation?

LIFE SUPPORTER: We've learned that block programming always builds audiences.

LIFE CRITIC: Possibly right, in accordance with 12. If there might have for net accumulation, but probably not when the data are averaged.

Q: Then what is your over-all opinion of the study?

LIFE SUPPORTER: I'm glad Life and Politiz did it. I wonder what the time peddlers will have to say about it! This is a great contribution to media evaluation. Note I didn't say media comparison. Life itself says comparisons are difficult and they aren't trying to make them. It's a good yardstick, but it's still just another yardstick. We got to make the decisions in the end on the basis of judgment and experience.

One thing to remember is that TV ratings will soon start dropping. I Love Lucy is going down. TV is killing 'em fast. Alan Young is off. Where's Ed Bann's? Red Skelton is just holding his own. Benny's down in radio. What's going to happen when you open all those new TV stations? The big ratings will be cut in half. I know. We got some of the biggest shows on the air. Wish we knew what's going to happen to them—even by next fall. I'll bet you Lucy won't be first.

As for the Life study, I think it's great!

LIFE CRITIC: Well, on that score, I guess we're all in agreement. It's: "a great contribution for media evaluation (not) media comparison." That's an important distinction which my protagonist finally makes.

For one medium a certain type of measurement is provided for a few top shows. For the other, another type of measurement is provided for the entire medium. It may sound at a casual glance that an advantage is given radio and TV because their top properties were studied. However, this measurement was not compared with an average measurement for the publications, but with a total measurement for the publications.

Hence, the advantage, if any, is seen to be not with radio and TV, at all, but with the publications. (Exactly what the contribution of using a recall measurement instead of a recognition measurement for radio and TV, I don't think any one really knows. With the recall measurement, some people may have forgotten listening;—while others, partially through a "halo effect" favoring top shows, may have erroneously claimed listening.)

Yes, it's a fine study. But the measures are not comparable, and Life would establish itself as a medium among media—with enormous courage and stalwart statesmanship—if they would come right out and say so themselves!

**This ad copy is behind the lines. NCS and RAI both list these categories of home TVers in their records. Figures ranging from those who listen once to those who listen every day.**
KLZ-TV goes on the air this autumn with the largest, most completely equipped operation in the Denver area...a modern TV Center comprising 34,000 square feet of expertly planned floor space. TV antenna will rise 2380 feet above Denver. Important, too, is the experience and know-how which has given KLZ-Radio a distinguished record for creative programming and public service. This, expanded to our TV operation, will place KLZ-TV in a dominant position, teaming CBS Television and Top Local Programs to bring immediate audience acceptance for Channel 7 advertisers.

HUGH B. TERRY
KLZ-TV DENVER

KLZ-TV
CHANNEL 7  CBS TELEVISION
DENVER
ON THE AIR ABOUT NOVEMBER 1ST

ALADDIN RADIO AND TELEVISION, INC.
Represented by the Katz Agency

13 JULY 1953
NOW ON THE AIR

WDAY-TV REACHES OUT LIKE CRAZY IN

WDAY-TV COVERS THE NATION'S THIRD
-COVERS AMERICA'S 73RD WHOLESALE MARK
FARGO, N. D.

CHANNEL 6

OF THE RED RIVER VALLEY!

FARGO RANKS HIGHER IN WHOLESALE SALES THAN MANY LARGER CITIES SUCH AS CAMDEN, N. J. AND WILKES-BARRE, PA.

CASS COUNTY, N. D.—THIRD BEST AMONG ALL U. S. COUNTIES OF OVER 50,000 POPULATION

AFFILIATED WITH NBC • CBS • ABC • DUMONT

FREE & PETERS INC., Exclusive National Representatives
<table>
<thead>
<tr>
<th>Rank</th>
<th>Past rank</th>
<th>Show</th>
<th>Period: 1-7 May 1953</th>
<th>Title, Syndicator, Producer, Show Type</th>
<th>Average Rating</th>
<th>7-STATION MARKETS</th>
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**Shows among top 20 in 10 or more markets**

**Chevron Theatre, MCA, Revue Prod. (D)**

**Hollywood Off Beat, United TV Programs (D)**

**Hank McCune, Video Pictures (C)**

**China Smith, PSI-TV, Tableau (A)**

**March of Time, March of Time (Doc.)**

**Gene Autry, CBS Film (W)**

**Doug. Fairbanks Presents, NBC Film (D)**

**The Unexpected, Ziv (D)**

**I Am the Law, MCA, Cosman Productions (D)**

**Heart of the City, United TV Programs (D)**

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**Chart covers half-hour syndicated film programs**

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**SPONSOR-TELEPULSE ratings of top spot**

A new chart will appear in the 27 July issue.

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Note: The table above lists the top 20 shows among top 10 in 10 or more markets. The average rating is an unweighted average of individual market ratings. Listed above, Rank indicates film not broadcast in this market as of 1-7 May 1953.
New and upcoming television stations

Box Score

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<th>ON-AIR TARGET DATE</th>
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<th>NET AFFILIATION</th>
<th>STN'S ON AIR</th>
<th>SETS IN MARKET</th>
<th>LICENSEE-OWNER</th>
<th>ADDRESS &amp; MANAGER</th>
<th>REPE</th>
<th>PERCENT OF ALL U.S. HOMES WITH TV SETS (AS OF 1 May '53)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beckley, W. Va.</td>
<td>KLZ-TV</td>
<td>7</td>
<td>26 June</td>
<td>1 Nov. '53</td>
<td>316 158</td>
<td>2</td>
<td>119,000$</td>
<td>CBS</td>
<td>246</td>
<td>2</td>
<td>Appalachian TV Corp.</td>
<td>270 Park Ave., N. Y.</td>
<td>52.1%</td>
</tr>
<tr>
<td>Denver Colo.</td>
<td>KLZ-TV</td>
<td>7</td>
<td>26 June</td>
<td>1 Nov. '53</td>
<td>316 158</td>
<td>2</td>
<td>119,000$</td>
<td>CBS</td>
<td>246</td>
<td>2</td>
<td>Appalachian TV Corp.</td>
<td>270 Park Ave., N. Y.</td>
<td>52.1%</td>
</tr>
<tr>
<td>Fairbanks, Alaska</td>
<td>WVVW-TV</td>
<td>35</td>
<td>1 July</td>
<td>26 June</td>
<td>18.6 9.3</td>
<td>0</td>
<td>NFA</td>
<td>BBC</td>
<td>50</td>
<td>0</td>
<td>Fairmont Broadcasting Co.</td>
<td>15 Fairmont Ave.</td>
<td>45</td>
</tr>
<tr>
<td>Fairmont, W. Va.</td>
<td>WKTU-TV</td>
<td>35</td>
<td>1 July</td>
<td>26 June</td>
<td>18.6 9.3</td>
<td>0</td>
<td>NFA</td>
<td>BBC</td>
<td>50</td>
<td>0</td>
<td>Fairmont Broadcasting Co.</td>
<td>15 Fairmont Ave.</td>
<td>45</td>
</tr>
<tr>
<td>Kansas City, Mo.</td>
<td>KMBC-TV</td>
<td>9</td>
<td>24 June</td>
<td>Sept. '53</td>
<td>336 158</td>
<td>1</td>
<td>298,633</td>
<td>KCTY</td>
<td>16</td>
<td>1</td>
<td>Midtown Broadcasting Co.</td>
<td>22 W. 11th St.</td>
<td>40</td>
</tr>
<tr>
<td>Kansas City, Mo.</td>
<td>WHB-TV</td>
<td>9</td>
<td>24 June</td>
<td>Aug. '53</td>
<td>316 158</td>
<td>1</td>
<td>298,633</td>
<td>WBB</td>
<td>16</td>
<td>1</td>
<td>Marshall Broadcasting Co.</td>
<td>22 W. 11th St.</td>
<td>40</td>
</tr>
<tr>
<td>Lebanon, Pa.</td>
<td>WLBR-TV</td>
<td>15</td>
<td>26 June</td>
<td>Oct. '53</td>
<td>91.8 50</td>
<td>0</td>
<td>NFA</td>
<td>WW</td>
<td>16</td>
<td>1</td>
<td>WBB</td>
<td>22 W. 11th St.</td>
<td>40</td>
</tr>
<tr>
<td>Marshall, Tex.</td>
<td>WLBR-TV</td>
<td>15</td>
<td>26 June</td>
<td>Oct. '53</td>
<td>91.8 50</td>
<td>0</td>
<td>NFA</td>
<td>WW</td>
<td>16</td>
<td>1</td>
<td>Marshall Broadcasting Co.</td>
<td>22 W. 11th St.</td>
<td>40</td>
</tr>
<tr>
<td>Midland, Tex.</td>
<td>WLBR-TV</td>
<td>15</td>
<td>26 June</td>
<td>Oct. '53</td>
<td>91.8 50</td>
<td>0</td>
<td>NFA</td>
<td>WW</td>
<td>16</td>
<td>1</td>
<td>Marshall Broadcasting Co.</td>
<td>22 W. 11th St.</td>
<td>40</td>
</tr>
<tr>
<td>New Haven, Conn.</td>
<td>WLBR-TV</td>
<td>15</td>
<td>26 June</td>
<td>Oct. '53</td>
<td>91.8 50</td>
<td>0</td>
<td>NFA</td>
<td>WW</td>
<td>16</td>
<td>1</td>
<td>Marshall Broadcasting Co.</td>
<td>22 W. 11th St.</td>
<td>40</td>
</tr>
<tr>
<td>Sacramento, Cal.</td>
<td>WLBR-TV</td>
<td>15</td>
<td>26 June</td>
<td>Oct. '53</td>
<td>91.8 50</td>
<td>0</td>
<td>NFA</td>
<td>WW</td>
<td>16</td>
<td>1</td>
<td>Marshall Broadcasting Co.</td>
<td>22 W. 11th St.</td>
<td>40</td>
</tr>
<tr>
<td>Savannah, Ga.</td>
<td>WTTC-TV</td>
<td>11</td>
<td>26 June</td>
<td>Feb. '54</td>
<td>207 107.0</td>
<td>0</td>
<td>NFA</td>
<td>WW</td>
<td>16</td>
<td>1</td>
<td>Savannah Broadcasting Co.</td>
<td>22 W. 11th St.</td>
<td>40</td>
</tr>
<tr>
<td>Utica, N. Y.</td>
<td>WTTC-TV</td>
<td>11</td>
<td>26 June</td>
<td>Feb. '54</td>
<td>207 107.0</td>
<td>0</td>
<td>NFA</td>
<td>WW</td>
<td>16</td>
<td>1</td>
<td>Savannah Broadcasting Co.</td>
<td>22 W. 11th St.</td>
<td>40</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 AIR</th>
<th>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STN'S ON AIR</th>
<th>SETS IN MARKET</th>
<th>LICENSEE-OWNER</th>
<th>MANAGER</th>
<th>REPE</th>
<th>PERCENT OF ALL U.S. HOMES WITH TV SETS (AS OF 1 May '53)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hutchinson, Kans.</td>
<td>KTVH</td>
<td>12</td>
<td>1 July</td>
<td>19.2 9.6</td>
<td>CBS, DuM</td>
<td>1</td>
<td>45,000</td>
<td>Hutchinson TV Inc.</td>
<td>Edward O. Peterson</td>
<td></td>
<td>52.1%</td>
</tr>
<tr>
<td>Kansas City, Mo.</td>
<td>KCTY</td>
<td>25</td>
<td>22 June</td>
<td>19.77 10.67</td>
<td>DuM</td>
<td>2</td>
<td>45,000</td>
<td>Empyre Broadcasting Corp.</td>
<td>Herbert Ryman</td>
<td></td>
<td>52.1%</td>
</tr>
<tr>
<td>Rome, Ga.</td>
<td>WROM-TV</td>
<td>9</td>
<td>18 June</td>
<td>32 16</td>
<td>DuM</td>
<td>1</td>
<td>75,000</td>
<td>Cloud City Broadcasting Co.</td>
<td>Ed McKay</td>
<td></td>
<td>52.1%</td>
</tr>
</tbody>
</table>

III. Addenda to previous C.P. listings

Camden, S. C., WACA-TV, ch. 14, target Jan. '54; gen. mgr., Tom Richards; est. sets in market, 20,000
Cincinnati, Ohio, WCN-TV, ch. 54, net rep, Franklin
Denver, Colo., ch. 36, new call KDLO
Dayton, Ohio, WIFE, ch. 22, new call KTLV
Des Moines, la., ch. 17, new call KLTV
Eureka, Cal., KIEM-TV, ch. 3, target 1 Sep. '53; to be CBS affil.; gen. mgr., John G. Bauriedel; net rep, Blair TV
Hampton, Va., WVEC-TV, ch. 15, new target 1 Sep. '53; net rep, William G. Rambeau
Henderson, Ky., WEHT, ch. 50, new target Feb. '53; net rep, Meeke TV; pres. and gen. mgr., Hecht S. Lackey
Honolulu, Hawaii, KONA, ch. 11, new net rep for spot sales, NBC Spot Sales
Jacksonville, Fla., WJHPTV, ch. 36, target Jan. '54; gen. mgr., T. S. Gilchrist Jr.; est. sets in market, 118,000
Little Rock, Ark., KARK-TV, ch. 4, target Jan. '54; gen. mgr., T. K. Barton
Medford, Ore., KBOE-TV, ch. 5, new target 15 July '53; net rep, Blair TV
Meridian, Miss., WOTK-TV, ch. 11, target 27 Sep. '53; est. sets in market, 5,000
Minneapolis-St. Paul, Minn., WTCN-TV, ch. 11, new target 1 Sep. '53; power 70 kw visual, 42 kw

*These changes and additions may be filled in on original chart of past C.P.'s appearing in SPOSPON's 9 February issue, and in issues therein.*

*Both new C.P.'s and stations going on the air listed here are those which occurred between 19 June and 2 July or 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.'s is that recorded in FCC applications and amendments of individual grants. Figures 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. Sets from NBC Research and Planning Group, Figures as of 1 April 1953. Where UHF is not specified set figures are VHF. In box score, total TV homes figure is as of 1 May. 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 sends the new TV operation. Since at present it is generally too early to confirm representations of most grantees, SPOSPON will henceforth list the reps of the stations in this column.

*These reps have already confirmed their representation of the new TV stations.*

SPONSOR
KPTV IN OREGON PROUDLY ANNOUNCES THAT IT IS NOW A BASIC NBC AFFILIATE!

KPTV, Oregon's television pioneer and the world's first commercial Ultra High Frequency station, now serves 100,000 set owners! Direct YOUR sales appeal to this SURE-FIRE MARKET! Complete merchandising and production facilities! Represented nationally by NBC Spot Sales! Act now.

KPTV
IN PORTLAND
WELCOMES
ITS
NEW
SISTER
STATION
IN
KANSAS CITY,
MISSOURI

KCTY
Moving into the country's 17th market with TOP-RATED PROGRAMS! A Hooper Survey before KCTY went on the air showed over 45,000 UHF sets in use in Kansas City! Cash in on this growing, responsive market! CONTACT AVERY-KNODEL NOW!

WXEL, Cleveland  KPTV, Portland  KCTY, Kansas City

Owned and Operated by Empire Coil Company, New Rochelle, New York
In keeping with this issue, it has been suggested that I discuss what the '53-'54 fall season will, perhaps, hold for us in broadcast media. Since memories are short and time is fleeting, the idea gives me little cause to worry.

Therefore! This season ahead, I believe, in the words of John Keats will be one of both “mists and mellow fruitfulness.” There is no doubt that many of our most mist-ifying problems will still be with us. Furthermore, correct use of these media will be fruitful for those engaged in them.

In radio I look for even stronger sales appeal (to advertisers) of the late night and early morning hours—a far greater understanding of out-of-the-home listening and a much more accurate method of recording same.

I believe, too, that radio, having taken the brunt of TV and most of the suffering so far from budget reallocations that TV has caused, will at last start to become more competitive with printed media. This is as it should be.

There is no valid reason why so many advertising dollars that went into television had to come out of radio. Except for the historical fact that radio and TV are primarily delivered by the same facilities, corporations, and talent, there is small justification for withdrawing automatically radio money to feed and clothe the new baby.

Actually, the two media are now far easier to dovetail. Reaching non-TV homes by means of radio and reaching into TV homes via radio during the weakest TV viewing hours should be comparatively simple to do now with most of the facts in and the patterns of viewing fairly well established. So I look for more of this type of time-buying in the future.

Some time ago, I recall, I predicted in these austere pages that a great deal of TV-plus-radio network buying would be done in a way that radio coverage would supplement rather than duplicate television coverage. To date I've been pretty wrong. Advertisers aren't doing this except with spot radio, mainly because the networks themselves haven't packaged a radio-TV time buy as yet. Evidently they still feel they are able to hold enough radio billing without so doing. (For another view on this subject see Network Radio section.)

As was obvious even a year ago, the future of daytime TV is growing brighter—and the very early morning hours of broadcasting, long successful for local radio operators, have gone over big in TV. I refer primarily to that slow starter which is today one of NBC's most profitable ventures—Dave Garroway's Today program. This program, I'm sure, will be sold out by fall thus evoking perhaps ABC or CBS competition.

Another phenomenon of this past year, the soap opera, seems to have given up the ghost pretty well. NBC does however seem to be out to revive it. CBS helped kill the TV soap opera rather neatly with its lower cost and more popular audience shows, loosely formatted talent wing-dings and "just-visit-in" programing.

This season brings us more evidence that a personality who dominates a program and does the selling is the medium's most successful commercial approach. For one, I relish this. In fact, I revel in it. Also I feel somewhat vindicated in looking back on the many high-priced radio stars I've dealt with who refused even to mention a sponsor's name. A pox on these!

Unfortunately, it is fairly tough to develop a super salesman-entertainer. But there will in the weeks ahead be new ones who will assuredly get their chance—and since exposure breeds familiarity and familiarity breeds confidence, we'll see some good new faces and sales results. For example, I'll wager someone will latch on to Mike and Buff Wallace and someone will discover a disk jockey or two working on other-than-N. Y. and-L.A.-stations, thus finding new folks of the caliber of Garry Moore, Garroway, and others.

There will still be with us those "big names" who believe that mere mention of a product name coming from their lips is enough to cause cash registers to jingle. And there will still be those who insist that their own copy ideas are far sounder than what the agency dishes up—this fodder turning out to be their own brand of nit-witticism and Hollywood-scripted funnies. This "copy" some advertisers will discover, to their dismay, is a poor substitute for a down-to-earth, basic reason-why theme. To the perpetrators of tomorrow's brand of this sappiness I suggest a course in Godfrey with special note paid to what Mr. G does to the verbiage but not the theme—with studied attention to how he tells his audience about the briskness of the tea and the garden vegetables in the soup and the medical report on the tobacco and the three kinds of hair and three best types of curlers.

(please turn to page 50)
In the latest TV spots for Lucky Strike, Sarra again amuses, amazes, and sells with stop motion. To Lucky's conga theme song, trademark disks line up, parade and 'bout face to show "L.S.M.F.T."; then dissolve into dancing cigarettes followed by a solo turn of the "tear down" test. A surprise twist introduces a flash of live action with a girl emerging from the trademark bull's-eye to drive home the sales message. Produced by SARRA for the American Tobacco Company through Batten, Barton, Durstine & Osborn, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

There's never a let-down when light telecasts shift into fast-paced TV commercials made for Pabst by Sarra. The transition to the viewer's own experience of sports activity followed by relaxation with a glass of beer is made with explosive cartoon shots. A catchy theme song leads him to "WHAT'LL YOU HAVE?" in giant letters and the answer, "Pabst Blue Ribbon' Beer!" The knock-out sales punch comes with "Sm-o-o-ther—Sm-o-o-ther" appearing against a beer glass as the 00's enlarge and turn into winking eyes. Fun and hard sell created by SARRA for Pabst Sales Company, through Warwick & Legler, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

In a series of TV spots just completed for Salada Tea, Sarra establishes identity with a novel device . . . To the tick-tack rhythm of the "Tea Time" theme song a pendulum wipes in, wipes out tea-making and serving situations and the Salada package. Animation tells the story of "high grown" teas with mountains and a close-up of tea leaves silhouetted against a rising moon. A reprise of the pendulum, glasses and the package gets over the sales message with dramatic impact. Produced by SARRA for Hermon W. Stevens Agency and the Salada Tea Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street
**This is the KAM**

**JACK BURNETT**
General Manager since 1948. Oldest in point of service of any Radio Station General Manager in Honolulu. Personally supervises all National Sales.

**NANCY AEA**
Secretary to General Manager; island-born, graduate Kamehameha Girls' School; Oregon State

**RONNIE MIYAHIRA**

**MARKET -- PROGRAMMING -- PRODUCTION**
It Comes From Tirelessness.

With key employees drawn from the talented islanders for the station employees, KULA insures stability of operations...guaranteed by loyal employee tenure. A cosmopolitan staff—just as their personnel—no wonder they all try to copy KULA. Truly know

**JACK IRVINE**
Local Sales Manager, thoroughly versed in all phases of merchandising.

**PAUL YAMAMOTO**
Merchandising and Promotional Manager, born and raised in Hawaii; graduate University of Hawaii, '50; employed since 1950.

**GORDON THOMPSON**
Transmitter Supervisor. 2-year residence in the territory.

**GORDON BURKE**
Chief Announcer, news editor, and sports director; formerly with ABC and Mutual. Resident of Hawaii for over thirty years. Entered radio '37.

**MOST POWER — BIGGEST AUDIENCE — FINEST STAFF**
UNA STATION

M. YANO
Assistant Treasurer, born on island of Hawaii, now in third of service. Educated in Hawaii and California

DANNY KAWAKAMI
Tape Editor employed since 1949: reared and educated in Hawaii

HAROLD SAKODA
Director of Japanese Language Program, with KULA since 1947.

MUNEIO HAMADA
Traffic Manager, born on island of Maui, graduate University of Hawaii, '51, with KULA since 1950

FAUSTINO A. RESPICIO
Resident of Hawaii for over 20 years, conducts Filipino Fiesta Program, which he originated in 1946.

HANDISING -- KNOWLEDGE GROUP

Persistent Work and Study

Longer lengths of service surpass those of all others, proving first-class service that comes only from metropolitan—Properly balanced with Mainland To Serve Hawaii!

TED SCOTT
Director of Production and Operations. Employed since '50. Originally with ABC on Pacific Coast.

THE POPULAR STATION

MOST SALES AIDS — THAT'S KULA OF HONOLULU
As to whether film is going further than live or not as far in '53-'54, who can say? Good shows, if one can afford them, are going to be sold on film or live. Film today offers top quality. That’s no longer a problem. Kinescopes are pretty good too now. The pattern of film reruns and so on has been fairly firmly established.

As for the ever-present problem of the high price of living with TV, I honestly believe we’ve hit a ceiling at last. Both time and talent should not go up. The advent of ABC in the picture can only help give the stars and their time slots cause to worry. Nobody needs many more stations than they’ll be able to reach by 1954. Or he can bicycle his show around to reach them if and when more exist.

The copy departments of agencies have at last solved the mysteries of the non-stock iris and the soft-edge wipe while account representatives no longer retire to a tavern when they are faced with a request for a fine grain.

Agency managements are (it seems) starting to consider television as here to stay and therefore look with less jaundiced eyes on the striplings that populate their respective TV departments. Those in the agencies and advertiser offices and stations who double in brass have regained their aplomb and their sleep. Nevertheless, bulletins will still whip back and forth on burning questions such as “Is 15% enough?” Union difficulties will still cause the more aged members of the ad craft to take to the woods. But the guys with the real savvy at the top of the allied businesses have, I suspect, actually come to love the intruder even if they won’t admit it. And well they might because color or not, television is the hottest little thing that business has even been offered.

If American business is one-tenth as good as its enviable record, the amazing new sales device available to it now is bound to uncork a lot of new wonders in the year ahead.

***
Toledo's "Billion Dollar Market"

The area covered by WSPD (Radio and/or Television) encompasses 18 counties; 3 in Michigan and 15 in Northwestern Ohio.

Population 1,161,200
Families 348,000
Radio Homes 339,060
Percent tuned to WSPD-AM
Daytime 56.8%
Nighttime 48.6%
Television Homes 226,000
Percent tuned to WSPD-TV
Daytime 78%
Nighttime 91.5%

EFFECTIVE BUYING POWER
Total—$1,896,407,000
Per Capita $1,633
Per Family $5,449

RETAIL SALES
Total $1,310,208,000
Per Family $3,764
spent for:
Food $321,211,000
Gen. Mdse. $128,461,000
Furniture & Househald—$67,725,000
Automotive $251,294,000
Drug $35,282,000

Toledo's Metropolitan Area ranks high in the nation's leading areas—
Toledo ranks 36th in total retail sales
Toledo ranks 36th in food store sales
Toledo ranks 35th in gen. mdse. store sales
Toledo ranks 48th in apparel store sales
Toledo ranks 38th in home furnishing sales
Toledo ranks 31st in automotive store sales
Toledo ranks 33rd in filling station sales
Toledo ranks 50th in building material and hardware store sales.
Toledo ranks 36th in drug store sales
SPeeDy daily entertains the people whose buying habits account for Toledo's high rating.

Authority for above listing and market information:
Sales Management's Survey of Buying Power,
Standard Rate & Data Consumer Markets
Neilsen Coverage Service
NBC Research

Represented Nationally by KATZ

13 JULY 1953
What are the important radio and TV trends
for air advertisers to watch

THE PICKED PANEL ANSWERS

The trend in TV and radio is the same as the trend in any other branch of business—getting the cost in sound relation to the results. When the old crystal set first began to talk, people said, "Look, it talks!" When talking pictures first came out, they got goggle-eyed and exclaimed, "Look, they talk!" Today, even when a man from Mars starts talking nobody gets excited. Everybody takes it as a matter of course.

And why not? This is the Atomic Age. So advertisers now realize they are not in the entertainment business—they're in the business of selling goods. And they are even finding out that it's one thing to have a great big audience, and another thing for the show to pay off. Their minds are on the arithmetic of it all. So you see some wonderfully entertaining shows fold up, while small-budget shows, even with low ratings, pay handsomely.

When you buy a show you've simply hired a hall. You have bought an audience. And what you pay and what you say will decide whether it's a good show from the standpoint of business.

Another thing: The wonderful results radio and TV have produced have made some new advertisers lose sight of one little word. And that word is time. They started out without reckoning that it takes time to establish a product... It never occurred to them that if they could knock out a 75-year-old competitor in 26 weeks, another advertiser could follow right behind and knock them out in 26 weeks.

And so they were caught in midstream—a good idea, but no more money to see it through.

To sum it up: Ask your bookkeeper. He'll tell you how good your advertising is.

JOSEPH KATZ
President
The Joseph Katz Co.
Baltimore

Television has taught us much in the past six years. In spite of criticisms from all sides it has managed to surpass radio in gross network billings; deliver larger audiences; and to keep its advertisers sold on the medium.

The trends in television have made it necessary for radio to become more inventive and creative. In effect, radio has had to "sell" radio for the first time.

Television has made deep inroads in the evening broadcast audience. However, radio is still doing pretty well in daytime serials, service programs, and news and music. Network program participations continue to make radio an effective selling force.

On the other hand, television soon found that hour-long musical extravaganzas were not economical. One notable exception was the recent one-shot, two-hour Ford fiftieth anniversary show which used both NBC TV and CBS TV networks. In 1950 there were eleven on the air. Today there are none. One or two have created half-hour adaptations.

There has been a marked increase in the number of half-hour dramatic, mystery, and situation-comedy television shows. Many of these programs have gone to film. In 1950 only one show in these three categories was on film. Currently, 50% are on film.

Fewer advertisers are taking a hiat-
us. Many advertisers are going right through the summer with their winter shows and finding that ratings don't always hit the cellar in the summer.

Television networks have exploited the Saturday night audience and exploded the radio theory that you can't give time away on Saturday night. The audience will be there any night if the programing is good.

WICKLIFFE W. CRIDER
V.P., Radio & TV Dir., Kenyon & Eckhardt, Inc.
New York

Since TV is a very glamorous and comparatively new medium, it is natural that many sponsors plunged into programs without too much realistic investigation of the possibilities of profitable results. Apparently, some of the larger sponsors who ordinarily test their advertising results carefully bought programs...
DO YOU WANT TO KNOW...

★ How sponsors evaluate media?
★ What radio or TV results you can expect?
★ How to keep TV costs in line?
★ What program types rate highest?
★ How to use radio/TV research?

Read SPONSOR regularly and get the dollars and cents facts you need. Use subscription order card bound in this issue for your convenience.

**SPONSOR**

The magazine radio and TV advertisers use

40 EAST 49TH STREET, NEW YORK 17

---

**PULSE RATINGS**

that make Sponsors' hearts beat faster...

WBNS Radio has more listeners than any other Central Ohio station...the 20 top-rated (Pulse) programs heard in this billion-dollar market are heard on sets steadily tuned in to WBNS.

It's no wonder Central Ohioans get the WBNS listening habit...CBS headliners Jack Benny, Arthur Godfrey, Amos 'n' Andy, Lux Radio Theatre, daytime serials, plus popular local talent, attract listeners...keep them tuned in hour after hour.

Check John Blair for Pulse ratings of WBNS programs — compare with any other Central Ohio station and learn why more sponsors buy time on the one BIG station with a BIG audience of steady listeners.

**CBS for CENTRAL OHIO**

---

**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. Topic of the 27 July issue will be: “The British Broadcasting Company offered free Coronation films and tapes to American broadcasters, provided no singing commercials were used. Do you think jingles are irritating or undignified?” Answers of the question will include agency personnel, broadcasters, and jinglesmiths.

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primarily to create good will and to establish priority in the medium, since some of these programs could not be justified in terms of possible results.

I look for a more serious evaluation of programs, TV time, and selling techniques; that is, more attention will be paid to whether or not the program appeals to the particular audience that the advertiser is trying to reach and to whether or not the program can be used profitably to sell the sponsor’s merchandise.

Personalities with a proven record of their sales ability should be on the increase while the pure showman personality who doesn’t do a selling job should be on the decrease. I look for a trend toward the greater use of selling personalities and more soundly planned commercials.

There is no question about the fact that the size of audience does not always govern the volume of merchandise sold by a radio or TV program. Some programs with relatively small audiences are known to do a better selling job than some of the more elaborate programs with higher ratings.

In years of exceptionally good business, advertising results are not evaluated as carefully as they are under more normal conditions. With competition for business becoming more keen, I am sure that radio and TV programs will be selected on more soundly analyzed result possibilities.

ARTHUR E. MEYERHOFF
President
Arthur Meyerhoff & Co.
Chicago

13 JULY 1953
Baltimore station's new booklet contains vital market data

An attractive 64-page booklet, prepared by the Joseph Katz Co. of Baltimore and New York, for its client WITH, shows that Baltimore ranks second only to New York as a foreign trade port. The station says that there are 392,263 dwelling units of which 55% are owner occupied; there are 2,285 wholesale establishments with a total of 27,589 employees; 1,785 factories with 170,062 employees; 15,327 retail stores employing 77,954. Baltimore more has, according to WITH, 1,200 people per square mile and has had a population increase since 1940 of 23.5%. The station claims that the 1,365,500 Baltimoreans earn $2,069,431,000, spend $1,413,332,000 on retail sales annually.

Booklet was distributed at luncheon meeting for tunebuyers. Hosts at the meeting were Tom Tinsley Jr., WITH president, and Robert C. (Jake) Embry, vice president. ** **

KGNC, Amarillo, cited for business paper advertising

The Award of Excellence for Business Paper Advertising Campaigns at the 22nd Annual Conference of the National Advertising Agency Network was handed to KGNC and KGNC-TV. The competition had 209 campaign entries of prominent national concerns by the 30 advertising agency network members.

Prize-winning entry was prepared for Tom Kritser, general manager of the station, by Henry J. Kaufman & Associates, Washington, D. C., and appeared in SPONSOR during the first three months of 1953. Account executive is Jeff Abel; campaign is written by Ted Mandelstam, copy chief of HJK&A.

Entries were judged by a group of experts, headed by Prof. Lloyd D. Herrold, Chairman, Department of Advertising, Northwestern University. Awards were made at the Annual Agency Network Convention in session at the Broadmoor Hotel, Colorado Springs. ** **

Exponent of radio to be super market consultant

Stanford C. Cohen, operator of the largest independent super market in Springfield, Mass., has joined the staff of McMahon & Morse, super market consultants in New York City, following his sale of Memorial Super Market to Growers Outlet, Inc.

Cohen pioneered a children’s radio program, created a civic character, “Stan the Grocery-Man,” and around the show built unusual promotions that zoomed business and reputation. (See “Stan the Grocery-Man’s tips on using radio,” SPONSOR, 23 March 1953.)

In his new capacity Cohen will spend most of his time in New England, providing promotion counsel to leading independent super markets. ** **

Pittsburgh TV outlet adds merchandising for sponsors

Perhaps foreshadowing the day when it will be getting hot competition from new video stations, WDITV, Pittsburgh, has added a merchandising plan which, in its first few months of operation, has already had important results.

Food chains, independent retailers, and Sun Drug Co. outlets have all participated in the plan to date. Two prominent displays at the new Greater Pittsburgh Airport and some 40 interchangeable window displays which are spotted in key locations such as banks, hotels and prominent stores are also being used. ** **

Two KGNC ads won Award of Excellence for Business Paper Advertising. Ads appeared in SPONSOR early this year. Shown are Bud Thompson, National Sales Manager, KGNC-TV; Bob Watson, Station Manager, KGNC Radio; Tom Kritser, Gen. Manager, KGNC AM & TV
Briefly . . .

For her efforts in behalf of the Scholarship Fund of the Hartford Art School, Marjorie Mills, well-known New England radio personality, received a citation from the president of the art school. Miss Mills, who also recently received a citation from the Lynn Chamber of Commerce, is heard daily over the New England Regional Network.

Timebuyers in New York and Chicago went off for their weekends recently gaily bedecked in colorful fresh cut orchid leis which were flown in from Hawaii. Flowers were the gift of radio station KGU and TV station KONA, Honolulu, which are celebrating the in-store audience as the sales representatives.

For the second time in a row, the Junior Achievement Radio Co., sponsored by Radio Station KEYS, Minneapolis, has won first place in competition with all other JA Radio Companies in the U.S. Junior Achievement is the national, non-profit organization which is supported by local business, industry, labor, and education for the purpose of giving high school students practical experience and training which will help them take their place in the economic life of America.

The Texas Co. signed up for 17 news and sports program per week via WTAM, Cleveland, in behalf of the Texaco dealers of northern Ohio. Participating in the signing of the one-year contract were Hamilton Shea, general manager of WTAM, and William Dix, station sales manager; representing Texaco were ad manager Donald W. Stewart and Kidner account exec Gerard Johnston.

Before putting into effect its decision to discontinue the broadcast of night baseball games, WIBG-FM, Philadelphia, checked its listeners to see if they'd object. The announcement was made three times a night for two nights. Result: Dirty looks from the mailman and almost 1,400 letters and telegrams from indignant listeners. Station, which concentrates on Storecast programs of "Music to Buy By" during the day, was pleased to find a good indication of the size of its bonus home audience—advertisers pay for in-store audience only.

WTRY ALBANY TROY SCHENECTADY
One of the Nation's Finest Stations

Introduces

Another Personality Whose Local Success Contributes to the Continuing Strength of Radio

This is Forrest Willis

His daily hour-and-a-half broadcasts on WTRY are listened to by 30% of the radio audience in the 8-station Albany-Troy-Schenectady area. His sponsors: Tobin Packing Co., John G. Myers Department Store, Gordon L. Hayes Appliances . . . All nationally recognized leaders. His commercial and public service success stories are fabulous. (He's collected over $60,000.00 for the March of Dimes.) Forrest is one of WTRY's many local stars who hold the area's largest audience and who sell . . . all day long.

WTRY CBS—5000 WATTS

Represented by
HEADLEY-REED CO.

13 JULY 1953
LIFEBUOY

(Continued from page 35)

Sister, Lifebuoy's only participation in the afternoon soap block, featured 30-second singing commercials in 1949.

From 1949 through 1951, despite the ever-rising sales curve for toilet soap, Lifebuoy was still slipping. Over-all toilet soap sales at this time were mounting as follows: 1949—$143,120,000; 1950—$1,090,000; 1951—$153,500,000. The trend to super market selling was not a factor in Lifebuoy's sales problems for a two-fold reason: (1) Lifebuoy had satisfactory super market distribution, as well as Lever Bros. concerted merchandising and in-store display efforts to support it in its fight for choice shelf space; (2) the bulk of toilet soap sales still was made in drug stores.

The year 1952 marked the turning point in Lifebuoy's 55-year-old history. The soap was tested with a new formula. Puralin, a new ingredient, was added to Lifebuoy, giving it both longer-lasting anti-B.O. properties and a fresher odor. By June 1953, Lifebuoy could boast that the medicinal odor was gone for good. Lifebuoy was also repackaged. After its face-lifting, the soap took to the air.

Says Warren Fales, Lifebuoy's assistant brand ad manager: "Our 1952 effort brought about what the 1941 campaign had failed to do: a very substantial sales boost." SPONSOR places this sales increase between 15 and 20%, bringing Lifebuoy to number six spot in the toilet soap industry.

In 1952, prior to Lifebuoy's direct appeal to women, a Good Housekeeping Consumer Panel of 1,830 respondents placed Lifebuoy ninth on the preference list, with its competitors lined up as follows: Ivory Soap—18.7%; Dial Soap—16.7%; Lux—13.1%; Camay—13%; Palmolive—12.7%; Sweetheart Soap—10.3%; Cashmere Bouquet—6.9%; Woodbury—6.7%; Lifebuoy—4.3%; Wrisley—3.5%.

Today Lifebuoy is banking heavily upon its dramatic switch from a health soap to a cosmetic soap, hoping that its 1953 advertising campaign will bring it further along in its bid to regain status as number one toilet soap.

The interpretation other sponsors can put on the Lifebuoy approach is this: When your product loses ground, it may be wise not only to change it but admit to consumers that it wasn't up to par.

***

SPONSOR
HARRISBURG

... A Hooper Natural!

已经证明
最好的测试

WHP
5000 WATTS
580 KILOCYCLES

ALREADY A DOMINANT
medium in Pennsylvania's
rich test market.

WHP-TV
CHANNEL "55"

THE KEY STATIONS OF THE KEYSTONE STATE

CBS

Nationally represented by THE BOLLING COMPANY, INC.

*With more than 66,000 TV sets in its market area, set sales continue at record level.
NBC’s coverage tops all other networks

The television network which can deliver the most markets and, therefore, the widest coverage is most in demand by advertisers today.

**NBC is that network.** Day and night, the average NBC program is carried by a larger number of stations, covering more television homes than any other network.

<table>
<thead>
<tr>
<th>NIGHTTIME</th>
<th>NBC</th>
<th>NETWORK #2</th>
<th>NETWORK #3</th>
<th>NETWORK #4</th>
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<td>80.5%</td>
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</tbody>
</table>

Compared to the No. 2 network, NBC’s average program reaches 12 more markets at night and 8 more markets during the day. It covers 11.1% more of the total television market at night; 6.8% more by day.

Superiority of coverage is just one reason why **NBC is America’s No. 1 network.** Next week... further proof.

**NBC’s Audience Advantage is to Your Advantage... Use It.**

a service of Radio Corporation of America

**SOURCES:** Nielsen Television Index, January-April, 1953, Averages

**NOTE:** The accuracy of the above data has been verified by the A.C. Nielsen Company

*No comparable daytime network service*
If you’re an angler with an eye out for trout, don’t pass through Portland without stopping by to see Showalter “Bud” Lynch. Reason? This denizen of the Northwest, for one, is an expert with the casting rod: He knows where to find fish and how to hook ’em.

When Bud isn’t holding forth on the one that got away, he’s apt to be talking radio. As continuity writer, originator of program packages, account executive, agency v.p., in charge of radio, and finally president of his own Oregon agency, Bud’s been a radio enthusiast for over 20 years.

Bud’s apt to get his Irish up mighty fast over what he calls the “termite technique” of radio performers and salesmen. Says he: “There is nothing wrong with radio except the people in it. Radio through the years has been its own worst enemy. It is the only advertising medium—with the possible exception of television—where measurement of whether a show is good or bad depends on whether you or your friends are participating in it, or whether it is on your particular network or station.”

His faith in the medium has been proven time and time again with his own agency’s success with radio. Recently, for example, Showalter Lynch bought a saturation schedule on two local stations for two days to plug a department store’s week-long storewide sale.

As a result of the radio advertising, the store’s president reported, all departments showed increases over the previous year’s first day of sales, and shoppers came in steady crowds all day long.

Bud’s TV clients include the Appliance Wholesalers, sponsors of what was probably the first live TV show in Portland, Knox Manning News. The show is telecast on a network of 12 stations.

Born 48 years ago in Kansas, Bud entered advertising directly after graduation from Whitmore College in Walla Walla, Wash., doing promotion work and merchandising for the Portland Oregonian. The pattern for his future was determined when he was assigned to do promotion work for the Oregonian’s radio station, KGW. Bud then launched his own radio program package production outfit in Portland, tying in with Mac Wilkins, Cole & Weber agency (then Mac Wilkins & Cole). Joining the agency as an account executive, he worked up to v.p., in charge of radio for Portland and Seattle. In 1942, Bud’s own agency was born.
When you sell to Pittsburgh, you sell to the nation's sixth largest metropolitan market.
An industrial area whose manufactures top those of 37 states.

When you sell to Pittsburgh, you tap the retail buying power of 6½ million people.

And you will sell to Pittsburgh, day or night, on Pittsburgh's first television station—Du Mont's WDTV!

Watching WDTV is a daily pleasure with half a million Pittsburgh homes.

WDTV programs are geared to Pittsburgh people, Pittsburgh habits, Pittsburgh tastes.

So beam your Pittsburgh sales efforts straight to success—on Channel 2—WDTV!
First and salesmost in Pittsburgh!
No. 1 rated audience shows, backed with intensive merchandising, moves your merchandise FAST on WWRL where your sales story "gets through" to:

1. Millions of Foreign-Language Listeners

WWRL effectively sells your product to New York's millions of foreign-language listeners in their native tongue. Each group a "big market" worth going after with a special campaign . . . or to add extra, profitable sales to your overall New York campaign.

WWRL sells New York foreign-language listeners in:

- SPANISH
  - German
  - Greek
  - Czechoslovak
  - Polish
  - Hungarian
  - Lithuanian
  - Russian

WWRL has more Spanish-Puerto Rican listeners than all New York stations—network or independent—COMBINED, according to Pulse Reports.

WWRL
New York's No. 1 Station for America's No. 1 Negro Market

WWRL has a larger audience in the 1,001,371 New York Negro Market than any other station — network or independent—according to Pulse Reports.

Discover today why more and more national advertisers are using WWRL's great Negro audience shows to out-sell all competition.

Remember, New York's Negro population exceeds the entire population of Pittsburgh, Boston, St. Louis or San Francisco.

Write or call today for Pulse Reports on Negro and Foreign-Language Markets.

WWRL, Woodside 77, N. Y.
Defender 5-1600
IN NEW YORK CITY
at 5,000 WATTS

Newsmakers in advertising

Laurence W. Hulff, advertising manager, Liggett & Myers Tobacco Co., announced the thrice-weekly Perry Como CBS TV show will be taped and aired on 500 MBS stations this fall. This follows the Chesterfield pattern of using programs in both air media (Godfrey, Dragnet, baseball). Indications are that the trend to tape the sound track of TV shows is increasing. Current users of technique include: Admiral (Bishop Sheen), Coca-Cola (Eddie Fisher), Lorillard (Two for the Money), DeSoto (Groucho Marx), Colgate (Strike It Rich).

Robert E. Kintner, president, American Broadcasting Co., disclosed signing of deal with the Motion Picture Association of America under which MPAA will film series called Hollywood Parade. Program will feature highlight excerpts from current top-flight screen attractions. Said Kintner to SPONSOR: "This is another example of ABC's policy of developing new programs as opposed to the practice of raiding other networks for talent—a tactic that costs sponsors more money in the end."

Arthur C. Nielsen, president of A. C. Nielsen Co., recently brought joy to many an industry heart with his announcement that a revised and improved National Nielsen Radio Index Service is ready to go. Heart of the new service is the "Multiple-Receiver Metering Audimeter" which will measure the activity of as many as four radio and TV receivers in a home simultaneously, thus giving a fuller report of multipurpose listening. New plan also calls for reporting of network radio listening four weeks each month, instead of two as at present.

James A. Mahoney, formerly with ABC, is the new Director of Station Relations at Lennen & Newell. His first task is clearing time for Herb Shriner's Two for the Money and Fred Allen's Judge For Yourself, both for P. Lorillard C. Thinking at the agency is that a man spending time individually on tough stations (one- or two-station markets) can get better clearances than a network which has many clients to service. Jim was at ABC for three years, at Mutual for seven. He has a market and research and TV film background.
KRNT is the only Des Moines station that can talk Hoopers.

- So you know you're right when you buy the Big-Time Buy... the station with the fabulous personalities and the astronomical Hoopers!

Hooper Leader...
Morning - Afternoon - Evening

Katz Represents That Very Highly Hooperated, Sales Results Premeditated, CBS Affiliated Station In Des Moines

13 July 1953
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.
OUTDOOR BILLBOARDS

ADDITIONAL MERCHANDISING SERVICES
INCLUDE THE FOLLOWING:

- Window displays
- 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 at give-away shows
- Booths at fairs
- Sampling
- Airplane towing

* For further details contact your nearest Storer office

STORER BROADCASTING COMPANY

WSPD-TV
Toledo, Ohio

WGBK-TV
Detroit, Mich.

WAGA-TV
Atlanta, Ga.

KEYL-TV
San Antonio, Texas

WMMN
Fairmont, W. Va.

WSPD
Toledo, Ohio

WGBK
Detroit, Mich.

WAGA
Atlanta, Ga.

WWVA
Wheeling, W. Va.

WGBS
Miami, Fla.

WSAI
Cincinnati, Ohio

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 2-4498
Some Facts Interest Time Buyers
More Than Others

We figure a time buyer is more interested in salary than in the size of Big Aggie Land (WNAX’s
metropolitan market spread over Minnesota,
the Dakotas, Nebraska, and Iowa). Nevertheless, the
653,500* families of Big Aggie Land have an
effective buying income of $2,918,419,000.* In 80%
their homes, WNAX-570 is heard 3 to 7 times
a week. These data are actually pertinent to the salary
question—WNAX-570 promotions have a way of leading to promotions.

*Sales Management data.

WNAX-570
Yankton-Sioux City
A Cowles Station • CBS Radio
Represented by the The Katz Agency,
which see for further data.
Here are some of the important questions you will find answered in the pages of this report:

Q. What is the fall outlook for network radio? ........................................ page 68
Q. How do advertisers feel about network radio? .................................... page 68
Q. How does the 1953 radio network audience compare in size with 1952? ... page 68
Q. What is the extent of national out-of-home listening? ......................... page 69
Q. How have the “tandem” plans been doing? ........................................ page 72
Q. Specifically, how can network merchandising help an advertiser? ....... page 74
Q. How flexible will networks be this fall? ............................................ page 76
Q. Is it worthwhile for a radio network advertiser to by-pass TV markets? ... page 78
Q. When will the new Nielsen multi-set ratings be available? .................. page 80

13 JULY 1953
Fall outlook

Q. What is the fall outlook for network radio?
A. The networks seem very optimistic, despite the rapid growth in new TV stations. For one thing, there isn't the uncertainty and confusion about rates that existed last year at this time. Advertisers were seeking guarantees on lower rates which the networks couldn't give and, hence, were holding off buying. This year the networks contemplate no rate changes.

The networks are armed with more data on out-of-home listening and the expectation that network ratings will go up when the new Nielsen multi-set sample begins to affect audience measurement.

Billings have shown an upward trend. Both NBC and CBS report that billings during the first half of 1953 are ahead of the corresponding period last year. Mutual's billings have been climbing, too. Its 1952 figure was nearly 30% above 1950. As for daytime, both NBC and CBS expect to be sold out during daytime hours.

Q. How do advertisers feel about network radio?
A. To get some idea of how radio's big advertisers feel about it, SPONSOR contacted a dozen of the top AM network clients asking about their fall plans and their feelings about network radio. In only one case did an advertiser say he felt network radio was less effective than last year.

This advertiser, Ralston Purina, which happens to be one of the most active, if not the most active client in farm spot radio, was referring specifically to Saturday night, when Ralston sponsors Eddy Arnold on NBC. G. M. Philpott, Ralston v.p., told SPONSOR, however, that while Ralston salesmen feel that nighttime radio is less effective for them than last fall, Ralston will continue the Eddy Arnold show.

Here are some other answers:

- From Oliver B. Capelle, advertising manager for Miles Laboratories: "Our television efforts have not reduced our radio coverage."
- From Lowry H. Crites, director of media and radio and television programming for General Mills: "Obviously, we believe network radio is still valuable as we are continuing to invest substantial sums in it."

Other evidence of the advertiser's firm belief in network radio comes from Broadcast Advertising Bureau's 1 June 1953 newsletter. It cited cases of five advertisers who spent more money (according to P.I.B.) in network radio during the second half of 1952 than the first half. They are (1) Cannon Mills with gross time billings of $184,106 during the second half of 1952 compared with $91,200 during the first half; (2) Emerson Drug with $162,065, compared with $49,341; (3) Manhattan Soap with $736,566 compared with $683,093; (4) Motorola with $110,562 compared with $24,450, and (5) Seeman Bros., with $410,463 compared with $258,200.

Network audiences

Q. What kind of cumulative audience can the advertiser get on network radio?
A. A study of daytime soap operas by the Broadcast Advertising Bureau this year shows that the average radio daytime serial can reach 20% of all families in a market in four weeks' time. Each family is reached an average of 5.8 times, and exposed to 15.7 sales messages. These figures are developed from Nielsen data.

A BAB study last year, also based on Nielsen data, dug into cumulative audiences for nighttime news programs in TV markets. Here are the answers for the average evening network quarter-hour newscast aired five times a week: (1) In a week, newscasts reach 9.3% of all families an average of two times each. (2) In a month, they reach 20.7% of all families an average of 4.4 times each. (3) In 13 weeks, they reach 37.4% of all families an average of 8.7 times each with 23.5 sales messages per family.

Q. How does the 1953 network audience compare in size with 1952?
A. Ratings are down a little but the

NEW PROGRAMMING for fall includes ABC's "Horto Hornblower" with Michael Redgrave. Program was developed from the network's showcase—"ABC Playhouse"—and produced by Towers of London

PROGRAM COSTS will be cut by General Foods, who bought "Beulah" on CBS Radio three times a week, will re-run transcriptions of show. Re-runs will feature the late Hattie McDaniel, who died last year.
actual audience reduction is smaller because there are more sets and more people in the country. Here are some recent Nielsen comparisons showing the average rating and audience for both daytime and nighttime. The comparisons cover the week ending 9 May 1953 vs. the week ending 10 May 1952:

- Average night rating, 4.4 vs. 4.9.
- Average evening audience, 1,967,000 vs. 2,007,000.
- Average day rating, 3.5 vs. 3.7.
- Average daytime audience, 1,566,000 vs. 1,584,000.

Out-of-home listening

Q. What information is there on out-of-home listening to network radio programs available today?

A. There are no specific figures on particular programs but there have been a number of studies indicating the amount of out-of-home listening on a broad scale. ARB has done a diary study, projectable to the entire country. Pulse does studies on out-of-home listening in major markets. Broadcast Advertising Bureau has studied the amount of auto listening among cars on the road and is now refining these figures so they can be related in terms of actual traffic on the road. Nielsen has recently released figures on total out-of-home listening in the U.S., regions of the U.S. and in the various states. These figures should add to average radio ratings of virtually every program.

Q. Has there been any noticeable trend in out-of-home listening?

A. Pulse out-of-home figures show a steady increase since 1950. Averages of additional radio sets-in-use for more than a dozen large markets are as follows: 1950-51, 13.7%; 1951-52, 15.2%; 1952-53, 18.6%. These figures cover winter listening, not summer. The 1953 listening hours ranged from 12.3% of home listening in Seattle to 21.7% in Philadelphia. (See Radio Basics in this issue.)

Q. What is the extent of national out-of-home listening?

A. According to Nielsen figures, developed from a sub-sample of the mar-
marketing firm's coverage study in April 1952, the average national out-of-home listening bonus in terms of individual listeners is practically 12% of home listening during the week and nearly 15% on weekends.

Q. During what hours of the day is out-of-home listening highest?
A. The biggest non-home audiences according to Nielsen are during the afternoon with 3:00-4:00 p.m. being the peak listening hour, during both weekdays and weekends. This mid-afternoon bulge is more pronounced on weekends when Saturday and Sunday drivers are out in force. During the 3:00-4:00 p.m. period on weekends, total non-home listening is 31.5% of home listening, while auto listeners amount to 23% of home listeners. During the weekday 3:00-4:00 p.m. segment, the total non-home figure is 25.1% of home listening with auto listening about half of that. BAB's study of auto listening among cars on the road found that listening was highest 7:00-8:00 a.m. during both weekdays and weekends.

Q. Is there much variation in non-home listening among different sections of the country?
A. Yes. Nielsen divided the U. S. into five sections: Northeast, East Central, West Central, South and Pacific. It was found, for example, that during the 6:00-7:00 a.m. period the percentage of non-home to home listening ranged from a low of 9.7% to a high of 22.7%; during the noon-1:00 p.m. time the low was 10.1%, the high was 16.5%; during the 11:00 p.m. to midnight slot the low was 6.4%, the high 12.0%.

Regional variations also disclose that the Northeast, on the average, has the greatest amount of non-home listening during the week and just misses being in first place on weekends, when it is a shade below the East Central U. S. However, on weekends, the Northeast has the greatest amount of auto listening.

The Pacific states show the least amount of total non-home listening, although their percentage of auto listening to total non-home listening is higher than the average. Regional differences will be important to regional network advertisers or to national network advertisers with regional cut-ins.

Q. How can a network advertiser apply the Nielsen non-home listening figures to his Nielsen rating?
A. He can't, not directly, anyway. But he can make some educated guesses. Before discussing how, here's just a few words of explanation. The Nielsen non-home figures are not percentage points. That is, if the Nielsen home audience for a program is 10% and the non-home figure during that hour is 10%, the total audience is not 20% but 10% of 10% or 11%. The non-home audience is a percent of the home audience.

Also, in using the Nielsen home and non-home data, the advertiser must remember that NRI ratings are in terms of homes, while the non-home figures are in terms of persons. To compare the two in terms of total home and non-home listening, Nielsen has used various estimates on the number of home listeners per set. These estimates range from 1.5 to 2.25 persons per set depending on the hour of the day. The nighttime figures are naturally higher than the daytime figures.

To get back to the problem of how to add the non-home data to home listening, let's take a specific case—P&G, for example. It has a block of four soap operas on NBC radio between 3:00 and 4:00 p.m. during the week. Nielsen figures show that during that time there is an additional audience bonus (or, at least, there was in April 1952) equal to about 25% of the home audience. Can P&G be sure that this additional audience is listening to its soaps?

First, of all, it can be assumed roughly that every radio show on the air at that time increases its audience on the average by one-fourth. But P&G cannot be sure that the non-home audience divides its listening in the same way as the home audience. Half of this non-home audience happens to be in automobiles during that hour and auto listeners are not supposed to be so keen about concentrating on drama (Please turn to page 72)

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**Average production and talent costs of sponsored network radio shows**

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<tr>
<th>TIME</th>
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<td><strong>NIGHTTIME</strong></td>
<td>$2,295</td>
<td>$5,152</td>
<td>$15,000</td>
</tr>
</tbody>
</table>

*These quarter-hour shows include weekly soap operas whose cost brings the average production and talent cost up considerably.

**Top 10 agencies in number of quarter hours of programs on network radio**

<table>
<thead>
<tr>
<th>RANK</th>
<th>AGENCY</th>
<th>NO. QUARTER HOURS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>BENTON &amp; BOWLES</td>
<td>37</td>
</tr>
<tr>
<td>2.</td>
<td>DANCER-FITZGERALD-SAMPLE</td>
<td>34</td>
</tr>
<tr>
<td>3.</td>
<td>YOUNG &amp; RUBICAM</td>
<td>32</td>
</tr>
<tr>
<td>4.</td>
<td>WILLIAM ESTY</td>
<td>30</td>
</tr>
<tr>
<td>5.</td>
<td>FOOTE, COE &amp; BELLING</td>
<td>28</td>
</tr>
<tr>
<td>6.</td>
<td>NEEDHAM, LOUIS &amp; BRORBY</td>
<td>27</td>
</tr>
<tr>
<td>7.</td>
<td>GEOFFREY WADE</td>
<td>21</td>
</tr>
<tr>
<td>8.</td>
<td>COMPTON</td>
<td>21</td>
</tr>
<tr>
<td>9.</td>
<td>BBDO</td>
<td>16</td>
</tr>
<tr>
<td>10.</td>
<td>JOHN F. MURRAY ADVG.</td>
<td>16</td>
</tr>
</tbody>
</table>

*Number of sponsored quarter hours does not necessarily indicate supremacy in billings. It's measure of activity.

---

**Average no. of stations in network lineup, daytime: 222  •  Average no. of stations in network lineup, nighttime: 220**

**Source:** All of these data were tabulated from SPONSOR's Network Radio Comparagraph of 29 June 1953. This chart giving essential data on network shows appears in alternate SPONSOR issues. Chart appears this issue page 89.
This oft-repeated scene has become a tradition between Clothier H. V. Holmes and KTUL Account Executive R. P. (Bud) Akin. For the 20th consecutive year, these two men have swapped signatures on KTUL advertising contracts. The satisfaction is obviously mutual. S. G. Holmes & Sons, sponsors the 5 o'clock News, Mon. thru Fri., on KTUL.

- KTUL has MORE LOCAL PROGRAM SPONSORS than any OTHER TULSA network radio station.
- LOCAL ACCEPTANCE is the "GRASS ROOTS" TEST of a Radio Station's SELLING POWER!
- Get the KTUL story from your nearest AVERY-KNODEL, Inc., office.

**KTUL Offers Advertisers**

**A Tradition of Confidence Based on Years of Consistent RESULTS**
while driving. Furthermore, male listening dominates that period, according to Nielsen, so that’s another strike against P&G. On the other hand, CBS also has a block of soap operas on during that hour, so maybe it’s not so bad after all.

In other words, the advertiser has to add or subtract a little in his own mind when using these Nielsen figures. One advertiser may get more than the average, another less. The advertiser must take into account the audience, the program, the attentiveness of listening and the season of the year (is there a baseball game on at the time?). Nielsen used April for the survey because it represents “approximately the annual average of home radio listening.”

Q. How will these studies on non-home listening affect network radio advertising?
A. A good bit of the information on non-home listening has pointed out auto listening and, what amounts to the same thing, the high percent of adult males in the non-home audience. The networks, all of whom are using non-home listening material in one way or another to sell radio, feel that the facts call for a revision of thinking among advertisers who appeal to the male market, especially as regards their attitude toward daytime radio, when non-home listening is highest. These advertisers include auto manufacturers, refiners of gas and oil, brewers, tobacco and smoking accessory firms and others.

‘Tandem’ plans

Q. How have the “tandem” plans been doing?
A. Pretty well. Mutual’s new Multi-Message Plan, which replaced the Mutual-MGM Hollywood star showcase in January, ended up the spring season sold out. It offers 20 participations, four commercials on five shows. It is so popular now that Mutual is offering Multi-Message Plan prices ($1,500 per participation during the summer) on non-M-M plans over the hot months.

CBS’ Operation Tandem (NBC started the network package idea, hence the generic term, “tandem”) was sold out for part of the season, and two-thirds sold out during the rest of the time. ABC’s Pyramid attracted nary a sponsor during the past season. The network’s explanation was that ABC sponsors found other buys more attractive for their purposes.

Q. What kinds of advertisers use “tandem” plans?
A. All kinds. Mutual’s clients include Camel, General Mills, Bromo Seltzer, Jacques Kreisler, Lever. Both Bromo-Seltzer and Lever, a recent member of the Multi-Message Plan client roster, have, in addition bought into Titus Moody and Nick Carter, respectively. CBS has P&G, Bryl Creme, and Nescafé through August, and Chesterfield was in for a short burst early last season. Operation Tandem clients include Emerson Drug, Bromo Seltzer, Esquire Boot Polish, Buick,
if a watt looked like this

and there were 50,000 of them

covering 17,848,799 people

YOU'D HAVE THE GREATEST COVERAGE POSSIBLE IN A 5-STATE REGION

and in the Detroit Area that's what you get with CKLW

AT THE LOWEST RATE OF ANY MAJOR STATION

Adam J. Young, Jr., Inc. National Rep.

J. E. Campeau President

Guardian Bldg.—Detroit 26

13 JULY 1953
and a new client is already signed up for the fall—The Coleman Co., makers of space heaters.

Q. What kind of buys will be available on "tandem" plans in the fall?
A. So far as availabilities go, CBS may have one buy of three participations across-the-board. NBC may have two. It is not definite whether ABC will have a Pyramid Plan in the fall, but the web is considering offering daytime buys along the same line as its Pyramid Plan. Mutual may be sold out but will probably add shows that can be bought on the same terms as Multi-Message Plan shows.

The tandem-type plans can be roughly divided into two kinds. CBS and NBC, each of which will have three shows next fall, usually require a client to buy one participation in each show, although there have been exceptions. CBS, for example, has eight of nine announcements sold for the summer and an advertiser can buy one. However, this one segment will be subject to recapture in the event Nescafé, which now has two participations, does not continue after August and another advertiser signs up for three announcements across the board. CBS and NBC also require a full network.

Mutual and ABC will sell one announcement. However, discounts are given for bigger purchases. Both of these nets also have five-show packages. They are more flexible than CBS and NBC in the matter of network lineups. Mutual has sold split networks but one of the clients (Sauer) bought the entire plan in the South.

Merchandising

Q. What kind of merchandising aid is offered by radio networks to clients?
A. It varies. NBC, only network with a separate merchandising department, has 12 district supervisors who cover the country for NBC clients visiting key retailers and wholesalers, clients' district sales offices, station affiliates. CBS merchandising spills over into program promotion. The network holds yearly clinics with station managers and promotion managers to go over plans for the coming year. It also hits hard with CBS radio ads in retail trade papers, which not only push radio but list CBS clients. Mutual holds special retail promotions for sponsors selling to super markets. Last year one was "Look Mom—It's a Picnic!" Last February it was "Wife Week."

All networks will send out dealer mailings and print display material at cost. NBC, for example, has special point-of-sale material for its clients' products with art work playing up the glamour of network programming. The nets also work at getting affiliates to cooperate and act as coordinators for network merchandising and program promotion.

Q. Specifically, how can network radio merchandising help an advertiser?
A. One example is the way NBC helped Phillips Toothpaste break into the super markets last season. Selling to super markets was something new to Phillips' salesmen. When NBC was called in, its merchandising men decided to use as a lever Phillips' current retail deal of two tubes for $0.38. NBC district supervisors during 60 days of activity saw 117 important drug whole-
Farm Leadership is no mere accident

WLS farm programs are planned and presented by men and women who have spent a lifetime studying the problems of agriculture—know just what times are best for reaching the market—know just what types of programs are needed and wanted. A few of these specialists are pictured on this page—all exclusively WLS broadcasters.

Thru years of service to the vast agricultural industry by these and other station-specialists, WLS has emerged as the undisputed leader in the Midwest. No mere accident—but the result of planned programming and service by the largest informed agricultural staff in radio.

...Service that Sells

This agricultural leadership has solid commercial value. The over 4 billion dollar farm income (11% of the nation’s total) can be most profitably tapped by the 50,000 watt voice of WLS. That is why leading national and regional advertisers have consistently used WLS to sell the 1,777,000 farm people whose economy is completely wrapped up in agriculture.

When thinking of the Midwest, think of WLS for effective coverage of this important agricultural market. Ask your Blair man for a complete presentation telling the story of WLS and the Midwest Rural Market.
In cash orders for a 10c booklet...

"KEX outplayed every other station used on the Pacific Coast"

According to the agency, cash orders returned by KEX's "Kay West" Program exceeded those returned by any station in the seven other cities used on the Coast: Los Angeles, Long Beach, Oakland, Sacramento, San Diego, Seattle, San Francisco.

This is typical of KEX results in the great Pacific Northwest market! For spot action like this, get in touch with KEX or Free & Peters.

KEX
PORTLAND, ORE.
50,000 WATS
ABC AFFILIATE

Network flexibility

Q. How flexible will networks be this fall?
A. The trend has been to greater flexibility of networks, though many of the big network users prefer to buy almost the full network, especially on CBS and NBC. Continental Baking uses a small CBS network but has been doing so for years. Locke Stove Co. will start on CBS 13 August in evening time with a 25-station lineup for 13 weeks. Locke is on an NBC Southern regional network now and had asked NBC for a similar network in the evenings but NBC turned it down.

The reason for NBC's refusal is their sales policy relating to network flexibility. This provides that, during network option time, an advertiser can buy whatever stations he wishes—provided the gross time billings equal at least 75%. of the full network gross billings. Locke's order would not have equalled this. During station option time, which Locke has now, NBC is more flexible and the only barrier standing in the way of an advertiser's getting what he wants is the refusal of stations to go along.

At CBS the Standard Facilities Plan...

[Image: Caught Passing the Buck]

To Rochester Sport Fans—and they love him! ... Jack Buck, WVET's Ace Sports Announcer play-by-plays the Rochester Red Wings, Sponsored by Budweiser.

P. 5. WVET IS THE HOME OF CHAMPIONS NETWORK, TOO
We're really on the ball for our clients. All baseball adjacencies have been sold.

[Image: The Swing is to WVET]

Represented Nationally by THE BOLLING COMPANY

SPONSOR
Use this low-cost KBIG RADIO prescription to test the Southern California market

6,000,000 people from every state—4% of America!
Young in spirit, they are open-minded—ready to try.
With $11,000,000,000 net income, they are ready to buy.
It's the biggest market west of Chicago.
One-half live in big cities—Los Angeles, Long Beach, San Diego.
A quarter in 100 outlying cities and communities . . .
A quarter in rich rural regions,
including America's #1 agricultural county.
The dollar-wise way to test your product or service is to use KBIG, which completely covers this urban and rural area.

John Poole Broadcasting Company • KBIG — KBIF — KIK
6540 Sunset Boulevard — Hollywood 28, Calif. • Telephone: 110. 3-3205
Representative: Robert Meeker Associates, Inc.
10,000 watts — 740 on the dial

Giant Economy Package of Southern California Radio

Prescription A-1
Announcement Packages
KBIG Daily Dozen Announcements
all in one day . . . . . . . . . . . . . . . . . . . . . . Just $120.
KBIG Weekly Packages range
from 36 spots for . . . $360.
to 200 spots for . . . 1120.
KBIG Monthly Packages range
from 48 spots for . . . $460.
to 200 spots for . . . 1400.

Prescription N-1
Newscast Packages
20 KBIG 5-minute Newscasts
within one week
total cost $432.
50 KBIG 5-minute Newscasts
within one month
total cost $902.

Prescription DD-1
Double Dose
Add KBIF Fresno — 900 KC
1000 watts — to any KBIG
Announcement Package.
For just 25% more than the cost of
KBIG alone . . . you get America's
greatest agricultural section—the rich
five county Central San Joaquin
Valley, added to America's third
largest market.

Ask your Meeker man or KBIG salesman
JOHN POOLE BROADCASTING CO.
KBIG • KBIF • KIK
6540 Sunset Blvd., Hollywood 28, Calif.
Telephone H0llywood 3-3205

13 JULY 1953
requires the advertiser to buy the basic network of 28 stations "plus such other stations as are required to compose a network satisfactory to CBS Radio." However, under the Selective Facilities Plan the advertiser can buy any station combination "acceptable to CBS Radio" provided the advertiser will make his program available to the entire network so that CBS can sell the unsponsored stations to non-competitive clients.

Mutual and ABC have no set policy on network flexibility. Each case is examined on its merits. An advertiser who wants a small network in a prime time slot probably won't get it, even if it happens to be unsold at the time. Both networks will also take into consideration the advertiser's future plans. That is, will the advertiser enlarge his network if his initial broadcasting efforts are successful?

Q. Can an advertiser buy a radio network in non-TV markets only?
A. All networks permit advertisers to by-pass TV markets. There are still plenty of non-TV markets. A count, by networks, of stations in non-TV America shows: ABC, 176; CBS, 114; MBS, 416; NBC, 107. In the case of NBC it is not possible that the 75% formula will permit an advertiser to by-pass every TV market because that part of the NBC network that covers non-TV America will not add up to enough in the way of billings.

Q. Should a radio network advertiser by-pass TV markets?
A. There is much evidence which points to the fact that it is actually expensive for a radio network advertiser to by-pass TV markets. There will still be plenty radio-only homes in the fall, even in the large markets. The New York metropolitan area, for example, has about a million radio-only families alone.

In an address before the Proprietors Association last month, John J. Karol, vice president in charge of CBS Radio sales, pointed out, "Radio's ability to produce big audiences at low cost is just as real in television markets as outside television markets . . . 35% of the national audience to four of our major evening programs comes from the CBS Radio stations located in the 10 biggest television markets. And the cost-per-1,000 for this audience is lower even than the low national cost-per-1,000." Among the shows referred to were Amos 'n' Andy and Charlie McCarthy. The figures are from Nielsen, December 1952.

Also using Nielsen rating data from December, ABC came up with figures showing that for 32 shows on all four networks 49% of the audience came from non-TV areas. (See, "Is dropping your radio show in a TV market false economy?" SPONSOR, 1 June 1953.)

The breakdown by networks is as follows: ABC (six programs), 51.7% audience in TV areas, 43.3% audience in non-TV areas; CBS (15 programs), 50.5% and 49.5%; MBS (two programs), 56.1% and 43.9%; NBC (nine programs), 51.0% and 49.0%.

As an example of the false economy in dropping TV markets from a radio show's roster, take the case of Colgate's Mr. & Mrs. North. Last year Colgate dropped eight radio stations in TV markets from the show's lineup. Colgate discovered that while it saved 8.7% of the cost of the show, it lost 18.2% of the audience. The show's cost-per-1,000 thus increased 11.6%. Result, in January of this year, Colgate reinstated the eight stations.
U. S. Census of Agriculture ranks Maricopa County (Phoenix Metropolitan Area) fifth in the United States in value of agricultural products.

Approximately $160,000,000 this year!

This area supports some 350,000 people.

Best way to capture this market—use KOY.
WIBA Leads On Total of Listeners

The daily radio audience listening to Station WIBA continues to be greater than that of any other station heard in Madison during all three segments of the day—morning, afternoon, and evening—according to the results of a Hooper Broadcast Audience survey made last month in Madison.

The Hooper study also reveals that standard radio listening in Madison had increased 3.1 per cent over a similar period in 1951.+++

Station WIBA's share of the morning radio audience, Monday through Friday is 39.2 per cent, as compared with 28.9 per cent for station "B"; 16.7 per cent for station "C"; and 6.4 per cent for station "D", according to the survey, which was made by C. E. Hooper, Inc., nationally recognized audience measurement firm of New York City.

In the afternoon WIBA has 38.8 per cent of the audience, while station "B" has 18.1 per cent; station "C" 24.4 per cent; and station "D" 4.8 per cent.

At night WIBA has 36.8 per cent, station "B" 24.5 per cent; station "C" 20.9 per cent; and station "D" 3.9 per cent.

The all-day, Monday through Friday, average shows WIBA with 39.83 per cent; station "B" with 23.83 per cent; station "C" with 20.7 per cent; and station "D" with 5.03 per cent.+++

In addition to maintaining the top position in the major home groups, WIBA is number one in the highest paid home and second in the highest income home group.+++

As an added inducement for network advertisers to keep TV markets on their schedule, Mutual provides that six months after a TV station comes on the air, evening rates for its affiliates in such a market will be cut 50%.

Q. What will the network allow the advertiser in the way of cut-ins?
A. The policies vary from one network to another. AIBC and Mutual not only permit them but sometimes use their liberal cut-in policy to sell clients. NBC and CBS are more strict. The former allows all cut-ins on network shows and handles the planning, copy routing, billing and other problems involved. CBS only takes care of in-house advertising, leaves other details to client and station.

Research round-up

Q. What's new in the measurement of multiple-set radio listening that will interest air advertisers this fall?
A. Plenty. Nielsen is going ahead with the installation of Audimeters which can measure audiences on as many as one TV and three radio sets. This follows the recent signing of contracts with the national radio networks.

Q. When will advertisers be getting results on multi-set radio listening?
A. While it may take as long as 12 to 18 months to complete installation of the MRM (Multiple-Receiver-Metering) Audimeters, since the Nielsen sample is being changed, ratings will be weighted during the interim period to take into account new figures on multi-set ownership which were obtained during last year's Nielsen coverage survey. Advertisers will probably be getting the results of these weighted ratings in the immediate future.

Q. What changes will be made in the Nielsen sample as a result of the greater emphasis on multi-set listening?
A. Nielsen is always making changes in its sample to reflect changes in the population makeup and movement. Furthermore, Nielsen measures multi-set listening now, too. Here's how the new Nielsen multi-set count compares with the old: New—56.3% one-set homes, 31.9% two-set homes, 11.3% three-or-more-set homes. Old—71.4% one-set homes, 27.6% two-set homes, 1% three-or-more set homes.

Q. To what extent do the various research services currently reflect multi-set radio listening?
A. Pulse recently made a comparison of its own New York area figures against Nielsen and Hooper. It found that its own average sets-in-use figures were pretty close to Nielsens's when the two services were measuring the same type of sample, while Hooper's figures were substantially lower than both.

In making the comparison, Pulse used average sets-in-use figures from
KYA'S PERSONALITY PROGRAMMING

For instance, the "George Ruge Koffee Klub" leads all San Francisco independents from 6:00 to 9:00 a.m., (Pulse, March-April). Ruge is first in eleven out of the twelve quarter hours, second in the other.

More important, Ruge sells more merchandise, too. Any KYA salesman or representative can cite you success stories and satisfied customers.

But here's the clincher for agency time buyers and advertisers. George Ruge's Koffee Klub has more San Francisco sponsors than any other San Francisco station.

The San Francisco News
"KYA's George Ruge Tells How He Does It"
...Morning Program Has Most Listeners...
By Dorothy Beck,
News radio columnist.
8:00 a.m. to 10:00 a.m. since Hooper measures only between those hours. Furthermore, Pulse did not use its own figures on listening in homes with three-or-more sets because it felt the current Nielsen sample for the New York area (50 counties vs. Pulse's 12) would contain, like Nielsen's current national sample, fewer homes with three-or-more sets.

Here are the figures Pulse compared: Hooper sets-in-use for January through March, 1953, 8.9%; Nielsen sets-in-use for January, 1953, 14.7; Pulse January, 1953, set-in-use for one-set homes, 13.9% (Pulse for one-plus two-set homes was 16.7%). The implication was that Hooper underestimates radio listening; Pulse pointed to its high degree of correlation with Nielsen.

Pulse also pointed out that its figures would normally be higher than either Hooper's or Nielsen's because it measures total audience during a given quarter hour while the other two measure average minute audiences. That was another reason why Pulse did not use homes with three-or-more sets. If Pulse had used the three-or-more set homes its figures would have been much higher, since Pulse found out the following about multi-set ownership: (1) 32.9% of New York area families owned one set, (2) 23.2% owned two sets, and (3) 38.9% owned three-or-more sets. It found out, in addition, that these three-or-more set homes account for more than half of all radio listening in N.Y.

One moral you can draw from the Pulse study: The rating "muddle," where ratings of different services disagree markedly, may be due not to inaccuracy of the research itself but to failure of the sample to keep up with the growth of multiple sets. The new Nielsen sample, which increases the proportion of homes with more than one set is an important step.

Q. What's been happening among research services in audience measurement?
A. In radio, the most important developments are the increased emphasis on out-of-home listening and multi-set listening (see other questions in this section).

Since sponsor's last round-up on the various research services, Colin, Cooper & Clay's Tele-Que reports for Los Angeles and San Francisco were merged into ARB; ARB has discontinued Washington, D.C., radio reports.

Hooper has been developing the telephone-coincidental-plus-diary method for in-city TV ratings. Its 40-city coverage will be increased to 50 cities in October. The coincidental-plus-diary technique is used as a correction for inflated or deflated diary ratings.

The formula works as follows: The average diary TV sets-in-use figures during a certain control period (such as noon to 6:00 p.m. Sunday) is divided into the average coincidental sets-in-use figure during the same control period. The resulting figure is applied against a diary rating for a specific program. If the diary rating is, say, 50, and the resulting figure mentioned above is 3, then the Hooperating would be 25.

Nielsen has discontinued giving percentage ratings for TV shows in its public releases, now shows only homes reached. Percentage ratings for radio shows were dropped some time ago. Reason for dropping ratings (they are still supplied, of course, to Nielsen clients) was that the broader radio base (all radio homes) tends to deflate radio compared with TV (base: homes which can receive the program).

Good Joke On Us...

WREN has used every adjective in the book to tell you about our effective, sales-producing Merchandising Program.

And now, The Skinner Manufacturing Company does it for us. FIRST PRIZE in Skinner's Raisin-Bran merchandising contest for all competing stations goes to WREN! We are pleased to receive the award . . . pleasantly surprised to find that after all our ad-writing, a client would say it better for us.

P.S.— Illustration is copy of 120 check given WREN as first-place award. You can't cash it . . . but you can cash in on WREN's selling power. See your Weed & Company man.
more

New Englanders listen to WPRO than any other Rhode Island station.

Reach the most buyers, WPRO AM & FM

PROVIDENCE - 630 KC - 5000 W

13 JULY 1953
In this 5-Station Market, WSYR is FIRST
Any way you look at it

PULSE OF SYRACUSE
April, 1953

72 15-Min. Periods, 6 a.m. to Midnight
WSYR FIRST ... in 50 periods
WSYR SECOND in 22 periods
(That's all there is)

NIELSEN 1952

WSYR FIRST
by 47% to 212%

SAMS 1952

WSYR FIRST
by 29.8% to 239%

WSYRACUSE
570 KC

WSYR-AM-FM-TV - the Only Complete Broadcast Institution in Central New York

NBC Affiliate • Write, Wire, Phone or Ask Headley-Reed

SPONSOR
Top 10 available programs on each of the radio networks*

**Top 10 availabilities on ABC Radio**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>LENGTH</th>
<th>NET PRICE</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. TURN TO A FRIEND!</td>
<td>Aff.</td>
<td>Aud. Parl.</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$5.25 per 15- min. segment</td>
</tr>
<tr>
<td>2. STARR OF SPACE</td>
<td>Aff.</td>
<td>Drama</td>
<td>Juvenile</td>
<td>25 min. 2 wk</td>
<td>$1.50 per 15- min. segment</td>
</tr>
<tr>
<td>3. WHEN A GIRL MARRIES!</td>
<td>Morn.</td>
<td>Serial drama</td>
<td>Woman</td>
<td>15 min. 3 wk</td>
<td>$2.65</td>
</tr>
<tr>
<td>4. THREE-CITY-BY-LINE</td>
<td>Evr.</td>
<td>News</td>
<td>Adult</td>
<td>15 min. 4 wk</td>
<td>$1.85</td>
</tr>
<tr>
<td>5. DON CORNELL SHOW!</td>
<td>Evr.</td>
<td>Music-Variety</td>
<td>Family</td>
<td>15 min. 1 wk</td>
<td>$800</td>
</tr>
<tr>
<td>6. NEWS OF TOMORROW!</td>
<td>Evr.</td>
<td>News</td>
<td>Family</td>
<td>15 min. 4 wk</td>
<td>$1.25</td>
</tr>
<tr>
<td>7. HERITAGE!</td>
<td>Evr.</td>
<td>Drama</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$3.85</td>
</tr>
<tr>
<td>8. YOUR DANCING PARTY!</td>
<td>Sat eve.</td>
<td>Music</td>
<td>Family</td>
<td>2 hrs. 1 wk</td>
<td>$6.00</td>
</tr>
<tr>
<td>9. AMERICAN MUSIC HALL!</td>
<td>Sun eve.</td>
<td>Music-Variety</td>
<td>Family</td>
<td>2 hrs. 1 wk</td>
<td>$7.88</td>
</tr>
<tr>
<td>10. NO SCHOOL TODAY!</td>
<td>Aff.</td>
<td>Variety</td>
<td>Juvenile</td>
<td>30 min. 1 wk</td>
<td>$7.25</td>
</tr>
</tbody>
</table>

**Top 10 availabilities on CBS Radio**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>LENGTH</th>
<th>NET PRICE</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BROADWAY IS MY BEAT!</td>
<td>Evr.</td>
<td>Detective</td>
<td>Adult</td>
<td>30 min. 1 wk</td>
<td>$5.15</td>
</tr>
<tr>
<td>2. CRIME CLASSICS!</td>
<td>Evr.</td>
<td>Mystery</td>
<td>Adult</td>
<td>30 min. 1 wk</td>
<td>$4.91</td>
</tr>
<tr>
<td>3. DECEMBER BRIDE!</td>
<td>Sun eve.</td>
<td>Situation comedy</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$3.55</td>
</tr>
<tr>
<td>4. ESCAPE!</td>
<td>Evr.</td>
<td>Drama</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$2.60</td>
</tr>
<tr>
<td>5. GANGBUSTERS!</td>
<td>Evr.</td>
<td>Detective</td>
<td>Adult</td>
<td>30 min. 1 wk</td>
<td>$3.85</td>
</tr>
<tr>
<td>6. GUNSMOKE!</td>
<td>Evr.</td>
<td>Western</td>
<td>Adult</td>
<td>30 min. 1 wk</td>
<td>$2.87</td>
</tr>
<tr>
<td>7. JUNIOR MISS!</td>
<td>Evr.</td>
<td>Situation comedy</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$3.74</td>
</tr>
<tr>
<td>8. ON STAGE!</td>
<td>Evr.</td>
<td>Drama</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$4.01</td>
</tr>
<tr>
<td>9. ROGERS OF THE GAZETTE!</td>
<td>Evr.</td>
<td>Drama</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$3.88</td>
</tr>
<tr>
<td>10. TWENTY FIRST PRECINCT!</td>
<td>Evr.</td>
<td>Detective</td>
<td>Adult</td>
<td>30 min. 1 wk</td>
<td>$3.47</td>
</tr>
</tbody>
</table>

**Top 10 availabilities on MBS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>LENGTH</th>
<th>NET PRICE</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BOBBY BENSON?</td>
<td>Aff.</td>
<td>Western</td>
<td>Juvenile</td>
<td>30 min. 1 wk</td>
<td>$1.50</td>
</tr>
<tr>
<td>2. SQUAD ROOM!</td>
<td>Sun afft.</td>
<td>Detective</td>
<td>Adult</td>
<td>30 min. 1 wk</td>
<td>$1.75</td>
</tr>
<tr>
<td>3. UNDER ARREST!</td>
<td>Sun eve.</td>
<td>Detective</td>
<td>Adult</td>
<td>30 min. 1 wk</td>
<td>$5.00</td>
</tr>
<tr>
<td>4. WONDROFUL CITY!</td>
<td>Aff.</td>
<td>Aud. Parl.</td>
<td>Family</td>
<td>30 min. 2 wk</td>
<td>$1.73</td>
</tr>
<tr>
<td>5. JOHNSON FAMILY SINGERS!</td>
<td>Aff.</td>
<td>Musical</td>
<td>Family</td>
<td>30 min. 2 wk</td>
<td>$1.73</td>
</tr>
<tr>
<td>6. MAN OF MYSTERY</td>
<td>Evr.</td>
<td>Mystery</td>
<td>Adult</td>
<td>13 min. 5 wk</td>
<td>$1.35</td>
</tr>
<tr>
<td>7. KNIGHT'S ADVENTURE</td>
<td>Evr.</td>
<td>Mystery</td>
<td>Adult</td>
<td>30 min. 1 wk</td>
<td>$1.80</td>
</tr>
<tr>
<td>8. OUTLINE!—20!</td>
<td>Evr.</td>
<td>Mystery</td>
<td>Adult</td>
<td>30 min. 1 wk</td>
<td>$1.75</td>
</tr>
<tr>
<td>9. HIGHWAY, U.S.A.</td>
<td>Evr.</td>
<td>Drama</td>
<td>Adult</td>
<td>30 min. 1 wk</td>
<td>$1.75</td>
</tr>
<tr>
<td>10. WHERE IN THE WORLD</td>
<td>Evr.</td>
<td>Aud. Parl.</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$2.00</td>
</tr>
</tbody>
</table>

**Top 10 availabilities on NBC Radio**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>LENGTH</th>
<th>NET PRICE</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. BOB HOPE!</td>
<td>Evr.</td>
<td>Comedy</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$11.00</td>
</tr>
<tr>
<td>2. FIBBER McGEE &amp; MOLLY!</td>
<td>Evr.</td>
<td>Situation comedy</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$3,500</td>
</tr>
<tr>
<td>3. MARTIN &amp; LEWIS!</td>
<td>Evr.</td>
<td>Comedy</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$2,500</td>
</tr>
<tr>
<td>4. BEST PLAY!</td>
<td>Evr.</td>
<td>Drama</td>
<td>Adult</td>
<td>60 min. 1 wk</td>
<td>$2,500 per 30- min. segment</td>
</tr>
<tr>
<td>5. MY SON JEEP!</td>
<td>Sun eve.</td>
<td>Situation comedy</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$3.00</td>
</tr>
<tr>
<td>6. ROSEMARY CLOONEY!</td>
<td>Evr.</td>
<td>Musical</td>
<td>Family</td>
<td>15 min. 2 wk</td>
<td>$3.00</td>
</tr>
<tr>
<td>7. EDDIE CANTOR!</td>
<td>Evr.</td>
<td>Record Show</td>
<td>Family</td>
<td>30 min. 1 wk</td>
<td>$2.90</td>
</tr>
<tr>
<td>9. CONFessions!</td>
<td>Evr.</td>
<td>Drama</td>
<td>Adult</td>
<td>30 min. 1 wk</td>
<td>$2.90</td>
</tr>
<tr>
<td>10. JASON &amp; THE GOLDEN FLEECE!</td>
<td>Sun afft.</td>
<td>Drama</td>
<td>Adult</td>
<td>30 min. 1 wk</td>
<td>$2.50</td>
</tr>
</tbody>
</table>

*As selected by the networks at SPONSOR'S request.  **Means show has been on the air.

13 JULY 1953
Where there's smoke there's radio—

Today, no one anywhere has to be shown what a cigarette looks like—or how to smoke it. Lighting one is the first thing many people do in the morning. Putting one out is the last thing they do at night.

Everywhere people are smoking more cigarettes than ever before. Some 3 trillion since the war. An expected 400 billion this year. They have more choice than ever before. Regular, King-Size, Tipped, Filtered, Flavored. And some 27 brands.

That's Where Advertising Comes In

For the people who sell cigarettes know that a brand is by and large a state of mind. And that advertising creates this state of mind...turns a product into a brand...and slips it in the customer's pocket.

They know that a brand is no brand at all where it's in a market advertising doesn't reach.

And they also know that as advertisers, they have less than ½¢ a pack (taxes, 8¢ plus) to win the share of the market.

That's Where Radio Comes In

Of all media, radio alone exactly parallels the requirements of the cigarette industry—and of an industry that wants to speak to everyone, often economically.

Like cigarettes, radios turn up everywhere—except in subways and the public library. Like smoking, listening knows no boundaries—geographic, economic, or educational.

And just as people are buying more cigarettes than ever before, they're buying more radios than ever before. Some 100 million since the war. Another 11 million indicated for this year. An among some 50 makes, radio sets also offer more choice than ever before. Auto. Portable. Clock. Console. Combination.
Naturally these radios command a lot of listening, in all markets. Day and night, the average family listens some 20 hours a week. For radio, as they say, satisfies and . . .

**CBS Radio Satisfies Best**

In CBS Radio, advertisers find their biggest audiences — and a cost per thousand that’s 20 per cent lower than on any other network. Consequently, CBS Radio makes even smaller that “fraction of a cent” which most rapid turnover, cumulative profit products can afford to spend on advertising.

Perhaps that’s why all of the five major cigarette companies — American Tobacco, Liggett & Myers, Lorillard, Philip Morris, and R. J. Reynolds — are using CBS Radio in 1953. And why cigarette billings on CBS Radio are up 33 per cent over last year.

**For All Mass Products, Radio Is a Basic Medium**

Whether the product costs pennies or thousands, whether it lasts for a week or a lifetime. For example, soap, now sponsoring 32 CBS Radio broadcasts every week. And drugs and cosmetics, sponsoring 55. Or household furnishings and appliances, today investing 121 per cent more on CBS Radio than last year. Or automobiles, with two accounts new to CBS Radio this year alone.

The dollar vote from advertisers of all kinds is running 25 per cent stronger for the CBS Radio Network than for our nearest competitor.

Whatever your product, if you’re looking for a low-budget way to maintain present market loyalties and to reach out to new customers . . . if your advertising requires frequency, and economy, and impact, strike up a match with radio.
ANNOUNCES THE APPOINTMENT OF

JOHN BLAIR
AND COMPANY
as National Representatives effective July 15, 1953

IN ANNOUNCING the addition of WTCN Minneapolis-St. Paul to its list of important stations, John Blair & Company underscores “Personality Programming” as the key-word to the sales success of this station.

WTCN’s policy of block programming of highest-rated local shows from noon to 6 p.m. has made a fact of WTCN’s slogan: “Town Crier of the Northwest”. WTCN now has more familiar and established personalities under one roof than any other station in this market: men whose salesmanship matches their talent...men who build one result story after another on their own shows at selected time periods.

John Ford, tremendously popular newscaster who has held two of his sponsors for eleven years, sets the pace at noon. Then, for the next five hours, advertisers are assured of steadily increasing impact with Sev Widman, voted “Top Northwest Disc Jockey”...audience favorite Daryl Laub...Jack Thayer, rated among America’s first ten disc jockeys...music-man Jim Boysen who pulled over 5,000 mail entries in two weeks in a recent contest.

And these are just a few of the WTCN personalities who sell within a 65-mile radius of the Twin Cities, where over 70% of all retail advertising dollars in the state are spent.

For positive results in this market, call your John Blair man today!
1. New on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amer. Can &amp; Cig</td>
<td>SSCB NY</td>
<td>NBC TV 58</td>
</tr>
<tr>
<td>I-Pull Mail</td>
<td>Benton &amp; Bowles, NY</td>
<td>CBS TV 54</td>
</tr>
<tr>
<td>Ace Mfg. Corp., Cinci</td>
<td>Ward Wheelock, Phila</td>
<td>CBS TV 54</td>
</tr>
<tr>
<td>Campbell Soup Co.</td>
<td>S. A. Levine, Bilt</td>
<td>CBS TV 54</td>
</tr>
<tr>
<td>Canclon, N.Y.</td>
<td>Fuller &amp; Smith &amp; Ross, NY</td>
<td>CBS TV 54</td>
</tr>
<tr>
<td>Carter Prods., NY</td>
<td>Leo Burnett, Chi</td>
<td>CBS TV 54</td>
</tr>
<tr>
<td>Cats Paw Rubber Co., Bal</td>
<td>Mason, NY</td>
<td>NBC TV 58</td>
</tr>
<tr>
<td>Commercial Solvents Corp., NY</td>
<td>Leo Burnett, Chi</td>
<td>CBS TV 54</td>
</tr>
<tr>
<td>Converted Bus., Houston, Tex</td>
<td>D'Arcy, NY</td>
<td>Du Mont 27</td>
</tr>
<tr>
<td>Gillette Safety Razor Co., Boston</td>
<td>Grey Adv, NY</td>
<td>CBS TV 54</td>
</tr>
<tr>
<td>Honer Co., Chi.</td>
<td>Anderson &amp; Cairns, NY</td>
<td>CBS TV 51</td>
</tr>
<tr>
<td>Int'l Shoe Co., St. Louis, Mo.</td>
<td>J. Walter Thompson, Chi</td>
<td>CBS TV 51</td>
</tr>
<tr>
<td>Kaywoodie Pipes, N.Y.</td>
<td>Benton &amp; Bowles, NY</td>
<td>CBS TV 62</td>
</tr>
<tr>
<td>C. H. Mastland Co., Carlisle, Pa.</td>
<td>Wm. H. Weeney, Chi</td>
<td>NBC TV 58</td>
</tr>
<tr>
<td>Chester Div. Borg-Warner Corp., Chi</td>
<td>Edward Kletler, NY</td>
<td>NBC TV 21</td>
</tr>
<tr>
<td>Co., C. A. (Tidel</td>
<td>Grey Adv, NY</td>
<td>NBC TV 58</td>
</tr>
<tr>
<td>Revlon Prods., NY</td>
<td>SSCB, NY</td>
<td>NBC TV 58</td>
</tr>
<tr>
<td>Scranton Co., Newark, NJ</td>
<td>SSCB, NY</td>
<td>NBC TV 72</td>
</tr>
<tr>
<td>Shwayder Bros, NY</td>
<td>Leo Burnett, Chi</td>
<td>NBC TV 34</td>
</tr>
<tr>
<td>Simoniz Co., Chi</td>
<td>Leo Burnett, Chi</td>
<td>Leo Burnett, Chi</td>
</tr>
<tr>
<td>Speedel Corp., Providence, RI</td>
<td>Leo Burnett, Chi</td>
<td>Leo Burnett, Chi</td>
</tr>
<tr>
<td>Tobi Co., Chi</td>
<td>Leo Burnett, Chi</td>
<td>Leo Burnett, Chi</td>
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</tbody>
</table>

2. Renewed on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
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<tbody>
<tr>
<td>Amy's Machine &amp; Foundry</td>
<td>Fletcher D. Richards, NY</td>
<td>CBS TV 72</td>
</tr>
<tr>
<td>Foundry, NY</td>
<td>FCBB, Chi</td>
<td>CBS TV 59</td>
</tr>
<tr>
<td>Fordor Div. Gen</td>
<td>Beavmont &amp; Hohman, Chi</td>
<td>CBS TV 52</td>
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<tr>
<td>Motors, Dayton, Ohio</td>
<td>Leo Burnett, Chi</td>
<td>CBS TV 58</td>
</tr>
<tr>
<td>Greyhound Corp.</td>
<td>J. Walter Thompson, NY</td>
<td>CBS TV 72</td>
</tr>
<tr>
<td>Chi</td>
<td>Lonnenc &amp; Newell, NY</td>
<td>Du Mont 12</td>
</tr>
<tr>
<td>Pillsbury Mills, Mpls</td>
<td>Kaster, Farrell, Chelsey &amp; Clifford, NY</td>
<td>Du Mont 10</td>
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<tr>
<td>Scott Paper Co.</td>
<td>Coca Cola, NY</td>
<td>Kaster, Farrell, Chelsey &amp; Clifford, NY</td>
</tr>
<tr>
<td>Chester, Pa</td>
<td>Tide Water Assoc Oil Co., NY</td>
<td>Kaster, Farrell, Chelsey &amp; Clifford, NY</td>
</tr>
<tr>
<td>Vitamin Corp. of Amer.</td>
<td>Waterman's, NY</td>
<td>Kaster, Farrell, Chelsey &amp; Clifford, NY</td>
</tr>
<tr>
<td>Newark, NJ</td>
<td>Waterman's, NY</td>
<td>Kaster, Farrell, Chelsey &amp; Clifford, NY</td>
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3. Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ben Alcock</td>
<td>Bow, NY, chg TV commi prod dept</td>
</tr>
<tr>
<td>Eleanor Ammona</td>
<td>Huber Ross, NY, asst timebuyer</td>
</tr>
<tr>
<td>David B. Arnold</td>
<td>Grey &amp; Rogers, Phila, media dir</td>
</tr>
<tr>
<td>Wall, C. A.</td>
<td>Zippo Mfg Co., Bradford, Pa. adv mgr</td>
</tr>
<tr>
<td>Wilmot T. Battle</td>
<td>Cities Service Petroleum, NY, adv dept</td>
</tr>
<tr>
<td>Mark Becker</td>
<td>Benton &amp; Bowles, NY, memb time acct group</td>
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4. New and Renewed on Radio Networks

<table>
<thead>
<tr>
<th>PROGRAM, time, start, duration</th>
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</thead>
<tbody>
<tr>
<td>Doorway to Danger: alt f 9-9:45 pm</td>
</tr>
<tr>
<td>Name That Tune: alt M 8-8:30 pm</td>
</tr>
<tr>
<td>Campbell TV Soundtrack: F 9-9:45 pm</td>
</tr>
<tr>
<td>Anyone Can Win: alt T 9-9:45 pm</td>
</tr>
<tr>
<td>Garry Moore Show: T 9-9:45 pm</td>
</tr>
<tr>
<td>Red Barber: Sat 6:45 pm</td>
</tr>
<tr>
<td>Garry Moore Show: F 9-9:45 pm</td>
</tr>
<tr>
<td>Sports Newswheel: F 10-10:30 pm</td>
</tr>
<tr>
<td>Garry Moore Show: M 1-4:45 pm</td>
</tr>
<tr>
<td>Tom Corbett: Space Cadet: alt Sat 11-12 noon</td>
</tr>
<tr>
<td>B-9 the Bank: B 9-9:30 pm</td>
</tr>
<tr>
<td>That Day, That Date: alt Fri, 9-9:45 pm</td>
</tr>
<tr>
<td>Garry Moore Show: T 9-9:45 pm</td>
</tr>
<tr>
<td>On Your Account</td>
</tr>
<tr>
<td>TBA: Sat 10:30-11 pm</td>
</tr>
<tr>
<td>Juvenile Jury</td>
</tr>
<tr>
<td>Show of Shows: Sat 9-10:30 pm</td>
</tr>
<tr>
<td>Doorway to Danger: alt F 9-9:30 pm</td>
</tr>
<tr>
<td>Name That Tune: alt M 8-8:30 pm</td>
</tr>
<tr>
<td>Place the Face: Th 8-8:30 pm</td>
</tr>
</tbody>
</table>

(For New National Spot Radio and TV Business, see "Report to Sponsors," page 2.)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments
3. Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tholma Berozin</td>
<td>Gray &amp; Rogers, Phila, pub rel dir</td>
<td>Same, also partner</td>
</tr>
<tr>
<td>Gerald S. Corwin</td>
<td>KVWO, Cheyenne, Wyo, sls consultant</td>
<td>Manson-Gold-Miller, Mpls, creative dir, acct supvr</td>
</tr>
<tr>
<td>Larry Donnio</td>
<td>Enngs-Minger, Best, acct exec</td>
<td>Kenyon &amp; Eckhardt, NY, timetabuer</td>
</tr>
<tr>
<td>Fred D. Dywer</td>
<td>KSTP, KSTP-TV, Mpls, staff memb</td>
<td>Same, also vp</td>
</tr>
<tr>
<td>Diane Fairbrother</td>
<td>Electrical mfr, LA, adv mgr</td>
<td>David Inc. St. Paul, radio-TV dir</td>
</tr>
<tr>
<td>John B. Cullinan</td>
<td>Sun Ray Drug Co, NY, sls prom mgr</td>
<td>Walter McCurry, LA, acct exec</td>
</tr>
<tr>
<td>Perry Gordon</td>
<td>Mason, Detr, copy chief</td>
<td>Sherman &amp; Marquette, NY, mdsg dept</td>
</tr>
<tr>
<td>John H. Gray</td>
<td>Ted Bates, NY, sr copywriter</td>
<td>Same, also vp</td>
</tr>
<tr>
<td>Jeremy Gary</td>
<td>N. W. Ayer, NY, acct exec, memb plans bd</td>
<td>Bonton &amp; Bowles, NY, vp, copy supvr</td>
</tr>
<tr>
<td>Alton J. Hefsted</td>
<td>Labor Rel Inst, Wash, DC, ed-in-chief</td>
<td>Hicks &amp; Greist, NY, dir mkrg of res</td>
</tr>
<tr>
<td>Stanley C. House</td>
<td>Campbell Soup, Camden, NJ, adv mgr</td>
<td>Harry W. Griffith Inc, bd new office Wash, DC</td>
</tr>
<tr>
<td>James K. Johnson</td>
<td>Specialist, incl &amp; tech prds mkrg</td>
<td>BBDO, NY, acct exec</td>
</tr>
<tr>
<td>Crofis Jones</td>
<td>N. W. Ayer, NY, dir radio-TV publicity</td>
<td>Kenyon &amp; Eckhardt, NY, dir women's serv div</td>
</tr>
<tr>
<td>Wauhiliu La Ray</td>
<td>Whitlach Pharm, NY, prd mgr</td>
<td>Paris &amp; Pearl, NY, acct acct exec</td>
</tr>
<tr>
<td>Alfred A. Lawton</td>
<td>David D. Polon Co, NY, partner</td>
<td>Rockmore Co, NY, vp, dir radio &amp; TV</td>
</tr>
<tr>
<td>Charles L. Lewin</td>
<td>Authority, consumer sls &amp; mdsg acct</td>
<td>Hixson &amp; Jorgensen, LA, vp &amp; acct supvr</td>
</tr>
<tr>
<td>Tyler MacDonald</td>
<td>Bonton &amp; Bowles, NY, acct exec PGC (Camay)</td>
<td>Same, acct supvr</td>
</tr>
<tr>
<td>Ken McAllister</td>
<td>John H. Riordan, LA, sr acct exec</td>
<td>Ford C. McEligott &amp; Assoc, LA, owner (new firm)</td>
</tr>
<tr>
<td>Fred C. McEligott</td>
<td>W. Earl Bethwell, NY, acct exec, ass to pres</td>
<td>Rhoder &amp; Davis, LA, vp, dir of mdsg</td>
</tr>
<tr>
<td>William G. Mincher</td>
<td>Brooke, Smith, French &amp; Dorrance, Detr, space buyer</td>
<td>Geyer Adv, media dir Detr office</td>
</tr>
<tr>
<td>William A. Murray</td>
<td>Habor Hoge, NY, radio-TV prdtn</td>
<td>Same, radio-time timerbuyer</td>
</tr>
<tr>
<td>Albert Nahas</td>
<td>Alan Raddich Co, NY, mdsg consult</td>
<td>Paris &amp; Perl, NY, grocery mdsg dept</td>
</tr>
<tr>
<td>Louis J. Nicolaus</td>
<td>Ketchem, McClosk &amp; Grove, Pitttib, copy chief</td>
<td>Same, also vp</td>
</tr>
<tr>
<td>William E. Pensyl</td>
<td>Blow, NY, acctsup Whitlachil Pharm</td>
<td>Smith, Hagel &amp; Snyder, NY, acct exec</td>
</tr>
<tr>
<td>Dan Rodgers</td>
<td>Hookway Assoc, NY, acct exec</td>
<td>H. Richard Seller Adv, Portland, Ore, owner (new firm)</td>
</tr>
<tr>
<td>Ann Roush</td>
<td>Don Allen O'Assoe, Portland, Ore, acct exec, secy of bd</td>
<td>Paris &amp; Perl, NY, acct acct exec</td>
</tr>
<tr>
<td>H. Richard Seller</td>
<td>Albert Frank-McGuinner Law, NY, copywriter</td>
<td>Bonton &amp; Bowles, NY, timetabuer PGC acct</td>
</tr>
<tr>
<td>John M. Sharp</td>
<td>BBDO, NY, timebuyer</td>
<td>W. B. Doner, Detr, acct exec</td>
</tr>
<tr>
<td>Jack Sinnott</td>
<td>Morey, Humm &amp; Johnstone, acct exec Sinclair Oil</td>
<td>Also Western Adv, LA, vp</td>
</tr>
<tr>
<td>William Wall</td>
<td>Wei &amp; Assos, LA, owner</td>
<td>Same, also vp</td>
</tr>
<tr>
<td>Owen E. West</td>
<td>Blow, NY, chg creative prog for radio &amp; TV</td>
<td></td>
</tr>
<tr>
<td>Roy Winson</td>
<td></td>
<td></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>Ambrose J. Addis</td>
<td>Lever Bros, NY, adv vp, Pepsodent Div</td>
<td>Same, mdsg vp, Pepsodent Div</td>
</tr>
<tr>
<td>John A. Andrews</td>
<td>Landers, Fray &amp; Clark, elec housewares div distr mgr, Houston</td>
<td>Same, sls devel mdg, elec housewares div</td>
</tr>
<tr>
<td>Max Cohen</td>
<td>Mogen David Wine Corp, Chi, pres</td>
<td>Same, chmn of the bd</td>
</tr>
<tr>
<td>John D. Davis</td>
<td>Cottage Corp, Cinci, adv mgr</td>
<td>Same, adv, mdg, Good Luck Div</td>
</tr>
<tr>
<td>William K. Eastham</td>
<td>Lever Bros, NY, brand mdsg mg, Lever Div</td>
<td>TimeHoracaps, Nashville, adv mg</td>
</tr>
<tr>
<td>William H. Ferriss</td>
<td>Hamilton Watch Co, Lancaster, Pa, sls prom mg</td>
<td>Same, dir adv &amp; sls prom</td>
</tr>
<tr>
<td>R. J. Guder</td>
<td>Mogen David Wine Corp, Chi, sls dept</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Alden James</td>
<td>Mogen David Wine Corp, Chi, exec vp</td>
<td>Same, pres</td>
</tr>
<tr>
<td>Haskell Lowenstein</td>
<td>Croslay Div, Avco Mfg, Cinci, sls mg for radio &amp; TV</td>
<td>Same gen sls mg for radio &amp; TV</td>
</tr>
<tr>
<td>Harry Markin</td>
<td>Croslay Div, Avco Mfg, Cinci, mg for radio &amp; TV, Atlanta zone</td>
<td>Same, prod sls mg for radio</td>
</tr>
<tr>
<td>Harry E. McCullough</td>
<td>Electric Auto-Lite, Toledo, asst sls mg, Spark Plug Div</td>
<td>Same, sls mg, Spark Plug Div</td>
</tr>
<tr>
<td>C. F. McGraw</td>
<td>Lever Bros, NY, mdsg vp, Pepsodent Div</td>
<td>Same, sls vp, Pepsodent Div</td>
</tr>
<tr>
<td>L. B. O'Loughlin</td>
<td>Lever Bros, NY, adv mg, Pepsodent Div</td>
<td>Same, adv mg, Pepsodent Div</td>
</tr>
<tr>
<td>A. B. Peterson</td>
<td>Lever Bros, NY, adv mg, Lever Div</td>
<td>Same, field sls mg</td>
</tr>
<tr>
<td>William H. Scully</td>
<td>Lever Bros, NY, adv mg, Lever Div</td>
<td>Same, asst gen sls mg</td>
</tr>
<tr>
<td>Joseph L. Stevens</td>
<td>Hoffman Beverage Co, Newark, NJ, mg in sls dept</td>
<td>Same, gen sls mg, Lever Div</td>
</tr>
<tr>
<td>Alfred F. Trell</td>
<td>Lever Bros, NY, sls vp, Pepsodent Div</td>
<td>Same, dir pub rel</td>
</tr>
<tr>
<td>Raymond F. Underwood</td>
<td>Hamilton Watch Co, Lancaster, Pa, dir adv</td>
<td></td>
</tr>
<tr>
<td>Robert Waddell</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

| KFQ, Wenatchee, Wash, new natl rep, Forjoe | WHBO, Memphis, new natl rep, John Blair |
| KQV, Pittsb, now CBS Radio affil (formerly Mutual) | WHYY, WACH-TV, Newport News, Va, new natl rep, Avery-Knobil |
| KSAN, KSAN-TV, San Francisco, new natl rep, McGilvra | WTVX, Utica, NY, power increased to 221.8 kw |
| KQV, KSQV-TVS, Bellingham, Wash, new natl rep, Forjoe | WMMN, Fairmont, W. Va, sold by Storer Bdcstg Co to Peoples Bdcstg Corp |
| WZAL-TV, Baltimore, power incr from 27 to 100 kw | WORZ, Orlando, Fla, new natl rep, O. L. Taylor |
| WBBF, Rockford, Ill, new rep, Don Rich | WVNA, formerly WNAI, Boston, now ABC Radio affil |
| WBMS, Boston, new natl rep, Wm. H. Raabmeau | |

Numbers after names refer to New and Renew categories.

| Charles R. Lecin | 2 |
| R. F. Ungerwood | 1 |
| W. E. Eastham | 3 |
| William Wall | 3 |
| Jeremy Gary | 1 |
| Alfred F. Trell | 2 |
| Stanford House | 3 |
| W. J. Gunder | 2 |
| H. C. McCullough | 2 |
| Wm. H. Sealls | 1 |
Five television stations offer an audience within "WHO-land". We say "an audience" because WHO's 0.5 MV area is 244.4% larger than the five TV markets combined!

The largest all-Iowa TV market has 131,964 television homes (see Telestatus, Page 45 in Broadcasting-Telecasting for June 22). The 1952 SAM Report credits WHO with 625,546 daytime families, 600,255 nighttime families — about half of whom have two or more home radio sets!

50,000-watt WHO is an old-established Iowa institution which for almost thirty years has meant "good listening" to millions of people — "a good buy" to thousands of advertisers. What's more, WHO likes its advertisers, and our advertisers like us because of results. Now more than ever, WHO is Iowa's greatest advertising value!
When He Spins the Records
Memphis Spins the Dial to 560
Dick Covington Does More—Much More—Than Spin Records
...He Sets Sales Records! Here’s Evidence...

(R. C. A. Victor Distributor)

"Covington’s Corner top pop record show in Memphis and Tri-State area."
—A. J. Kissner, Manager
R.C.A. Victor Record Department

(M. G. M. Distributor)

"The Dick Covington record show the most effective means of promoting and exploiting the M.G.M. record label in Memphis and Mid-South."
—Bill Taylor
Sales Representative

(Decca Distributor)

"...according to our sales figures... there’s no question about which ‘Pop Jockey’ is champ in this area."
—Bob Adams
R. L. Adams, Manager
Record Department
Stratton-Warren Hardware Co.

(Columbia Distributor)

"...When I hear Dick play one of our records (Columbia) I feel assured of being able to move a considerable quantity of this particular record... not only a large listening audience, but more important... a buying audience."
—Woodson, Bazeman, Inc.
Bob Byrn
Record Department Manager

Why not add a proven salesman to your sales staff?

WHBQ
Memphis’ Mutual Station, Hotel Chisca
560 kc, 5000 Watts Day, 1000 Watts Night
John Cleghorn, General Manager

and soon... WHBQ-TV!

13 July 1953
ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S MAJOR MARKETS

**THE GEORGIA TRIO**

**ATLANTA**
- WAGA
  - 5000w
  - 590kc
  - CBS RADIO

**MACON**
- WMAZ
  - 10,000w
  - 940kc
  - CBS RADIO

**SAVANNAH**
- WTOC
  - 5000w
  - 1290kc
  - CBS RADIO

*the TRIO offers advertisers at one low cost:*

- CONCENTRATED COVERAGE
- MERCHANDISING ASSISTANCE
- LISTENER LOYALTY BUILT BY LOCAL PROGRAMMING
- DEALER LOYALTIES

represented individually and as a group by

**THE KATZ AGENCY, INC.**

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

100 SPONSOR
WITH DAYTIME CROWDED, NIGHTTIME UPSURGE MAY BE DUE

Here are some of the important questions you will find answered in the pages of this report

Q. How do spot radio availabilities shape up for fall? ........................................ page 102
Q. Is nighttime spot radio increasing in value? ......................................................... page 104
Q. Will there be any notable rate trends this fall? .................................................... page 105
Q. How have the "single-rate" selling plans been doing? ............................................ page 105
Q. What new yardsticks are used today to buy spot radio? ......................................... page 106
Q. What role are transcriptions, libraries playing in spot? .......................................... page 106
Q. Are there any new developments in Negro programing? ....................................... page 128
Q. How do advertisers feel about Storecasting? ......................................................... page 136
Q. Is Transit Radio on the way out? ............................................................................. page 138
**Availabilities**

Q. **How's the pattern of spot radio time availabilities shaping up for fall?**

A. **SPONSOR** editors learned from both buyers and sellers of spot radio that the picture will be very similar to that of fall 1952. Here's how it shapes up:

1. **Morning slots**: Like last year, morning radio availability is the most sought-after item in spot radio with squeeze play centering on 6:00 to 9:00 a.m. period. Newscasts, or one-minute slots next to newscasts, are still most popular with advertisers; high-rated morning participation shows run a close second.

What complicates the picture is that there are more advertisers and agencies chasing *fewer openings* in the 6:00 to 9:00 a.m. period than there were a year ago.

Naturally something's got to give. Usually it's the station's nighttime rate card (see section to follow on rate outlook) or the station's morning traffic schedule that's modified.

"We've got all of our national spot advertisers on a *rotating* schedule between six and nine in the morning," the top sales executive of a leading radio rep told *SPONSOR*. "That's the only way we can fit the majority of our clients into morning schedules."

The attractiveness of morning radio is easy to understand. (Perhaps it's too easy, some shrewd buyers feel.) Morning radio faces little TV competition, or else shows up way ahead of TV. It's true that prices have moved upward as morning's advertising popularity increased, but larger audiences are often delivered due to radio home growth. Audience composition includes a sizable number of men as well as women. Except for the obvious hasses of turning up good availabilities, time buying presents few mental hurdles or involved research calculations (one reason why so many spot radio clients like it).

2. **Late a.m., afternoons**: Well-rated slots become easier to find in spot radio during the late morning. Reason: The male element of the audience nose-dives after 8:30 or 9:00 a.m. in most major markets as the man of the house leaves for his job. Thus many advertisers who have a product to sell primarily to men via morning spot radio (such as Mennen Shave products, Silver Star Blades, or Armstrong Tires) lose interest in the morning segment of spot radio after 9:00 a.m.

Also many advertisers who seek a combined male-female audience (like the non-filter-tip cigarettes, beer firms, candy concerns) will ease their requests for morning slots after nine.

This by no means leaves the availability field wide open. Food companies, soap companies, and drug advertisers are active in spot radio all through morning and afternoon, particularly seeking minute spots or chain-breaks next to well-rated network or local shows.

However the noon hour, like the prebreakfast hours, shows a sizable male audience and thus is fairly tight as regards availabilities.

3. **Evenings, late night**: From the timebuyer's viewpoint, the easiest portion of the day in which to buy a time slot is between the hours of 7:30 and 10:30 p.m., as it was last year. Reason: It is during these hours that television's biggest inroads on radio, as measured by the existing rating and coverage services, have been made.

However, station rate adjustments and more extensive research into the size, composition, and behavior of the evening radio audience are producing many excellent buys for advertisers.

In order to lure many of radio's TV-shy advertisers back into the evening fold, stations are grouping their evening availabilities (usually, chain-breaks next to network shows and minute spots next to local programs) into package arrangements with attractive prices or sizable discounts.

Another factor which affects the value, if not the amount, of evening radio spot availabilities is the "single-rate" price structure, in which evening prices have come down to the same level as daytime rates. (This will be discussed later in this report.)

Since the number of radio homes in the nation (nearly 45 million) is at a near-saturation level and since TV viewing takes a big drop after 10:30 p.m., the value of late-night and allnight radio has climbed. And as the value has increased, many stations have pushed their sign-off further and further ahead, meanwhile experimenting with a variety of different late-night program formats.

Timebuyers have an increasing choice in the hours between 10:30 and midnight, and between midnight and dawn, of shows which range from all-night classical music through the standard disk jockey formats to nightclub interviews of celebrities.

Reps reported considerable interest in late-night and all-night radio on the

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**KEY SPOT RADIO TRENDS**

<table>
<thead>
<tr>
<th><strong>Nighttime Radio</strong></th>
<th><em>Definite move is on among major agencies and spot clients to re-explore value of nighttime radio. TV fright is beginning to wear off.</em></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Morning Radio</strong></td>
<td><em>It's standing room only on many stations as popularity of breakfast-time segments continues. Some clients will buy only the early mornings.</em></td>
</tr>
<tr>
<td><strong>Single Rates</strong></td>
<td><em>Between a third and a half of radio outlets in TV-saturated areas have switched to a single rate card for day and night. More will follow.</em></td>
</tr>
<tr>
<td><strong>Yardsticks</strong></td>
<td><em>Scientific buying is the rule, not the exception, among top agencies and advertisers, with heavy use made of NRS and SAM coverage data.</em></td>
</tr>
<tr>
<td><strong>Transcriptions</strong></td>
<td><em>Trend is on to lowered prices of e.t. shows for spot use. Producers are also luring sponsors with extensive merchandising, promotion services.</em></td>
</tr>
</tbody>
</table>
Throughout the year, groups of station reps and admen are brought together by the Station Representatives Association in a series of informal monthly sessions to discuss problems of buying and selling spot radio, and new ways to streamline complex procedures. Pictures above show several of these meetings. **Top left:** (L. to r.) Reg Rollinson, SRA; Richard F. Goebel, advertising manager of Vealé Co.; Donald Cady, general advertising and merchandising manager of Vealé; Art McCoy, Avery-Knodel; John Beaton, John Blair Co. **Top right:** (seated) Stan Pulver, director of broadcast media, Lever Bros.; Tom Flanagan, SRA; (standing) David O'Mara, Lever Bros.; Taylor Eldon, Branham Co.; William Wilson, J. F. Pearson Co.; Joseph Dols, Lever Bros.; Fred Veenbergh, Avery-Knodel; John Doyle, Alton Copeland, Lever Bros.; Rollinson, SRA. **Middle left:** Rollinson, SRA; Don McVicker, a/e Anderson & Carius agency; John Dugdale, advertising manager, Roots Motors; Victor Seydel, radio-TV dir., A&C; Tom Campbell, Branham Co. **Middle right:** Rollinson, SRA; R. Stewart Boyd, advertising manager, serial division, Nat'l Biscuit Co.; John Beaton, John Blair Co.; Edward A. Gumpert, advertising manager, biscuit division, Nat'l Biscuit Co.; Tom Campbell, Branham Co. **Lower left:** luncheon meeting with SSC&B. Group includes, (standing) Rollinson, SRA; T. Richardson, T. Curtin, T. Healy, C. Hutchman, F. Reed of SSC&B; Scott Eddy, Katz; J. Thompson, Free & Peters; L. Moore, Robert Wecker Assn. (Seated) S. Nienhaus, R. Smith at SSC&B; T. Flanagan, SRA; F. Minehan, E. Uehora at SSC&B. J. Stewart at Free & Peters. **Lower right:** Rollinson, SRA; Byron Goddell, Robert Wecker Assn.; J. A. Ulrich, advertising manager, Beech-Nut Packing Co., Robert Knuth of Kenyon & Eckhardt agency. Meetings of SRA and admen-agencies or clients at both—are usually held in New York City at the Baltimore Hotel. SRA men Flanagan and Rollinson give a briefing on latest facts of spot radio, go on to discuss problems such as rating projection formulas, the amount of agency-rep paperwork, and other related spot topics.
Under auspices of Broadcast Music Inc., nearly 50 radio clinics have been held in various parts of U.S. At these sessions, radio broadcasters and personnel exchange ideas, learn new techniques and hear panel discussions by experts. Left: Managers Carl Vondagriff, WOWO; Lester Spencer, WKBV; W. Rippe, WBOW at Indianapolis radio clinic. Right: Don McKee, comm., mgr., KOEL; Jack Kerrigan, program dir., WHO; Managers Bob Dillon, KRNT; Art Skinner, WSAI; also Cliff Jones, WHO; Ed Jenkins, KOEL, at Des Moines radio clinic.

part of leading advertisers, but most told sponsor that there was still a wide choice of late p.m. availabilities at low prices.

Nighttime spot radio

Q. Are there any new trends or developments in nighttime spot radio at the buyer level?  
A. Although nighttime spot radio is still viewed by many agencies as being a second-class buy (Y&R, for example, terms it “unstable” and prefers morning and afternoon slots), the tide of advertiser interest seems about to turn again to where it used to be.

An increasingly typical view of nighttime spot was voiced by sponsor by Mike Donovan, one of McCann-Erickson’s top timebuyers. He said:

“We and our clients have been looking at nighttime radio with much more interest than in past seasons. We are looking for ‘efficiency’ in all time segments of radio. We’re trying to avoid concentrating on any arbitrary ‘curfews’ which limit us to morning or afternoon buying.”

Q. What’s behind the revival of advertiser interest in nighttime spot radio?  
A. Two things — research and rep salesmanship. Several of the leading reps—John Blair, CBS Radio Sales, Katz, Petry, to name some of the most active in this respect—have prepared extensive research investigations into nighttime spot. The results are now a basic part of the fall selling by these rep outfits.

Late last month Blair fired off the first round of promotion ammunition concerning nighttime spot with a series of trade paper ads, mailings, and personal pitches.

Blair’s research arsenal is an analysis of evening and early-morning radio sets-in-use, individual station ratings, and listeners-per-set prepared for the rep firm by Pulse and Nielsen. These were the highlights:

1. The study covered a dozen Blair-represented radio outlets in all major radio-TV markets that ranked within the top 50 U.S. market areas.

2. The regular monthly Pulse, Inc. rating reports were averaged for the periods 6:00 to 9:00 a.m. and 6:00 to 9:00 p.m., Monday-Friday. Sets-in-use, ratings, and listeners-per-set were compared. A similar study was done for the Pacific Coast states, covering Blair-represented Don Lee Network, using the Pacific Coast Nielsen Radio Index as the basis.

3. All the stations covered in the study are on a “single-rate” basis, with night rates equaling day.

4. Result: Blair’s research chief, W. Ward Dorrell, soon learned that in every instance sets-in-use, ratings, and listeners-per-set averaged higher during the evening period under study than during the daytime period. Figures: Nighttime sets-in-use ranged from 5½ to 12½% higher. Ratings were higher in a range from 9½ to 13½%; listeners-per-set were 6% to 28½% higher than daytime.

Q. To what extent do clients insist today on arbitrary “curfews” in radio?  
A. A surprising number of clients and agencies have cut-off points in radio. Generally this is based on the theory that morning or daytime radio is the only low-cost buy in the spot radio medium.

But timebuyers today agree that this situation will probably change in the near future as clients re-evaluate radio generally, and as the rep selling pressure behind nighttime spot radio continues. Single-rate selling, higher morning prices, and the general squeeze for morning and daytime availabilities are already leading up to relaxation of such “curfews” as these:

Old Gold—Since Old Gold seeks a male-female audience at low cost, the Lorillard tobacco firm virtually insists that its agency timebuyers observe an 8:00 a.m. “curfew.” Old Gold dropped nighttime chainbreaks completely last year. But every indication is that the cigarette firm will change its mind and its buying policies when fall rolls around.

Pall Mall—Like several other cigarette firms (Camel, Chesterfield) Pall Mall uses 3:30 to 9:00 a.m. as its cut-off point in spot radio and rarely buys anything else. Reason: same as Old Gold’s theory.

Lipton’s Frostee—This Lever-owned food account let reps know recently that it wasn’t interested in spot radio after 2:00 p.m. General Foods made a similar statement, telling reps they wouldn’t buy spot radio “after the hour Kate Smith comes on NBC TV.”

Other accounts—in interviewing a number of leading timebuyers, sponsor was told that most large soap, food, drug, beer, baked-goods, and grocery-sold products have shown a basic preference for morning (6:00 to 9:00 a.m.) slots and will buy after the general situation is more likely.
to change in favor of "We'll buy whatever looks good" rather than "We buy only between certain hours of the day" as new research and new prices catch up to advertiser buying habits.

Rate outlook

Q. What changes, if any, are anticipated for fall in spot radio rates?
A. A year ago, the words "rate cut"—particularly as applied to nighttime spot radio—brought "no comment" replies from broadcasters and reps. This year however the situation is different, and nighttime rate-cutting has become an established part of the all spot radio picture.

Between 30 and 50% of the major radio outlets in TV areas, sponsor learned in a checkout with all leading reps, have adjusted their rate structure to a "single-rate" basis. Under this system evening rates parallel daytime rates, bringing them in line realistically with the audiences stations have to offer during the day and night. Another 10 to 15% of the nation's radio stations in video markets, sponsor's sources felt, will make the "single-rate" changeover between the summer and fall of this year.

Far from squelching the news of such rate revisions reps today are using them as the basis for many aggressive selling campaigns and are freely recommending the "single-rate" price structure to most of their stations which face heavy TV competition. Exception: Stations that now have sizable spot radio contracts at night and sizable nighttime audiences are not likely to tamper with nighttime rates.

On the other hand, there may be some upward revisions or reclassification of morning rates, particularly in early-morning slots. But, as in evening revisions, stations will attempt these morning price hikes only if the competitive situation justifies an increase.

Q. What factors usually govern a changeover to a "single-rate" price structure?
A. There's no set pattern. The exact moment at which a station is likely to bring night rates in line with day rates depends on several things:

1. Advertiser pressure: Either directly, or through agencies, clients today are exerting a good deal of pressure on stations to establish "single-rate" selling. Firms like P&G, Lever, Colgate, and Bristol-Myers have often made their feelings clear. The strongest lure, of course, is the promise, direct or implied, that there'll be more business for the station—if the nighttime rates go down. One leading cigarette firm, sponsor learned, has a standing offer to radio stations in TV areas not now on a convent basis. The offers: Double the number of announcements running on the station—if the "single-rate" structure is established.

2. Rep pressure: Most stations located outside the advertising centers of New York, Hollywood, and Chicago look to their reps for fatherly advice about what's going on inside the largest agencies and client offices. Therefore the recommendations of station reps carry a lot of weight in the matter of lowering nighttime and raising.
morning radio rates. It's traditional that a good rep knows what the traffic will bear—as well as what it won't.

3. Radio research: At all levels of the spot radio medium today—clients, agencies, reps, and many stations—rating charts and coverage figures are being viewed the way a fruit farmer watches the frost forecasts. When the figures show that a station's nighttime ratings are high more and more like the daytime levels, a changeover to single-rate selling often gets under way. Reps and stations both realize today that this changeover is usually beneficial to business.

**Spot radio yardsticks**

Q. Are the yardsticks used to buy radio today different than those of last year?

A. Both buyers and sellers today are making wide use of new research tools in the radio field, such as:

1. **New coverage data:** Instead of 1949 BMB statistics with penciled-in projections, timebuyers this year are using the new Nielsen Coverage Service or Standard Audit and Measurement Service data (or both) in purchasing spot radio. Particularly among NCS-using agencies, coverage data are being used to pick not only the radio stations with the best coverage and circulation stories but also to pick stations on the basis of their ability to attract audiences from different socioeconomic or geographic levels.

2. **New data on out-of-home:** Pulse, Inc., has expanded its out-of-home checkups on radio to the point where this "bonus audience" is measured in virtually all the Pulse-rated areas (see Radio Basics section). Also the Nielsen Coverage Service and the Broadcast Advertising Bureau have done studies on auto listening—out-of-home's biggest single component. These reports are helping timebuyers to choose stations and availabilities with big out-of-home audiences as well as aiding advertisers in determining the best time to reach motorists.

3. **New ways to project ratings:** Many of the old formulas for projecting essentially unprojectable radio ratings (Pulse, Hooper) against the coverage of a station to get cost-per-1,000 homes are being discarded in favor of a newer technique developed by the Station Representatives Association. (See "Needed: a way to project ratings" 18 May 1953 sponsor, page 371.) Under the SRA formula—now in use by a number of agencies—radio gets a much fairer shake.

The process is essentially this: The total number of radio homes in a station's home county is divided by the weekly or nightly number of homes that regularly tune the station. (A daytime weekly audience figure is used if the purchase is a daytime one; nighttime figures if time buying is done for nighttime slots.) The result of this long division is a figure by which the station's total weekly audience (again day or night) is multiplied. Then the untouched rating is projected against this figure for a cost-per-1,000 homes...

**Transcribed shows**

Q. What are the latest trends in the transcribed radio program field?

A. A check of the major transcribed radio program firms establishes the...
Hi Mom and Dad —

We had one grand show today....

This Spring, at the specific request of the Armed Forces, a troupe of WSM Grand Ole Opry Stars flew to Korea to bring a bit of home to the boys in the fox-holes, half a world away. They went because of all the entertainment available in the nation, our soldiers preferred the Grand Ole Opry.

This letter, written by one of the many thousands whose lives were lifted out of the fox-holes by the Grand Ole Opry for a little while, tells a compelling story of what a single program on a single station has come to mean to a whole people!

*Kimpo Air Base, Korea*

"Another day gone and another one ready to take its place. It soon gets so one day is like the other. (I just looked at the calendar and saw it's Saturday, Friday where you are.)

Today was sure different than any so far since I've been here. What accounted for it? Well, I'll tell you. We had one grand show today. Ernest Tubb and his Texas Troubadours, Hank Snow and Lew Childre, and other Grand Ole Opry stars really gave us a good show. Hank Snow opened the show, singing "I'm Movin' On," "Golden Rocket," and other songs he made famous. Then the Troubadours took over for a while. Ernie Tubb gave his show, Lew Childre gave us laughs, songs and his imitation dance, then they all got together and cut up and acted a fool for a while. The whole show lasted almost two hours. I almost felt like crying when they had to stop. That's how much I liked it. I guess it's because we don't have much to do for entertainment, and when we get something good for a change, just don't want to let it go. And too, it reminded me of Saturday nights at home. We sure did have us a time. Surprised me how many hillbillies there are here at Kimpo. We were in an open theatre, and I mean it was packed.

I guess it seems funny to you, us going crazy over a simple show that you hear every Saturday, but over here it's something special to us."

(Name on Request)

No wonder WSM and WSM's Grand Ole Opry has become the greatest single selling force in America. Tom Harrison, or any Petry Man, can fill in the details for you.

*WSM*  
Nashville ... 650  
Clear Channel 50,000 Watts

13 JULY 1953
fact that business is good. With the bigger-than-ever spot radio business and the still-high costs of TV, more and more advertisers have been bank-rolling transcribed shows. There is a new trend, noted over the past year especially by the Harry S. Goodman and Charles Michelson organizations, toward multi-sponsorship of transcribed programs rather than single sponsorships. This reflects tightening of radio's belt on the local level.

Business is up 21% since last year, reports the Frederic W. Ziv Co, which continues to produce transcribed shows on a lavish scale and surround them with merchandising and showmanship. Last January it re-issued its Gay Lombardo show in a big promotional splash involving the giving away of fistfuls of Gruen watches to winners of a "Mystery Melody" contest. Just a few weeks ago, Ziv put a new drama show, Movietown Radio Theatre, on sale and at pretime had already sold it to over 250 stations. Ziv will announce a new show shortly which, it states, is to be "the largest ever produced" by the company.

The 450 sponsors who used the syndicated shows produced by RCA Recorded Program Services the first six months of 1953 represent a 20% increase over the same period last year, according to A. B. Sambrook, manager of the division. In TV markets, the use of RCA transcribed radio shows has dropped off, temporarily, the company feels, with the high costs of video restoring demands for low-cost syndicated programs on radio. The number of stations using RCA shows is 10% over 1952: Sambrook forecasts a 25% increase in dollar volume the last half of 1953.

Everett Goodman of the Harry S. Goodman organization states that the number of stations using their shows has risen at least 40% over last year. "We are selling a lot more shows to radio stations today than ever before in our history," he says. "Not only are more stations buying from us, but the unit sales have also risen: Where we used to sell one show to a station, we now sell five or six. Though our dollar volume is only slightly higher than last year, our contract volume is way up due to more sales at lower prices, mostly in TV markets."

The stations in turn, states Goodman, are selling the shows to more advertisers than ever before, but are increasingly allowing multiple sponsorship of the programs.

Goodman has worked out a special sales package plan for advertisers called "Operation Buckshot" which enables national or regional advertisers to buy any one or more of 11 transcribed shows for multi-market use at a much lower cost than previously (for details, see "cost" question below).

Charles Michelson says that business has increased over 30% since last year; the firm's production budget, however, has decreased.

The trend toward the selling of transcribed programs to several participating local sponsors by stations has been noted by Michelson, too. Stations are selling as many as five participating announcements on a half-hour program, he reports: three one-minute pitches—opening, middle, and closing; and two announcements before the opening and after the closing commercials.

Ziv, on the other hand, has not noted any special trend toward multiple sponsorship of its shows, but there may be some indication of another trend in its report that more than 70 of the 250 sales so far of Movietown Radio The-

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**DON'T BEFooLED**

**ABOUT ROCHESTER**

IN ROCHESTER Pulse surveys and rates the 422 weekly quarter-hour periods that WHEC is on the air. Here's the latest score:

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<td>WHEC</td>
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</table>

WHEC carries ALL of the "top ten" daytime shows!
WHEC carries SIX of the "top ten" evening shows!

**LATEST PULSE REPORT BEFORE CLOSING TIME**

**BUY WHERE THEY'RE LISTENING:**

**WHEC**

**NEW YORK**

**5,000 WATTS**

Representatives: EVERETT-McKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco
We measure by results. Because WIP gets results.*
More advertisers than ever before, recognizing this, are buying WIP.
Why don't you...See for yourself!

*Proven success stories on request.

National Representatives
EDWARD PETRY & CO., INC.
Q. What advertisers are using transcribed programs?
A. All four of the transcription firms surveyed reported healthy increases in the number of advertisers buying their shows. Ziv records 600 different advertisers as using or having used its Communist for the FBI program, now in its second year. These include such national names as General Electric, Kaiser-Frazer, Corn Products Refining (Mazola) and, regionally, Carolina Power & Light, Mid-Continental Oil, and Farmers Insurance Group. RCA boasts among sponsors of its shows such firms as Borden, General Electric, Frigidaire, Charles Antell, Procter & Gamble, and Jacob Ruppert Brewery.

Breeders (at least 150), auto dealers and bakers are the leading categories of sponsors using Charles Michelson’s productions. Pabst Brewing is sponsoring the Phil Rizzuto Sports Caravan program in several markets; Lever Bros. uses the firm’s soap operas in markets not covered by its network radio and TV purchases; other Michelson advertisers include Pontiac Dealers, Nash Dealers, General Motors, Quality Bakers of America, General Baking (Bond Bread), Blackstone Washing Machine and Squire-Dingee (new Midwest advertiser, maker of Ma Brown food products).

Q. What are the current costs of transcribed programs?
A. As always, costs of transcribed syndicated programs vary widely, depending on the station and the size of the market. Both Ziv and RCA report a sponsor can buy their shows for about the same as last year (RCA programs range from $3 to $150 per program). But Goodman and Michelson point to reduced costs. An advertiser can purchase a Goodman soap opera for from $3 to $75 per program; a dramatic show for from $6 to $200 a stanza. Michelson says that since station time rates have gone down somewhat and since his shows are based on time rates, there has been a 5 to 10% reduction in his program costs to advertisers.

In an attempt to reduce costs not only a small percentage but a great deal for a national or regional advertiser interested in selected multi-market use of a transcribed show, Goodman has worked up a special sales plan called "Operation Buckshot." Ordinarily, if an advertiser wants to use a transcribed show in, say, 50 markets (says Goodman), the usual syndication procedure is to add up the prices for each city requested, then give the advertiser a discount on the total amount; but even after allowing a substantial discount, the cost usually turns out to be prohibitive.

Under "Buckshot," the advertiser is charged for his list of markets not on a syndication basis, which takes the markets one by one, but on a network basis, in which only the number of markets is considered. This number is applied as a proportion of a total network price (which Goodman regards as the price for about 300 markets). Under this scheme, the advertiser pays only a nominal amount extra ($1 or $2 per market) for (1) each market which has over 250,000 population; (2) each 50,000-watt station.

"Buckshot" embraces 11 shows of half-hour and quarter-hour length, includes soap operas, dramas, mysteries, musicals, religious hymns, and a kids show. The thing that these programs have in common is that they do not come under the AFTRA regulations and so can be rebroadcast indefinitely at no extra cost. An advertiser can purchase any one or more of the shows to get the "Buckshot" benefits.

(An interesting side-light here is that one of the "Buckshot" programs, a detective show called 30 Minutes To Go, is being produced in Australia with American actors; this production abroad sidesteps the AFTRA salary regulations calling for re-use payments, points up another way of bringing transcription costs down.)

Library services

Q. What new developments has this year seen in the library service field?
A. Sales curves at the radio library services are up again this year, according to Richard O'Connell, the Library Manager at KCOR, San Antonio, Texas. (Please turn to page 126)
The Station that Serves Well, SELLS WELL!

Like a strong, willing hand, ready to help whenever and however it’s needed most, that’s the way Milwaukee looks at WEMP. Civic and religious groups have recognized many WEMP public service endeavors with plaques, certificates and other awards. Two more “firsts” were added recently by the Milwaukee County Radio-TV Council.

WEMP is proud to serve the groups you see here. Many must have fast results to make their campaigns successful. That’s why they lean heavily on WEMP, the community station.

Advertisers, too, who want real results depend upon WEMP to deliver the goods around the clock 24 hours a day and all through the year. Get in touch with your Headley-Reed man for full information about Milwaukee’s outstanding full-time independent.

24 Hours of Music, News, Sports

13 JULY 1953

111
THE LAND
OF
M
MILK and HONEY

Industry-wise

WISCONSIN'S MOST
Show-Phil
STATION IN GREEN BAY

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

SPONSOR
THE SURVEY WITH THE FRINGE INCLUDED

This is the WHDH coverage area.
The TOTAL AREA (which includes the CITY AREA) is the most important area in the four New England states of Maine, New Hampshire, Massachusetts and Rhode Island because it represents:

- 67%* of the cities of over 10,000 population
- 71%* of the total population
- 67%* of the families and
- 73%** of the purchasing power of these states

(According to Standard Rate and Data Service Consumer Markets, 1951-1952, these people bought over FIVE AND A THIRD BILLION DOLLARS WORTH of Retail Goods.)

Carrying it even further to the six New England States, this 25 county area contains:

- 52%* of the cities of over 10,000 population
- 53%* of the total population and
- 53.7%** of the purchasing power of all New England.

To this area—its bays, its beaches, its streams, and ponds—come an average of 600,000 additional people a day during the summer months. This brings the population up to 5,598,974. This is an area that knows no buying hiatus. This is an area of importance to everyone who has a product to sell!

*U. S. Census 1950
**Standard Rate and Data Service Consumer Markets 1951-1952.

To verify the continuing effectiveness of Radio, PULSE, INC. was employed to extend the Pulse of Boston five county survey to the twenty-five counties, and to conduct this TOTAL AREA survey in the same way as the normal Pulse of Boston is conducted so that the CITY ratings and the TOTAL AREA ratings might be compare. (It is impossible to do this with a different type of survey for the TOTAL AREA as opposed to the Pulse of Boston for the CITY AREA.)

The interviews were conducted in the following 25 counties with the percent of interviews per county being exactly the same as the percent of the county’s population as applied to the area.

We realize that this is not the coverage area of every Boston radio station, but it is the New England area with which advertisers should be concerned.

Therefore, we are taking the liberty of seeing the effect which Major Boston stations have on this important area.
Among other things, the answers to several major questions which are continually asked, have been found in this survey.

1. Is Radio shortchanged when Homes-Using-Radio figures of the CITY AREA are applied to the TOTAL AREA?
   Are the radio listening habits the same in the CITY as in the TOTAL AREA?
2. Do Listeners-per-home in the CITY AREA differ from those in the TOTAL AREA?
3. Does Television penetration affect the CITY AREA to a greater degree than it does the TOTAL AREA?
4. Are CITY ratings of Network affiliates indicative of their TOTAL AREA ratings?
5. Are CITY ratings of Independent stations indicative of their TOTAL AREA ratings?
6. What are the possible limiting factors in projecting Network CITY ratings to the TOTAL AREA?

**QUESTION 1**

IS RADIO SHORTCHANGED WHEN HOMES-USING-RADIO FIGURES OF THE CITY AREA ARE APPLIED TO THE TOTAL AREA?

Are the radio listening habits the same in the CITY as in the TOTAL AREA?

The adjoining tabulation shows the average hourly "Homes-Using-Radio" figures (at home only) of the CITY AREA as compared with TOTAL AREA. Comparing the Monday through Friday hourly figures it is evident that in the morning hours—with the exception of the hour from seven to eight—the percentage of Homes-Using-Radio in the TOTAL AREA are only slightly larger than those in the CITY AREA.

However, at noon, the divergence between the two is greater. until at the hour from 7:00-3:00 P.M., the difference between the figures for the CITY AREA and the TOTAL AREA is 4.2.*

It should be kept in mind that in order to boost the CITY AREA figures from 19.6% to the TOTAL AREA figure of 23.3%, there must be an appreciable difference in the 20 counties outside the CITY AREA. It takes a 30.6% in the 20 outside counties averaged and weighted with the 19.6% CITY AREA to obtain the 23.3% figure.

*NOTE: At all times it should be remembered that the CITY AREA is a part of the whole 25-county TOTAL AREA.
DO LISTENERS PER HOME OF THE CITY AREA DIFFER FROM THAT OF THE TOTAL AREA?

The accompanying tabulation shows hour by hour the listeners per home. With the exception of two of the daytime hours, the listeners per home figure is greater for the TOTAL AREA than for the CITY AREA.

Adjoining are two examples of the result of projecting CITY AREA figures of "Homes-Using-Radio" to the TOTAL AREA or 1,423,500 radio homes. The hour from 6:00 to 7:00 P.M. was chosen because of the great difference in "Listeners-Per-Home." The hour from 7:00 to 8:00 P.M. was chosen because of the great difference in "Homes-Using-Radio."

DOES TELEVISION PENETRATION AFFECT THE CITY AREA TO A GREATER DEGREE THAN IT DOES THE TOTAL AREA?

The divergence between Homes-Using-Radio figures of the CITY AREA, and the TOTAL AREA from noon (where the major difference first begins to show) to 11:00 P.M. probably results from:

(a)—A difference in CITY AREA and TOTAL AREA Listening Habits.
(b)—The difference in Television saturation between the CITY AREA and the TOTAL AREA.

The latest figures on Television sets in the TOTAL AREA (Broadcasting, April 6, 1953) shows from reports in the two cities that contain the three Television stations in Eastern New England:

- Providence: 264,000
- Boston: 1,029,151
- TOTAL: 1,313,151

These figures include sets in taverns, hotels, restaurants, in dealer and distributor inventories, and obsolescent sets, as well as those actually in operation in homes. According to Telepulse of Boston, conducted simultaneously with this Area survey, Television penetration in the CITY AREA is 71.3%.

Other available studies have shown that as you get away from CITY areas exposure to the visual medium decreases. Even if you apply the 71.3% penetration factor to the TOTAL AREA, 28.7% of the families do not have television...some 308,000 families. These families to whom Television isn’t available, and who are included in this TOTAL AREA survey are responsible for over a BILLION DOLLARS per year in retail sales.
There follows a graphic comparison of the "At-Home" ratings of the four Boston network affiliates. The graphs compare the CITY AREA with the TOTAL AREA.

**NETWORK STATION RATINGS**

**PULSE TOTAL AREA**

Jan. 1953

**PULSE CITY AREA**

Jan-Feb. 1953

**MARGIN OF ERROR**

It is apparent from these graph that there is a great divergence between CITY AREA'S and the TOTAL AREA ratings for the four network stations. The margin of error also indicates that in figuring the cost per thousand of network affiliates the limiting factor is the number of radio homes in the area in which the survey was taken.

Any attempt to project Network City Area ratings to the TOTAL AREA would have a margin of error amounting to at least 50%.
**QUESTION 5**

Are City Ratings of Independent Stations Indicative of Their Total Area Ratings?

From this graph comparing City Area and Total Area ratings, the correlation and interweaving of the curves of the Independent station when compared with the divergence between the curves of the network station ratings make it apparent that an Independent station's City ratings may be indicative of the Independent station's Total Area ratings.

*Margin of error: less than 3%*

**WHAT ARE THE POSSIBLE LIMITING FACTORS IN PROJECTING NETWORK CITY AREA RATINGS TO A TOTAL AREA?**

We have seen that an Independent's City ratings may be indicative of its total area ratings. Why is this not true of Network affiliates? It is principally because of encroachment of stations within the fringe area having the same network affiliation and carrying the same network programs.

The adjoining map shows how four affiliates of the same network encroach upon the primary coverage of the Boston affiliate.

Obviously, listeners seeking the same program are attracted to the stronger signal. It is therefore reasonable to assume that listeners in the shaded areas might be tuned to the stronger signal of the closer network affiliate. This would seem to be an explanation of why the Boston affiliate's Total Area rating is lower than its City Area rating.
SO MUCH FOR THE PROJECTABILITY OF RATINGS. Now, what's the standing of the Stations? The following pages show the comparison between WHDH and the four Boston Network Outlets rating wise, at-home and out-of-home combined in the total area.

From the tabulation and the graphs, it is apparent that...

Out of 500 quarter hours
Monday through Sunday

**WHDH**

1st 283 QUARTER HOURS
(57.2% OF THE TIME)

1st OR 2nd 460 QUARTER HOURS
(92% OF THE TIME)

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### MONDAY THRU FRIDAY

**PULSE OF WHDH AREA**

January 1953

6:00 AM - 12:00 MIDNIGHT

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<th>by quarter hours</th>
<th>At Home and Out-Of-Home Combined</th>
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<td>TIME</td>
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### WHDH VS. NETWORK STATIONS

**PULSE OF TOTAL AREA - MONDAY THRU FRIDAY**

6:00 AM - 12:00 Midnight

At Home and Out-Of-Home Combined

**COMBINED RATINGS**

<table>
<thead>
<tr>
<th>Rating</th>
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As of June 17, 1953, WNAC began operation on the former WLAW frequencies and power and on the same day, WBDA began operation on WNAC former frequencies and power.
SATURDAY
PULSE OF WHDH AREA
6:00 AM – 12:00 MIDNIGHT
At Home and Out of Home Combined

<table>
<thead>
<tr>
<th>TIME</th>
<th>WHDH</th>
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### SUNDAY

#### PULSE OF WHDH AREA
7:00 AM - 12:00 Midnight

**At Home and Out Of Home Combined**

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Of increasing importance to advertisers is the Out-of-Home listening.

In this total area survey, the Out-of-Home listening was added FOR THE FIRST TIME to the At-Home listening to give the TRUE rating figures.

Taking the normally reported Monday through Saturday At-Home listening as 100%, the Out-of-Home listening adds the following audience to:

<table>
<thead>
<tr>
<th>HOMES USING RADIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-12 AM 19.0%</td>
</tr>
<tr>
<td>12-6 PM 19.6%</td>
</tr>
<tr>
<td>6-12 PM 17.8%</td>
</tr>
<tr>
<td>Average 18.7%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WHDH</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-12 AM 24.3%</td>
</tr>
<tr>
<td>12-6 PM 28.3%</td>
</tr>
<tr>
<td>6-12 PM 30.7%</td>
</tr>
<tr>
<td>Average 27.7%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>AVERAGE OF 4 BOSTON NETWORK STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>6-12 AM 10%</td>
</tr>
<tr>
<td>12-6 PM 8%</td>
</tr>
<tr>
<td>6-12 PM 9%</td>
</tr>
<tr>
<td>Average 9%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WHDH VS. NETWORK STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>PULSE OF TOTAL AREA—MON.-SAT.</td>
</tr>
<tr>
<td>6:00 AM – 12:00 Midnight</td>
</tr>
<tr>
<td>At Home and Out Of Home</td>
</tr>
<tr>
<td>TOTAL TIME</td>
</tr>
<tr>
<td>TIME</td>
</tr>
<tr>
<td>6:00</td>
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<td>6:15</td>
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<td>11:15</td>
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<tr>
<td>11:30</td>
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<tr>
<td>11:45</td>
</tr>
</tbody>
</table>
### RATING POINTS—PROJECTED TO RADIO HOMES
### BASED ON 1,423,500 IN WHDH AREA
### AND COST PER THOUSAND PER SPOT ANNOUNCEMENTS AS INDICATED

<table>
<thead>
<tr>
<th>RATING PTS</th>
<th>PROJECTED TO RADIO HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td>$14,235</td>
</tr>
<tr>
<td>1.1</td>
<td>$15,658</td>
</tr>
<tr>
<td>1.2</td>
<td>$17,082</td>
</tr>
<tr>
<td>1.3</td>
<td>$18,505</td>
</tr>
<tr>
<td>1.4</td>
<td>$19,329</td>
</tr>
<tr>
<td>1.5</td>
<td>$21,352</td>
</tr>
<tr>
<td>1.6</td>
<td>$22,776</td>
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<tr>
<td>1.7</td>
<td>$24,199</td>
</tr>
<tr>
<td>1.8</td>
<td>$25,623</td>
</tr>
<tr>
<td>1.9</td>
<td>$27,046</td>
</tr>
<tr>
<td>2.0</td>
<td>$28,470</td>
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<tr>
<td>2.1</td>
<td>$29,893</td>
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<tr>
<td>2.2</td>
<td>$31,317</td>
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<tr>
<td>2.3</td>
<td>$32,740</td>
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<tr>
<td>2.4</td>
<td>$34,164</td>
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<td>$35,587</td>
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<td>2.6</td>
<td>$37,011</td>
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<td>2.7</td>
<td>$38,434</td>
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<td>2.8</td>
<td>$39,858</td>
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<td>2.9</td>
<td>$41,281</td>
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<td>$42,705</td>
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<td>$44,128</td>
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<tr>
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<td>$45,552</td>
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<tr>
<td>3.3</td>
<td>$46,975</td>
</tr>
<tr>
<td>3.4</td>
<td>$48,399</td>
</tr>
<tr>
<td>3.5</td>
<td>$49,822</td>
</tr>
<tr>
<td>3.6</td>
<td>$51,246</td>
</tr>
<tr>
<td>3.7</td>
<td>$52,669</td>
</tr>
<tr>
<td>3.8</td>
<td>$54,093</td>
</tr>
<tr>
<td>3.9</td>
<td>$55,516</td>
</tr>
<tr>
<td>4.0</td>
<td>$56,940</td>
</tr>
<tr>
<td>4.1</td>
<td>$58,363</td>
</tr>
<tr>
<td>4.2</td>
<td>$59,787</td>
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<tr>
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<td>$61,210</td>
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<td>$62,634</td>
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<td>$64,057</td>
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<td>$65,481</td>
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<td>$68,328</td>
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<tr>
<td>4.9</td>
<td>$69,751</td>
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<tr>
<td>5.0</td>
<td>$71,175</td>
</tr>
<tr>
<td>5.1</td>
<td>$72,598</td>
</tr>
<tr>
<td>5.2</td>
<td>$74,022</td>
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<td>$75,445</td>
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<td>$76,869</td>
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<td>$78,292</td>
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<td>5.6</td>
<td>$79,716</td>
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<td>5.7</td>
<td>$81,139</td>
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<td>5.8</td>
<td>$82,563</td>
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<td>5.9</td>
<td>$83,985</td>
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<tr>
<td>6.0</td>
<td>$85,410</td>
</tr>
<tr>
<td>6.1</td>
<td>$86,833</td>
</tr>
<tr>
<td>6.2</td>
<td>$88,257</td>
</tr>
<tr>
<td>6.3</td>
<td>$89,680</td>
</tr>
<tr>
<td>6.4</td>
<td>$91,104</td>
</tr>
<tr>
<td>6.5</td>
<td>$92,527</td>
</tr>
<tr>
<td>6.6</td>
<td>$93,951</td>
</tr>
<tr>
<td>6.7</td>
<td>$95,374</td>
</tr>
<tr>
<td>6.8</td>
<td>$96,798</td>
</tr>
<tr>
<td>6.9</td>
<td>$98,221</td>
</tr>
<tr>
<td>7.0</td>
<td>$99,645</td>
</tr>
</tbody>
</table>

By applying these tables to the preceding WHDH ratings you can figure cost per thousand immediately. Inversely, if you want to get a cost per thousand of 70¢ or lower, look up the cost per thousand in the column under the price you want to pay. Example to buy at 70¢ per M.

- **YOU IF THE MUST**
  - **SPOT GET A COST RATING IS . . . OF . . .**
  - $812 1.2
  - 15 1.5
  - 20 2.0
  - 24 2.4
  - 30 3.0
  - 35 3.5
  - 40 4.0
  - 45 4.5
  - 50 5.0
  - 55 5.5
CONCLUSION

1. This is the first TRUE TOTAL AREA survey ever made by an individual radio station including both At-Home and Out-of-Home ratings.

2. It shows that the listening habits of people in the areas outside the City Area differ from those of the City Area.

3. Listeners-per-Home in the CITY AREA differ from those in the TOTAL AREA.

4. Television penetration affects the CITY AREA to a greater degree than it does the TOTAL AREA.

5. The projection of City Area ratings to the Total Area can produce a margin of error overrating network stations up to 40%.

6. Because of Non-duplication of programming, an Independent Station’s City Area ratings may be more indicative of its TOTAL AREA ratings.

7. The City Area ratings of a network affiliate are not indicative of its Total Area service, because of encroachment of the affiliates of the same network in its fringe area.

8. THE COST PER THOUSAND OF NETWORK STATIONS MUST BE CONFINED TO THE NUMBER OF RADIO HOMES IN THE AREA IN WHICH THE SURVEY WAS TAKEN.
BIG MIKE... the timebuyer's Assistant... proves KFAB NEBRASKA’S No.1 STATION

NEBRASKA AREA HOOPER

★ KFAB NEWS PERIODS LEAD MORE TIMES THAN ANY OTHER STATION
★ KFAB-CBS LEADS IN ALL NETWORK QUARTER HOURS IN THE MORNING
★ KFAB-CBS LEADS IN 73% QUARTER HOURS IN AFTERNOON
★ KFAB-CBS LEADS IN 66% QUARTER HOURS AT NIGHT
★ KFAB-CBS LEADS IN ALL HALF-HOUR PERIODS SUNDAY AFTERNOON AND 62½% SUNDAY NIGHT

Everyone seems to be agreed that one of the most important yardsticks for the successful purchase of radio advertising and the corresponding placement of commercial radio time is dependable audience measurements and surveys.

Just recently released is the first complete area Hooper Report covering BIG MIKE’S home state. This survey covers all of the State of Nebraska (every county) and the city of Council Bluffs (Iowa). This is the first complete and thorough measurement of Nebraska Market and proves conclusively that BIG MIKE is the most powerful, influential salesman and entertainer in the area. As the "Timebuyer's Assistant", BIG MIKE is proudly pointing out key results of this survey. Hear more about BIG MIKE and the first REAL measurement of Nebraskan’s listening preferences... from Free and Peters... or get the facts from Harry Burke, General Manager.

And remember the bonus coverage of KFAB—parts of 6 states around Nebraska

BIG MIKE is the physical trademark of KFAB, Nebraska's most powerful station
Spot Radio

(Continued from page 110)

ing to a spot check. Program-hungry stations with network time on their hands have been eager to obtain programs they can sell to local advertisers (and keep 100% of the advertiser’s dollar rather than the 60% which the network allows). They have been making heavy use of these low-cost program offerings.

In talking with executives at the top library services, there was strong indication that the term “library” may soon be passé when referring to them because they are actually developing more and more into “programing” services. They not only supply stations with program and commercial material but are constantly expanding their services to aid radio stations with local selling. According to John Langlois, sales manager of Lang-Worth Feature Programs, “The library services have streamlined themselves to help the radio station get the local advertising dollar.”

In line with this, Lang-Worth established a complete commercial department about eight months ago; this department analyzes local advertising from the merchant’s viewpoint, determines how he can be sold, makes plans for campaigns for the advertiser to use, and generally acts as a clearing house for commercial problems. “We have become much more commercial than previously,” says Langlois, “and the number of advertisers using our shows is definitely up.”

Similarly, the World Broadcasting System notes that they have been putting greater emphasis on merchandise programs this year—producing only shows that lend themselves easily to merchandising and serving the stations with the ideas and aids to do the job. World reports its business in renewals and new contracts is up 48% over last year.

RCA Thesaurus, which also furnishes its station-subscribers with a whole battery of promotion kits, audition disks, market bulletins as well as a jingle library (a basic offering of most library services), notes a 75% increase in advertiser use of its shows during the first six months of 1953. It has had a 25% increase above 1952 in both dollar volume and the number of station subscribers. A. B. Sambrook, manager of RCA Recorded Program Service, points out that the general increase in music used by radio stations in TV markets has brought about much greater use of library-built musical programs and features.

Associated Program Service, in line with the help-stations-sell drive, offers as part of its basic library a recorded sales course series by its former V.P. Maurice B. Mitchell (now chief executive of Encyclopaedia Britannica Films). APS, according to General Manager Edward Hochhauser Jr., has instituted many changes in its services during the past year to meet new programming emphasis and broadcasting economics. For instance, it has completed the job of recording original arrangements of undated music standards (as of December 1952) so that its library is now a “permanent” one; and it has discontinued new musical releases since, says Hochhauser. “APS subscribers no longer need them.”

When it found that very few stations were using the scripts of its scripted shows on any regular basis (preferring to tailor shows to their own local audiences) APS eliminated script service. These, plus a few other innovations, enable stations to buy the APS library...

Yakima, Washington, is the hub of a clearly defined agricultural-industrial market. In recent years the economy has been augmented by a multi-billion dollar atomic and electrical power industry and millions of acres of newly reclaimed Columbia Basin farm lands. It all adds up to a tidy 200 million dollar radio market which more national advertisers each year regard as increasingly important.
Since 1925 KVOO has been the dominant Voice of Oklahoma serving an ever-increasing audience with a continually increasing level of income. KVOO, alone, blankets the important Tulsa Market Area, and provides concentrated coverage in the rich adjoining counties of Kansas, Missouri and Arkansas which depend, to a large extent, upon Tulsa for shopping headquarters.

For the statistically minded — here are the Nielsen figures:

<table>
<thead>
<tr>
<th>Days Per Week</th>
<th>Weekly NCS Circulation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Daytime</td>
</tr>
<tr>
<td>6 or 7 Days a Week</td>
<td>277,720</td>
</tr>
<tr>
<td>3 or More Days per Week</td>
<td>347,780</td>
</tr>
<tr>
<td>1 or More Days per Week</td>
<td>405,360</td>
</tr>
</tbody>
</table>

Here are Pulse Reports for Tulsa County for April, 1953:

<table>
<thead>
<tr>
<th>Station</th>
<th>6 AM-12 Noon</th>
<th>12 Noon-6 PM</th>
<th>6 PM-8 PM</th>
</tr>
</thead>
<tbody>
<tr>
<td>KVOO</td>
<td>35</td>
<td>40</td>
<td>43</td>
</tr>
<tr>
<td>&quot;B&quot;</td>
<td>20</td>
<td>19</td>
<td>23</td>
</tr>
<tr>
<td>&quot;C&quot;</td>
<td>18</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>&quot;D&quot;</td>
<td>10a</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>&quot;E&quot;</td>
<td>8</td>
<td>8</td>
<td>5</td>
</tr>
<tr>
<td>&quot;F&quot;</td>
<td>6</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

*a Does not broadcast for complete 6 hour period and share of audience is unadvised for this situation.

By every measurement of audience size, audience response, audience loyalty, KVOO always leads. By every measurement of advertiser satisfaction, KVOO continually stands far out in front. For proof, ask any National advertiser who has used Oklahoma's Greatest Station; ask any local advertiser (and they are legion) and you'll get firm, enthusiastic affirmation of KVOO's enviable position of dominance in Oklahoma's No. 1 market.

*For further details write KVOO or see the KVOO Ad in Sales Management's 1953 Survey of Buying Power.
we want to blow our own horn... and yours too

1 WQXR is America's leading good music station.
2 WQXR gives its advertisers a half-million pre-selected homes in the nation's No. 1 market.
3 Nearly 200 advertisers have found WQXR a profitable medium this year.
4 The good music of WQXR is so much in demand outside Metropolitan New York that 17 stations in Connecticut, Pennsylvania and up-state New York re-broadcast most of its programs.

There's more to brag about—let us tell you how WQXR can blow your horn, too.

WQXR

The Radio Station of The New York Times
229 West 43rd Street • New York 36, N.Y.

at a lower cost than previously.

APS indicated it's doing better than ever, and both Sesac and C. P. MacGregor report business increases of about 20% since last year.

Q. What do library services offer to sponsors and what sponsors are buying library offerings?
A. Musical programs are still the ace offering of the library services, though some of the firms offer other types of scripted shows, World, for instance, offers quizzes, audience participation shows, and documentaries. Two programs which World produced this year—because of their high merchandising value—are Whose Birthday Is This (which ties in the birthdays of famous people with the birthdays of the program's listeners), and You Win, a telephone quiz. These have achieved high popularity already, says World, along with such established shows as Steamboat Jamboree, Chapel by the Side of the Road (religious), Freedom Is Our Business (documentary), and Country Fair (hillbilly music).


Big-name musicals, such as The Freddy Martin Show, Wayne King Serenade, Phil Spitalny's Hour of Churn, and audience participation shows such as Baseball Today and the Sammy Kaye "So you want to write a song" contest, head the RCA Thesaurus popularity list.

Among Thesaurus sponsors are Manischewitz Wines, Pure Oil, Pepsi-Cola, Royal-Crown Cola, General Electric Dealers, Chevrolet, Ford Motors, Cities Service Dealers, and Myndall Cain Cosmetics.

Negro radio

Q. What is there about the Negro market that warrants special attention from the advertiser?
A. The basic fact is that there are 15 million Negroes in this country who have a total income in excess of $15 billion annually. Statistics on the distribution and living habits of this group are currently being made available by the U. S. Census Bureau and Department of Commerce. (A detailed analysis, complete with success stories

and specific sales problems will appear in a special section of SPONSOR, 24 August 1953.)

Q. What's the biggest mistake advertising executives make in trying to reach the Negro market?
A. One of the first things advertisers must accept is that it is a fallacy to assume that they can sell second-rate products to this group and that they can talk down to Negroes and get away with it. There is a growing realization that psychological factors are involved. The Negro, fully conscious of his minority position, insists on obtaining recognition by purchasing top-grade products and displaying them to his neighbors. As Time recently said: "The Negro is a good customer. He wants to feel that he can buy the best."

Q. To what degree are Negroes ceasing to be "second class citizens?"
A. World War II had a lot to do with "emancipation" for American Negroes.

BEST!...
LOUISIANA PURCHASE
—SINCE 1803

WMRY, New Orleans' Negro Market Station

Based on latest morning Pulse and published announcement rates, you pay less, far less, per percentage of listeners, with WMRY.

<table>
<thead>
<tr>
<th>STATION</th>
<th>% OF LISTENERS</th>
<th>COST PER % LISTENERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>WMRY (Ind)</td>
<td>12</td>
<td>$1.07</td>
</tr>
<tr>
<td>WMRY (Ind)</td>
<td>12</td>
<td>$1.17</td>
</tr>
<tr>
<td>WMRY (Ind)</td>
<td>11</td>
<td>$1.09</td>
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<td>WMRY (Ind)</td>
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<td>$1.27</td>
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<td>8</td>
<td>$0.66</td>
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<tr>
<td>WMRY (Ind)</td>
<td>3</td>
<td>$1.87</td>
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<td>4</td>
<td>$1.05</td>
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<tr>
<td>WMRY (Ind)</td>
<td>3</td>
<td>$1.63</td>
</tr>
<tr>
<td>WMRY (Ind)</td>
<td>4</td>
<td>$1.05</td>
</tr>
</tbody>
</table>

600KC "THE SEPIA STATION"

WMRY
NEW ORLEANS, LA.


SPONSOR
In Pittsburgh...

**EVENING**

Yes, evening radio time is even better than early morning, a period which is obviously a great buy considering number of listeners per set, audience turn-over and family-type audience.

A study* of the three-hour periods 6:00-9:00 P.M. versus 6:00-9:00 A.M. Monday through Friday reveals this eye-opening comparison:

- 29% higher average ratings on WWSW in the evening.
- 51% more homes using radio in the evening.
- 17.5% more listeners per set in the evening.

And remember, this kind of evening listening exists in spite of thorough television penetration in the Pittsburgh area!

Such percentages are equally true of many other radio markets throughout the country... including mature television markets... where evening radio gives you a far greater audience than early morning, and the cost per thousand comparison is extremely attractive.

These facts more than warrant a closer look into nighttime radio by advertisers and their agencies. We say it's today's biggest bargain, and we can prove it in markets coast to coast.

For the whole story, phone your John Blair man today!

particularly on WWSW, Pittsburgh's Leading Independent Station

*Source: Pulse of Pittsburgh, March-April 1953

This is one in a continuing John Blair & Company series of advertisements based on regular syndicated audience measurement reports. To achieve a uniform basis of measurement, the stations chosen for this series are all John-Blair represented outlets... all in major markets, all in mature television markets.
They not only got a chance to live like the “other half” in the military service but many of them got an opportunity to get off the farm and into industry. There, working on a par with white workers, the Negro found his earning power greatly increased.

Consequently, the Negro has made strides since 1940. Time’s figures show that among U.S. skilled workers and foremen, 4½% are now Negroes, up from 2½% in 1940; among clerical and sales personnel, 3½% are now Negroes, up from 1% in 1940; among women professional and technical workers, 7½% are now Negroes, up from 4½% in 1940.

Q. Are advertisers aware of this trend?
A. No, to a great extent. These advances have been ignored by many advertisers. On the other hand, the leading companies in many fields have been the first to go after this market aggressively. The list of advertisers who are making specialized appeals to the Negro reads like the “blue chip” list of national companies. Among them are: General Electric, RCA, Goodyear, Miller High Life, A&P, Armour, Borden, Carnation, General Foods, General Mills, Griffin, Maxwell House, Lipton’s, Colgate, Miles Laboratories, Sunkist, and Wildroot, to name just a handful.

**Foreign-language radio**

Q. How big is the foreign-language market?
A. The latest U.S. census (1950) showed 10,147,000 foreign-born whites in the U.S. at the time. However, to this figure, the sponsor interested in reaching the foreign-language market must also add the number of immigrants admitted into the U.S. during the past three years under the quota system, as well as the even more important segment of the U.S. population who are second- and third-generation American. In the latter group, particularly Italian- and Spanish-speaking persons, the advertiser will find loyal foreign-language audiences. With 1952 per capita income among foreign-born persons averaging over $1,500, advertisers find that the foreign-language market can be estimated at well over $16 billion for 1953.

Q. Can a sponsor reach all the components of the foreign-language population cheaply via foreign-language radio?
A. Emphatically yes. Since 1950 the number of radio stations programing in foreign languages has grown from 384 to 423, with over 30 languages included in their regular programing schedule. Here’s a run-down on the number of stations programing in the major foreign languages:

<table>
<thead>
<tr>
<th>Language</th>
<th>Number of Stations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spanish</td>
<td>156</td>
</tr>
<tr>
<td>Italian</td>
<td>124</td>
</tr>
<tr>
<td>Polish</td>
<td>100</td>
</tr>
<tr>
<td>French</td>
<td>41</td>
</tr>
<tr>
<td>Czech</td>
<td>35</td>
</tr>
<tr>
<td>Greek</td>
<td>33</td>
</tr>
<tr>
<td>Yiddish</td>
<td>32</td>
</tr>
<tr>
<td>German</td>
<td>30</td>
</tr>
<tr>
<td>Hungarian</td>
<td>16</td>
</tr>
<tr>
<td>Swedish</td>
<td>15</td>
</tr>
<tr>
<td>Portuguese</td>
<td>12</td>
</tr>
<tr>
<td>Norwegian</td>
<td>12</td>
</tr>
<tr>
<td>Danish</td>
<td>11</td>
</tr>
<tr>
<td>Finnish</td>
<td>8</td>
</tr>
<tr>
<td>Arabic</td>
<td>5</td>
</tr>
<tr>
<td>Chinese</td>
<td>5</td>
</tr>
<tr>
<td>Lithuanian</td>
<td>14</td>
</tr>
<tr>
<td>Serbo-Croatian</td>
<td>11</td>
</tr>
<tr>
<td>Russian</td>
<td>14</td>
</tr>
<tr>
<td>Norwegian</td>
<td>8</td>
</tr>
<tr>
<td>Finnish</td>
<td>8</td>
</tr>
<tr>
<td>Arabic</td>
<td>5</td>
</tr>
<tr>
<td>Chinese</td>
<td>5</td>
</tr>
</tbody>
</table>

Q. Where are the foreign-language populations of the U.S. concentrated?
A. Predominantly in large metropolitan areas like New York, Buffalo, Philadelphia, Boston, Chicago, Detroit, Cleveland, Pittsburgh, New Orleans, etc.
What TEXAS takes...

TAKES Texas!

ASK a hatter...for a wrap-up, show a man a hat like the one he's wearing! To take this largest, richest market in the Southwest, prescribe WFAA — the station of his proved preference — and a WFAA formulated and produced program or adjacency (in every instance it's Pulse-rated No. 1 or 2). Ask a Petry man.

<table>
<thead>
<tr>
<th>WFAA-820 MARKET</th>
<th>WFAA-570 MARKET</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population</td>
<td>Population</td>
</tr>
<tr>
<td>4,288,700</td>
<td>2,303,500</td>
</tr>
<tr>
<td>Families</td>
<td>Families</td>
</tr>
<tr>
<td>1,263,200</td>
<td>685,900</td>
</tr>
<tr>
<td>Effective Buying Income</td>
<td>Effective Buying Income</td>
</tr>
<tr>
<td>$5,386,771,000</td>
<td>$3,167,857,000</td>
</tr>
<tr>
<td>Retail Sales</td>
<td>Retail Sales</td>
</tr>
<tr>
<td>4,438,038,000</td>
<td>2,547,677,000</td>
</tr>
<tr>
<td>Food Sales</td>
<td>Food Sales</td>
</tr>
<tr>
<td>996,408,000</td>
<td>558,514,000</td>
</tr>
<tr>
<td>General Merchandise</td>
<td>General Merchandise</td>
</tr>
<tr>
<td>610,899,000</td>
<td>412,762,000</td>
</tr>
<tr>
<td>Furniture, Household, Radio</td>
<td>Furniture, Household, Radio</td>
</tr>
<tr>
<td>223,263,000</td>
<td>125,106,000</td>
</tr>
<tr>
<td>Automotive Sales</td>
<td>Automotive Sales</td>
</tr>
<tr>
<td>971,442,000</td>
<td>510,777,000</td>
</tr>
<tr>
<td>Drug Sales</td>
<td>Drug Sales</td>
</tr>
<tr>
<td>140,546,000</td>
<td>81,008,000</td>
</tr>
</tbody>
</table>

(Sales Management, May 10, 1953)

EDWARD PETRY & COMPANY
National Representatives

ALEX KEESE, Station Manager • RADIO SERVICE OF THE DALLAS MORNING NEWS

13 JULY 1953
San Francisco, and Los Angeles. However, equally important are the growing Spanish-speaking populations of the Southwest (including southern Texas, Arizona, and California), as well as the stable German-speaking market in the northern Midwest area.

New York, as the biggest single market, bears further analysis. In this area, Spanish has become increasingly important, while Yiddish has been losing listener-ship over the past three or four years. One out of 20 people in New York is Puerto Rican. In 1950 the U.S. census showed 350,000 Puerto Ricans in New York; however, it is estimated that this group has increased by 53% since that time, and further estimates place the rate of growth until 1960 at 50,000 a year. Fortunately, the increase in Puerto Rican population has been accompanied by an upswing in per capita income in this group as Puerto Ricans have gone into higher-priced trades such as building and needlework. During the past year many have found employment in factories, TV set penetration among the Spanish-speaking group in New York is proof of rising incomes; over 50% of the Spanish-speaking New Yorkers own TV sets.

New York population and radio home figures tell an impressive story for other major language groups:

<table>
<thead>
<tr>
<th>Group</th>
<th>Radio homes</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>German</td>
<td>454,680</td>
<td>1,531,000</td>
</tr>
<tr>
<td>Italian</td>
<td>441,420</td>
<td>1,506,000</td>
</tr>
<tr>
<td>Jewish</td>
<td>499,800</td>
<td>2,557,000</td>
</tr>
</tbody>
</table>

Q. What are the trends in foreign-language broadcasting?
A. Virtually every major English-language radio sponsor is using some foreign-language advertising today. National sponsors include:


As assimilation and Americanization are making their inroads among second generation members of certain foreign-language groups—noticeably Yiddish, German—other groups are being consistently supplemented by fresh waves of immigrants. The growing market, in terms of recent immigrations, and in order of importance where sponsors are concerned are: Spanish (overwhelming first) Ukrainian, Lithuanian, Latvian, Hungarian, Russian (the four latter restricted principally because of immigration quota limitations). Italian continues to hold its own today.

Foreign-language programming has been improving steadily, and today, many of the foreign-language shows are on a par with the best in English shows. Two examples over WOV, New York—La Grande Famiglia and El Vegotto Paese—both taped in Italy and played across the board on the New York station. The trend has been toward more foreign-origianated programming, to such a degree, in fact, that WOV has increased its fleet of mobile units in Italy to five this year.

Q. What results can sponsors expect from foreign-language radio?
A. Frequently write-in requests made by foreign-language personalities outpull English-language radio. A typical example were two 60-second announcements sponsored in Spanish over WWR—these two announcements brought over 4,000 replies in March 1953.

To jack up usually lax summer business, Caruso Products Distributing Co., ran a premium offer of a retractable ball point pen for coupons from one gallon of Caruso Oil plus 25¢—representing a total expenditure of $4.25 by the consumer. This offer was made for four weeks on Caruso’s late morning comedy show Monday through Saturday day over WOV, New York. The Italian-language broadcast drew 8,755 coupons, or a consumer expenditure of $37.200.75 in four weeks.

Q. Who are the foreign-language experts?

In the New York area the major
Year after year the team of Diehm in Hazleton, Bloomsburg and Allentown in the Pennsylvania League and Biddeford-Saco in the New England League have been Champions of the radio airways. Their consistent professional performance is the reason why radio time buyers buy these stations, for they know their clients will get sparkling fielding, smart base running and powerful offensive performance when the team of Diehm takes to the field to put a sales message across. Depend on Diehm to deliver results!

**FM**

**Q.** What's the fall outlook for frequency modulation radio?

**A.** The NARTB is currently taking steps to kick the medium's primary problem: circulation. Last Christmas, the NARTB initiated a campaign of announcements suggesting FM sets as Christmas gifts. More than 100 stations participated. The drive increased manufacturers' FM set distribution as much as 100% over the preceding Christmas season. (One manufacturer reports sales climbed to 900.6% over the corresponding period in 1951 during the fourth week of the announce- ment campaign.) The NARTB is continuing to furnish some 130 stations with similar announcements each month, linking appeal to seasonal interests. This drive should help bring new circulation to the medium.

**Q.** What does FM do for advertisers?

**A.** Recent findings of the NARTB and the RTMA show many people listen to FM not because they prefer the tone, but because they have to. These include listeners living in areas where the AM signal is diminished by industrial static, weather, foreign broadcasts. FM, therefore can be used to fill holes in radio coverage for advertisers. Its better-known function, of course, has been to reach specialized audiences such as the people who like to hear good music.

**Q.** Do most FM stations carry same programing as AM?

**A.** Although FM's high fidelity in reproduction and freedom from static make it a "natural" for broadcasting fine music, a large percentage of FM stations have been almost completely duplicating AM program schedules with cut-aways limited to public service sustainers. However, the NARTB is now encouraging FM stations to program more music and local events, and to build schedules which will coincide with changing family living habits including ownership of TV sets. The NARTB is issuing a suggested "music and news formula" for FM stations, indicating what hours of the day are best for what type of programing. It reports that the majority of successful FM stations are those with separate programing.

**KNXZ,** Houston, until recently broadcast virtually the same programing on AM and FM. Last fall it instituted daily four-hour separate FM program schedules emphasizing music, has sold out time segments on the separate schedule.

Another FM station, **KWPC-**FM, Muscatine, Iowa, is garnering larger audiences and larger profits with complete broadcasts of semi-monthly city council proceedings. It's interested industrial advertisers in sponsoring the program as means of identification with the community's life and progress.

**Q.** What's the outlook on FM set production?

**A.** FM set production is beginning to pick up; the FM tuner business is booming to the extent of 30,000 sales

---

**Comes Fresh-Frozen Now**

Spear fishing once supplied Hawaii's food but today Mrs. Hawaii shops in air-conditioned super markets. In fact, Hawaii spends more per capita for food than any state except one.

What's more, Honolulu ranks with the top fourth of the states in per capita retail sales, apparel, automotive, home furnishings, general merchandise, gas-oil, and drug store sales. Honolulu is a paradise of a market*... and to reach Paradise it's KGMB-KHBC's all-island coverage, the 'ONE radio buy covering all Hawaii.

In television, KGMB-TV, Hawaii's first station, provides the shows that win customers... 35 network shows... 64 local... 23 syndicated.

In either AM or TV, KGMB's merchandising and promotion is keyed to Hawaii.

* Honolulu estimated buying income: 5.45 million dollars. 1952 retail sales: 340 million.

---

**KGMB**

**AM-TV**

Honolulu

**KHBC** - Hilo

CBS IN HAWAII*

* Channel 9 also carries top NBC and ABC programs.

Call Free and Peters Inc. 134
When you want to go calling in the Greater Indianapolis Market, call on WFBM to open doors for you. WFBM leads all Indianapolis stations in city and county audience, as well as total weekly audience, nighttime.
per month. Many manufacturers are meeting this competition by reinstating FM on radio models. Admiral, Zenith, General Electric, and RCA are expanding FM production. Other leading manufacturers are also planning to reinstate FM on radio models soon.

A new development in FM: the automobile converter unit, is now under production by the Hastings Products Co., may prove to be a new feather in the medium’s cap. Unit is expected to sell for approximately $99, allows switching from AM to FM reception.

Q. What advertisers are making successful use of this specialized FM audience?
A. One of the biggest time contracts in FM history—a 52-week contract for 15 hours per week (all day Sunday) was signed recently by the May Company department store over WITI FM, Baltimore. The all-day block features recorded music, including symphonies, instrumental arrangements, complete operas. Commercials pitch merchandise “appealing to the discriminating buyer.”

Zenith recently bought two 55-minute shows aired simultaneously over WQXR and WQXR-FM, New York (Midday Symphony, 1:05-200 p.m. Tuesday, Thursday, Saturday; Symphonic Matinee, 3:05-4:00 p.m., Monday, Wednesday, Friday.) Different commercials are used on the AM and FM versions of the shows: On AM, commercials plug FM radios; on FM, the AM-FM Zenith clock radios are featured.

WABF, New York, reports “All commercial time was completely sold out for the month of May.” The sellout comprised 15-minute, half-hour, and hour programs, and announcements.

Storecasting

Q. What does Storecasting do for its sponsors?
A. Storecasting is a seven-year-old combined broadcast and merchandising service for grocery and drug manufacturers with super market outlets. It currently reaches over 750 super markets in five major areas: Southern New England, Chicago, Northern New Jersey, Pittsburgh, and Philadelphia. The Storecast Corp. of America now bills about $850,000 annually, up about $100,000 from last year.

Inherent in the Storecast service to sponsors is its extensive merchandising and promotional activity geared to benefit both store and advertiser. Merchandising specialists make more than 450 personal calls to super markets each week to see that Storecast products are well stocked, and have desirable shelf positions. A recent example of the corporation’s merchandising activity was a series of “Better Living Displays” erected in 383 super markets in Philadelphia and Northern New Jersey for Philip Morris. The display unit consisted of two dump bins, side by side, with a dinner table motif in the background. One bin was filled with cartons of Philip Morris king-size and regular cigarettes. The other bin was reserved for the chains’ own label items. Displays remained up two weeks. Store inventory substantially increased on the cigarettes: sales of cigarettes and snacks jumped.
the ONLY radio voice

BLANKETING

ALL 3

RICH MARKETS

* ROCKFORD
* BELOIT
* JANESVILLE

NOW 5000 WATTS

YOUR "PLUS" STATION

Per Family Income—WBEL M.A.* $5712.00
Per Family Income—National Average 5086.00
YOUR "PLUS" (Above Average) $ 626.00
Retail Sales Per Family—WBEL M.A.* $4128.00
Retail Sales Per Family—National Average... 3584.00
YOUR "PLUS" (Above Average) $ 544.00
Retail Food Sales Per Family—WBEL M.A.* $1013.00
Retail Food Sales Per Family—National Average... 878.00
YOUR "PLUS" (Above Average) $ 135.00

* WBEL Metropolitan Area — Two Counties
79,000 families in WBEL metropolitan area.

NEWS AND MUSIC...

speaking an urban
and rural voice that
MOVES MERCHANDISE!

NATIONAL REPRESENTATIVE

DON RICH • 35 E. 64th Street • New York 21, N. Y. • BUTterfield 8-7676

WBEL

1380 BASIC INDEPENDENT
Studios and Offices
TALCOTT BLDG. • NEWFIELD BLDG.
ROCKFORD, ILLINOIS BELOIT, WISCONSIN

13 JULY 1953
THE FACTS

speak for themselves about

"HOMETOWN,
AMERICA"

on WFBR
in Baltimore!

IN THE FIRST 4 WEEKS

28,338
Labels Were Bid In Radio Telephone Auctions

511
Calls Were Made By Our Sales Servicemen

278
New Retail Grocery Outlets Were Opened For Sponsors

410
Store Positions Were Improved For Sponsors

469
Stores Are Now Cooperating And Displaying "Hometown, America" Display Material

401
Individual Displays Were Built For Sponsors

Q. Who is using Storecasting today and what are some of the results?

A. A variety of nationally advertised brands are included in the 300 food, grocery, and drug products now signed up for the Storecasting service. Among the newest to join the Storecast roster are: Tetley Tea, Fritos and Baken-ets, Thrivo Dog Food, Good Luck Margarine, Reynolds Aluminum Foil, Sheffield milk and cheese, Filer's Coffee, Rockwood & Co. chocolates, and Instant Dip (silver cleaner).

Representative of the results of Storecast service are the experiences of chocolate and dessert topping manufacturers. The chocolate firm, a new Storecast sponsor, reports a shipment increase of 39% during the past four months of Storecast participation in comparison with the same period a year ago. The dessert topping manufacturer shows an increase of 24% in shipments during the first five months of this year over same period last year, before it had Storecasting.

Storecast renewals point to favorable results achieved for the majority of its clients. The current renewal rate is about 70%. To help advertisers see exactly what results it's obtaining for their products, Storecast Corp. has set up a "reporting" system, whereby its merchandising men fill out an activities report, day-by-day, store-by-store.

Q. What is the outlook for Transit Radio's future?

A. Says R. A. Criar, president of Transit Radio, Inc.: "Some day Transit Radio will definitely be revived and in effect all over the country. For the time being, we're trying to preserve and encourage existing markets. But we expect Transit Radio to be established in other cities without predicting any date or time, because it is certainly a medium which reaches many people effectively."

Q. What are stations contributing to the changing yardsticks in spot radio time buying?

A. Some of the burden of finding a good method of projecting ratings to a station's entire coverage area is being borne increasingly by stations themselves through the use of "area studies" rather than just rating reports.

One of the most recent has been a Pulse study for 50 kw. independent station WHDH in Boston. Prepared in January of this year, the study was a measure of the total audience to the

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.

WERD Atlanta
1000 Watts — 650 on every Atlanta dial
J. B. BLAYTON, JR., Gen. Mgr.
RADIO DIVISION
Interstate United Newspapers Inc.
Represented nationally by JOE WOOTTON

SPONSOR
station, program-by-program, within WHDH's 1½-milliion line. This included an area of some 25 counties in four states.

Timebuyers who have seen this study and others like it have praised it highly. "Our radio clients like to see an accurate cost-per-1,000-homes figure when they buy spot radio. With a study like this, where a rating is instantly projectable to a station's entire area, such cost figures are possible with a minimum of error," the chief timebuyer of a New York ad agency stated.

Advertisers however shouldn't expect to see a spate of such studies from radio outlets, even though they usually show radio to better advantage than an ordinary set of metropolitan-area ratings. They are quite costly; a station might pay up to seven times as much for an area study as it would for an ordinary rating report. Nevertheless indications are that more and more stations will be underwriting such area measurements during the latter half of 1953 and during 1954.

Coverage services

Q. Why does the radio and TV industry have two coverage services?

A. Neither of the two existing coverage services are run by the "industry." They are two separate competing firms set up by private organizations. Essentially they measure the same thing, but using different methods. Standard Audit & Measurement Service (SAM) most resembles the old industry-sponsored coverage service Broadcast Measurement Bureau (BMB). SAM uses a mail ballot technique to survey a cross-section of Americans as to their radio and TV use patterns. The second private coverage survey, Nielsen Coverage Service (NCS) is conducted by the A. C. Nielsen Co. Its technique is based mainly on personal interviews.

Thus radio and TV advertisers who went without a coverage measurement between demise of BMB and establishment of SAM can select one of two to use today or even employ both. The pattern, as seen by sponsor in the past spring months, has been for agencies in the larger billing brackets to use NCS while medium and smaller-sized agencies have used SAM. Reason: SAM is furnished to agencies without charge since stations pay for it. NCS, on the other hand, is subscribed to by agencies, can mean considerable expense.
in Phoenix and... in Central Arizona

it's an EASY CLIMB to Higher Sales Volume with KTYL-TV

HERE ARE THE MAGIC MERCHANDISING KEYS IN ARIZONA that will ring up spectacular results for your client's products in the nation's most prosperous economic area!

• PRIMARY NBC programming and DuMont!
• ANTENNA HEIGHT 1550 feet above average terrain... four times higher than any other Arizona station!
• COVERAGE AREA blanketing 63.2% of the state's free-spending population!
• UNPARALLELED RECEPTION... including a clear picture in areas where other Arizona stations don't even register a signal!
• MERCHANDISING department that not only talks about merchandising, but actually gets the job done! (Note: Ask your Avery-Knodel man for proof of the remarkable sponsor cooperation techniques that KTYL-TV has perfected with smashing success.)
• PROGRAMMING — network, live and outstanding film packages — that's pulling in an avalanche of fan mail and "rave" notices from local TV editors!

NBC and DuMont Affiliate for Phoenix and Central Arizona

ARIZONA IS FIRST

... in Retail Sales Growth
... in Population Growth
... in Per Capita Income Growth
... in Employment Growth
... in Bank Capital Growth
... in Truck Registration
... in Farm Income Growth

*Source: Research Department, Valley National Bank

First in Everything That Spells More Sales!

See your Avery-Knodel man... or Phone or Wire Collect to KTYL-TV, 4420 N. Central Avenue, (AMherst 6-4483) Phoenix, Arizona
Sell More On **4**

with KRON-TV's

SUPER SIGNAL

NOW you can be sure of reaching the largest group of consumers in the rich Northern California market over Channel 4. Now you can take advantage of KRON-TV's 4-POINT SUPERIORITY.

- HIGHEST ANTENNA in the San Francisco-Oakland Bay Area, with effective transmitting height of 1441 feet, gives you maximum clearance of local obstructions.

- HIGHEST POWER allowed by law for Channel 4 gives you added thousands to see and hear your sales message. Viewers as far away as 200 miles report fine reception.

- LOW FREQUENCY on Channel 4 gives you a more efficient wave length and more effective coverage over a wider area.

- GREATER DEPENDABILITY. Your advertising benefits from the unmatched protection of a double antenna system and an automatic standby generator to insure against telecast failure.

Add it all up and the answer is: You get better coverage... more complete coverage...more dependable coverage in Northern California on Channel 4. Take advantage of KRON-TV's 4-POINT SUPERIORITY for

**SUPER SALES** from a **SUPER-SIGNAL**

FREE & PETERS
National Representatives

KRON TV 4
SAN FRANCISCO
MEN, MONEY
(Continued from page 20)

Any summer tryout has its tough. But the comedy summer tryout is the most severely handicapped hopeful of all. It took Jack Benny three years to put himself over in radio in the old days, but the average television comic today is expected to put himself over in three routines, using his regular saloon material cleaned up for a family television audience.

The reference to saloon material is warranted. It is precisely in the field of saloon entertainment that the modern comic is obliged, there being no vaudeville or burlesque anymore, to get his actual stand-up experience. A letter from an unnamed correspondent of Jack Hellen of Hollywood's Daily Variety put the problem in picturesque theatrical lingo the other day, and we now quote from this canny Mr. Anonymous.

"Assorted vice presidents and supervisors are flocking to saloons to scout for what they call new talent. Under the spell of bar Scotch they are lulled into believing that a monologist doing a rapid patter of blue jokes and discarded Hope and Allen material is a good TV bet. Ten years of batting around third-rate night clubs is supposedly proper seasoning for 'new faces.' He's slapped into a summer show and a few clean old jokes are substituted for dirty old jokes and another hopeful bites the dust. 'He just didn't have it,' they say. But in all fairness the man might have had a chance with proper help.'

How exquisitely and painfully true! On short notice, on short dough, on short tolerance by big network officials who expect push-button miracles, promising funnymen are given a 'try-out.' But are they really? Is it not more like the ordeal by fire? Under the superstitious jurisdiction of the middle ages, if you could pass bare-footed over hot coals you were innocent. If you can stand up, in summer tryout, to the make-shift production, the bored writers and the bet-you-can't-make-us-laugh challenge of the executives, then you are O.K. You've got it. Got it? Boy, if you can do all that, you're a genius and no mistake. ***

49TH & MADISON
(Continued from page 18)

MEDIA STUDY

I would like to compliment you on your very excellent Media Basics articles. Without doubt they are the most comprehensive and concise appraisals of the various media, which are available to advertisers, that I have seen.

If we gave due credit to SPONSOR, would you have any objection if we extracted the salient portions of these articles and sent them out to clients and prospective clients?

JAMES L. TABOR
Vice President
Simonds, Payson Co., Inc.
Portland, Me.

- SPONSOR is granting permission, upon request, to reproduce suitable portions of its All-Media study. On completion of SPONSOR of all 18 articles comprising the media series, it will be published in book form.

MEN'S STORES

We are interested in information regarding the use of television by men's clothing and apparel stores of the better class. Locally, most of the stores or chains using the medium are in the low price, bargain appeal category. Many of your case histories are in the same field.

The only "fine store" on the Pacific Coast who is a consistent TV sponsor is Pauson's of San Francisco. They have been on the air for five years with a news commentator program. Have you any report on the result of their operation? Our client is not interested in an institutional approach but expects his TV effort to make direct sales.

Anything that you can tell us that we might pass on to a client would be appreciated.

LARRY LEWIN
The Meyers Company, Inc.
Los Angeles

- SPONSOR has published several case histories on the use of television by better class men's clothing stores. These are to be found in the 1953 edition of TV Results, a book of case histories.

MARKET INFORMATION

We are attempting to gather as much possible information concerning viewer program preference and other statistical market data for a number of markets.

Our client is interested in any material which you can send us pertaining to Denver, Colorado Springs, and Pueblo. Colo.; Cheyenne, Wyo.; Salt
WCAO
"The Voice of Baltimore"

The Most-Listened-To Radio Station in Baltimore

*The Pulse of Baltimore
Jan., 1952 thru April, 1953

HERE'S HOW BALTIMORE RANKS IN THE MARKETS OF THE NATION

<table>
<thead>
<tr>
<th>Category</th>
<th>Rank</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population</td>
<td>6th</td>
<td>962,900</td>
</tr>
<tr>
<td>Effective Buying Income</td>
<td>10th</td>
<td>$1,390,929,000</td>
</tr>
<tr>
<td>Retail Sales</td>
<td>9th</td>
<td>$1,262,101,000</td>
</tr>
<tr>
<td>Drug Store Sales</td>
<td>9th</td>
<td>$41,901,000</td>
</tr>
<tr>
<td>Food Store Sales</td>
<td>7th</td>
<td>$330,550,000</td>
</tr>
<tr>
<td>General Merchandise Store Sales</td>
<td>9th</td>
<td>$245,986,000</td>
</tr>
<tr>
<td>Furniture, Household, Radio Sales</td>
<td>10th</td>
<td>$70,960,000</td>
</tr>
<tr>
<td>Automotive Store Sales</td>
<td>13th</td>
<td>$153,777,000</td>
</tr>
</tbody>
</table>

Figures from 1953 Sales Management "Survey of Buying Power"

It adds up--this billion dollar market plus the most-listened-to station is a winning combination!

All programming is simulcast by WCAO-FM (20,000 watts) at no additional cost to advertisers

CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER

13 JULY 1953

We realize that a few of these markets are not on the air yet, but you might have some data which we have been unable to obtain. Any help that you can extend to us will be highly appreciated.

Jack Hull
Kostka, Bakerell & Fox, Inc.
Denver

* This issue will be useful in this connection. It includes a 16-page section on TV markets (see page 205).

**FILM COMMERCIALS PRODUCERS**

Before too long we will be in the market for television film commercials; hence, we would like to know just who the leading producers of film commercials are around the country. I assume that New York has a good supply, and would certainly be our quickest contact.

Will you help us out by giving us a list of the most important producers of TV film commercials in and around New York. We will certainly be grateful to you for this help.

Harwood Hull Jr.
Executive Vice President
Publicidad Badillo, Inc.
Santurce, P. R.

* A list of producers which appeared in a past issue of SPONSOR was sent to Mr. Hull. This type of service is available through SPONSOR's Reader's Service Dept.

**SPANISH-LANGUAGE STATIONS**

It would be deeply appreciated if you could send me a list of all radio stations carrying Spanish-language programs in the Southwestern states; namely, Texas, New Mexico, Arizona, and California. . .

Sam Resnick
Advertising Manager
D'Frassia Laboratories
Los Angeles

* SPONSOR's list of Spanish-language stations is still available to subscribers requesting it.

**SPONSOR-TELEPULSE RATINGS**

We notice from a recent mailing piece that you are offering an exclusive SPONSOR-TelePulse rating on top television film shows. As we are presently very much interested in the Western shows which are running in the Rochester area, we are anxious to obtain any audience ratings you might have on this particular market.

Knowing your intimate knowledge of the television industry, we are hopeful that you might have some data which would help us in evaluating the popularity of the film shows in this Rochester market.

H. Stitzlein
Norman Malone & Associates
Akron

* Closest market surveyed in Buffalo. SPONSOR-TelePulse ratings appear monthly.

**ADDRESS REQUEST**

I read in a recent edition of SPONSOR, in the P.S. column, of the existence of a pamphlet put out by SRA explaining the use of the new method for projecting radio ratings (15 June 1953, page 24).

However, I was unable to find the address of the Station Representatives Association and I wonder if you could send me addresses for the Nielsen Coverage Service, the Standard Audit and Measurement Service and the Station

---

**WIOU**

Buy the 
**large economy size**

on WIOU

$9.00

1 MIN. OR 20 SEC.
ANNCT. DAYTIME

$8.40

1 MIN. ANNCT.
NITETIME

$19.60

1/2 HOUR
DAYTIME

60¢

PER 1000 FAMILIES

91¢

PER 1000 FAMILIES

$1.30

PER 1000 FAMILIES

Any "package" on WIOU is the large economy size. WIOU delivers audiences, not by the person but by the FAMILY. For example, 17,326 FAMILIES listen to WIOU three or more days per week . . . 9,768 FAMILIES listen three or more nights per week (Standard Audience Report, 1952). WIOU, in the heart of Indiana's 18 most prosperous counties, serves a multi-million dollar trading area. Farm income in the WIOU area is 36% higher than the national average.

You'll get more for your money on WIOU!

---

CBS Radio Network

John Carl Jeffery,
General Manager

Weed & Co.
National Representative

---

Kokomo, Indiana
There's a Master Key to Detroit's 1½ Million Home Radios . . . and ¾ Million Car Radios

Just as easily and frequently as Detroiter turn their radio dials to WWJ, you can turn your products into profits in the great Detroit market.

Compare rates and ratings and you'll see that WWJ costs you less than the average cost-per-thousand listeners for radio time in Detroit!

Surveys show that Detroit's ¾-million car radios are turned on soon as the motors are started up. And in Detroit more people depend on the auto for spot-to-spot transportation than in any other major metropolitan area.

THE WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEO. P. HOLLINGBERY COMPANY

13 JULY 1953
Some of Eastern Connecticut's big installations include

- **DOW CHEMICAL**
  (Six miles from Norwich)
- **ELECTRIC BOAT CO.**
  (Submarines)
- **SUB BASE, GROTON**
  (Ten miles, nearly 15,000 people)
- **PHIZER CHEMICAL**
- **AMERICAN SCREW CO.**
- **U. S. FINISHING CO.**
- **AMERICAN THERMOS CO.**
  and hundreds more.

Here is the #1 Hooper station with the best Local Music
and News programming and

Now
one low rate
6:00 AM - 10:15 PM

**contact John Deme, Mgr.**

*Norwich 37,633*  New London 30,367

---

New England's fastest growing area is Eastern Conn...Served best by its largest city

*NORWICH thru WICH*

---

Representatives Association. For some reason none of these organizations have addresses or phone numbers listed in the Manhattan directory.

G. H. Mathiessen
Foreign Advertising Dept.
Colgate-Palmolive-Peet Co.
Jersey City

- We are happy to send a copy of SPONSOR's radio and TV dictionary which contains not only the information requested but a listing of addresses and telephone numbers of advertisers, agencies, research organizations, music and transcription services, station representatives, and TV film service organizations in New York and Chicago.

---

**TV DICTIONARY/HANDBOOK**

I am very anxious to secure prices on the booklet you publish entitled "TV dictionary/handbook for sponsors."

Ken Potter
Vice President
Knox Reeves Advertising
Minneapolis

- The "TV dictionary/handbook for sponsors" is included with a subscription to SPONSOR. Additional copies cost $2 each up to four copies; $1.50 each up to nine copies; $1 each up to 24 copies, and 50¢ each for 25 copies or more.

---

**TV UNIONS**

With reference to your recent article on unions ("Unions and the cost spiral," 4 May 1953, p. 27), I'd like to add a few comments on the writer's place in total costs.

Now that the television set has replaced Father as the lord and master of the American home, and made the front door almost obsolete since nobody seems to go out of the house anymore, strange rumblings can be heard echoing down the front offices of the advertisers, the men who foot the bill for the entertainment fuel needed to nourish this new household pet called "TV."

Sponsors no longer ask one another how they feel. Their only question is, "Why the high cost of TV?"

Who is to blame? The unions have frequently been mentioned as the culprits. Is the advertiser just in placing the blame on the technicians? What about the huge salaries paid to writers?

Allow me to list a breakdown of a normal filmed one-half hour coast-to-coast television show. For example, we shall take a budget arrived at by contracting various shows of high caliber. Shall we say the over-all budget is $60,000? This is a figure familiar to all national advertisers. Here is a list of where the money goes:

**Air Time:** $20,000.00

**Below-the-line costs**
  (Crew, lab, films, etc.): $10,000.00
  Director (scale): $5,500.00
  Actors (supporting, per day): $125.00
  Singer: $750.00--$1,500.00
  Leading lady or man: $750.00--$1,500.00
  Star of show: $8,000.00
  Music (15-piece orchestra): $900.00
  Orchestra leader & arrangements: $850.00
  Musicians' Relief Fund (50% over-all costs): $2,000.00
  Writers' budget (12-24 men): $3,000.00

The last item on the breakdown sheet is my sole concern. $3,000.00 for the men who create the script. This adds up to one-twentieth of the over-all cost of the show, including air time.

All along in my figuring I have referred to a filmed show. A live show would be slightly cheaper, and a network stop-and-go kine would run about the same, only here there would be no residuals.

What has the writer done to keep the cost of television down? He writes his creation in accord with the budget. His characters are kept to a minimum. He calls for as few set changes as possible. Sometimes this hampers the quality of his work, but he obeys the dictates of cost.

No, there is no featherbedding as far as the writer is concerned. And what is his reward? If the show is a flop, the critics invariably place the blame on the script. If the show is a smashing success, the kudos are bestowed on actors, producer, director.

However, occasional tongue lashing from irate critics is not the real problems of the television scripter. More important are such issues as residual rights, a basic minimum wage scale, the protection of rights and property of the writer, better working conditions, and adequate copyright legislation. These issues are being dealt with through a program of collective bargaining set up by the Television Writers of America, the only guild composed of writers working exclusively in the field of television. The solution to these problems will take time, but once achieved, it will make for better understanding between the writer and the sponsor, whom any clear-thinking scripter will agree is the only indispensable man in TV.
The Story of WGY, Don Tuttle, and the Farmer

Don Tuttle is as well-known as Perry Como to the more than 100,000 farmers in the 45 counties served by WGY. And Don is much more important to his listeners in the 17th State*. Don is editor of the FARM PAPER OF THE AIR, heard over WGY Monday through Saturday from 12:30 to 1 P.M. Now midway through its 27th year, Farm Paper of the Air has become a habit with farmers in the areas around Schenectady, Albany, and Troy. Even busy farmers stop for lunch, and they take Don Tuttle along with their dessert.

From Don they learn the latest auction and market prices, latest developments in labor-saving equipment, vital weather information, and important farm news from the State Extension Service and the Department of Agriculture.

FARM PAPER OF THE AIR pulls more than 20,000 responses annually, one of the reasons it became the cornerstone of WGY’s farm programs. Its listening area is more populous than 32 of the nation’s 48 states and it is heard over the only station in the area which has scheduled regular programs of interest to farmers.

The FARM PAPER OF THE AIR presents an excellent opportunity for an advertiser to cultivate an unusually fertile field—the large and prosperous farm audience of WGY.

USE THE CHARM, INTIMACY, AND INTEREST OF DON TUTTLE’S FARM PAPER OF THE AIR TO PUT ACROSS YOUR SELLING MESSAGE TO THE LARGE RURAL AREAS SERVED BY WGY

<table>
<thead>
<tr>
<th>WGY AND THE FARMER</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of farms in the WGY area</td>
<td>96,550</td>
</tr>
<tr>
<td>Average value per farm</td>
<td>$10,828</td>
</tr>
<tr>
<td>Number of farms owner-occupied</td>
<td>77,265</td>
</tr>
<tr>
<td>Number of trucks</td>
<td>54,643</td>
</tr>
<tr>
<td>Number of tractors</td>
<td>75,013</td>
</tr>
<tr>
<td>Number of autos</td>
<td>89,947</td>
</tr>
</tbody>
</table>

On their way to Europe as International Farm Youth Exchange student delegates, Robert Sweetland of Cazenovia and Evelyn White of Hudson Falls, N. Y., stop long enough to talk with Don Tuttle (right) on FARM PAPER OF THE AIR.

50,000 WATTS

WGY
A GENERAL ELECTRIC STATION

The Capital of the 17th State

Represented Nationally by Henry I. Christal, New York—Chicago—Detroit—San Francisco

13 JULY 1953
LIFE ARTICLE

Regarding your article "What sponsors should know about Life's new 4-media study," the manuscript arrived while I was traveling. I read it first in print—in your June 29 issue.

If I had seen it before publication, here is what I would have said:

1. It has no place in the media series, as you originally outlined it. If you want to do an article on the Life study, that's up to you. But to assume that a panel of people—at least one of them—who take their advertising seriously, could have examined the Life Study (which hasn't been published yet) sufficiently to know if they agreed with your article is expecting a lot.

2. On the point of bias, you interviewed 10 "air researchers"—twice as many as from any other category. Significantly, the most disinterested commenters you quoted—the agency men—made the most important, the most thoughtful, and the most favorable comments.

About one point, I get a little red in the neck. The most constant warning of the critics is that the audience of a magazine is not the audience of an ad.

Come, now, does one segment of the media business really believe that we don't know that?

Do they think Life doesn't know that we know it?

We even know that there are other media measurements than mere size. Sure, discussion of this Life Study is wholesome, because the Study is significant.

But, first, let's all sit down quietly and examine. Perhaps we might even get some competent, disinterested group to examine it, too.

Most of the reactions in your article surprise me no more than if all the Bourbon drinkers reported Kentucky to be their favorite state.

HENRY SCHACHTE
Advertising Director
The Borden Co., New York

We believe...

... a radio station has a duty, to its advertisers and listeners—and that a statement of our beliefs and policies is important to both our listeners and our clients.

1. We have one rate card. All WGAR advertisers pay the same amount of money for similar services.

2. We believe that any attempt to buy listening by offering prizes as a reward is a deception not in the public interest. Our high listenership is created and maintained through the exceptional entertainment and informational value of our programs.

3. Every day, Cleveland's Friendly Station is invited into hundreds of thousands of homes in Northeastern Ohio. Therefore we strive to act as a becoming guest. No advertising matter, programs or announcements are accepted which would be offensive, deceptive or injurious to the interests of the public.

4. We believe in fairness to responsible people of all convictions. Those of different religious faiths broadcast freely... and free... over our facilities. Balanced controversies are aired regularly without charge. We practice freedom of expression without penalty to those whose opinions differ from our own.

5. We believe that we serve our advertisers more effectively by broadcasting no more than a single announcement between programs.

If you are not advertising on WGAR, we invite you into the good company of those who are.
A New BMI Service—
TV Film Licensing

With the establishment of a new TV Film Licensing Department, BMI enlarges its service to Television.

The facilities of this new department are available to TV producers, advertising agencies and their clients, TV film distributors, directors, music conductors and everyone in TV concerned with programming.

This new BMI service will:

- Assist in the selection or creation of music for films—theme, background, bridge, cue or incidental mood music
- Aid in music clearance
- Help protect music ownership rights
- Extend indemnity to TV stations that perform our music on film
- Answer questions concerning copyrights, music rights for future residual usage, and help solve all other problems concerning the use of music in TV.

Let BMI give you the TV Music Story today

Call or write

BMI TV FILM LICENSING DEPARTMENT

RICHARD KIRK, Director
CLAUDE BARRERE, Eastern Director
Broadcast Music, Inc.
1549 N. Vine Street
Hollywood 28, Calif.
580 Fifth Avenue
New York 86, N Y

TV Service Department: HENRY KATZMAN, Director (New York Office)
“One sponsor has used over 4500 newscasts on KTMS”

“Harry S. Baird, District Manager of Golden State Dairy Products, tells us that his AP news programs are doing a fine selling job and that they help him inform his customers of new products available in different seasons of the year.

“KTMS is continually trying to schedule more news because news sells KTMS and the advertiser’s products.”

CHARLES A. STORKE, Owner and Operator
KTMS, Santa Barbara, California

AP NEWS produces quantity sales

“Purity Bakeries now uses 16 AP news programs weekly — started with five.”

“Purity has been a continuous sponsor of AP news on KOAL for more than 13 years. And AP news has been a continuous ‘leader’ at our station.

“The success of our formula ... AP ... outstanding news personalities ... complete local coverage ... and promotion ... is demonstrated by the sharp increase in listening registered on the Hooper ratings every time we broadcast the news. Our 12:30 P.M. AP newscast holds the record for daytime listenership in this area.”

ODIN S. RAMSLAND, Commercial Manager
KDAL, Duluth, Minnesota

For full information on how you can join The Associated Press, contact your AP Field Representative or write

Hundreds of the country’s finest stations announce with pride

“THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS.”
RADIO KEEPS GROWING: 110,000,000 SETS NOW

Here are some of the important questions you will find answered in the 11 pages of this report.

Q. How many U.S. homes are radio-equipped? .................................................... page 1
Q. What does out-of-home add to in-home listening? ........................................... page 2
Q. How does radio's circulation compare with other media? .................................. page 3
Q. To what extent does audience composition vary by hours? ............................... page 4
Q. How much radio listening do TV homes, areas contribute? .............................. page 7
Q. How do network radio program types compare in "people reached"? ............... page 8
Q. Where are radios located in the average U.S. radio home? ............................ page 8
Q. How much money has been spent recently in network, spot radio? ................ page 11
1. How many American homes are radio-equipped?

SOURCE: June 1953 Joint Radio Network Committee Report, for January 1953

98% have one or more radios
(44,800,000 homes)

2% have no radios
(970,000 homes)

U.S. listens to over 110,000,000 radios

Figures at left are new estimates for U.S. calculated by committee composed of research chiefs of four major radio webs. They represent saturation of radio as of January 1953, measured against estimate of total number of U.S. homes as of that date.

2. What percentage of radio homes now have more than one radio set?

SOURCE: Nielsen Coverage Service (Copr. 1953)

One set 56%
Two sets 32%
Three or more 12%

Nearly half of radio homes have extrasets

Basis of true strength of radio is that nearly one out of two homes has more than one radio. These figures reflect incidence of multiple-set homes as revealed by Nielsen Coverage Service in its 100,000-home survey in spring of 1952, with extra-set trend continuing, especially in TV homes.

3. How are the 110,000,000 sets divided as to home, non-home locations?

SOURCE: In-home, auto, public place figures are as of January 1953 computed by Joint Radio Network Committee in June 1953

IN-HOME RADIO SETS 74,800,000
AUTOMOBILE RADIO SETS 26,200,000
SETS IN PUBLIC PLACES 9,000,000

Auto sets amount to 24% of U.S. receivers

As Joint Network Committee figures show here, nearly one out of four U.S. radios is in an automobile. Car figure at left is higher than NCS figure of 24,984,000 working auto radios, lower than BAB figure of over 27,000,000 (based on Pulse studies and estimates by RTMA and Auto Manufacturers Association).
4. How do '53 sets compare with '46; is production continuing at fast pace?

Over 96% more radios in '53 than '46

Home Sets and Portables

1952 (1st Qr)
1,562,000

1953 (1st Qr)
2,242,000

Automobile Sets

1952
807,000

1953
1,600,000

1953 radio set production up 62% over '52

5. How much does the out-of-home audience add to in-home listening?

In-home  Out-of-home  This plus

PHILADELPHIA  16.1  3.5  + 21.7%

NEW YORK  19.3  4.0  + 20.7%

BOSTON  19.2  3.8  + 19.8%

LOS ANGELES  21.3  4.2  + 19.7%

Baltimore  16.7  3.2  + 19.7%

SAN FRANCISCO  20.9  3.9  + 18.7%

ATLANTA  18.6  3.3  + 17.7%

CINCINNATI  17.7  3.1  + 17.5%

CHICAGO  18.5  3.1  + 16.8%

DALLAS  20.1  3.3  + 16.4%

DETROIT  18.5  3.0  + 16.2%

WASHINGTON  19.8  3.2  + 16.2%

MINN.-ST. PAUL  20.3  3.1  + 15.3%

BIRMINGHAM  22.3  3.2  + 14.3%

MIAMI  22.5  2.9  + 12.9%

SEATTLE  22.8  2.8  + 12.3%

*Average quarter-hour sets-in-use of in-home radio listening. **Average quarter-hour sets-in-use of out-of-home radio listening. *The period of listening added by out of home, **This is derived by adding the sets in use of out of home to the sets in use of in home, and subtracting the set overlap. Source: National Association of Broadcasters, Data: Joint Network Committee.
6. How does out-of-home radio listening vary with the hour of day?

SOURCE: Pulse study for The Katz Agency winter 1952 in 18 markets, all mature radio-TV areas.

How out-of-home listening "plus" varies 6 a.m.-11 p.m.: Sat. at 3 p.m. is high point*.

*The "plus" is calculated by getting ratio of out-of-home to in-home listening as in Pulse chart on p. 2 of Radio Basics. For research basis of chart see p. 4.

7. How does radio's circulation compare with that of other ad media?

SOURCE: Various trade and industry sources, as itemized in footnotes.

Dimensions of all major ad media

<table>
<thead>
<tr>
<th>MEDIUM</th>
<th>NUMBER</th>
<th>CIRCULATION OR HOMES</th>
<th>% OF POP. REACHED</th>
<th>COST RISE 1942-52</th>
<th>1952 EST. AD VOLUME</th>
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</thead>
<tbody>
<tr>
<td>1. Newspapers</td>
<td>1,786</td>
<td>53,960,615 (ABC circ.)</td>
<td>85%</td>
<td>29.8% (mille rate)</td>
<td>$2,458,500,000</td>
</tr>
<tr>
<td>(dailies)</td>
<td>(1-1-'53)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Direct mail</td>
<td>Unknown</td>
<td>Unknown</td>
<td></td>
<td>$1,011,400,000</td>
<td></td>
</tr>
<tr>
<td>3. Radio</td>
<td>2,400</td>
<td>44,800,000 homes*</td>
<td>98%</td>
<td>-23.3%</td>
<td>$722,700,000</td>
</tr>
<tr>
<td>(3-4-'53)</td>
<td></td>
<td>(ABC circ.)</td>
<td></td>
<td></td>
<td>(time and talents)</td>
</tr>
<tr>
<td>4. Magazines</td>
<td>250</td>
<td>158,842,000 (ABC circ.)</td>
<td>82.5% families</td>
<td>18.5%</td>
<td>$614,100,000</td>
</tr>
<tr>
<td>(gen. &amp; farm)</td>
<td>(AF only)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(1-1-'53)</td>
<td></td>
<td>(ABC circ.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. TV</td>
<td>188</td>
<td>23,256,000 homes (NBC est. 4-1-'53)</td>
<td>52%</td>
<td>-61.8% (time and talents)</td>
<td>$580,100,000</td>
</tr>
<tr>
<td>(6-30-'53)</td>
<td></td>
<td>(total distrib.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Business papers</td>
<td>1,829</td>
<td>28,295,268 (total distrib.)</td>
<td>Unknown</td>
<td>40%</td>
<td>$335,600,000</td>
</tr>
<tr>
<td>(7-1-'53)</td>
<td></td>
<td>(total distrib.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Outdoor papers</td>
<td>300,000</td>
<td>16,000 towns</td>
<td>Unknown</td>
<td>22%</td>
<td>$161,600,000</td>
</tr>
<tr>
<td>(panels)</td>
<td>(1-1-'53)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*McClure-Erickson Central Research Dept., estimates prepared for "Printers' Ink," Editor and Publisher Intl. Yearbook 1952. Estimate revised 23 June 1953 by Joint Network Committee composed of research chiefs of the four major radio networks. Reflects the situation in U.S. as of 1 January 1953, updating previous figures of Nielsen Report Service. (Magazine Advertising Bureau data for 11 mags. 1947-1953; combines black and white and color. CRB estimates "Life." 4-color page rate 14.5% to cost from $2.60 to $2.80 per 1,000 circulation) in past 4 years. CRB estimates based on cost-per-1,000 TV homes 1 Jan. 1949 against 1 Jan. 1953, a drop from $1.60 to 3.20 per 1,000 sets to $1.00. For TV cost-per-1,000 circulation basis, estimate by Angelo H. Ventziou of McCann-Erickson Pub. Co. Since 1959, ANA estimates "cost-per-1,000 homes 1 Jan. 1952-1 Jan. 1953 from original Broadcast Advertising Bureau study prepared for ANA of.

RADIO BASICS | page 3
8. How does audience composition (men vs. women) vary by hour of day?

SOURCE: Pulse study for The Katz Agency, winter 1952 in 18 markers, all pulse radio-TV areas.

**Female radio listeners per 1,000 Pulse-measured homes:** M.-F. at 10 a.m. is high point

The charts above are a breakdown of a new audience measurement concept: listeners per 1,000 radio homes. The computation, based on Pulse sets-in-use and weighted by listeners-per-set, differs from the usual audience composition figures and reveals a striking pattern of radio listening by sexes throughout the day and night. A timebuyer, for example, who is planning a schedule designed to reach male listeners, can learn from the charts above that the best daytime hour to reach male ears on weekdays is between 7:00 and 8:00 a.m. However, the same chart above also shows that the number of male radio listeners per 1,000 radio homes is up sharply at night. In fact, between the hours of 9:00 and 10:00 p.m., there are 47% MORE male listeners than during any daytime period. Similar study of the chart on female listening shows that mid-morning radio reaches a large number of women, but virtually the SAME number can be reached during the 8:00 to 9:00 p.m. period. It's interesting to note that on weekends, ratio of men to women is almost balanced at all hours of the day.

**Male radio listeners per 1,000 Pulse-measured homes:** Sun. at 3 p.m. is high point
YOU MIGHT GET A 175-LB. WOLF*—

BUT...

YOU WON'T GET MUCH IN WESTERN MICHIGAN WITHOUT THE FETZER STATIONS!

WKZO-TV

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. WKZO-TV effectively serves more than 300,000 television homes in 27 Western Michigan and Northern Indiana counties—a far larger television market than is available in and around such “big” cities as Miami, New Orleans or Houston. New Videodex, Nielsen and Pulse Reports prove that WKZO-TV is far ahead of the next Western Michigan TV station. One example: The April, 1953 Pulse shows that WKZO-TV gets far more than twice as many morning viewers (138.5% more) as Station “B”—108.0% more afternoon and evening viewers!

WKZO-WJEF RADIO

WKZO, Kalamazoo, and WJEF, Grand Rapids, give you maximum radio coverage of Western Michigan, at minimum cost.

The March, 1953 Nielsen Report credits WKZO-WJEF with a 12-county audience of 130,530 nighttime homes—151,050 daytime homes. In Kalamazoo and Grand Rapids, alone, February, 1953 Pulse figures show that WKZO-WJEF get 41% of the morning audience, 41% of the afternoon, and 40% of the nighttime, while the next-best two-station combination gets only 24%, 20% and 29%. Yet WKZO-WJEF cost 12.2% less than this same “competitive” combination!

Write direct or ask your Avery-Knodel man for all the Fetzer facts.

*A wolf weighing slightly over 175 pounds was killed on Seventy Mile River in Alaska.
Radio listening habits

1. How does listening in radio homes differ hour by hour?

SOURCE: Pulse study for The Katz Agency, winter 1952 in 18 markets, all United States radio-TV areas.

Total radio listeners per 1,000 Pulse-measured homes: Sun. at 8 p.m. is high point

![Chart showing radio listening habits hour by hour.]

2. How many hours do homes listen per day?

SOURCE: A. C. Nielsen Co., April 1952-April 1953

Average total hours of radio use per home per day

<table>
<thead>
<tr>
<th>APRIL 1952</th>
<th>MAY</th>
<th>JUNE</th>
<th>JULY</th>
<th>AUG.</th>
<th>SEPT.</th>
<th>OCT.</th>
<th>NOV.</th>
<th>DEC.</th>
<th>JAN. 1953</th>
<th>FEB.</th>
<th>MARCH</th>
<th>APRIL</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.13</td>
<td>2.84</td>
<td>2.69</td>
<td>2.71</td>
<td>2.49</td>
<td>2.75</td>
<td>2.86</td>
<td>3.11</td>
<td>3.16</td>
<td>3.16</td>
<td>3.11</td>
<td>2.83</td>
<td></td>
</tr>
</tbody>
</table>
3. How does 1953 listening compare with 1952 by hours of the day?

SOURCE: A. C. Nielsen Co.

% of ALL homes using radio, showing portion radio-TV and radio-only homes contribute

Radio's power to hold audiences is almost equally distributed through the day

Despite sizable increases in the number of U.S. homes equipped with TV, radio is holding its audiences almost as well at night as during the day, as the above comparison of March 1952 vs. March 1953 listening shows. Nielsen figures show a drop-off between the two compared figures, but do not show that the total number of radio homes and the total number of U.S. radio sets has increased, thus producing audiences (if not percentages of all homes using radio) often as good today as those of year ago. With definite trend toward "single-rate" selling underway at stations, timebuyers should note that the 1952-1953 losses at night (down 3.1 percentage points) aren't much larger than the losses during that favorite of spot clients, mid-morning (down 1.0 percentage points). Incidentally, not shown on this chart is the fact that radio listening in the 8:00 a.m. to 10:00 a.m. period is up over last year which helps explain great popularity of early morning-spot time slots.

4. How has radio listening, as measured by Nielsen, varied mo
5. How much radio listening do TV homes and TV areas contribute?

SOURCE: Pulse and TelePulse [January-February, 1953]

Evening radio listening: TV vs. radio-only homes

<table>
<thead>
<tr>
<th></th>
<th>TV homes</th>
<th>R-O homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Homes</td>
<td>20.3</td>
<td>29.5</td>
</tr>
<tr>
<td>TV Homes</td>
<td>17.0</td>
<td></td>
</tr>
<tr>
<td>R-O Homes</td>
<td></td>
<td>24.8</td>
</tr>
</tbody>
</table>

City: New York

Chicago

<table>
<thead>
<tr>
<th></th>
<th>TV homes</th>
<th>R-O homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Homes</td>
<td>18.0</td>
<td>21.8</td>
</tr>
<tr>
<td>TV Homes</td>
<td>15.3</td>
<td></td>
</tr>
<tr>
<td>R-O Homes</td>
<td></td>
<td>17.1</td>
</tr>
</tbody>
</table>

City: Chicago

Los Angeles

<table>
<thead>
<tr>
<th></th>
<th>TV homes</th>
<th>R-O homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Homes</td>
<td>21.8</td>
<td>34.3</td>
</tr>
<tr>
<td>TV Homes</td>
<td>17.1</td>
<td></td>
</tr>
<tr>
<td>R-O Homes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

City: Los Angeles

Philadelphia

<table>
<thead>
<tr>
<th></th>
<th>TV homes</th>
<th>R-O homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Homes</td>
<td>16.5</td>
<td>17.9</td>
</tr>
<tr>
<td>TV Homes</td>
<td>16.0</td>
<td></td>
</tr>
<tr>
<td>R-O Homes</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

City: Philadelphia

% TV areas contribute to audience

<table>
<thead>
<tr>
<th>Network (network)</th>
<th>TV areas</th>
<th>Non-TV areas</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC (6 programs)</td>
<td>51.7%</td>
<td>18.3%</td>
</tr>
<tr>
<td>CBS (15 programs)</td>
<td>50.5%</td>
<td>19.5%</td>
</tr>
<tr>
<td>Mutual (2 programs)</td>
<td>36.1%</td>
<td>63.9%</td>
</tr>
<tr>
<td>NBC (9 programs)</td>
<td>52.3%</td>
<td>17.7%</td>
</tr>
<tr>
<td>Average for all</td>
<td>51.0%</td>
<td>19.0%</td>
</tr>
</tbody>
</table>

Chart above shows that sponsors who try to route network radio programs around TV areas, in an attempt to save money, may be making a big mistake. An average for all full-network commercial radio shows of half-hour length reveals that more than half (51.1%) of the listening done to them occurs in radio and TV areas. Yet, as has been proven in individual cases, the costs of both time and talent to cover radio-TV areas is a good deal less than half of the full-network expenses involved with show and may amount to a third or less.

Pulse figures at left, prepared for CBS TV Research show that nighttime radio listening (Sunday through Saturday, 6-11 p.m.) holds up well in radio-TV homes even in the largest video areas. In Philadelphia (which, incidentally, has the highest per-home amount of out-of-home listening of any U.S. major city) there are only 12% more radio-only homes tuning to radio receivers than there are radio-TV homes dialing radio. Even in New York, TV-home listening is almost 60% as good as in radio-only homes.

Nighttime during recent seasons (January 1949 through March 1953)?

- Nighttime 6 p.m.-12 mid.
- Daytime 6 a.m.-6 pm.

% homes using radios

MAY JUN. JUL. AUG. SEP. OCT. NOV. DEC. JAN. FEB. MAR.
1952 1953

Moreover this is sets-in-use on basis of present Nielsen sample, which does not fully reflect listening in second and third sets in home.
6. How do network radio program types compare in number of people reached?

SOURCES: Home base: A. C. Nielsen Co.; listeners-per-set: Pulse, Inc.; other calculations by SPONSOR

Average number of people reached by program types, 1-7 Feb. 1953

| SITUATION COMEDY | 6,010,000 |
| GENERAL DRAMA | 5,500,000 |
| MYSTERY DRAMA | 4,480,000 |
| CONCERT MUSIC | 3,680,000 |
| POPULAR MUSIC | 5,610,000 |
| VARIETY MUSIC | 4,780,000 |
| VARIETY COMEDY | 7,300,000 |
| QUIZ & AUD. PARTIC. | 4,560,000 |

MULTI-WEEKLY DAYTIME

| ADULT SERIALS | 4,330,000 |
| CHILD PROGRAMS | 4,250,000 |
| QUIZ & AUD. PARTIC. | 3,040,000 |

Chart above is based on A. C. Nielsen Co. figures for number of radio homes reached by various basic network radio program types, multiplied by Pulse estimate of 1.3 persons-per-radio-set during the daytime (6:00 a.m. to 6:00 p.m.) and 1.7 persons-per-set in the evening (6:00 p.m. to midnight). Pulse average is for the entire U.S.

7. Where are radio sets located within the average U.S. radio home?

SOURCE: A. C. Nielsen Co., NCS Study in spring 1952

Less than half of radios are located in living room

Radio is “diffused” in typical U.S. multiple-set radio home

Floor plan at left shows room locations of radios when the total picture of radio-only and radio-TV homes is considered. Actually, radio-only homes tend to have fewer radio sets than radio-TV homes, and to do more listening in the living room, less in other rooms. Radio-TV homes show a higher incidence of multiple radio sets. According to NCS study in spring of 1952, 64% of the one-set homes are radio-only homes; 36% of the one-set homes are radio-TV. In the three-set (or more) category, 50% of the homes are radio-video. TV therefore further “diffuses” radio, allows for personal-set listening to radio while TV is on.
1. What's the cost-per-1,000 homes of network programs by types?

SOURCE: A. C. Nielsen Co. NRI Reports 17 February 1953

**ONCE-A-WEEK (25 minutes or more duration)**

<table>
<thead>
<tr>
<th>Situation Comedy</th>
<th>$4.73 (7.9 rating)</th>
<th>3,540,000 homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>General Drama</td>
<td>$5.40 (7.2 rating)</td>
<td>3,220,000 homes</td>
</tr>
<tr>
<td>Mystery Drama</td>
<td>$4.29 (5.9 rating)</td>
<td>2,640,000 homes</td>
</tr>
<tr>
<td>Concert Music</td>
<td></td>
<td>$9.28 (4.5 rating)</td>
</tr>
<tr>
<td>Popular Music</td>
<td>$4.08 (7.4 rating)</td>
<td>3,310,000 homes</td>
</tr>
<tr>
<td>Variety Music</td>
<td>$5.20 (6.3 rating)</td>
<td>2,820,000 homes</td>
</tr>
<tr>
<td>Variety Comedy</td>
<td>$6.33 (9.6 rating)</td>
<td>4,300,000 homes</td>
</tr>
<tr>
<td>Quiz &amp; Aud. Partic.</td>
<td>$4.40 (6.0 rating)</td>
<td>2,681,000 homes</td>
</tr>
</tbody>
</table>

**MULTI-WEEKLY DAYTIME**

| Adult Serials             | $1.72 (5.7 rating) | 2,550,000 homes |
| Kid Programs              | $2.17 (5.6 rating) | 2,500,000 homes |
| Quiz & Aud. Partic.       | $3.18 (4.0 rating) | 1,790,000 homes |

NOTE: These are cost-per-1,000 homes figures as calculated from Nielsen data which do not fully measure multiple radio set listeners. A.C. Nielsen has, however, moved to change its sample to more fully cover two- and three-set homes. Probable result: Radio ratings will go up from these levels; cost-per-1,000 downward.

2. What are some typical talent-production costs for network radio shows?**

SOURCE: Network Radio Comparagraph which appears in alternate issue of SPONSOR

**MYSTERY-CRIME DRAMA**

- The Shadow $5,500
- Dragnet $8,000
- Nick Carter $1,850
- Johnny Dollar $3,750
- Mystery Theatre $1,500
- Big Story $6,000
- B'way Is My Beat $3,150
- Gangbusters $3,850
- Under Arrest $1,750
- Squad Room $1,750
- Jason & The Golden Fleece $2,500

**SITUATION COMEDY**

- December Bride $4,550

**GENE Hale DRAMA**

- Dr. Christian $7,000
- Armstrong Theatre $4,000
- Escape $2,600
- Gunsmoke $2,875
- Rogers of the Gazette $3,885
- Highway, USA $1,750
- Best Plays $7,000

**AUDIENCE PARTICIPATION**

- You Bet Your Life $7,500
- Truth or Consequences $7,000
- House Party $6,000
- Welcome Travelers $5,000
- Double or Nothing $5,000

**SERIAL DRAMA**

- Rosemary $2,700
- Wendy Warren $4,250
- Ma Perkins $3,250
- Perry Mason $3,500
- Road of Life $2,750
- Pepper Young $2,700
- Backstage Wife $2,500
- Stella Dallas $2,800

*Radio and TV  **All figures refer to weekly costs even when show is on more than once a week.

RADIO BASICS | page 9
**IT'S A FACT FOR FALL**

(or any other season)

**NBC OFFERS THE BEST IN CO-OP RADIO AND TELEVISION PROGRAMMING**

300 satisfied, continually-renewing local, national and regional advertisers sponsor these outstanding **NBC CO-OP RADIO & TELEVISION PROGRAMS**—available for local sponsorship on the nation's most desirable radio and television stations.

**RADIO**

<table>
<thead>
<tr>
<th>Program Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>WORLD NEWS ROUNDUP (Mon-Sun)</td>
<td>Early A.M. domestic and foreign news highlights</td>
</tr>
<tr>
<td>PAULINE FREDERICK REPORTING (M-F)</td>
<td>Midday reports and commentary</td>
</tr>
<tr>
<td>NEWS PARADE (M-F)</td>
<td>Headlines, Washington Report and special analysis</td>
</tr>
<tr>
<td>NEWS OF THE WORLD (M-F)</td>
<td>Late night news</td>
</tr>
<tr>
<td>H. V. KALTENBORN (Sat)</td>
<td>Authoritative comment on the week’s news</td>
</tr>
<tr>
<td>BILL STERN'S SPORTS REVIEW (M-F)</td>
<td>Leading sports news and commentary</td>
</tr>
<tr>
<td>FOOTBALL GAME OF THE WEEK (Sat)</td>
<td>Best in collegiate football</td>
</tr>
<tr>
<td>HOWDY DOODY (Sat)</td>
<td>Most popular kid-show personality</td>
</tr>
<tr>
<td>PEE WEE KING (Sat)</td>
<td>Folk music jamboree</td>
</tr>
<tr>
<td>THE JANE PICKENS SHOW (Thurs)</td>
<td>Half hour, big-time musical</td>
</tr>
<tr>
<td>BOB &amp; RAY SHOW (M-F)</td>
<td>A new approach to late-night disc jocky show by famed comics</td>
</tr>
</tbody>
</table>

**TELEVISION**

<table>
<thead>
<tr>
<th>Program Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDDY ARNOLD SHOW</td>
<td>Folk music by a master</td>
</tr>
<tr>
<td>AMERICAN FORUM OF THE AIR</td>
<td>America’s leading forum show</td>
</tr>
<tr>
<td>THE GABBY HAYES SHOW</td>
<td>Western kid show</td>
</tr>
<tr>
<td>WHO SAID THAT?</td>
<td>Walter Kiernan and famous guests with quotes from the news</td>
</tr>
<tr>
<td>IT HAPPENED IN SPORTS</td>
<td>Bud Palmer and film clips of famous moments in sports</td>
</tr>
</tbody>
</table>

For Full Details call, write or phone

**NBC CO-OP SALES**

30 Rockefeller Plaza, New York 20, New York
3. What can you buy with various typical ad budgets in spot radio?

**SOURCE:** SPONSOR calculations based on Spot Radio Estimates of Station Effective Reach

<table>
<thead>
<tr>
<th>BUDGET</th>
<th>PROBLEM</th>
<th>CAMPAIGN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsor with $100,000 to spend</td>
<td>Advertiser wants intensive short-term promotion to reach women in markets of over 500,000 population</td>
<td>A single daytime minute announcement on one network affiliate in each of the 38 markets of this size will cost a total of about $1,116. Therefore, with discounts, the $100,000 budget buys about 16 announcements per week on one station in each of these top 38 markets for six weeks, daytime.</td>
</tr>
<tr>
<td>Sponsor with $600,000 to spend</td>
<td>Advertiser wants year-round schedule of 15-minute newscasts to reach mixed audience in markets of 100,000 up to 250,000 population</td>
<td>On highest-priced station in each of 78 such markets, newscast campaign comes to about $4,863 for one time. A thrice-weekly schedule on year-round basis would be about $346,628. For extra impact campaign could be expanded to one independent station in 56 markets of the 78. This would mean an extra $200,000. Campaign would then cost a total of about $600,000.</td>
</tr>
<tr>
<td>Sponsor with $1,200,000 to spend</td>
<td>Advertiser wants steady, 52-week campaign of minute announcements in as many markets as possible over 25,000 population</td>
<td>Since a single minute announcement on one network affiliate station in each of 291 markets of this size (of a U.S. total of 313) comes to about $3,085, the budget of $1,200,000 will buy about 500 announcements on each of the 291 outlets. Spread out over a year, this will mean about 10 announcements per week on each of 291 stations in markets of 25,000 population or more.</td>
</tr>
</tbody>
</table>

**REPRINTS OF RADIO BASICS** are available on request. Special price for quantity orders.
IV Radio's billings

1. How much money (gross) has been invested in net radio '48-'53?

SOURCE: Publisher's Information Bureau

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>1948</th>
<th>1949</th>
<th>1950</th>
<th>1951</th>
<th>1952</th>
<th>1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>CBS</td>
<td>$62,265,105</td>
<td>$63,403,583</td>
<td>$70,744,669</td>
<td>$68,784,773</td>
<td>$59,511,209</td>
<td>$26,009,035</td>
</tr>
<tr>
<td>MBS</td>
<td>$22,728,802</td>
<td>$18,040,596</td>
<td>$16,091,977</td>
<td>$17,900,958</td>
<td>$20,992,109</td>
<td>$9,347,594</td>
</tr>
<tr>
<td>NBC</td>
<td>$69,697,590</td>
<td>$64,013,296</td>
<td>$61,397,650</td>
<td>$54,324,017</td>
<td>$47,927,115</td>
<td>$20,753,318</td>
</tr>
</tbody>
</table>

YEARLY TOTALS

1930 $27,694,090 1947 $190,930,336 1950 $183,358,920
1935 $49,293,901 1948 $198,995,742 1951 $174,718,594
1940 $96,455,603 1949 $187,800,329 1952 $163,453,466

2. How much money have advertisers spent for spot radio time ('47-'53)?

SOURCES: Federal Communications Commission; SPONSOR estimates

Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps, agencies, brokers.


SPONSOR estimate based on preliminary data of FCC for 1952 released April 1953.

SPONSOR estimate based on industry and station rep forecasts.
Day after day...
Week after week...
Month after month...
Year after year...

More people listen to WTOP than any other Radio station in the Washington metropolitan area*

WTOP
WASHINGTON’S ONLY 50,000 WATT RADIO STATION
The Washington Post-CBS Radio Station Represented by CBS Radio Spot Sales
With the fastest growth in agency history...

What does SSC&B offer advertisers today?

WE'VE BEEN TOLD that ours has been the fastest growth in agency history... from 3 1/2 million dollars the first year to over 20 million dollars this year.

This, we feel, would be of little interest to you if it weren't for this one fact:

More than half of our record growth has come from old clients... from increased appropriations based on increased sales.

It is certain, of course, that advertising alone was not responsible for such a record. We have been blessed with products of outstanding merit, made and sold by aggressive, intelligent manufacturers. It is equally certain, however, that without the proper kind of advertising a record like this would have been highly unlikely, if not impossible.

We'd like to talk to any advertiser whose products do not conflict with those we are now handling—in a straightforward, down-to-earth manner. For we are not a group of high-pressure "new business men" with a pat "new business" program. In fact, this is the first advertisement we have ever written about ourselves.

All we'd like to do, is to discuss with you how we have tackled the problems of our present clients and to describe the methods we use to get such outstanding results.

If you'd like to hear how we would approach your advertising and sales problems, please write or telephone us.

Sullivan, Stauffer, Colwell & Bayles, Inc.

437 FIFTH AVENUE, NEW YORK 16

CLIENTS OF SSC&B, Inc.

AMERICAN CIGARETTE AND CIGAR CO., INC.  NOXZEMA CHEMICAL COMPANY
Pall Mall Famous Cigarettes * La Corona Cigars  Naaszena Skin Cream
Antonia y Cleopatra Cigars

AMERICAN PETROLEUM INSTITUTE  RUBSAM & HORMANN BREWING COMPANY
Oil Industry Information Committee  R & H Crown Premium Beer

CARTER PRODUCTS, INC.  SIMONIZ COMPANY
Arid * Rise Shave Cream  Simoniz Paste for Cars * Badybeen

FILBERT, J. H., INC.  SIMONIZ LIQUID KLEENER * SIMONIZ FLOOR WAX
Mrs. Filbert's Margarine and Mayonnaise

LEVER BROTHERS COMPANY  SMITH BROTHERS, INC.
Silver Dust * Lifebuoy Soap  Smith Brothers Cough Drops & Cough Syrup

SPEIDEL CORPORATION  SPEIDEL CORPORATION
Speidel Watchbands  Speidel Watchbands

WHITEHALL PHARMACAL CO.  BiSaDaL Mints & Powder
THE BIG ONE-STATION MARKETS ARE ON THE WAY OUT

Here are some of the important questions you will find answered in the pages of this report

Q. Will it be easier to clear time for live network programs this fall? .... page 174
Q. What one-station markets will be two-station markets this year? .... page 174
Q. How big will networks be this fall? ........................................ page 176
Q. What has been found out about actual set growth in new TV markets? .... page 177
Q. What are the set circulation and conversion trends in UHF markets? .... page 180
Q. Are there any figures on the actual number of UHF sets in use? .... page 181
Q. What are the TV network cost trends? ........................................ page 182
Q. How will new TV stations affect the cost of an advertiser’s show? .... page 183
Q. At what point should an advertiser add a new station to his network? .... page 183

13 JULY 1953
One-station markets

Q. Will it be easier or harder to clear time for live network TV programs this fall?
A. Advertisers can breathe easier. The single-station market problem is headed for solution faster than had been expected. Advertisers who knocked their heads against the wall last season because they couldn't clear good time for their network shows will find that by the end of the year more than 20 of the biggest one-station markets will be two-station markets.

Q. What explains this sudden solution of the one-station market problem?
A. Until fairly recently the FCC timetable indicated that the one-station market problem would not be solved until well into next year. However, the commission is now working at top speed and has authorized a large number of new stations in these problem markets. Besides the fact of accelerated hearings, merged applications by competing broadcasters and drop-outs have eased the situation.

Q. What one-station markets are likely to be two-station markets by the end of the year?
A. According to the latest NBC estimates, the following 23 markets, all of them with one station last April, will have at least two stations by the end of this year: Pittsburgh, St. Louis, Milwaukee, Buffalo, Indianapolis, Providence, Kansas City, Charlotte, Schenectady, Seattle, Houston, Memphis, Rochester, Huntington, Norfolk, New Orleans, Oklahoma City, Miami, Des Moines, Greensboro, Jacksonville, Tulsa, and Portland.

Q. What important one-station markets will not have any TV competition this year?
A. Taking the 26 top single-station markets (according to NBC set penetration figures), the following five markets will not have any TV competition this year: Toledo, Richmond, Nashville, Erie, and Binghamton.

Q. Will the new "second stations" be interconnected right away?
A. New stations in markets which already boast interconnected stations will, of course, be tied into network service quicker than a station starting where such service does not exist. It does take a little time, however, for the American Telephone and Telegraph Co. to make the necessary connections even where the city already has network service and there are occasionally problems in getting the equipment. Where a "second station" is in a town outside the already-connected TV market, the time it takes to connect it is greater.

Q. Can advertisers on the new "second stations" depend on reaching the established TV audience from the beginning?
A. Not necessarily. Most of the new "second stations" mentioned are VHF, which means that station owners must convert. Two of the 23 new stations mentioned above (as well as KGUL-TV) are VHF. They are KOMO-TV, Seattle, and KOIN-TV, Portland, both of which are scheduled to go on the air sometime in the fall. While new VHF stations will have an advantage over new UHF stations in markets where service is already established, Portland's KOIN-TV will come into a one-station UHF market, now serviced by KPTV. This rare situation, which will become more common as time goes on, is still, however, not the same as a UHF station coming into a VHF market. TV sets start out as either VHF sets later converted to UHF or all-wave sets which can receive both UHF and VHF signals.

KEY NETWORK TV TRENDS

1-STATION CITIES | It's expected that by Christmas 23 of the 28 largest single-station markets (in terms of TV set penetration) will have two stations.

NETWORK SIZE | TV networks will reach about 125 stations by the fall. The big programs are expected to be heard on 100 stations, maybe even more.

PROGRAMING | Competition will be keener than ever with ABC's entry into late morning time and ABC's new personalities battling existing TV shows.

TIME COSTS | While new station costs are high at first decreasing cost-per-1,000 for established TV outlets will help offset them on national basis.

TV SET GROWTH | Studies have confirmed that set growth in new markets is rapid. Where a UHF station has VHF competition, problem is more complicated.
Since the basic problem of an advertiser buying UHF station time in an established VHF market is the speed of conversions, the question is: What has been the normal rate of set conversions to UHF in other markets? The answer is: There is no “normal” rate of conversion. The rate has varied considerably. (The experience of other cities where UHF conversion has been a problem is covered later on in this same section.)

Q. What effect will the new two-station markets have on network programing?
A. Generally speaking, it will effect network programing most in those time segments where the top-rated shows are slotted. Although there have been exceptions, advertisers have been reluctant to spot a show opposite I Love Lucy, for example, not only because the Philip Morris entry is so popular but because, until recently, the advertiser buying opposite Lucy was only able to clear that particular time slot in one-third of the markets.

One specific effect of the new two-station markets will be to boost NBC's late-morning selling efforts. If the one-station market problem remained a serious one for next season, NBC’s drive to compete with CBS from 10:30 a.m. to noon would have been slowed down because of CBS' head start. It would have had a more difficult time luring away the one-station market stations to carry its new morning shows.

Conversely, since NBC has been generally regarded in the past as more successful in clearing nighttime periods, the other networks have more to gain from the new two-station markets.

The new two-station markets will
bring to an end alternate-week showing of two popular programs originating on different nets. They will also do away with kines spotted in marginal (to say the least) time segments. WDTV, Pittsburgh, for example, has slotted kines of the Colgate Comedy Hour on Saturday morning and Milton Berle on Wednesday afternoon.

### Network lineups

**Q. How many interconnected TV stations will there be in the U.S. by this fall?**

**A.** The exact number is not easy to pin down. The American Telephone and Telegraph Co. sometimes gets orders that are later canceled. Last month (June) there were 137 stations in 91 cities interconnected by AT&T coaxial cable or radio relay facilities. The company has firm orders to connect 10 stations in eight additional cities and expects work to be finished by October or November. That will make a total of 147 stations in 99 cities. However, new firm orders may come in over the summer involving stations which can be quickly linked.

**Q. How does the number of interconnected stations compare with last fall?**

**A.** The figures as of 1 October 1952 were 110 interconnected stations in 67 cities throughout the country.

**Q. Does it make any difference in the reception of a network program whether a station is connected by coaxial cable or radio relay?**

**A.** No. The quality of reception is the same. At present about half of the interconnected stations are linked by radio relay and half by coaxial cable.

**Q. How many stations will an advertiser be able to reach on a single network in the fall?**

**A.** Since the FCC freeze was lifted and new stations have been coming on the air, network TV has been in a pretty fluid state. Facts about new stations—their power, their coverage, their audience, their affiliation—are surprisingly hard to come by—things have been happening so fast. Even the networks find it difficult to give hard-and-fast answers to questions about latest affiliation data. Fall estimates are even more vague. One expert estimate is that it will be possible for an advertiser to get around 125 stations through one network by September with perhaps 95 of these stations interconnected.

**Q. How many TV stations are network advertisers likely to be using in the fall?**

**A.** Since network advertisers will still be facing somewhat of a single-station market situation in the fall, only those advertisers with top-rated shows will be able to clear the maximum network lineup, assuming they want that many stations. The way it looks right now, some advertisers will be using almost twice as many stations as were bought for the large network lineups last fall. Last month Maxwell House bought over 100 stations for the Red Buttons Show on CBS.

Prudential and the Electric Companies Advertising Program, which will alternate on You Are There every Sunday evening at 6:30, have ordered 96 CBS stations for the fall. (According to the 18 May sponsor TV Comparagraph, You Are There was seen on 40 live stations in the 6:00-6:30 p.m. period opposite Reverse's Meet the Press. It was sponsored by ECAP on alternate weeks.)

Some of the live CBS lineups give a good indication of how TV networks have been growing recently. Tony was on 87 stations in its Godfrey segment and used the same number for its Rocket Squad program. Goodrich had 73 stations during the alternate weeks it sponsored Burns & Allen. Only the very top shows in the season previous came close to that number.

**Q. What criteria can advertisers use in determining whether to add post-freeze TV stations to their network lineups?**

**A.** With new stations going on the air at an ever-increasing clip (the rate has been nearly one a day in recent weeks), time buying presents a pile of

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### Average production and talent costs of sponsored network TV shows

<table>
<thead>
<tr>
<th></th>
<th><strong>DAYTIME</strong></th>
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<tbody>
<tr>
<td>Quarter Hour</td>
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<td>Half Hour</td>
<td>$9,124</td>
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<tr>
<td>Hour</td>
<td>$13,700</td>
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<tr>
<th></th>
<th><strong>NIGHTTIME</strong></th>
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<td>Half Hour</td>
<td>$13,445</td>
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<tr>
<td>Hour</td>
<td>$28,803</td>
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</table>

Average no. of stations in TV lineup, daytime: 38

**Top 10 agencies in number of quarter hours of programs on network TV**

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<thead>
<tr>
<th>RANK</th>
<th>AGENCY</th>
<th>NO. QUARTER HOURS</th>
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<tbody>
<tr>
<td>1</td>
<td>WILLIAM ESTY</td>
<td>27</td>
</tr>
<tr>
<td>2</td>
<td>DANCER-FITZGERALD-SAMPLE</td>
<td>22</td>
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<tr>
<td>3</td>
<td>BRID</td>
<td>21</td>
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<tr>
<td>4</td>
<td>BENTON &amp; BOWLES</td>
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<td>5</td>
<td>YOUNG &amp; RUBICAM</td>
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<tr>
<td>6</td>
<td>BOW</td>
<td>16</td>
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<tr>
<td>7</td>
<td>J. WALTER THOMPSON</td>
<td>11</td>
</tr>
<tr>
<td>8</td>
<td>LEO BURNETT</td>
<td>11</td>
</tr>
<tr>
<td>9</td>
<td>N. W. AYER</td>
<td>10</td>
</tr>
<tr>
<td>10</td>
<td>TED BATES</td>
<td>10</td>
</tr>
</tbody>
</table>

*Number of sponsored quarter hours does not necessarily indicate supremacy in billions. It's measure of activity.*

Average no. of stations in TV lineup, nighttime: 31

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Source: All of these data were tabulated from SPONSOR'S Network TV Comparagraph of 15 June 1953. This chart giving essential data on net TV shows appears in alternate SPONSOR issues. Chart appears this issue page 141.
problems. The situation is further complicated by the fact that every advertiser's problem is different. But there is one kind of information that everybody wants to know: the degree of set penetration in a new TV market, including UHF conversion, plus the extent to which nearby TV stations overlap. The problem of overlap is a greater one than it used to be as new TV stations begin filling in holes in the broadcast landscape.

Once the facts on set penetration and overlap are gotten, an advertiser can compare degree of penetration with his sales figures. Then he must find ways of estimating future TV set growth.

Some advertisers are by-passing formulas and adding new stations as they come on to establish time franchises. Maxwell House is an example of this with its avid purchase of almost any TV station.

Another important criterion is cost-per-1,000. In new markets, cost-per-1,000 starts out higher than in established markets and some advertisers have been waiting until audiences or costs reach a predetermined level before they buy a new market. If the new market is a one-station market, the advertiser with a strict formula takes a chance, of course, that a competitor will tie up the time segment he wants for an indefinite period in the future.

In estimating what new markets will cost him, advertisers should take into account that adding new stations involves some indirect savings. The new markets may put him in a higher discount bracket, for one thing. For another, they involve no new production costs. Or, to put it another way, his talent and production costs per market go down.

In planning for the future, network advertisers must look at more than just current set penetration. Not only must they consider the estimated rate of growth, but they must take into account market potential. If an advertiser must choose between one of two stations, the market with 20,000 sets and a potential of 100,000 may be a better buy than a market with 30,000 sets and a potential of 60,000, other things being equal. (See Spot TV section, starting page 191, for other discussion of when it is most advantageous to buy into a new TV market.)

Q. How can an advertiser estimate the rate of future TV set growth in a new market?

A. The first thing to find out is what past growth has been and that isn't as easy as it sounds. Nobody, obviously, has been out counting TV sets one by one since the 1930 census and a lot of sets have been bought since then. Nielsen Coverage Service came up with figures projected from a sample in April 1952, but that was before any new stations came on the air.

A pocket piece, prepared by the CBS TV Research Department, has used the census and Nielsen data to project TV set ownership by counties as of May 1953. (NBC may come out any day now with a similar study based on Nielsen and adjusted to reflect set sales since April 1952 as reported by the Radio-Television Manufacturers Association.)

The CBS county figures based on the census and Nielsen data were used only for pre-freeze counties but out of these figures plus some other facts, CBS researchers came up with some rough answers for TV set penetration in new video markets. Here is what CBS did:

For counties served by pre-freeze stations, curves were charted based on three points: the date the station went on the air, the census and the NCS data. In cases where NCS figures were applied to county clusters, CBS applied the set penetration figure for the cluster to each county. CBS could have used the actual set penetration figure for each county but felt that the individual county sample was too small. Typical growth curves were drawn based on these three points.

Rather than laboriously drawing a curve for each county, CBS divided them into five groups according to the date telecasting began. The five groups were (1) before January, 1948, (2) first six months of 1948, (3) last six months of 1948, (4) 1949, (5) first four months of 1950. These were further divided into four or five levels of curves, making a total of 20 curves. With these 20 curves, CBS was able to determine a county's average rate of growth between May 1952 and the same month of 1953.

When it came to post-freeze counties, the problem was a little different. Without reference points, CBS had to be theoretical about it. Researchers examined the five groups of curves described above and found that the later television comes to a county, the faster people buy sets. Researchers also examined the experience of Denver and Portland, where new stations went on the air first and where a decent period of set penetration could be studied.

Putting these two sets of facts together, and assuming that a new station starts off with 25% penetration, CBS charted one 12-month curve for set penetration in all new counties. In deciding what counties to apply this against, CBS used its engineering department contours on signal strength and decided, arbitrarily, that where these contours included more than half the county population, that county was considered served by television. Conclusions drawn from the CBS data appear under next question.

Many estimates of TV set growth have been based on NBC's monthly figures of TV set ownership by markets. The NBC figures are themselves based on RTMA data which show shipments by manufacturers. NBC figures are particularly valuable in that with monthly reference figures, a growth chart is fairly easy to project. However, since 1 April NBC has discontinued its monthly figures (they are now given out quarterly) and does not make estimates for non-NBC markets.

Q. What has been found out about actual set growth in new TV markets?

A. The CBS pocket piece on TV set ownership by counties shows that where a county receives TV service for the first time after April 1952 the set growth will be approximately as follows:

After one month of TV service, set penetration is about 5%; after two months, about 10.5%; after three months, about 15%; after four months, about 22%; after five months, about 29%; after six months, about 34.5%; after seven months, about 38%; after eight months, about 42%; after nine months, about 46%; after 10 months, about 50%; after 11 months, about 54%; after a year, about 57%.

The figures above show a much more rapid growth than some earlier estimates, even those which assumed that newer TV markets generate faster set sales than older ones.

One early agency estimate found that average set growth in pre-freeze TV markets went from 18% saturation after the first year to 62% after five years, while the new markets showed a figure of 25% saturation after one
And it was felt, on the basis of talks with broadcasters, that maximum saturation—80%—would be reached in four years.

Q. How accurate are the projections of set growth?
A. CBS will be the first to admit that its growth chart for post-freeze TV counties is far from the final word but CBS researchers feel it was the best they could do with available information. One CBS research executive felt it would be safe to assume that set growth in new TV counties would be slower in the South than in the Northeast but the lack of details prevented CBS researchers from breaking down the single growth curve into various component parts.

Another complicating factor that couldn't be taken into account is the difference in set penetration between VHF and UHF markets. A UHF station coming into a virgin market does not present the same problems as a UHF station coming into a market already receiving a VHF signal.

The validity of the CBS figures rest, to a certain extent, upon the assumption that the most important factor in determining the growth of a television station is the date it went on the air. This factor undoubtedly is important but there are other factors, too. They include the wealth of the community, its stability, and the section of the country in which it is located. Grouping stations by socio-economic factors and determining future growth characteristics by these factors used to be done in radio, but much more research has to be done in TV.

The NBC figures on set penetration take into account shipments by RTMA members, wholesaler inventory (which indicates how many sets shipped by RTMA were sent on to retailers and how many are lying around the warehouse) and checks on TV set sales by Dun & Bradstreet.

While NBC figures are considered highly reliable, researchers have pointed up two weaknesses in the market data. One is that not all TV set manufacturers belong to RTMA and another is that these days you can't be sure that if a set is bought in market A, it will be installed in market A. The latter criticism is based on the fact that with new stations filling in holes in the telecasting landscape, the likelihood of their being close together geo-
that's just what your sales problem is for the WLW-Stations. They're famous for bulldozing the stubbornest sales to success because only the WLW-Stations have the Client Service Department composed of advertising and merchandising specialists who study and solve your sales problem.

And the WLW radio and television stations have the coverage—over 1/10th of America—millions of ready-to-buy people who see and hear about your products daily. What's more, the WLW programs on both radio and TV are packed with popular, professional talent to put over your sales message.

So why let sales stumps stand in your way. Get at your problems with WLW-Stations and watch your sales grow and your problems go.

CROSLEY broadcasting corporation

EXCLUSIVE SALES OFFICES: NEW YORK • CINCINNATI • DAYTON • COLUMBUS • CHICAGO • ATLANTA • HOLLYWOOD

13 JULY 1953
graphically is increasing. And with consumers doing more shopping than ever by automobile, the number of those living in market B and shopping in market A is increasing.

Nevertheless, both CBS and NBC figures should prove useful to the advertiser since they are supplementary to each other. CBS gives figures by counties and NBC by markets.

**UHF**

Q. What is UHF?
A. Ultra high frequency is the name of a portion of the broadcast band. It differs from VHF and radio in that UHF waves are shorter and, therefore, there are more of them transmitted per second. In other words, they are more frequent. Hence, they are called ultra high frequency waves.

Q. Why is the UHF band being used for TV?
A. Simply because there is not enough room in the VHF band for enough TV stations to cover the country. The VHF band provides for 12 channels. The UHF band provides for 70 or a possible total of nearly 1,500 stations all over the country.

Q. Is there any important difference between a VHF and UHF picture?
A. There is no difference between a VHF and a UHF picture on a home TV screen. As a matter of fact, UHF is less subject to man-made interference than VHF.

Q. Why, then, all this talk about the technical problems of UHF?
A. As waves become smaller (and frequencies become higher) they tend to travel more in a straight line since they will not bend and “fill” around obstructions as easily as waves of lower frequency. This is just as true of VHF: Channel 13 waves are more affected by foliage, for example, than the lower frequency Channel 2. Because the shorter waves are more affected by obstruction, we say they do not travel as far as longer waves, though radar waves, which are even shorter than UHF TV waves, have been able to reach the moon.

Big obstructions, such as hills and large buildings, are more likely to cause “dead spots” in UHF reception than in VHF reception. One way of minimizing this is by using higher-powered transmitters. The FCC permits UHF stations to use higher-powered transmitters than VHF stations as well as permits Channels 7-13 to use more power than Channels 2-6.

The extent to which higher power will eliminate or minimize dead spots is not yet clear. The electronics industry is still working on developing good high-power transmitters.

Q. Does this mean that UHF coverage will not be as good as VHF?
A. Not necessarily. A lot depends on the terrain. Hilly country presents more of a problem than flat country. But a lot depends also on where the UHF transmitting antenna is placed. If it is placed on a high spot, it is likely to reach more homes than if placed on low ground.

Another factor in signal strength which affects coverage is ERP, or effective radiated power. A TV signal can be made stronger by piling antennas on top of one another. The more antennas, the more ERP. Since UHF transmitting antennas are smaller than VHF antennas, more of them can be piled on top of one another before weight becomes too much for the tower.

Q. Is there anything the TV set owner can do to better reception?
A. Since many of the new UHF stations are in the smaller markets, the problem of coverage is not always serious. Where homes are 30 to 50 miles away from the UHF transmitting antenna, installation becomes a more critical problem. There are special antennas for UHF to begin with as well as UHF antennas especially designed for picking up weak signals.

Installation is important also for this reason: A change of a few feet in antenna placement on a TV set owner’s roof can make more difference in UHF reception than in VHF reception. However, in placing the antenna properly the service man must keep in mind that the line between antenna and set must be as short as possible. As you go up in frequency, there is more signal loss in this line.

Q. Do all TV set owners have to convert their sets to UHF?
A. It depends on what kind of set they have or what kind they buy. There are more all-wave sets (or VHF-UHF sets) coming on the market now and buyers of new TV sets can therefore buy built-in UHF reception. Where a set owner already has a VHF set, the question is what kind of set he has. The more recent VHF sets have tuners which can easily be converted to receive a UHF station by the simple installation of a “strip” in the tuner. Also being sold are separate converters, which can convert a VHF set to receive one or two UHF channels, as well as “all-wave” converters which can receive a large number of both VHF and UHF stations.

Q. How much do converters cost?
A. The one- and two-channel converters cost about $10 to $15 and the “all-wave” converters go up to about $50. Installation charges are additional. Total conversion costs, including antenna, might be anywhere from $50 to $100 if a service man is used.

Q. What are the trends in set circulation and conversion in UHF cities?
A. This is the payoff question, of course. It touches not only on the technical questions of power, antenna placement and so forth but on whether set owners in “difficult areas” will spend the money to get good UHF reception.

In its article on UHF five months ago (see “What timebuyers want: to know about UHF,” 23 February 1953, page 32) **SPONSOR** felt, on the basis of what little knowledge was available, that UHF set saturation would depend on (1) whether a UHF station had any VHF competition and (2) what kind of VHF signal could be received. It was assumed that where a UHF station had no competition, set growth could be projected without taking into account the problems of UHF transmission or reception. That is, being a new TV market, it would grow fast, faster than TV markets in earlier years. But where outside VHF signals were plentiful and easy to receive, set conversion would be slower. And where outside VHF signals were weak, UHF set sales and conversions would be rapid.

These predictions have been borne out by a recent ARB study of UHF markets. ARB concluded that UHF set circulation depended on four factors: (1) how far the UHF set was from the
nearest station, (2) how many good VHF signals can be received, (3) the length of time the UHF station has been on the air, and (4) programming on the UHF station. ARB Director James W. Seiler feels he can predict the growth of UHF saturation at any given time by giving proper weight to these factors.

The ARB study was made by telephone interviews. The figures are based upon 1,000 calls within 10 days inside the city limits. At the time of the interviews (April) none of the UHF stations covered had been on the air more than four-and-a-half months. The study covered 11 "problem" UHF markets: areas which received VHF signals, too.

While the city names are confidential, here are some examples of what was found:

- One UHF station competed with a VHF station 75 miles away and others 120 miles away. After the UHF station was on the air three months, 85% of the sets could pick up its signal.
- Another UHF station faced competition from three VHF stations coming from a city 60 miles away. After more than the four months on the air, the UHF signal was received by only 11% of the sets.
- A third case involves a city with a UHF and a VHF station, both post-freeze, with no nearby competition. The UHF station was on the air first but has no major network affiliation. After four months on the air, 55% of the sets could receive its signal. Another case involved two stations and was similar except that the VHF station was on the air first and is affiliated with two major networks. The UHF station, after two months, could be received by 46% of the TV sets.
- In a case where rugged terrain is involved, a UHF station faced competition from a VHF station 60 miles away. After being on the air four months, the UHF station was reaching 85% of the TV homes.
- In a case similar to the first one mentioned, a UHF station received competition from four VHF stations, one 30 miles away, three 50 miles away. Although the area was 75% saturated, only 7.7% of the sets had converted to UHF after two months.
- One UHF station, which had to compete against four VHF about 75 miles away (the VHF pictures were fairly good) reached 63% of the TV sets in the city after four months. The UHF station carried CBS and NBC programming as well as local live sports pickups.

Some researchers question whether the ARB study gives a complete picture of the UHF situation. It is pointed out that the real problems of UHF reception may develop in outlying areas where obstructions, station power, and home installation make more of a difference.

Videodex made a study last month of UHF in areas within 100 miles of UHF TV transmitters. This material, too, is confidential but it is understood that the Videodex figures develop different conclusions than ARB's and point up some of the problems of home reception in outlying areas. Another study of 31 problem UHF markets is scheduled for release by ARB soon.

Q. Are there any figures on the actual number of UHF sets-in-use?
A. There are no accurate overall figures available. One reason is the complicated nature of counting conversions as well as sales of UHF-equipped sets.

There's a spot for you

Greater Sioux City Market

- where 47,208 TV sets in 32 Iowa, South Dakota
- and Nebraska counties can
- be reached on the Cowles station.
- where annual retail sales of $655,999,000 and
- effective buying income of $807,380,000
- brighten eyes and bank accounts.
- where the low basic rate still applies
  ($200 per hour).

See your Katz man

KVTV

Sioux City, Iowa
CBS, NBC, ABC & DuMont

13 July 1953
Some stations have made studies of their own in attempting to find out facts about the conversion problem. WSBT-TV, South Bend, for example, found out that during its early days (it went on the air 22 December 1952) conversions outnumbered the purchase of UHF-equipped sets. Beginning this month RTMA will show, in its monthly production reports, the number of sets equipped with UHF tuners. However, these reports will not have any information on the production of strips and converters.

Q. What will UHF's future be in the over-all TV picture?

A. While this may sound like a crystal-ball type of question, it has been a subject of deep discussion at many agencies, indicating it has a real, direct bearing on long-range national advertising problems.

One agency study, made early this spring (by McCann-Erickson), pointed up the fact that, with UHF allocations outnumbering VHF, by the end of this year the number of UHF stations scheduled to be on the air will be 114, compared with 174 VHF. Including allocations, the UHF station figure came to 135, compared with 196 VHF. It is obvious, therefore, that by next year there may well be more UHF stations than VHF stations in the U.S.

Of course, in terms of TV set coverage, the proportion of VHF coverage is much greater, and it is doubtful if there will ever come a time when UHF will dominate the telecasting picture. Even before the freeze, most of the country's population was covered by the VHF umbrella.

A Sherman & Marquette study indicates that even in the post-freeze TV markets, most of them will eventually be predominantly VHF. S&M's media director, John B. Crandall, estimated that about 10 TV market areas will be predominantly UHF in the future.

It is generally agreed that, in time, the distinction between UHF and VHF will disappear. In a speech last month before the Advertising Federation of America, Hugh Bevill Jr., NBC director of research and planning, voiced this feeling when he said: "As UHF stations increase power and otherwise improve their physical coverage, as strong local programs are developed to supplement network and film features, as the public gets UHF converters and new UHF-VHF receivers, we can expect the distinction of "U" vs. "V" to disappear, insofar as viewers are concerned. And in television as in other media advertisers will basically want to know how large an audience the station has. Many factors beyond whether a station is a UHF channel or a VHF channel will determine the answer."

**Costs**

Q. What are TV network cost trends?

A. Total costs are still going up and costs-per-1,000 are still going down. Gross time costs naturally increase with the increase in TV sets. The basic reason for the continuing drop in costs-per-1,000 is that the larger any medium grows, the more efficient it is economically. Applying this specifically to TV, it means that the larger a TV market is, the lower its cost-per-1,000 in gross circulation.

For example, a study of TV time costs by the Media Research Department of Sullivan, Stauffer, Colwell & Bayles showed that for one of its half-hour nighttime shows, gross time costs by size of markets were as follows: (1) for market groups of 500,000 population and over, $1.06 per 1,000 TV homes; (2) for market groups between 250,000 and 500,000, $1.82; (3) between 200,000 and 250,000, $2.21; (4) under 200,000. $3.07.

The above figures, based on the gross half-hour rate, refer to time cost as of 1 February 1953. The over-all average as of this date, and excluding post-freeze stations, came to $1.51. This compares with an average of $1.70 the year before. SSC&B points out in the report.

Q. How long can this dropping cost-per-1,000 continue to go on?

A. As TV markets reach saturation figures almost comparable to radio, the decrease in cost-per-1,000 tends to level off. The SSC&B study, referred to above, shows that in the plus-500,000 markets, where saturation now averages 80%, the decrease in cost-per-1,000 was less than in the smaller markets where set saturation was smaller.

Another factor which will affect time costs is the beginning of the end for single-station markets. There is no question but that rates in one-station markets are influenced by the lack of
Q. How will the new TV stations affect the cost picture?
A. Experienced advertisers know that while a new station has low rates, it cannot produce a cost-per-1,000 competitive with an old, established TV market. Assuming a half-hour rate of $120 for 20,000 TV homes, which is reasonable, a new station's cost-per-1,000 is thus $6. This is almost six times the figure given by SSC&B for its large markets.

Of course, new stations attract TV sets like honey attracts bees and the new station can figure on its audience sprouting much quicker than was ever the case for the established outlets back in the days when TV was an unfavored national medium.

Q. At what point should an advertiser add a new station to his network show?
A. The question of deciding what the cost-per-1,000 of a new station should be before adding it to a network lineup has been keeping agencies and advertisers busy at their slide rules this past spring. The SSC&B study feels that $3 is a reasonable figure and points out that "the relatively lower price range in the larger markets should permit the use of a number of additional new markets from time to time without increasing the over-all cost significantly." The agency added eight post-freeze markets to the lineup of one of its shows this season and reached 1,000 homes in these markets at an average of $3.29. This made the total cost-per-1,000 only 3% higher than without the new stations.

Some advertisers wait until a market has a certain number of sets before giving timebuyers the go-ahead. At P&G agencies, where formulas ride high, the magic figure is reported to be 30,000 TV sets.

Formulas don't tell the whole story. While the SSC&B study hit upon a reasonable figure for buying new stations (it came to about double the average network cost-per-1,000 figure), the agency didn't apply it automatically. Its cost-per-1,000 figures for the eight new stations added to the network show in question ranged from a low of $1.39 to a high of $12.

Q. What will program costs be like in the fall?
A. There is no evidence that program costs will be pushed down by either networks or packagers. In many of the big shows costs will go up, due to escalator clauses and big-name talent pressing for more coin. The network which captures Danny Kaye, for example, will pay heavily for the privilege, though the advertiser who uses him may be able to talk the network into chipping in subsidy money.

The bothersome problem of talent costs was the subject of a recent statement by NBC/RCA Board Chairman David Sarnoff. Apparently referring to Sid Caesar's $25,000 asking price, Sarnoff said, "It's a sad state of affairs when a couple of talent deals can represent the difference in profit in network leadership."

As an indication of new show costs, the pilot for ABC's new Danny Thomas

---

Height means reach in TV, too!

...and reach means sales.

The two-thirds of a million people living within KSL-TV's vast Intermountain coverage area EARN — and SPEND — nearly a billion dollars annually!

TV circulation is mushrooming, too. Over 125,000 sets are now in the KSL-TV area, which extends into a booming western states.

Get details from CBS-TV Spot Sales, or KSL-TV.

KSL-TV
Serving Intermountain America

13 JULY 1953
situation-comedy film came to a higher tab than I Love Lucy (it was shot at the Desilu studios). However, since the pilot was designed to showcase ABC's new programming concepts as well as sell the show to a sponsor, it is expected that the production nut for the next 36 films will come down. Robert Weitman, ABC's programming v.p., said the Danny Thomas pilot film cost "under $40,000."

Q. Can the advertiser find low-cost shows on TV?
A. Of course. If production costs are the prime consideration, an advertiser can usually find something within his budget. Station clearance is another problem, however.

All networks can come up with one or more available budget shows. Du Mont has long made a talking point of its budget offerings of under $10,000. CBS can also point to a number of shows in which costs are being controlled. For example: Stork Club cost $14,000 for a half hour last year; this year the price is $10,400. Jane Froman (U.S. Canteen) went for $29,500 last June for a half hour. Last month, the quarter-hour price was $9,000. CBS' new comedian, Larry Storch, will go for $22,500. Meet Millie, which cost $16,300 last October, is now available for $19,000. Quiz Kids will cost $5,300, the same as last year.

Q. How important actually are costs to the TV advertiser?
A. At first glance, this may seem like a silly question. If there is one subject on every advertiser's lips it is TV network costs. It is the overriding problem; it has driven some advertisers away from TV; it has been the prime cause of participation and alternate-week shows.

Yet, as one network official told sponsor recently: "Sure, TV cost a lot of money, but isn't the whole question one of how many prospects the advertiser can reach for his dollar? And hasn't this number of prospects-per-$1 gone up? Besides, what kind of economy is it if the advertiser can save $5,000 a week on his show and lose 50% of his audience? Most of the big TV advertisers would like to save money on TV, but if you suggest cutting something out of the show to do it, they'll say nix."

Q. What has been the cost-per-1,000 trend in various kinds of network programs?
A. Here are Nielsen figures on nine program categories. In all cases cost-per-1,000 homes is down. The periods compared are those of high listening, the two weeks ending 9 February 1952 vs. the two weeks ending 7 February 1953. The figures cover time and talent for half-hour evening sponsored shows:
- Quiz and audience participation, $6.75 vs. $7.25 in 1953.
- Situation comedy, $9.51 vs. $7.71.
- Mystery drama, $10.48 vs. $8.09.
- General drama, $10.13 vs. $10.01.
- Variety music, $15.69 vs. $13.83.
- Other music, $12.60 vs. $10.74.
- Interview, $12.61 vs. $12.04.
- Two other variety categories are not directly comparable with 1952, when the variety-comedy category was $10.25. The 1953 categories are talent variety, $14.91; general variety, $7.62.

A. Here are the specific changes by network:

ABC: The rate card is basically the same as last fall. Among minor changes is the requirement that an alternate-week advertiser must be on 13 telecasts to qualify for discounts. Previously the minimum had been four telecasts. Every-week advertisers on for fewer than 13 weeks must buy at least four weeks to qualify for discounts. The previous minimum had been two weeks. Annual rebates remain the same. Saturday from 1:00 to 6:00 p.m. is changed from Class A to Class B among stations "which accept it."

CBS: The maximum station-hour discount has been increased from 10 to 15%. Actually, what happened was that additional discounts were piled on top of what had been offered last fall. At that time the maximum discount was 10% for 35 or more station-hours per week. That still holds. But, starting at 50 station-hours and going up to 90 station-hours per week, an additional 1% is given for each additional 10 station hours. In addition, Saturday from 2:00 to 6:00 p.m. was changed from Class A to Class B time.

DTN: No change. Saturday and Sunday afternoon rates "on request."

NBC: Important changes in NBC's structure were made effective 1 July. Unlike the previous discounts, the new ones permit advertisers to earn savings based on the combined value of their entire schedule, whether daytime, evening or any combination. Previously NBC had separate discounts for weekday strips and for hour, half-hour and quarter-hour programs. The effect of this is to make the addition of daytime programs particularly attractive to nighttime advertisers, a factor of great importance to NBC in view of its new daytime programing efforts.

Discounts range from 5% for a quarter-hour up to 15% for a schedule which adds up to 200% or more of the hour rate. (One quarter hour equals 40% of the hour rate, a half hour equals 60%, an hour equals 100%, for example.)

Thus an advertiser with a half-hour evening show can increase his discount

---

**No. 6 in a series**

**Why Song-Ads Sell**

**There's years of solid know-how in every rhyme**

It's no gamble when you choose a Song-Ad to bring life to your ad message on radio or TV. Each bright new Song-Ad is created by men with years of experience in producing song commercials that sell. Behind each Song-Ad is the vast experience acquired from creating more than 250 Radio-TV Song-Ads for every type of product, coast to coast. Use a Song-Ad, time-proven as the best song commercial available. For a total cost of:

$75.00

you can have a complete audition record for your product—three brand new tunes, three complete sets of lyrics—recorded especially for you by top Hollywood artists.

---

52 SHOWS READY FOR YOU

**Sportman's Club**

15 minutes hunting, fishing and outdoors with Dave Newell. High class panel type entertainment. Write for audition scripts.

SYNDICATED FILMS

1022 Forbes Street

Pittsburgh 19, Pa.
from 6 to 12% by adding two daytime quarter hours. Under the old discount structure, the advertiser got a 6% discount (for 39 weeks) for his half-hour show and a separate 8% discount for two quarter-hour segments per week. Under the new plan the 12% discount is applied to the advertiser's total billings.

The new rates apply to advertisers using NBC facilities for 26 weeks, either consecutive or alternate. Under the old card, an advertiser had to be on at least 39 weeks to qualify for discount rates.

NBC may join the other networks in changing weekend time classifications. Both Saturday and Sunday afternoons from 1:00 to 5:00 are expected to be changed from Class A to Class B almost any day.

Programs & Audiences

Q. What are the important programming trends for the fall?
A. The big upcoming trend is more program competition. Three factors are responsible for this: (1) ABC's new big-name entries, bought with United Paramount Theatres' money since the merger creating AB-PT, (2) NBC's determined program drive during the late morning, and (3) new stations in the erstwhile big one-station markets.

Q. How will this competition affect network programming?
A. It is quite likely to sharpen concern about ratings and may intensify the play-it-safe philosophy which has tended to squelch chance-taking in the creative end of programing. While ratings are only one of the criteria used by advertisers in judging a program's value, air clients during the past season have been studying them extra carefully to find out how their programs stand up in markets with three or more stations as compared with national rating figures, which include the one-station markets. In particular, advertisers have compared Nielsen "nine-city ratings" (in cities where there is station competition) with the national NTI figures. They have found that, while some programs have held up in the face of competition, practically all of them show some kind of a drop in the competitive TV markets. (See "Will competition kill your show?" SPONSOR.

23 February 1953, page 30)

The program conservation referred to above, a direct result of TV costs, has intensified copycat programing. The play-it-safe philosophy has also led advertisers to buy into existing popular shows on an alternate-week basis. With time and program investments growing larger, there is every likelihood that a trend-with-care trend will become more obvious.

Q. What new programing will be on in the fall?
A. Part of NBC's new morning line-up started 6 July, giving advertisers a preview of what kind of program ammunition NBC will use to battle CBS. The new morning shows include Glamor Girl, starting at 10:30 following Ding Dong School, NBC's program anchor for the morning. Glamor Girl, an audience participation show built directly at women will feature examples of what makeup can do to enhance the female visage. Like Ding Dong School it is opposite Godfrey. After that, come two soap operas, Hawkins Falls, switched from NBC's late afternoon schedule following Lever's drop
### Top 10 available programs on ABC TV

<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>LENGTH</th>
<th>NET PRICE</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. RAY BOLGER SHOW (film)</td>
<td>Eve.</td>
<td>Comedy-Variety</td>
<td>Family</td>
<td>30 min. 1/wk</td>
<td>T.B.A.</td>
</tr>
<tr>
<td>2. COLONEL FLACK!</td>
<td>Eve.</td>
<td>Sitcom comedy</td>
<td>Adult</td>
<td>30 min. 1/wk</td>
<td>$12,300</td>
</tr>
<tr>
<td>3. EXPOSED (film)</td>
<td>Eve.</td>
<td>Mystery</td>
<td>Adult</td>
<td>30 min. 1/wk</td>
<td>$17,500</td>
</tr>
<tr>
<td>4. GEORGE JESSEL'S BANQUET TABLE</td>
<td>Eve.</td>
<td>Mystery</td>
<td>Adult</td>
<td>30 min. 1/wk</td>
<td>$15,000</td>
</tr>
<tr>
<td>5. HOGAN'S DAUGHTER!</td>
<td>Eve.</td>
<td>Variety</td>
<td>Family</td>
<td>30 min. 1/wk</td>
<td>$14,000</td>
</tr>
<tr>
<td>6. JUSTICE</td>
<td>Eve.</td>
<td>Sitcom comedy</td>
<td>Family</td>
<td>30 min. 1/wk</td>
<td>$15,500</td>
</tr>
<tr>
<td>7. THE LAST WORD</td>
<td>Eve.</td>
<td>Aud. Partic.</td>
<td>Family</td>
<td>30 min. 1/wk</td>
<td>$6,500</td>
</tr>
<tr>
<td>8. MR. GLENCANNON!</td>
<td>Eve.</td>
<td>Comedy-Drama</td>
<td>Adult</td>
<td>30 min. 1/wk</td>
<td>$16,500</td>
</tr>
<tr>
<td>9. PASSPORT TO ADVENTURE (film)</td>
<td>Eve.</td>
<td>Mystery</td>
<td>Adult</td>
<td>30 min. 1/wk</td>
<td>$19,000</td>
</tr>
<tr>
<td>10. WHITE COLLAR GIRL (film)</td>
<td>Eve.</td>
<td>Drama</td>
<td>Adult</td>
<td>30 min. 1/wk</td>
<td>$22,500</td>
</tr>
</tbody>
</table>

### Top 10 available programs on Du Mont

<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>LENGTH</th>
<th>NET PRICE</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. AUTHOR MEETS THE CRITICS!</td>
<td>Eve.</td>
<td>Panel</td>
<td>Adult</td>
<td>30 min. 1/wk</td>
<td>$2,807</td>
</tr>
<tr>
<td>2. CAPTAIN VIDEO!</td>
<td>Aff.</td>
<td>Drama</td>
<td>Juvenil</td>
<td>30 min. 3/wk</td>
<td>$1,255 per pm, 520 per segmt.</td>
</tr>
<tr>
<td>3. PAUL DIXON SHOW!</td>
<td>Eve.</td>
<td>Variety</td>
<td>Family</td>
<td>60 min. 5/wk</td>
<td>$120 per segmt.</td>
</tr>
<tr>
<td>4. HAPPY'S PARTY!</td>
<td>Aff.</td>
<td>Variety</td>
<td>Juvenil</td>
<td>30 min. 1/wk</td>
<td>$2,300</td>
</tr>
<tr>
<td>5. JIMMY HUGHES, ROOKIE COP!</td>
<td>Eve.</td>
<td>Detective</td>
<td>Adult</td>
<td>30 min. 1/wk</td>
<td>$7,110</td>
</tr>
<tr>
<td>6. TWENTY QUESTIONS!</td>
<td>Eve.</td>
<td>Panel</td>
<td>Family</td>
<td>30 min. 1/wk</td>
<td>$6,660</td>
</tr>
<tr>
<td>7. TREASURE MUNT!</td>
<td>Eve.</td>
<td>Aud. Partic.</td>
<td>Adult</td>
<td>20 min. 1/wk</td>
<td>$2,276</td>
</tr>
<tr>
<td>10. WHERE WAS IT?</td>
<td>Eve.</td>
<td>Panel</td>
<td>Family</td>
<td>30 min. 1/wk</td>
<td>$5,881</td>
</tr>
</tbody>
</table>

### Top 10 available programs on NBC TV

<table>
<thead>
<tr>
<th>TITLE</th>
<th>TYPE</th>
<th>APPEAL</th>
<th>LENGTH</th>
<th>NET PRICE</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. KATE SMITH!</td>
<td>Aff.</td>
<td>Variety</td>
<td>Women</td>
<td>60 min. 5/wk</td>
<td>$2,250 per 15-min. segmt.</td>
</tr>
<tr>
<td>2. HAWKINS FALLS!</td>
<td>Morn.</td>
<td>Serial drama</td>
<td>Women</td>
<td>15 min. 5/wk</td>
<td>$5,500</td>
</tr>
<tr>
<td>3. BENNETT STORY!</td>
<td>Morn.</td>
<td>Serial drama</td>
<td>Women</td>
<td>15 min. 5/wk</td>
<td>$8,500</td>
</tr>
<tr>
<td>4. GLAMOR GIRL!</td>
<td>Morn.</td>
<td>Aud. Partic.</td>
<td>Women</td>
<td>30 min. 1/wk</td>
<td>$5,500</td>
</tr>
<tr>
<td>5. DING DONG SCHOOL!</td>
<td>Morn.</td>
<td>Instructional</td>
<td>Juvenil</td>
<td>30 min. 5/wk</td>
<td>$950 per 20-min. segmt.</td>
</tr>
<tr>
<td>6. KUKLA, FRAN &amp; OLLIE!</td>
<td>Sun aff.</td>
<td>Variety</td>
<td>Family</td>
<td>30 min. 1/wk</td>
<td>$10,000</td>
</tr>
<tr>
<td>7. FORD FOUNDATION SHOW!</td>
<td>Sun aff.</td>
<td>Variety</td>
<td>Juvenil</td>
<td>30 min. 1/wk</td>
<td>$20,000</td>
</tr>
<tr>
<td>8. GABBY HAYES!</td>
<td>Aff.</td>
<td>Western</td>
<td>Juvenil</td>
<td>15 min. 3/wk</td>
<td>$1,500 per 15-min. segmt.</td>
</tr>
<tr>
<td>10. WELCOME TRAVELERS!</td>
<td>Aff.</td>
<td>Aud. Partic.</td>
<td>Family</td>
<td>30 min. 1/wk</td>
<td>$2,000</td>
</tr>
</tbody>
</table>

*As selected by the networks at SUNDAY's request, CBS TV abstaining for policy reasons. **Main show has been on air.*

ping the show, and The Bennett Story, new to network viewers and a creation of Chicago program people.

NBC will fill up the hour with two other soapers, which haven't been decided upon as yet. Possibilities include Big Sister, which P&G dropped last year from radio, and Three Steps to Heaven. From noon to 1:00 p.m., NBC is nulling over something which may be called either Home or Living. It is the only example of NBC's new daytime programming which might be called experimental. Described as a female version of Today, it will combine the elements of a women's magazine: drama, non-fiction, and tips for women.

ABC is just beginning to get up steam with its table of new personalities, but it has already sold the Paul Hartman situation comedy, Pride of the Family, to Armour and Bristol-Myers. The show will be seen at 9:00 on Friday nights, which may well turn out to be ABC's night. The net is all sold out from 7:30 to 10:00 on Friday nights except for a half hour and that half hour may contain Ray Bolger. The lineup, by half hours, looks like this: Stu Erwin Show; Ozzie and Harriet; a new Pepsi-Cola drama show, Pride of the Family; Bolger.

ABC has also sold the Danny Thomas situation-comedy to American Tobacco. It is scheduled for Tuesday night. The new show was supposed to go into the 9:00-9:30 Thursday night slot opposite NBC's Dragnet (one of the Nielsen Top 10) and back-to-back.
with George Jessel. ABC's dickering with the Catspaw Heel people about Jessel came to naught and latest plans call for telecasting Jessel on Sunday night.

Q. What trends are there in the popularity of different categories of programs?
A. Nielsen rating figures on nine types of programs show that in most of the categories, the percent of viewing is up. Since those categories which declined don't completely offset the increases, it appears that the average amount of network TV listening is up. Here are Nielsen average rating figures for the two weeks ending 9 February 1952 vs. the two weeks ending 7 February 1953. Comparisons are for half-hour evening shows:
- Quiz and audience participation, 24.5 vs. 25.4 in 1953.
- Situation comedy, 32.5 vs. 35.3.
- Mystery drama, 23.5 vs. 28.6.
- General drama, 25.9 vs. 26.7.
- Variety music, 21.1 vs. 22.2.
- Other music, 25.7 vs. 19.9.
- Interview, 22.3 vs. 20.7.
- Two other variety categories are not directly comparable to 1952, when the variety-comedy average rating was 32.4. The 1953 categories are talent variety, 42.5, and general variety, 36.5.

Merchandising

Q. What kind of merchandising aid is given network TV clients?
A. It varies. NBC is the only web with a separate merchandising department. This department started its network TV work last fall and it has been estimated that as between NBC radio and TV, the latter now gets about 60% of the merchandising effort. The other networks will give special merchandising aid, depending on the advertiser's problem and purchase. This includes such help as mailings to dealers, station coordination, and printing display material at cost.

Q. How does the NBC merchandising department operate?
A. NBC divided the country into 12 merchandising districts, assigns a supervisor, all men of merchandising experience, to each. They contact key retailers and wholesalers in the interests of NBC clients, help develop station cooperation, train salesmen in present day merchandising techniques, and compile reports on merchandising results.

Q. Since big advertisers have their own merchandising departments, why should a network also enter into merchandising?
A. While some of NBC's competitors feel that merchandising is properly the job of the advertiser, NBC contends that its merchandising efforts supplement the work of its clients, that NBC's job is to sell the power of network TV to the consumer outlets.

As NBC explains it in a slide film put out by its merchandising department, "Our supervisors... have reached top management men who would not ordinarily be contacted by the sponsor's salesmen and have secured their help in putting over a campaign. However... their most vital and important work has been the development of merchandising cooperation on the part of our affiliate stations very successfully."
This stress on getting stations to back up a client's product and program is not confined to NBC. Other nets are also active keeping their stations on the ball. A good part of this spills over into program promotion. CBS feels, for example, that its big merchandising job is to get the largest audience possible for its clients' shows. Program kits to affiliates contain recommendations for promoting the show, both on the air and off. During the political conventions all the networks either developed or helped develop program promotion material that could be used for display material in stores.

**Color**

Q. Will color telecasting be a factor this coming season?
A. While RCA and NBC have already petitioned the FCC to approve the RCA compatible color system, a decision is not expected before early next year, even if written "hearings" are held instead of time-consuming oral hearings. Assuming that a decision is reached by early 1954, the first color tubes will not be ready in any quantity until late 1954, and, even then, it will not be anything like mass production. However, an FCC decision this year is possible and that could mean the production of color sets as well as network programing by spring 1954.

Q. What plans are being made for color network telecasting?
A. All the networks are giving thought to the matter, but only NBC has announced anything specific. NBC has plans to begin network color telecasting as soon as color standards are approved by the FCC. The network already has two fully equipped color studios and has ordered additional color cameras and color chains to equip five more. A preliminary schedule calls for two evening half hours weekly, with all NBC sponsors getting a chance to telecast at least once not only their shows but their commercials in color. There will also be additional daytime programing from the color studio in the Colonial Theatre, New York, and experimentation and occasional color broadcasts from the other color studio in the RCA Building, New York.

**Unions**

Q. What percentage of network TV production costs are attributable to unionized labor?
A. An average of 60% of TV production costs are the total wages, salaries, fees paid to performers, technicians, other personnel involved in preparing a show for telecasting.

Here's how the production costs on three typical network shows break down:

| Component          | One-hour tele-drama | Half-hour live | Half-hour film
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Cast (all talent)</td>
<td>25.0%</td>
<td>32.75%</td>
<td>25.5%</td>
</tr>
<tr>
<td>Music (all costs)</td>
<td>14.00%</td>
<td>10.0%</td>
<td>4.0%</td>
</tr>
<tr>
<td>Script</td>
<td>8.5%</td>
<td>9.00%</td>
<td>9.00%</td>
</tr>
<tr>
<td>Supervision-Direction</td>
<td>7.75%</td>
<td>4.0%</td>
<td>4.0%</td>
</tr>
<tr>
<td>Below-the-line costs*</td>
<td>17.7%</td>
<td>8.40%</td>
<td>21.8%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>58.2%</strong></td>
<td><strong>63.30%</strong></td>
<td><strong>63.8%</strong></td>
</tr>
</tbody>
</table>

*Figures for below-the-line costs represent union labor only. Below-the-line costs are the package price which networks charge for rental of their rehearsal halls or facilities. This package price includes the network's working crew, which is often larger than the minimum crew required by union demands.
Q. Which are the unions that control network TV costs?

A. Three major unions control most of the "direct" labor costs:

- **National Association of Broadcast Employees and Technicians (NABET):** This union, a CIO affiliate, has contracts with ABC and NBC covering engineers and technicians, as well as cameramen. Will be renegotiating for ABC studio cameramen in 1953.

- **International Brotherhood of Electrical Workers (IBEW):** CBS cameramen and technicians are members of this union, an affiliate of AFL.

- **International Alliance of Theatrical Stage Employees (IATSE):** This union sets the scale for Du Mont cameramen, technicians, stage hands. Various components of IATSE (an AFL affiliate) will be negotiating for new contracts in 1953 as follows:
  1. **ABC**: New York Sound Effects Union; New York Wardrobe Mistresses and Handlers—September 1953.
  2. **CBS**: Scenery Expediters Union—including special effects expediters, scenery expediters, catalog photographers; New York Wardrobe Mistresses and Handlers—September 1953.
  3. **Du Mont**: Completed negotiations and signed contracts early in 1953 with IATSE technicians and stage hands.

Other unions involved with "direct" labor costs are:

- **Local 230 of the Brotherhood of Painters and Paperhangers, AFL:** Includes art directors, assistant art directors, letterers, art machine printers. This union will be negotiating for a new contract with CBS in December.

- **Local 829 of the United Scenic Artists, AFL:** Negotiated a new two-year contract with the four TV networks to be effective through 31 March 1955. The contract granted the following weekly salary increases to members of the union: $15 to scenic designers, $7.50 to costume designers, $15 to assistant costume designers, $10.40 to scenic artists. These raises represent an over-all 10 to 12% rise in labor costs involved.

The "talent" unions are:

- **Screen Actors' Guild (SAG):** Negotiated a contract with the New York Film Producers' Association on 2 March 1953 putting into effect the principle of re-use payments to actors in film TV commercials. (See summary of SAG terms on page 193.)

- **American Federation of TV and Radio Artists (AFTRA):** Negotiated a contract with ABC, NBC, and CBS to cover transcriptions in television, which had not been covered in previous agreements. The contract, effective 1 July 1953, is based upon a scale of re-use payments for electrical transcriptions over various types of TV programming and commercials not covered by SAG jurisdiction.

- **American Federation of Musicians (AFM):** A jurisdictional dispute between AFM and AFTRA, localized in Hollywood, arose in spring 1953 over singing musicians and musicians who are also ma's. James C. Petrillo, president of AFM, ordered musicians who had previously been covered by AFTRA because of their singing or ma activities, to drop AFTRA membership.

Local 302 of AFM, which deals with the networks, will be negotiating for new contracts in January 1954. The union's ultimate aim is to establish re-use payments as a protection against recorded substitution.

- **Television Writers of America (TWA):** This union won the NLRB authorized election from the Authors' League of America (ALA) in spring 1953, and will probably negotiate for new contracts for its members soon.

- **Radio and Television Directors Guild (RTDG):** Achieved new contracts representing a 10% salary increase for network staffers in 1952.

Q. What is the union outlook in television for the near future?

A. As new categories of TV employees arise in this fast-growing industry, the established unions are quick to recruit membership. Jurisdictional disputes among the unions occur continuously, but are likely to arise with less frequency as the television unions consolidate their power. Every contract expiration date represents inevitable demands for higher wages or different working conditions.

Two major trends will need to be established to keep television production costs from rising beyond the advertisers' reach: (1) the unions involved will have to key their demands to the problems of this industry and realize that sponsors' budgets have been stretched beyond the point of elasticity; (2) advertising agencies will have to develop a uniform labor policy, and prepare to act together.

---

**Something new to view**

**PITTSBURGH**

**All Eyes Are On CHANNEL 53 IN 1953**

**WKJF-TV**

**PITTSBURGH 11, PENNA.**

**PITTSBURGH'S PIONEER UHF TELEVISION STATION**

**TAKING PITTSBURGH OUT OF THE SINGLE STATION CATEGORY**

**National Representation W.E.E.D TELEVISION**
Get this exciting, fast-moving TV
dramatic film series for exclusive
sponsorship in your city. A smash hit
as GANGBUSTERS on network—now
released locally in new format...
with CHESTER MORRIS as host. This profit-proved program
includes full-scale promotional support in all markets.
ON THE HORIZON: NEW STATIONS, NEW PRICES, COLOR

Here are some of the important questions you will find answered in the pages of this report

Q. What's the spot TV availability situation today?  ........................................ page 192

Q. What effect are the new TV stations having on spot plans?  ......................... page 192

Q. How can an advertiser evaluate the new TV outlets?  ................................ page 192

Q. How can spot budgets be revised to cover new TV stations?  ....................... page 196

Q. Should advertiser film spot commercials in color now?  ............................. page 196

Q. What effect is the SAG contract having on spot TV?  ................................ page 200

Q. What use are advertisers making of 10-second I.D.'s?  ............................... page 200

Q. Are there any notable trends in syndicated TV films?  ............................ page 201

Q. To what extent are clients spot placing custom-made film shows?  ........ page 203

13 JULY 1953
**Availabilities**

**Q.** What will timebuyers find true of the spot TV availability situation this fall?

**A.** Timebuyers on the prowl for choice availabilities in both new and mature TV markets face the following general outlook for fall:

1. **Morning slots:** TV spot availabilities, unlike spot radio, are plentiful in the morning hours. One rep salesman stated to sponsor:
   
   "With the exception of a few high-rated chainbreak slots, the earlier you go in seeking TV availabilities, the more there are. TV has made some real gains in the morning, but it has a long way to go before it catches up with radio's hold on the breakfast audience listeners."

And just as some ad agencies are slow to look for nighttime radio availabilities, so agencies like Young & Rubicam, J. Walter Thompson, Sullivan, Stauffer, Colwell & Bayles, N. W. Ayer, and Benton & Bowles are cautious about advising clients to enter morning TV—unless a really well-rated buy comes along.

"Outside of a spot next to NBC TV's *Today* or CBS TV's *Arthur Godfrey,*" one lady timebuyer said, "what's worth buying in the morning at TV prices?"

2. **Afternoon slots:** There's a definite tightening of availabilities after the noon hour and before the evening TV kid shows. Particularly hard to find are chainbreak or announcement slots adjacent to well-rated network daytimers like the CBS TV soap opera block, *Carly Moore and Double or Nothing,* and NBC TV's *Welcome Travelers* and *Kate Smith.*

Also on the hard-to-get list are good availabilities in women's-appeal participation shows, particularly locally produced TV shows that deal with cooking and homemaking tips. (See "What advertisers should know about TV homemaker programs," 4 May 1953 sponsor, page 36.)

3. **Evening slots:** Here's where the hottest buying competition lies, in both old and new TV markets. Most timebuyers ask first for "Class A nighttime chainbreaks" when doing their fall buying. Result: Good nighttime slots are very scarce and are snapped up as fast as they become available.

Said a rep firm sales executive: "Few spot TV advertisers who are holding down good nighttime slots are taking a summer hiatus this year, as compared to 1952. They don't want to run the risk of losing their franchises in the fall—even when their contracts might allow them a summer vacation. Thus there are fewer availabilities at night in the large, well-established TV markets than ever."

**New TV stations**

**Q.** What effect are the new postfreeze TV stations having on spot TV?

**A.** The newest crop of TV stations are making three major changes in client plans for fall spot video:

1. **Expanded national coverage:** Last summer, there were 108 TV stations serving 63 U.S. video markets. As this issue of sponsor went to press, there were about 185 operating TV stations (VHF and UHF) in very nearly twice as many markets. Nearly 80% of the nation's homes now lie within range of TV, and nearly 53% of U.S. homes are TV-equipped (CBS TV figures). In simple advertising terms, the addition of new TV outlets means that TV spot advertisers can now achieve near-national coverage (as far as the U.S. population is concerned) from TV and no longer must look at it as an effective-but-circumscribed medium.

2. **New time buying opportunities:** With the new crop of stations have come a new batch of spot availabilities. They fall rapidly into the general patterns of day and night availability as outlined above. But they are doing a lot to ease the squeeze for choice time slots, particularly where new stations go on the air in an existing one-station market like Pittsburgh or Kansas City.

3. **Bigger ad budgets:** With more TV stations constantly appearing on the U.S. map, spot TV budgets these days are in a state of real flux. "Every time we prepare an estimate of TV spot costs for a national campaign," a BBDO timebuyer told sponsor, "we find we have to revise the figures upwards every couple of weeks."

**Q.** How can advertisers evaluate TV stations from the standpoint of spot TV?

**A.** The value of a new outlet in a spot TV advertiser's campaign varies widely. It depends mostly on who the client is and what he's trying to accomplish with his air advertising.

Some advertisers—like Bulova, Benrus, Gruen, the leading tobacco firms, and national and local beer companies—are quick to buy spot TV schedules...
### SUMMARY OF SAG RATE SCALE FOR FILM COMMERCIAL TALENT

**I - COMPENSATION FOR THE WORK SESSION:**

(Rates shown are for commercials made for one designated sponsor)

<table>
<thead>
<tr>
<th>CLASSIFICATION</th>
<th>AMOUNT</th>
<th>HOUR WORK SESSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN-CAMERA ACTORS AND SINGERS</td>
<td>$70.00</td>
<td>8</td>
</tr>
<tr>
<td>IFF-CAMERA ACTORS</td>
<td>$45.00</td>
<td>2</td>
</tr>
<tr>
<td>IFF-CAMERA ACTORS employed for spots</td>
<td>$35.00</td>
<td>2</td>
</tr>
<tr>
<td>IFF-CAMERA SOLO SINGERS</td>
<td>$45.00</td>
<td>4</td>
</tr>
<tr>
<td>IFF-CAMERA SOLO SINGERS employed for commercials to be used only in Class C</td>
<td>$35.00</td>
<td>4</td>
</tr>
<tr>
<td>IFF-CAMERA GROUP SINGERS – 2 – 4</td>
<td>$30.00 per person</td>
<td>4</td>
</tr>
<tr>
<td>IFF-CAMERA GROUP SINGERS – 5 and over</td>
<td>$25.00 per person</td>
<td>4</td>
</tr>
</tbody>
</table>

**II - COMPENSATION PER UNIT RESULTING FROM THE WORK SESSION:**

<table>
<thead>
<tr>
<th>CLASSIFICATION</th>
<th>AMOUNT</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>IN-CAMERA ACTORS AND SINGERS</td>
<td>$70.00</td>
<td></td>
</tr>
<tr>
<td>IFF-CAMERA ACTORS</td>
<td>$45.00</td>
<td></td>
</tr>
<tr>
<td>IFF-CAMERA ACTORS and SOLO SINGERS</td>
<td>$35.00</td>
<td></td>
</tr>
<tr>
<td>IFF-CAMERA ACTORS and SOLO SINGERS, if commercial is used in Class C only</td>
<td>$35.00</td>
<td></td>
</tr>
<tr>
<td>IFF-CAMERA GROUP SINGERS – 2 – 4</td>
<td>$30.00 per person</td>
<td></td>
</tr>
<tr>
<td>IFF-CAMERA GROUP SINGERS – 5 and over</td>
<td>$25.00 per person</td>
<td></td>
</tr>
</tbody>
</table>

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**III - COMPENSATION FOR USE AND REUSE - SPOT ANNOUNCEMENTS**

<table>
<thead>
<tr>
<th>CLASSIFICATION</th>
<th>AMOUNT</th>
<th>FIRST CYCLE</th>
<th>EACH SUBSEQUENT CYCLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: ACTORS AND SOLO SINGERS</td>
<td>$70.00</td>
<td>C: $70.00</td>
<td>$35.00</td>
</tr>
<tr>
<td></td>
<td>$105.00</td>
<td>B: $105.00</td>
<td>$105.00</td>
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<tr>
<td></td>
<td>$140.00</td>
<td>A: $140.00</td>
<td>$140.00</td>
</tr>
<tr>
<td>B: ACTORS AND SOLO SINGERS</td>
<td>$35.00</td>
<td>C: $35.00</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$100.00</td>
<td>B: $100.00</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$140.00</td>
<td>A: $140.00</td>
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</table>

**C: GROUP SINGERS - OFF CAMERA**

<table>
<thead>
<tr>
<th>CLASS</th>
<th>AMOUNT</th>
<th>WEEKS OF USE</th>
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<tbody>
<tr>
<td>2 to 4 voices</td>
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<td>26</td>
</tr>
<tr>
<td>Over 4 voices</td>
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<td>26</td>
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<tr>
<td>Over 4 voices</td>
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<td>26</td>
</tr>
<tr>
<td>Over 4 voices</td>
<td></td>
<td>26</td>
</tr>
</tbody>
</table>

**NOTE:** Rate for Group Singers and Signature Singers ON CAMERA are the same as those for Actors and Solo Singers ON CAMERA in each respective class.

---

**V - COMPENSATION FOR USE AND REUSE - PROGRAM COMMERCIALS AND SIGNATURES CLASS C AND B - - ON CAMERA AND OFF CAMERA**

(Rates are for unlimited use in each 13-week cycle except where otherwise noted)

<table>
<thead>
<tr>
<th>CLASS</th>
<th>ON CAMERA</th>
<th>OFF CAMERA</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>$105.00</td>
<td>$80.00</td>
</tr>
<tr>
<td>B</td>
<td>$185.00</td>
<td>$140.00</td>
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</tbody>
</table>

**VI - COMPENSATION FOR USE AND REUSE - PROGRAM COMMERCIALS, OPENING & CLOSINGS - CLASS A**

(Guaranteed Uses must take place during one 13-week cycle)

<table>
<thead>
<tr>
<th>ACTORS &amp; SOLO SINGERS</th>
<th>OPENINGS &amp; CLOSINGS (including lead-ins and lead-outs)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1ST USE</td>
<td>3 USE GUARANTEE</td>
</tr>
<tr>
<td>------------</td>
<td>---------------</td>
</tr>
<tr>
<td>$70</td>
<td>$50</td>
</tr>
<tr>
<td>$70</td>
<td>$50</td>
</tr>
</tbody>
</table>

**NOTE:** These are key items, not full rate list. "Unlimited use in 13-week cycle" "Unlimited use for per week" "Unlimited use for per person"
on new TV stations, both VHF and UHF. These advertisers are looking for franchises and will often buy at a high cost-per-1,000—knowing that the set penetration of the market will ultimately improve.

TV set manufacturers—like Crosley, Westinghouse, Philco, and GE—also hop on the newest TV bandwagons since they want to establish their TV set brand names while a new TV market is undergoing its initial rapid viewer expansion.

But other advertisers—like the big soap firms, the food companies, and several of the manufacturers of products bought by women (cosmetics for example)—will often wait on the sidelines. These advertisers watch for cost-vs-set-penetration to reach a particular level since most of them are not interested in establishing franchises at a high price.

Q. What yardsticks are used in buying new TV stations by advertisers who do not want to establish franchises on all new outlets?

A. As mentioned above, there’s no master formula that works equally well for all advertisers. “It’s a question of applying judgment against the facts of the new station’s growth and your client’s sales problems,” a Biow researcher said.

There are, however, some important criteria which have a general bearing on when a new TV station is “ready.”

Here are five principal questions agencies ask before buying as compiled by sroxxor from interviews with a number of leading agency timebuyers and researchers:

1. What is the degree of set penetration?
   - Obviously, penetration is going to be high in a mature VHF one-station market into which a new VHF station comes. Just as obviously, it’s going to be low (although it grows quickly) in a brand new TV area. Since most new stations go on the air with a roughly similar base rate (of somewhere around $100 to $250 an hour), the resulting cost-per-1,000 of rough circulation (station cost vs. sets-in-market) varies widely. Clients, however, must set their own “break-even” point here—P&G, for instance, prefers not to buy until there are some 30,000 sets in a market—since it depends entirely on how important the new market or existing market is to a company’s sales picture.

2. What is the degree of UHF conversion?
   - Of the new TV stations coming into the top 23 existing one-station markets in the U.S. (see section on Network TV, page 173), as many as 20—or over 70%—will be UHF stations. A standard VHF set must be converted to receive the signal, through the use of a new antenna and a conversion unit or tuning strip. Counting the existing VHF sets in an established market as the “circulation” of a new UHF station is highly misleading. What really matters is how many have been converted to receive UHF. NBC figures there will be “as many UHF stations as there are VHF by the end of the year.”

3. What are the degrees of overlap with other TV?
   - Although the FCC has tried to avoid overlaps, several of the newest TV markets also receive signals from VHF stations in large

Hollywood-type hoopla is now a standard item in TV films. Producers like Ziv and film syndication services of NBC and CBS video webs offer advertisers a wide choice of movie promotional aids designed to increase impact of TV film shows. Others, like Guild Films, United TV Programs, March of Time, and MCA-TV, have equally-extensive merchandising and promotional aids for buyers of spot-placed TV films...
nearby cities. A Y&R research executive points out: "If the overlap is heavy, there will be a lot of VHF TV sets already in the market—but the rate of conversion to UHF, because of the overlap, is likely to be much slower. Advertisers who buy a new UHF station may wait a long time before their cost-per-1,000 drops appreciably if the market already receives several VHF stations."

4. What’s the potential of the area for TV sets?—This is a concept so simple that many advertisers overlook it. Let’s assume there are two new stations in two new markets. In both markets, there are 50,000 TV sets. But the total number of homes in the first market is 300,000 and in the second there are only 75,000 all told. The first TV market will still have plenty of room to grow; it’s only 16.5% saturated. The second market is already slowing down; it’s 66.3% saturated. While this shouldn’t stop an advertiser from buying both stations, researchers feel, it certainly indicates which station is going to have the largest audiences in the long run.

5. Does the market need TV spot coverage now?—Apart from the desire to establish spot TV franchises on any new TV stations in both old and new TV areas, sponsors should always consider carefully whether or not an expenditure for TV spot in an area is likely to produce a worthwhile sales return. An improved distribution setup in an area may have to precede a TV spot campaign.

Q. What is the formula used by most new TV stations in setting up their rate structure?
A. Usually, a new TV station’s basic one-hour rate is a compromise between what the traffic will bear and the minimum profit margin for the station. In terms of dollars, the one-hour rate usually starts at around $100 (for Class A one-time shot) for either a new station in any new market or a new UHF station in an existing VHF market. Depending on the size of the market and its growth potential, the starting rate can go up to about $200.

The rate increases are geared to set growth, using a series of “escalator” levels.

Here’s a typical example of this “escalator” pricing:

In Houston—an established VHF market—KNUZ-TV is due to take to the air in mid-August. KNUZ-TV will be a UHF station. Its basic one-hour rate will be $110 and its minute rate $22. This has been calculated against an expectancy of some 10,000 “converted” (to UHF) sets in the market. As sets equipped to receive the UHF outlet increase in the Houston area, this rate will go up $10 per hour and $2 per minute for each additional 1,000 sets. When the number of UHF-receiving sets in Houston hits a level of 35,000 the hourly rate will be set at $150 and the minute rate at $70. What happens after that is anybody’s guess, but there will probably be other periodic rate hikes as UHF penetration grows.

Networks, incidentally, also play a role in determining the rate structure of new TV stations. Through the Station Relations departments at the major TV webs, network executives often offer advice based on rate formulas which have proved successful for O&O stations and affiliates.

Q. To what extent are advertisers placing spot TV campaigns on

---

**Coverage Area of KMO-TV, Channel 13, As filed with the FCC, January 1953.**

**Effective Radiated Power—95,500 watts!**

**Antenna height above sea level—951 feet!**

**HEIGHT means might in this Puget Sound Area, and KMO-TV with the tallest TV Tower in the area has the HEIGHT for a mighty good signal into the 263,000 TV sets in this 10-county Puget Sound region!**

**Cover Seattle with low Tacoma rates!**

**Buy KMO-TV Lucky Channel 13**

Represented Nationally by The Brannham Company

Tacoma, Wash.

13 JULY 1953

195
the newest crop of video outlets?

**A.** The whole picture of TV spot buying on new outlets is changing so rapidly that it's difficult to trace clear patterns. However, here are some new trends:

**New stations in old markets—**Because there is already a sizable set saturation in an existing market, a new station in a mature TV area usually does all right for itself. WENS, a new UHF outlet in the Pittsburgh area, is a good example. The station's rep firm (Petry) told spoxisor that as of mid-June WENS was already 30% sold out, both in spot and network TV time.

Among WENS' "charter" spot advertisers: Coca-Cola, Beurus, Bulova, Nash, Pontiac, Sealtest, Samoco, Rival Dog Food, Alliance Manufacturing, Lever Bros., Welch's Wine, and Fort Pitt Beer. WENS, of course, is helped enormously by the fact that Pittsburgh has hitherto been a one-station market and the rate of UHF conversion is high. Also a help is the fact that WENS is affiliated with both CBS and ABC video nets and thus has plenty of high-rated adjacencies to offer spot buyers.

**New stations in new markets—**This is something else again. Most of the small-town TV stations now going on the air are having to hustle hard for new national spot TV business. Reason: Buyer resistance. A veteran timebuyer told spoxisor: "I'll be darned if I want to buy into a new TV market at a cost of $10- or $15-per-1,000 homes where the total population of the market is less than 100,000. Costs like that are only justified in the larger new TV markets where there is plenty of growth potential." As a result of this typical attitude, many of the new crop of video outlets in the smaller markets are sailing fairly close to the wind, subsisting on a diet of local advertising, low-pay network revenue, and some national spot advertising clients.

**Q.** What sort of advance budget provision can an advertiser establish to cover the anticipated costs of new spot TV rate increases?

**A.** The simplest way, of course, is just to add more dollars to an ad budget as rate increases occur.

Many advertisers, however, prefer to make up their ad budgets well in advance, and this policy creates a sizable headache. No one can predict with any accuracy just when and where TV spot rate hikes will occur, and how big they will be.

The New York headquarters of one of the biggest radio and TV agencies gave spoxisor its own private formula for covering rate increases:

"We're suggesting to our clients in spot TV that they set aside at least 5% of their spot video budget as a reserve for the latter half of 1953," one of the agency's media experts said. "We figure that this will cover rate hikes in both new and old markets. From there on, a reserve of about 2½% for 1954 should cover almost any rate increases."

Some other agencies, like Biow and Y&R, are meeting the problem by making forecasts of set penetration in new markets and then predicting rate increases based on the penetration forecasts. This is a sort of calculated gamble, using as the "form chart" a study of how rate increases came about in the older pre-freeze markets. Then, well in advance of an anticipated price hike, clients are told to get ready for one and to increase budgets periodically (every 13 weeks or so) as needed.

Neither method is perfect, but each serves a useful purpose in keeping clients on their toes and in the lookout for rate increases.

---

**Color TV**

**Q.** Will color TV be a factor this fall in spot TV air advertising?

**A.** As far as the spot TV advertising plans of those agencies and clients contacted by spoxisor were concerned, color TV was "being discussed"—but did not feature as a major item for fall campaigns.

**Q.** Can an advertiser shoot TV spot film commercials in color right now in order to make a simple change-over if color TV comes anytime soon?

**A.** Indeed he can. Most of the leading TV commercial film producers will tackle a color assignment if a client wants his films that way. Meanwhile, standard color movie film (Technicolor, Kodachrome, and so on) televisions nicely into a rich black and white on standard TV equipment. Whether the color film in use now will prove suitable for televising in color is somewhat in doubt however until it's known just what the final color system will be.

**Q.** Are any leading TV advertisers currently making color films?

**A.** A few. But so far it's mainly experimental, although some film pro-
Now! The most powerful television station in the East!

For details of super-coverage call your H-R man.

316,000 watts ERP

WFBG-TV

Altoona, PA.

Jack Snyder, Managing Director

H-R Television, Inc.

ABC - NBC - Dumont

Channel 10

13 July 1953
What KDYL's Merchandising Organization Offers You:

- Startling Point-of-Purchase Displays.
- Letters, Brochures and Mailers to Grocery and Drug Retail Outlets.
- Close Alliance with Brokers and Distributors.
- Follow-Up Sales Surveys

Coordinated calls by KDYL's merchandising team to brokers and retailers, plus strategic placing of these eye-catching "bullseye" display pieces—will your product attached— means powerful merchandising support in the fast-growing Intermountain West.

Write for details, or see your Blair man TODAY

Q. Are there any new developments in the field of color film commercials?

A. Yes. Probably the biggest: Eastman Kodak recently announced an asset-untilted color film stock (Color Negative Type 5218) available in 35 mm. size, which is almost as fast as low fine-grain black-and-white stock.

This means that commercial film producers can shoot color TV movies for advertisers with almost the same studio lighting facilities now involved in the making of black-and-white commercials today.

"Anyone familiar with color photography will recognize what a significant step forward a faster-emulsion color film will be in the future developments of spot color video," the production chief of a leading commercial film company told sponsor.

Q. How much more does it cost to film commercials in color?

A. Not as much as you'd think. According to film experts the extra costs of color film are chiefly for the raw film stock (which costs about 12.5¢ per foot as compared with 4.5¢ per foot for black and white) and the handling (color film must be processed and cut with more care and expense than b&w film).

In terms of dollars, the extra expenses involved in filming the average one-minute announcement (a medium-budget, live-action commercial for a single product) in color come to about 20 to 25% additional.

Q. Is it necessary to get into the color film commercial act right now?

A. This is a matter for each advertiser to decide for himself.

If an advertiser starts shooting spot TV film commercials in color within the next several weeks, he must realize that he is taking a calculated risk, most film industry sources feel.

As pointed out above, a TV client can order his next batch of film commercials done in color today—but it will cost him more money. And although he'll be able to show them today in black and white, there's no TV outlet—network or spot, as sponsor went to press—where he can air them in color on a regular commercial basis and to guarantee for the future that present color film standards will match future TV color standards.

Besides, by the time color TV does arrive officially, his copy approach or basic commercial ideas may have changed radically and his backlog of color films will be out of step with his advertising in non-TV media.

Commercials costs

Q. Will talent costs of spot TV film commercials be higher this fall?

A. They will. Since last March, agencies and advertisers have been shooting their TV commercials in accordance with the provisions of the new Screen Actors Guild contract.

In earlier reports (see sponsor 23 March 1953 and 29 June 1953), it's been pointed out that pre-SAG-type commercials can still be done—if the advertiser and agency understand fully the ins and outs of the SAG scales. Generally speaking, however, most agencies will find that talent costs of commercial films will be running them from 10 to 50% more this fall as compared with last. That's the opinion as of now. (For summary of talent scale in new contract, see page 193.)
Smullin TV Stations

... Cover Northwestern California—Southern Oregon. Let Blair-TV tell you how one billing reaches two growing markets ($322,125,000 Retail Sales).

KIEM-TV
Channel 3, 14,600 watts ERP
Eureka, California
3069 feet above sea level
1673 feet above average terrain
3026 feet above Eureka.

KBES-TV
Channel 5, 29,000 watts ERP
Medford, Oregon
2169 feet above sea level
429 feet above average terrain
840 feet above Medford.

MARKET AND SALES DATA
Area within 10 DBU or 100 UV/M (based on FCC Engineering Standards)

<table>
<thead>
<tr>
<th>COUNTY</th>
<th>POPULATION</th>
<th>PERSONS PER FAMILY</th>
<th>FAMILIES</th>
<th>RETAIL SALES</th>
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</thead>
<tbody>
<tr>
<td>Curry</td>
<td>6,400 *</td>
<td>2.89</td>
<td>2,214</td>
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<td>Jackson</td>
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<td>Josephine</td>
<td>29,200 *</td>
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<tr>
<td>Klamath (2/3 county)</td>
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<tr>
<td>Douglas (1/6 county)</td>
<td>10,600 *</td>
<td>3.45</td>
<td>3,057</td>
<td>12,087,000</td>
</tr>
<tr>
<td>**Del Norte</td>
<td>13,290</td>
<td>3.</td>
<td>4,430</td>
<td>12,281,000</td>
</tr>
<tr>
<td>**Humboldt</td>
<td>82,750</td>
<td>3.13</td>
<td>26,437</td>
<td>100,623,000</td>
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<tr>
<td>**Trinity</td>
<td>3,004</td>
<td>2.75</td>
<td>1,092</td>
<td>1,934,000</td>
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<tr>
<td>**Mendocino (1/8 county)</td>
<td>5,420</td>
<td>3.43</td>
<td>1,600</td>
<td>5,688,000</td>
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<tr>
<td>**Siskiyou (8/15 county)</td>
<td>16,984</td>
<td>3.06</td>
<td>5,536</td>
<td>20,678,000</td>
</tr>
</tbody>
</table>

Total 260,548 84,161 $322,125,000

HOW YOU CAN USE YOUR SALES AND ADVERTISING DOLLAR TO SELL YOUR PRODUCT IN THE “SMULLIN TV STATIONS” AREA

★ ONE HALF PAGE, ONE TIME ONLY, IN THE 22 WEEKLY NEWSPAPERS PUBLISHED WITHIN THE “SMULLIN TV STATIONS” AREA... $926.20

★ ONE HALF PAGE, ONE TIME ONLY, IN THE 6 DAILY NEWSPAPERS PUBLISHED WITHIN THE “SMULLIN TV STATIONS” AREA... $430.40

★ ONE CLASS B HALF HOUR PROGRAM ON THE 13 RADIO STATIONS OPERATING WITHIN THE “SMULLIN TV STATIONS” AREA... $268.30

ONE CLASS B HALF HOUR PROGRAM ON “SMULLIN TV STATIONS”... $130.00

Write, Wire or Phone

Smullin TV Stations
Box 1021, Eureka, California
Phone Hillside 3-1621 TWX 16

General Manager: Wm. E. Smullin
National Representative: Blair TV, Inc., New York 17, Chrysler Bldg., 150 E 43rd St., Murray Hill 2-5644

Affiliated with CBS Television
Q. How can an advertiser plan effective TV film commercials within the revised scales of the SAG contract so as to keep costs down as much as possible?
A. Here’s how Walter Lowendahl, executive v.p. of Transfilms, one of the three largest producers of commercial video films, summarized the situation for sponsors, adding some important advice for cost-conscious advertisers:

“1. Plan scripts and storyboards to take full advantage of those portions of the SAG agreement which allow the sponsor the maximum talent for the minimum expense.

“2. Secure signed contracts from each actor and extra who is employed to appear in TV commercials before he is photographed.”

Q. How do such precepts work out in actual commercial practice?
A. Lowendahl explained further: “On the creative end, cut costs by using as few people as possible in commercials and making as much use of ‘off-camera’ techniques as possible. By that, I mean voices with no visual appearance of the speaker.

“Where possible, use extras whose initial payments are less than those of regular actors and for whom there are no re-use payments. Extras, of course, may only be used within certain well-defined limits which therefore call upon the creativeness of the film announcement planners. Complete knowledge of the SAG contract in this respect is a must.

“Keep production simple. Animation, demonstrations and testimonials, well-planned, can be more effective than lavish casting—and can save money on the heavy SAG re-use payments to actors.

“When it comes to contractual procedure, make sure that your contracts cover every possible contingency that might arise in a spot film production.

“For example: Contract for a performer’s service first as an extra. Then, if change in production requires that he must be contractually classified as an actor, you can always add to the contract. You’ll be better off this way than if you’ve contracted for an actor and then decide that he’s going to be an extra because you can’t backtrack on spot film contracts—no matter what the player’s work turns out to be.

“It’s always been a good idea to know exactly what a spot film commercial calls for and to arrange contracts so that a change of plans is possible without running into heavy extra payments. This is more important today than ever before.

“For instance, don’t budget a commercial for ‘X’ dollars based on the services of one actor and then add three off-camera voices at the last minute. SAG re-use payments make this prohibitive now.”

Q. How much can an advertiser actually save by judicious planning based on the new SAG contract?
See “How to cut TV commercial costs,” SPONSOR, 29 June 1953. Article contains picture quiz to test knowledge of how you can best plan commercials in view of new contract.

10-second I.D.’s
Q. Have TV’s 10-second “station identification” commercials emerged as a major item in TV spot campaign plans?
A. Yes, as compared with their position last year at this time. The standards proposed for these quickie live-or-film slots by the Station Representatives Association have been approved by virtually every TV station in the United States.

From a client’s point of view, the standardizing of requirements (examples: length of copy, where the station I.D. goes) has greatly increased the value of I.D. announcements. From the point of view of TV station reps, the standardization has enhanced the salability of I.D.’s.

A typical summary of the situation was made to sponsor by an executive of the Petry rep firm. He said:

“A year ago, when we first standardized our TV I.D.’s and started our first big sales push, the average TV outlet on our list had 50% or more of its I.D. slots still unsold.

“Today, thanks to the fact that an advertiser can now plan his I.D.’s on a national basis with a minimum of local

FACTS about TV in EL PASO, Texas

More people watch KROD-TV and it is El Paso’s Best TV Buy because:

1. Mountain-top transmitter location — 1783 feet above city
2. Channel 4 — 56,300 watts
3. More viewers because better regional coverage, better “home town” coverage, better programming
4. Top network shows
5. More “top rated” film shows
6. More local and live shows; and large, experienced TV staff
7. Unrivalled studio facilities
8. Newspaper affiliation
9. Real “merchandising” program

CBS • Dumont • ABC

KROD-TV
CHANNEL 4 • EL PASO, TEXAS

OPEEK BROADCASTING CORP.
Dorance D. Roden, Chm. of the Board
Val Lawrence, Dick Watts, Pres. & Gen. Mgr. TV Sales Manager

Call your nearest
O. L. TAYLOR COMPANY office for full details

SPONSOR
variations in requirements, most of our TV stations have only 15 to 20% of their I.D.'s still unsold. Our TV stations in the largest TV markets are sold out."

Q. What kind of problems still exist in planning a campaign which includes TV I.D. announcements?
A. Despite the standardization of I.D. requirements in the industry, many problems for the TV advertiser still remain. Here are several of them:

1. Not every station will take I.D. announcements. At last report, a few hold-outs still barred their scheduling. These stations include WEN-TV, Buffalo, WFMY-TV, Milwaukee, and KSDK-TV, St. Louis. It might be noted that all three of these stations have not, until recently, faced the threat of TV competition and have been virtually sold out in all time segments around the clock. When one-station markets become two-station and three-station areas, most time-buyers feel station rulings against the acceptance of I.D. announcements may quietly evaporate.

2. Several stations have local I.D. "quirks." Here and there, TV outlets have developed special artwork designs (such as type styles, logo slugs, and positioning of call letters) which either vary from Station Representatives Association standards or at least complicate matters. KTLA, Los Angeles, and WRGB, Schenectady, insist that call letters be kept off I.D. announcements since both stations prefer to cut the I.D. at the eight-second mark and flash on a full-screen set of call letters for the last two seconds. KJH-TV, Los Angeles, will accept I.D. films in which the call letters are in the usual upper-right-hand quadrant but prefers them strung across the top in the upper quarter slice. And so on. Only a complete knowledge of all station requirements solves all problems.

3. Difficulty in obtaining correct call letter design. It's not as easy as you might think to round up the correct call-letter designs for all U.S. TV stations. Reps seldom have complete sets. New stations—many of which do not have any finalized designs—are constantly appearing on the TV map. And call letter artwork submitted by a TV station is often designed with full-screen showing in mind and looks muddy or blurry when reduced to standard quarter size.

Q. How can advertisers make sure of correct call letter designs in I.D. films?
A. TV clients will either have to keep constant check on all U.S. TV stations for correct original designs or new changes or else contact an independent film producer who specializes in putting call letters into I.D. films.

So far, the only firm with such a specialty is the John Lewis Film Service of 619 West 54th St., New York City. Lewis has laboriously collected a complete set of U.S. TV call letters, often correcting them for I.D. film use and even designing new ones (acceptable to the station) where necessary.

For about $40 or $50 per I.D., negative, Lewis will print (via an optical process) the correct call letters on the final duplicate negative. Lewis can handle about 30 negatives a day, expects soon to step this up to 200 a day.

Syndicated films

Q. What type of syndicated TV film shows are available to the advertiser?
A. Almost every type of TV programming is coming out on a syndicated basis. This year's new product runs the gamut from adventure shows, such as United TV Program's Rocky Jones, Space Ranger, through documentaries, like NBC TV Film Sales' Victory at Sea, to variety shows, such as CBS TV Film Sales' Art Linkletter and the Kids. Also putting in a strong bid for the sponsor's TV dollars are reruns of film series which have achieved high audience popularity in the past on the networks. Some of the repackaged, retitled films currently available are The Doctor (formerly The Visitor), The Cop (a selected portion of the Dragnet series), and Strange Adventure (a group of films from the Fireside Theatre series).

Q. Is syndicated film business good?
A. The syndicated TV film industry this year is bigger than ever before in its four-year history. It has grown in activity, in sponsorship, in programming.

1. Activity: 1953's TV film output will amount to about four times that of last year, much of it for syndication. One reason: The increasing number of stations is helping syndicators spread costs, increase profits, thus making
syndication more attractive to producers than it was previously. The industry is turning out an average of 100 hours of completed TV films a month, both syndicated shows and shows made initially for individual advertisers. During this season, the older established syndication firms frequently doubled their grosses, or came close to it, and the newer organizations showed signs of prosperity through their acquisition of new properties and increased staffs. Network participation in the film distribution end of the business also increased. Last year CBS and NBC were less active in the distribution field, although CBS had a separate film sales unit. This year NBC TV created a separate division for its TV film syndication operations, and ABC will soon follow in its footsteps by forming its own film unit.

2. Sponsorship: TV stations were the biggest buyers of film packages this year, in turn reselling them to local sponsors. More advertisers than ever before jumped on the syndicated TV film bandwagon. Main reason for the ever-increasing interest in TV film programming: Films offer top entertainment at the local level, often bring the sponsor the prestige of big names at comparatively low cost. Advertisers now using TV films on a syndicated basis represent all fields. A recent Consolidated TV Sales survey showed beverage companies bought more of its packages than any other type of advertiser (36%); food manufacturers took second place (26%). Other sponsor categories for Consolidated’s films included appliance dealers, dry goods stores, and banks and utilities.

3. Programming: The non-integrated dramatic show (including adventure and mystery programs) forms the backbone of this year’s syndicated TV availabilities. Westerns are in the decline. As in the past, this year producers and syndicators took their cue from the networks, came up with a number of situation-comedies which kept in mind the top-rated I Love Lucy.

Q. What is the outlook for TV film programming?
A. Continued prosperity is in the cards for the TV film syndication business as new stations come on the air. With about 185 stations now on the air, and some 50 with fall target dates, one syndicator predicted 70-80% of local TV time will be film by October. One strong industry trend: the increasing use of reruns. Backed by rating figures proving second and third runs can get as high—or higher—audiences as the initial runs, syndicators are re-packaging 13 or 26 films of popular series on TV—and selling them successfully. Example: Consolidated TV Film Sales has figures to show that the second and third runs of its Hollywood Half Hour show are getting considerable viewer interest. (The series has been shown before with the titles Footlights Theatre, and Bigelow Theatre.)

The figures:

<table>
<thead>
<tr>
<th>Average TelePulse</th>
<th>Average TelePulse</th>
<th>Average TelePulse</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Run</td>
<td>Second Run</td>
<td>Third Run</td>
</tr>
<tr>
<td>Boston</td>
<td>11.2</td>
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</tr>
<tr>
<td>Chicago</td>
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<td>11.6</td>
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<td>Dayton</td>
<td>15.9</td>
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<td>New York</td>
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</tr>
<tr>
<td>Philadelphia</td>
<td>9.9</td>
<td>10.3</td>
</tr>
</tbody>
</table>

Q. What new buying patterns are emerging for syndicated TV films?
A. One new buying pattern for TV film that looks like a sure trend is the formation of central film buying offices for groups of station clients. The most important buying office development is Station Films, Inc., a non-profit organization formed by the Katz Agency to act as a central office for 15 to 25 of its station clients. The new organization will begin operations 1 August, will be headed by Robert H. Salk, former TV program manager at the Katz Agency. The cooperative arrangement is designed to save money for stations and distributors: stations benefit from their “collective bargaining strength,” says Salk; syndicators save salesmen’s travel money.

Station Films, Inc. is being set up on a service, not a commission basis. Stations subscribing to it will pay an annual nominal fee, based on their hour rates. Video film salesmen will still be free to visit the participating stations to sell direct.

The new Katz operation marks the first time a station rep has entered the film-buying field. Among other central film buying groups for stations is Amalgamated Buying Service.

Another emerging pattern is film syndication by stations themselves. The new Vitapix Corp., a cooperative group of some 40-odd stations, is not only syndicating films but is planning the sale of time to national and regional sponsors interested in film shows. Also being considered is film production.

TV Comes to the 5th Market of the Great Pacific Northwest!

On July 12, KIDO-TV took to the air to bring the first full-scale television programming to Southwestern Idaho and Southeastern Oregon — the fifth market in size of the great and booming market of the Pacific Northwest.

Power: 53Kw Video, 26.5Kw Audio. NBC, CBS and DuMont Networks
Represented Nationally by Blair TV Inc.

Owned and operated by KIDO INC. Chamber of Commerce Bldg. Boise, Idaho

Sponsor
The Vitapix Corp., in past few months has already lined up its own packages for syndication.

**Spot-placed films**

**Q. Why are advertisers using multi-market film program campaigns on spot TV?**

**A.** There are two basic reasons for placing film shows on a spot basis regionally and nationally: to get flexible market choice, and to supplement a TV network.

1. **Market choice:** Many of the important TV markets today are still one-station markets (though this will be less of a problem by mid-winter). Because of this factor, the advertiser wishing to place his film program on a network basis is often faced with the problem of clearing stations. Many sponsors feel that the most intelligent way to solve this problem is to buy on a national spot basis, thereby getting a tailor-made network in the desired markets. Especially if the sponsor is interested only in a specific region or number of regions, spot TV is the perfect solution to his program problems.

2. **Supplementing network:** Even if the advertiser has already placed his film show via a network, there are often some markets in which his product is distributed which have not been cleared for the net lineup. Because of this situation, there is a growing trend today towards the combined operation: network placement, supplemented by spot. Some of the network advertisers planning to place their shows on a spot basis to supplement the network lineup, include the Chesebrough Manufacturing Co., which sponsors the *Fights of the Century* film on NBC TV. 22 stations, will add 37 more markets on a spot basis, and the E. I. du Pont Co., which will place its half-hour network TV show, *Cavalcade of America*, in 25 markets in addition to its ABC TV weekly half-hour time.

A big advantage of spot-placing a film show is that you gain more promotion cooperation from stations.

**Q. What are some of the problems of spot film clients?**

**A.** Because of the variety of times, dates, and places where the film program is shown, spot TV demands a far greater central coordination of activity on the part of the advertiser and the syndicator than does the network show. The process of merchandising the show becomes more complicated, since the newspaper ads and special displays must be revised to reflect the different times and days.

Another problem inherent in the multiple-market spot TV operation is that of actually delivering the film to different stations. In the early days of spot TV, for example, many advertisers tried to cut costs by bicycling the prints from one market to another. This practice has since declined, because of the element of risk involved.

**Q. Who are spot film clients?**

your customer's frame of mind...

is the biggest factor in making a sale. That's why these success-proven Advertising Showcases on film—all created expressly for television—are making sales easier for aggressive LOCAL and REGIONAL advertisers all over America.

"The ABBOTT & COSTELLO Show"
52 top-rated comedies...big budget names at low budget prices!

"FOLLOW THAT MAN" starring RALPH BELLAMY
the exciting "Man Against Crime" films retitled for FIRST-RUN use in many TV cities.

"I'M THE LAW" starring GEORGE RAFT
26 new adventures with star-name drawing power for greater sales.

"FAMOUS PLAYHOUSE"
over 200 half-hour original dramas...Hollywood names...family appeal...proven sales-makers.

"CITY DETECTIVE" starring ROD CAMERON
high suspense and realism with Hollywood's man of action.

Every MCA-TV Advertising Showcase is expertly designed to create the right frame of mind...week after week...that compels TV viewers to buy! For outstanding television shows on film THAT SELL—contact any MCA-TV office:

another advertising SHOWCASE ON FILM from MCA-TV Ltd
You'll find the status report on television which appears on the following pages an invaluable tool over the coming months. It was compiled by the Media Research Department of Sullivan, Stauffer, Colwell & Bayles, Inc., and is published for the first time in the pages of SPONSOR.

Data on the stations currently on the air were compiled as of mid-June 1953; this cut-off date was necessary in order to provide time for preparation of the charts for this issue. The chart can be kept up to date simply by moving the channel numbers of stations subsequently authorized to the appropriate column of the table. (Data on C.P.'s issued appears in each issue of SPONSOR in the New and Upcoming TV Stations department; see page 44.)

Description and explanation of the data appears on the next page, written by Richard Dunne, Director of Media Research of SSC&B. Data compiled by research assistant Jack Canning.

Timebuyers particularly will find this compilation handy as a desk-top reference. Here are some specific examples of ways in which buyers can use it.

Network lineup decisions: Suppose a new TV station manager makes a pitch to a buyer to add his station to an existing network lineup. The timebuyer can consult the data on these pages to quickly determine the rank of the market; the number of households; the status of other TV stations in the market. This, along with other considerations, will help to establish whether or not the station is an important one to be added immediately to establish a franchise. Other determining factors, of course, will include the client's distribution and sales picture in the area.

Spot campaigns: When the timebuyer is assigned the job of choosing markets for a spot TV campaign, he can take this list as a starting point. It will show him where TV stations are now in operation or are soon to be on the air. (Where a C.P. has been issued, it can be assumed in most cases that the station will be on the air within six months or sooner.)

The timebuyer can then pick markets on the basis of their size and/or importance to the client.

One caution: The buyer can't estimate from this list what his full potential audience will be on a given TV station. The number of households as listed here are for the "metropolitan counties." Further outlying counties which are covered by stations in the metropolitan counties add, of course, to audience size.

Another use for these data is in making long-range and short-range evaluations of the growth of television. You could calculate roughly how soon major one-station markets will have new stations, for example. Method: Check the C.P.'s issued for present one-station markets, assuming that those with C.P.'s now should be on the air by 1954.
Past, present, and proposed status of television stations in 225 Metropolitan County Markets

by Richard Dunne
Director of Media Research, SSC&B

About 15 months ago, on 14 April 1952, the FCC "lifted the freeze" and provided for 1,809 commercial channels or 1,701 more than the 103 in operation as of that date.

The purpose of this study is to show such developments as have occurred in the Metropolitan County Markets since that date.

The 225 markets as compiled by Sales Management have been used as a basis for this study. These include the Standard Metropolitan County Areas as defined by the Census Bureau, plus a number of additional markets which are regarded as potentially important to advertisers.

In general, these markets have a central city with a population over 35,000, serving an area of at least 60,000 persons, with an annual retail sales total of about $75 million.

Sales Management has estimated that as of 1 January 1953 these markets contained 28,509,000 households or 63% of the U.S. total. They covered 336 counties or about 11% of all the counties in the United States.

Metropolitan County Market data serves as a basis for budgeting and planning; that is, the amount available for any media will have some relationship to the size and the sales importance of the counties comprising these markets.

It is anticipated that this study will serve a number of useful purposes. In particular these markets can be regarded as the primary population plateaus upon which one or more television broadcasting antennas are to be located eventually. In this respect this group should be adequate for the purposes of visualizing the imminence of the ideal network of 100-150 stations.

Inasmuch as this study lists all new stations which are actually on the air as of 15 June plus all the stations for which construction permits (C.P.'s) have been issued as of the end of May, it will cover 95% of all the stations which will probably be on the air by the year end.

As of 15 June there were 174 stations in these 225 markets actually on the air. There have been 180 new stations authorized (including three shared channels).

Therefore, if all of these new stations should go on the air by the year end, there would be over 350 stations to choose from in these markets. However, this is only about half the number of stations which may be authorized eventually for these markets. Included in this group are a large number of highly desirable channels which have been held up because of competitive hearings before the FCC.

This is of significance in indicating the acute competitive situation which is bound to develop between TV stations in these markets. An intelligent screening or evaluating process will be necessary.

There were six stations on the air in non-metropolitan counties as of mid-June 1952. Thus, as of 15 June there were exactly 180 stations on the air all told.

Matamores, Mexico, has been included in this compilation because of its availability network-wise.

In order to complete the record a supplementary table has been prepared by the SSC&B Media Research Dept. listing all the cities in non-metropolitan counties in which new stations have been authorized. (A portion of that non-metropolitan counties list covering markets with TV as of 15 June appears in this issue, page 216.)

There were 83 such cities and the total number of households in the counties in which they are located is 1,363,100 or 3.0% of U.S. total.

* * *

Nature and significance of information shown in tables starting on page at right

Rank shown is based on the number of households in those counties.

Markets are identified by the principal city (or cities) in the counties listed for each market.

Cities refer only to those which are located in any of the counties listed.

While the F.C.C. Priority numbers are designated on the basis of the corporate size of a community, applications for channels are not restricted to such limits. It generally applies to an area within 15 miles of such communities. This means that a C.P. can be issued under the priority number of one of the cities listed in this study and still be outside the counties comprising its market. St. Louis is a case in point, where a C.P. has been issued for Clayton, Mo., under the St. Louis priority number, even though it is 14 or 15 miles from that city. These would be the only exception to the listing of cities in this table out-side the counties shown.

F.C.C. Priority No. shows the order established for processing applications. Numbers preceded by the letter B apply to cities or communities which had local TV service or received service from a source not more than 40 miles distant. There were 212 such cities, including all the older TV markets.

Numbers preceded by the letter A apply to cities with no local TV service or which were more than 40 miles distant from a source of such service. 1,013 such places are designated by the F.C.C.

The numerical sequence is related to the nature of prior service and to the size of the city.

Number of Stations Assigned applies only to the cities listed, and does not include all the stations which have been assigned to all the communities in these counties.

Stations are designated by Channel Numbers rather than by call letters, as the channel number is significant in indicating the general range of coverage. All the older TV stations are on Very High Frequency channels ranging from 2 to 13; the area of effectiveness of such channels is regarded as about 60 miles. All the Ultra High Frequency Channels ranging from 14 to 82 are regarded as having a range of effectiveness of about 40 miles. Area-wise the coverage of Very High channels is about twice that of the Ultra High channels.

* * *

Summary of facts charted

| Total no. of counties | 338 |
| Total no. of households | 28,908,000 |
| % of U.S. | 63% |
| Total channels assigned | 654 |
| New stations since freeze | 68 |
| Total stations on air | 174 |
| Stations yet to go on air | 351 |

Note: There are six additional stations on air in non-metropolitan counties as of June 15, 1952 (mid-June 1952).
<table>
<thead>
<tr>
<th>U.S. Rank</th>
<th>Markets</th>
<th>No. of Households (000s)</th>
<th>Cities with Stations and OR CP's</th>
<th>FCC Priority No. or CP's</th>
<th>Total No. of Stations Assigned to City</th>
<th>Channels on Air Before Lifting of Freeze</th>
<th>Channels on Air Since Lifting of Freeze</th>
<th>Channels for Which CP's Have Been Issued</th>
<th>Channels for Which CP's Have Not Been Issued</th>
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<td>New York &amp; N. J.</td>
<td>4,052.1</td>
<td>New York City (5 counties): Nassau, Rockland, Suffolk, Westchester, N. Y.; Bergen, Newark</td>
<td>12,19,31</td>
<td>1</td>
<td>4,5,7,9,11</td>
<td>31</td>
<td></td>
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<td>2</td>
<td>Chicago</td>
<td>1,720.4</td>
<td>Cook, DuPage, Kane, Lake Willard, Ill.; Lake, Ind.</td>
<td>12,19,31</td>
<td>1</td>
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<td>20,26</td>
<td>32,38,44</td>
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<td>Los Angeles, Orange, Calif.</td>
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<td>1</td>
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<td>Philadelphia</td>
<td>1,081.3</td>
<td>Bucks, Chester Delware, Montgomery, Philadelphia, Pa.; Burlington, Camden, Gloucester, N. J.</td>
<td>12,19,31</td>
<td>1</td>
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<td>17,23</td>
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<td>7</td>
<td>San Francisco-Oakland</td>
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<td>San Francisco, Alameda, Contra Costa, Solano, San Mateo, San Francisco, Marin, Cal.</td>
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<td>28,32</td>
<td>2,20,38,44</td>
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*Cities listed are those within the metropolitan counties shown for market which had one or more stations on the air or authorized to go on the air as of mid-June 1953. For explanation of FCC priority system see text. Total no. channels allocated to this priority no. In some cases channel will be assigned to community outside city. *That is before 1/1/54. **10/15/52. **10/31/53. These are in position to go on air within six months to 6 months.
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<th>CHANNELS ON AIR SINCE LIFTING OF FREEZE</th>
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This is... KOPO LAND -TV

You go nowhere but up when you go KOPO-TV! In the midst of the rich, ever-growing southern Arizona market, Tucson's first television station has developed a 10,000 set audience since February 1st, '53.

Get product leadership NOW! Get your brand before the buyers in this expanding market where new buying habits are easily developed.

YOUR MARKET

Includes Pima County. Its heart—Tucson—with a quality of market index of 165—the city that outstripped all others in the country in comparative growth and development (Rand McNally Business Trend, June, 1952)

Reaches as far North as Coolidge in rich Pinal County, as far South as Nogales, in Santa Cruz County, on the Mexican border

YOUR AUDIENCE

KOPO-land covers a population larger than Waterbury, Connecticut; Saginaw, Michigan; or Rockford, Illinois.

SPENDABLE INCOME *

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<th>County</th>
<th>Spendable Income</th>
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<td>Pima County</td>
<td>$221,776,000</td>
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<td>Santa Cruz County</td>
<td>11,034,000</td>
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<td>Coolidge, Pinal County</td>
<td>8,325,000</td>
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<td><strong>Total Spendable Income in KOPO-land</strong></td>
<td><strong>$241,135,000</strong></td>
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YOUR SALES POTENTIAL *

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<th>Retail Sales</th>
<th>KOPO-land Total Retail Sales</th>
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<td>Pima County Retail Sales</td>
<td>$175,539,000</td>
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<td>Santa Cruz Retail Sales</td>
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<td><strong>KOPO-land Total Retail Sales</strong></td>
<td><strong>$199,025,000</strong></td>
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Incomes Per Household *

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<td>Pima County</td>
<td>$5,133</td>
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<td>Coolidge, Pinal County</td>
<td>7,433</td>
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* NRDAs—Consumer Income Data—1953

** NRDAs—Consumer Market—1952-53

OLD PUEBLO BROADCASTING CO.
KOPO-TV Channel 13
A GENE AUTRY ENTERPRISE
TUCSON, ARIZONA

Authorized Power
316 K. W. VISUAL
156 K. W. AURAL

National Representatives Forjoe-TV Inc.
29 West 57 St. . . . New York 19, N.Y.

13 JULY 1953
<table>
<thead>
<tr>
<th>U.S. RANK</th>
<th>MARKETS</th>
<th>NO. OF HOUSE- HOLDS (000's)</th>
<th>CITIES WITH STATIONS AND OR CP'S</th>
<th>FCC PRIORITY NO.</th>
<th>TOTAL NO. STATIONS ASSIGNED TO CITY</th>
<th>CHANNELS ON AIR BEFORE LIFTING OF FREEZE</th>
<th>CHANNELS ON AIR SINCE LIFTING OF FREEZE</th>
<th>CHANNELS FOR WHICH C.P.'S HAVE BEEN ISSUED</th>
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</table>
The Harrisburg Market is not covered by any outside television station. To sell Harrisburg buy WTPA.

WTPA provides the best in live, film and NBC programs to the rich Central Pennsylvania Market centered on Harrisburg. 16 hours of top-flight programming a day, backed by an intensive promotion campaign insures a receptive audience for your sales message.

174 KILOWATTS ERP
ANTENNA HEIGHT 987 FT.

Represented by HEADLEY-REED
<table>
<thead>
<tr>
<th>U.S. Rank</th>
<th>Markets</th>
<th>No. of Households (000's)</th>
<th>Cities with Stations and/or CP's</th>
<th>FCC Priority No.</th>
<th>Total No. Stations Assigned to City</th>
<th>Channels on Air Before Lifting of Freeze</th>
<th>Channels on Air Since Lifting of Freeze</th>
<th>Distance to Nearest Metropolitan Market (miles)</th>
<th>Metro Market Rank</th>
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<td>Lynchburg</td>
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<td>220</td>
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<td>San Angelo</td>
<td>19.0</td>
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<td>3</td>
<td>8, (3 (3))</td>
<td></td>
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<td>18.9</td>
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<td></td>
<td>6,29</td>
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<td>Fargo</td>
<td>16.1</td>
<td>Fargo</td>
<td>A2 114</td>
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Supplement—Cities among non-metropolitan county markets with TV stations on air

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<tr>
<th>State</th>
<th>City—County</th>
<th>No. of Households (000's)</th>
<th>FCC Priority No.</th>
<th>Total No. Stations Assigned to City</th>
<th>Channels on Air Before Lifting of Freeze</th>
<th>Channels on Air Since Lifting of Freeze</th>
<th>Distance to Nearest Metropolitan Market (miles)</th>
<th>Metro Market Rank</th>
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<tr>
<td>California</td>
<td>San Luis Obispo—San Luis Obispo Co.</td>
<td>19.0</td>
<td>A2 377</td>
<td>1</td>
<td>6</td>
<td></td>
<td>82—Santa Barbara</td>
<td>157</td>
</tr>
<tr>
<td>Indiana</td>
<td>Bloomington—Monroe Co.</td>
<td>14.0</td>
<td>B2 153</td>
<td>2</td>
<td>10</td>
<td></td>
<td>48—Indianapolis</td>
<td>28</td>
</tr>
<tr>
<td>Iowa</td>
<td>Ames—Boone Co.</td>
<td>6.1</td>
<td>B2 154</td>
<td>2</td>
<td>4</td>
<td></td>
<td>29—Des Moines</td>
<td>83</td>
</tr>
<tr>
<td>N. Dakota</td>
<td>Minot—Wood Co.</td>
<td>9.9</td>
<td>A2 232</td>
<td>2</td>
<td>13</td>
<td></td>
<td>210—Fargo</td>
<td>224</td>
</tr>
<tr>
<td>Oklahoma</td>
<td>Lawton—Comanche Co.</td>
<td>16.9</td>
<td>A2 133</td>
<td>2</td>
<td>7</td>
<td></td>
<td>51—Wichita Falls</td>
<td>180</td>
</tr>
<tr>
<td>Mexico</td>
<td>Matamoros</td>
<td>6.8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2—Brownsville</td>
<td>80</td>
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</table>

<table>
<thead>
<tr>
<th>Total Non-Metro</th>
<th>Total Metro</th>
<th>Grand Total</th>
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</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>180</td>
</tr>
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Like a trip to the moon... that's the zooming, booming DALLAS-Fort Worth market! Texas' richest market is getting richer for TV time buyers. Last year the folks covered by the WFAA-TV pattern had their annual buying income boosted by 13 per cent (which totals higher than the national average). Retail sales in this market flamed up 12 per cent! See any Petry man about a ticket on the WFAA-TV Special!

**WFAA-TV 9-COUNTY MARKET**

<table>
<thead>
<tr>
<th>Population</th>
<th>1,339,300</th>
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</thead>
<tbody>
<tr>
<td>Families</td>
<td>402,400</td>
</tr>
<tr>
<td>Net Effective Buying Income</td>
<td>$2,261,758,000</td>
</tr>
<tr>
<td>Retail Sales</td>
<td>1,753,293,000</td>
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**PER FAMILY AVERAGES**

<table>
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<tr>
<th></th>
<th>WFAA-TV</th>
<th>U.S.</th>
<th>GAIN</th>
</tr>
</thead>
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<tr>
<td>Net Effective Buying Income</td>
<td>$5,620</td>
<td>$5,086</td>
<td>+10.5%</td>
</tr>
<tr>
<td>Retail Sales</td>
<td>4,357</td>
<td>3,584</td>
<td>+21.5%</td>
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<tr>
<td>General Merchandise</td>
<td>857</td>
<td>409</td>
<td>+109.5%</td>
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<tr>
<td>Furniture, Household, TV</td>
<td>217</td>
<td>197</td>
<td>+10.1%</td>
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<tr>
<td>Automotive Sales</td>
<td>808</td>
<td>614</td>
<td>+31.4%</td>
</tr>
<tr>
<td>Drug Sales</td>
<td>139</td>
<td>103</td>
<td>+34.9%</td>
</tr>
</tbody>
</table>

(Sales Management: May 10, 1953)

Television Homes: 277,000—56.5% gain over 12 mos.
(Dallas Morning News Research Dept.: June 1, 1953)
In its fifth year...
serving people
selling products

An enviable record of public service, an enthusiastic, buying
audience—that’s the WGAL-TV story as another anniversary
rolls around. In the years to come WGAL-TV will continue to give its
advertisers profit for their sales message... continue to serve its
ever-growing loyal viewing audience with the best in stimulating
local-interest and public service programs, top shows from four
networks. The Channel 8 large, rich Pennsylvania market area—
including Harrisburg, York, Reading, Lebanon, Lancaster—offers
advertisers a great profit potential. Increase your sales, profitably,
economically—buy WGAL-TV, Channel 8.

Represented by MEEKER
New York  Chicago  Los Angeles  San Francisco

WGAL
AM TV FM
Steinman Station
Clair McCollough, President
Every Other U.S. Home is Now a Television Home

Here are some of the important questions you will find answered in the 10 pages of this report

Q. What’s the size and scope of TV in the U.S.? .................................................. page 1
Q. How are TV homes distributed geographically? .................................................. page 2
Q. What are socio-economic differences between radio and TV homes? .............. page 3
Q. How does TV audience composition vary with the time of day? .................... page 5
Q. Is TV affected by seasonal variations in viewing? ............................................. page 5
Q. How does TV’s “remembrance impact” compare with other media? ............ page 6
Q. What’s the cost-per-1,000 of spot and network TV? .................................... page 7
Q. How much money has recently gone into network, spot TV? ....................... page 10

13 July 1953
## Dimensions of TV's audience

### 1. What is the size and scope of TV, market-by-market?

**SOURCE:** Edward Petry Co., TV Research Dept., and NBC TV Research Dept., 1 April 1953

<table>
<thead>
<tr>
<th>MARKET</th>
<th>TIME ZONE</th>
<th>NO. STATIONS</th>
<th>NO. FAMILIES</th>
<th>NO. OF SETS</th>
<th>% PENETRATION</th>
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</thead>
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<td>ALBUQUERQUE</td>
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<td>49,800</td>
<td>19,200</td>
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<td>AMARILLO</td>
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<td>10,000</td>
<td>365,000</td>
<td>69.9</td>
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<tr>
<td>AMES</td>
<td>C</td>
<td>1</td>
<td>211,700</td>
<td>145,000</td>
<td>69.9</td>
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<td>ATLANTA</td>
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<td>3</td>
<td>131,600</td>
<td>330,000</td>
<td>76.5</td>
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<td>ATLANTIC CITY</td>
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<td>3</td>
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<td>330,000</td>
<td>76.5</td>
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<tr>
<td>AUSTIN</td>
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<td>110,000</td>
<td>86.1</td>
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<td>BALTIMORE</td>
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<td>171,600</td>
<td>110,000</td>
<td>86.1</td>
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<td>11,000</td>
<td>100.0</td>
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<td>BIRMINGHAM</td>
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<td>265,200</td>
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<td>60.0</td>
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<td>(See Indianapolis)</td>
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<td></td>
<td></td>
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<td></td>
<td></td>
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<td>58,500</td>
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<td>E</td>
<td>1</td>
<td>776,500</td>
<td>610,000</td>
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</tr>
</tbody>
</table>

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1 Number home units estimated by NBC TV to be within 10 millivolt TV contour line. Figures omitted by NBC TV when no data were available.
### Market | Time Zone | No. Stations | No. Families | No. of Sets | % Penetration
--- | --- | --- | --- | --- | ---
PORTLAND | P | 1 | 261,600 | 82,800 | 31.7
PROVIDENCE | E | 1 | 100,000 | 293,000 | 73.7
RICHMOND | B | 1 | 100,300 | 6,500 | 1.7
ROANOKE | E | 2 | 207,000 | 179,000 | 87.3
ROCHESTER | E | 1 | 174,100 | 94,000 | 54.1
SALT LAKE CITY | M | 2 | 174,100 | 121,000 | 70.2
SAN ANTONIO | C | 2 | 187,000 | 134,000 | 72.5
SAN DIEGO | P | 1 | 886,300 | 630,000 | 63.8
SAN FRANCISCO | P | 3 | 332,600 | 266,000 | 80.0
SCHENECTADY | E | 1 | 134,100 | 25,000 | 18.8
SEATTLE | P | 1 | 19,000 | 19,000 | 100.0
SHIOL CITY | C | 1 | 11,000 | 11,000 | 100.0
SOUTH BEND | C | 1 | 82,100 | 14,400 | 18.8
SPRINGFIELD, MISS. | E | 1 | 150,000 | 45,000 | 84.2
ST. LOUIS | C | 1 | 596,600 | 502,000 | 84.2
SYRACUSE | E | 2 | 218,400 | 186,000 | 85.2
TOLEDO | E | 1 | 317,100 | 226,000 | 71.2
TULSA | C | 1 | 182,800 | 108,000 | 59.4
UTICA | E | 1 | 114,400 | 86,700 | 75.3
WASHINGTON | E | 1 | 190,900 | 157,000 | 91.9
WILKES-BARRE | E | 1 | 55,000 | 55,000 | 100.0
WILMINGTON | E | 1 | 145,300 | 128,000 | 88.2
YOUNGSTOWN | E | 2 | 30,000 | 30,000 | 100.0

**TOTAL NUMBER U. S. TV HOMES 1 APRIL 1953** | **23,256,000**

2. **How is TV distributed in the U. S. by key geographical areas?**

**Source:** A. C. Nielsen Co., April 1953 (Copr. 1953). All other A. C. Nielsen data in this section similarly copyrighted.

### Geographical Areas

**All radio homes (000), including those having TV**

- **NORTHEAST:** 12,397
- **EAST CENTRAL:** 8,504
- **WEST CENTRAL:** 8,280
- **SOUTH:** 9,354
- **PACIFIC:** 6,221

**% of radio homes having TV sets**

- **NORTHEAST:** 76.9%
- **EAST CENTRAL:** 60.2%
- **WEST CENTRAL:** 41.0%
- **SOUTH:** 28.3%
- **PACIFIC:** 41.1%

**TV homes (000)**

- **NORTHEAST:** 9,535
- **EAST CENTRAL:** 5,116
- **WEST CENTRAL:** 3,395
- **SOUTH:** 2,651
- **PACIFIC:** 2,558
3. How do TV and radio families compare on a socio-economic basis?

SOURCE: A. C. Nielsen Co., April 1953

**Differences between TV and radio-only homes highlight need for shrewd air buying**

The chart above is an important research tool, since it makes a direct comparison—on several yardsticks—of the TV-radio and radio-only homes in the U.S. These two basic advertising targets are compared on the basis of income levels, county size in which family lives (metropolitan, medium population, rural areas), geographical location in the U.S., age of oldest child, family size, educational level, occupation of head of household, and the age of housewife.

Broadcast clients would do well to keep some of these basic differences between radio-TV homes and radio-only homes in mind when shopping for program or spot buys in the air media:

**INCOME LEVEL**—Radio-only homes are almost evenly distributed through the U.S. income levels, but 81% of the TV homes are from the upper and middle-income levels. TV is still not strong in reaching low-income family groups, does better in reaching families with larger purses. Radio has greater impact on low income groups.

**COUNTY SIZE**—Although some 80% of U.S. families are now within reach of a TV station (CBS TV estimate), most TV families are urban (57%) dwellers. TV is not an air medium to reach large numbers of farmers, although many farms are TV-equipped.

**FAMILY SIZE**—TV families, on the other hand, are more likely to be larger families than those in radio-only homes. Nearly three-quarters (73%) of TV homes have families of three or more. In radio-only homes, about half (52%) of the family units consist of three or more people. TV homes generally have more kids under 16.

**EDUCATIONAL LEVEL**—Perhaps because of the relationship between educational level and income, TV homes have slightly more college grads than do radio-only homes (28% vs. 27%), somewhat more high school grads also (57% vs. 51%). Number of those in TV homes whose highest educational level is grammar school is increasing however. Picture of radio-TV may ultimately balance.

**OCCUPATION**—A fairly close match, although TV has the edge in the number of household heads who are white collar workers.

TV BASICS | page 3
1. How does TV viewing vary according to time of day?

SOURCE: A. C. Nielsen Co. March 1953

![Bar chart showing total U.S. homes using TV by hours of day in 1952 and 1953.](chart1)

Homes reached (000)

2. How does amount of time TV homes spend with radio and TV compare?


![Bar chart showing time TV homes spend with TV and radio from April 1952 to March 1953.](chart2)

NOTE: Figures are expressed in whole hours not in hours and minutes.
3. How does TV audience composition vary with the time of day?

SOURCE: American Research Bureau, June 1953

**Audience composition, viewers-per-set: use them together**

<table>
<thead>
<tr>
<th>Time Period</th>
<th>Men</th>
<th>Women</th>
<th>Kids (Under 16)</th>
<th>Viewers-per-set</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday-Friday</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6-9 AM</td>
<td>33%</td>
<td>52%</td>
<td>15%</td>
<td>1.9</td>
</tr>
<tr>
<td>9-Noon</td>
<td>10%</td>
<td>63%</td>
<td>27%</td>
<td>1.6</td>
</tr>
<tr>
<td>Noon-3 PM</td>
<td>13%</td>
<td>56%</td>
<td>31%</td>
<td>1.9</td>
</tr>
<tr>
<td>3 PM-6 PM</td>
<td>14%</td>
<td>36%</td>
<td>50%</td>
<td>2.1</td>
</tr>
<tr>
<td>6 PM-Mid. Sun. Thru</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sat. (Entire Week)</td>
<td>36%</td>
<td>44%</td>
<td>20%</td>
<td>2.8</td>
</tr>
</tbody>
</table>

Chart above, prepared especially for SPONSOR by American Research Bureau, is based on a socio-economic cross-section of U.S. viewers, not just a random sample. It reflects viewing in urban and rural areas in every U.S. county within 150 miles of a TV outlet, thus has great significance for TV-minded agencies and advertisers. ARB's James W. Seller, director, gives this warning however: "It's important to realize that audience composition must be used in conjunction with viewers-per-set. There is a higher percentage of women in the daytime audience, for instance, but with a higher viewers-per-set at night that means more women per 1,000 viewing-homes at night."

4. What is the seasonal variation in television viewing?

SOURCE: A. C. Nielsen Co. (Nielsen Television Index 1951-1953)

<table>
<thead>
<tr>
<th>% homes using TV</th>
<th>Daytime (9 a.m. to 6 p.m.)</th>
<th>Nighttime (6 p.m. to midnight)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb. 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mar. 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apr. 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>May 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jun. 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jul. 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aug. 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sept. 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oct. 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nov. 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dec. 1951</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jan. 1952</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Feb. 1952</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mar. 1952</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Apr. 1952</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
5. How does the "remembrance impact" of TV compare with other ad media?

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>SAW OR HEARD AD</th>
<th>NEWSPAPER</th>
<th>MAGAZINE</th>
<th>RADIO</th>
<th>TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>CIGARETTES</td>
<td>80.8%</td>
<td>39.2%</td>
<td>16.9%</td>
<td>24.0%</td>
<td>66.1%</td>
</tr>
<tr>
<td>SOAP</td>
<td>65.0%</td>
<td>18.6%</td>
<td>18.0%</td>
<td>15.9%</td>
<td>45.3%</td>
</tr>
<tr>
<td>AUTO</td>
<td>66.5%</td>
<td>28.3%</td>
<td>20.2%</td>
<td>10.5%</td>
<td>38.7%</td>
</tr>
<tr>
<td>DRUG</td>
<td>56.7%</td>
<td>27.7%</td>
<td>10.4%</td>
<td>11.4%</td>
<td>40.3%</td>
</tr>
<tr>
<td>AVERAGE</td>
<td>67.3%</td>
<td>28.5%</td>
<td>16.4%</td>
<td>15.5%</td>
<td>47.6%</td>
</tr>
</tbody>
</table>

WHERE DID YOU SEE OR HEAR IT ADVERTISED?

TV viewer panel in New York-New Jersey area were asked last fall whether they had seen or heard ad for various product categories the day before. Chart at left, by Advertest Research, shows result of quizzing. TV was best-remembered medium, out-pulling all other media by margins as high as two and three-to-one. This impact of TV helps justify many high TV costs.

6. How many homes are reached by the "Top 10" TV shows?

<table>
<thead>
<tr>
<th>Programs</th>
<th>Two weeks ending 25 April</th>
<th>Homes Reached</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Love Lucy</td>
<td></td>
<td>15,751,000</td>
</tr>
<tr>
<td>Godfrey &amp; Friends (Toni)</td>
<td></td>
<td>12,390,000</td>
</tr>
<tr>
<td>Godfrey &amp; Friends (Liggett &amp; Myers)</td>
<td></td>
<td>12,303,000</td>
</tr>
<tr>
<td>Colgate Comedy Hour</td>
<td></td>
<td>11,808,000</td>
</tr>
<tr>
<td>Texaco Star Theatre</td>
<td></td>
<td>11,178,000</td>
</tr>
<tr>
<td>You Bet Your Life</td>
<td></td>
<td>10,648,000</td>
</tr>
<tr>
<td>Dragnet</td>
<td></td>
<td>10,598,000</td>
</tr>
<tr>
<td>All Star Revue</td>
<td></td>
<td>9,960,000</td>
</tr>
<tr>
<td>Goodyear TV Playhouse</td>
<td></td>
<td>9,724,000</td>
</tr>
<tr>
<td>Philco TV Playhouse</td>
<td></td>
<td>9,520,000</td>
</tr>
</tbody>
</table>

TV TOPPER, "LUCY," IS NOW 50% AHEAD OF '52

In April, "I Love Lucy" continued to reach broadcasting's biggest U.S. audience for Philip Morris. Show's incredible drawing power runs rings around most other TV shows. "Lucy," incidentally, was top show in similar period in 1952 but has since managed to increase its homes-reached figure by nearly 50%. It's still climbing. Figure for 26 April 1952 was 10,753,000 homes reached as compared with this year's 15,751,000 U.S. video homes reached.

U.S. radio-TV homes (January 1951-April 1953)?

TV HOLDERS AUDIENCE AS HOME BASE INCREASES

Like radio, TV viewing as measured by Nielsen, takes a summertime dip during daytime and evening. But TV has bounced back each fall to almost same high levels (50% or of homes using TV) as previous. Meanwhile, number of video-equipped homes in the nation has increased greatly in '51-'52. Slight percentage losses mean little in view of fact that percentage point now equals nearly double number of homes today as it did in '52.
WHB in Kansas City Swings to CBS-TV
Sharing Time with KMBC on CHANNEL 9

WITH a jointly-owned transmitter . . . using maximum allowable power, 316 kw visual, 158 kw aural . . . with a thousand-foot tower to transmit from a height above average terrain of 1079 feet . . . with the full schedule of Columbia Network TV programming . . . plus WHB's and KMBC's outstanding AM Radio personalities, in bright, new, smartly-produced local TV shows —

Channel 9 in Kansas City is really something to see and hear! It is a "must" on every Television advertiser's national spot schedule!

Interim operation beginning in August is from a transmitter and mast atop Missouri's tallest office building, reaching most of the 298,633 television homes in the Kansas City market—including the metropolitan trading area of Johnson, Leavenworth and Wyandotte counties in Kansas; and Jackson, Clay and Platte counties in Missouri.

In Kansas City, plan to use Channel 9 for your future TV schedules!

WHB-TV NATIONALLY REPRESENTED BY BLAIR-TV, INC.

*May, 1953 Statistics of the Kansas City Electric Association

And as always

WHB
★ Kansas City's Mutual Network outlet since 1936 — 17 years.
★ Exclusive play-by-play broadcasts, at home and away, by Larry Ray, of the Kansas City Blues baseball games (New York Yankee's No. 1 farm team), since 1950—4 years.
★ "Night Club of the Air" since 1951—3 years.
★ "Club 710" (mid-afternoon d.j. show featuring the "Top Twenty" records) since 1952—2 years.
★ Sandra Lee (women's program) since 1943—10 years.
★ WHB Newsreel and Associated Press newscasts since 1948 (John Cameron Swayze was our first newscaster) —17 years.
★ "WHB Musical Clock" since 1931—22 years.
★ "WHB Neighbors" (formerly the 'Farmers' Hour') since 1922—31 years.
★ Represented nationally for Spot Radio by John Blair & Company since 1948—6 years.

WHB Radio—the AM station with Kansas City's oldest call letters—continues to reach "the most listeners per dollar" via Radio in the Kansas City WHB/2 Market—through the 1,362,929 sets* in the area.

WHB • KANSAS CITY'S OLDEST CALL LETTERS

1922-1953

10,000 WATTS IN KANSAS CITY

FREE! To advertisers and agency executives

DO YOU READ IT?
Swing, the 100-page pocket-sized magazine published by WHB six times a year. Articles on marketing, advertising and research excerpts from John Crosby's Radio and Television Columns, pictures, jokes, quizzes and cartoons. Sent free to time buyers, advertisers, agencies, advertising and sales executives. Ask for a copy on your letterhead.
St. Louis’ Major League Baseball Station Televises Home Games of The St. Louis Browns

Pre-Game "Dugout Shows"
Post-Game "Base Ball Roundup"

Sponsored By Falstaff Brewing Corporation

Sports Galore on 54

Major League Baseball
Pro Golf
Pro Football
(Nat'l Pro League Games)
Network Boxing
Pro Basketball
Network Wrestling
Local Sports

WTVI is the DuMont basic affiliate in St. Louis

Signal Hill Telecasting Corp. Business Offices: 1939 Boatmen's Bank Bldg., St. Louis 2, Mo. OEmora 5654

National Sales Representatives:
New York • Chicago • Boston • Detroit
Hollywood • San Francisco • Atlanta

Call WEED TELEVISION
1. How does TV's gross cost-per-1,000 compare with other leading media?

SOURCE: CBS TV Research Department. Dollar figures are cost-per-1,000 gross circulation, homes, copies.

TV's cost-vs.-circulation drops as other media rise

"Video's cost-per-1,000 of gross circulation is based on time AND talent costs for a typical full-network evening half-hour show. Magazine costs are based on a black-and-white page in eight leading magazines with comparable circulations, but do NOT include production costs. Newspaper costs are similarly based on a full black-and-white page in leading paper in each major TV area as of 1 Jan. '53.

2. What is the relationship between spot TV costs and TV set circulation?

SOURCE: The Katz Agency June 1953

Chart above is based on the relationship between the combined "open rate" [for one-minute Class-A film availabilities] and the number of operating TV sets in all U.S. markets. Rates are figured using the highest-cost station in each market. The comparison line has thus dropped from a 1 Sept. 1949 level of about $56 to a present level of less than $47.50. Recent rise is due to influx of new TV stations.
A significant new name in broadcasting

MEREDITH

The name MEREDITH and the word SERVICE are synonyms in the magazine world. Because the Meredith Publishing Company publishes Better Homes & Gardens and Successful Farming—two of the nation’s leading magazines, both built on the sound philosophy of serving the American family’s ambitions for better homes and a better way of life.

You’ll find Meredith stations following that 50-year-old Meredith tradition of service, too! A tradition which extends to serving Meredith advertisers, genuinely trying to help them get maximum value from their advertising dollars.

When you see these call letters: It’s “A Meredith Station.”

WHEN-TV Syracuse, N. Y. WOW and WOW-TV Omaha, Nebr.

KPHO and KPHO-TV Phoenix, Ariz.

WHEN-TV, KPHO & KPHO-TV represented by The Katz Agency • WOW represented by John Blair & Co WOW-TV represented by Blair-TV, Inc.

13 JULY 1953
3. What’s the cost-per-1,000 homes of network TV programs by types?

SOURCE: A. C. Nielsen Co.

Evening once-a-week half-hour show comparisons (two weeks ending 7 February 1953)

<table>
<thead>
<tr>
<th>Half-Hour Programs</th>
<th>Cost (1,000 homes)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Talent Variety</td>
<td>$4.84 (42.5 Rating)</td>
</tr>
<tr>
<td>Quiz &amp; Aud. Part.</td>
<td>$7.25 (25.4 Rating)</td>
</tr>
<tr>
<td>General Variety</td>
<td>$7.62 (36.5 Rating)</td>
</tr>
<tr>
<td>Situation Comedy</td>
<td>$7.71 (35.3 Rating)</td>
</tr>
<tr>
<td>Mystery Drama</td>
<td>$8.09 (25.6 Rating)</td>
</tr>
<tr>
<td>General Drama</td>
<td>$10.01 (26.7 Rating)</td>
</tr>
<tr>
<td>Other Music</td>
<td>$10.74 (19.9 Rating)</td>
</tr>
<tr>
<td>Interview</td>
<td>$12.04 (20.7 Rating)</td>
</tr>
<tr>
<td>Variety Music</td>
<td>$13.83 (22.2 Rating)</td>
</tr>
<tr>
<td>Quarter-Hr. Shows</td>
<td>$7.48 (16.9 Rating)</td>
</tr>
<tr>
<td>One-Hour Shows</td>
<td>$9.38 (43.6 Rating)</td>
</tr>
</tbody>
</table>

4. What’s the prediction for future network TV cost-per-1,000 homes circulation?

SOURCE: CBS TV Research Department

CBS, Inc. President Frank Stanton recently stated to the ANA:

"In the 100 largest television markets in 1955—markets which will account for 81% of the total U.S. families and 82% of the total retail sales of the U.S.—the higher circulation cost of the new television markets will be offset by the further circulation expansion in the older, low-cost pre-freeze 68 markets."

[Hot Springs, Va., meeting March 1953]

1952: Gross circulation cost-per-1,000 homes—$1.59

21,000,000 TV HOMES IN 68 MARKETS AT GROSS COST-PER-1,000 OF $1.59

1955: Gross circulation cost-per-1,000 homes—still $1.59

21,000,000 TV HOMES IN 68 MARKETS AT GROSS COST-PER-1,000 OF $1.59

5,000,000 NEW TV HOMES IN ORIGINAL 68 @ 79½c

5,000,000 TV SETS IN 32 POST-1952 MARKETS @ $2.38½
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!
### MYSTERY-CRIME-DRAMA

<table>
<thead>
<tr>
<th>Title</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE WEB</td>
<td>$11,000</td>
</tr>
<tr>
<td>ROCKY KING</td>
<td>$6,500</td>
</tr>
<tr>
<td>PLAINCLOTHESMAN</td>
<td>$6,500</td>
</tr>
<tr>
<td>CRIME SYNDICATED</td>
<td>$16,230</td>
</tr>
<tr>
<td>EYE WITNESS</td>
<td>$9,500</td>
</tr>
<tr>
<td>SUSPENSE</td>
<td>$13,500</td>
</tr>
<tr>
<td>DANGER</td>
<td>$10,000</td>
</tr>
<tr>
<td>MAN AGAINST CRIME (film)</td>
<td>$28,000</td>
</tr>
<tr>
<td>RACKET SQUAD</td>
<td>$10,000</td>
</tr>
<tr>
<td>T-MEN IN ACTION</td>
<td>$14,000</td>
</tr>
<tr>
<td>DRAGET (film)</td>
<td>$21,000</td>
</tr>
<tr>
<td>DOORWAY TO DANGER</td>
<td>$8,500</td>
</tr>
</tbody>
</table>

### SITUATION COMEDY

<table>
<thead>
<tr>
<th>Title</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>I LOVE LUCY (film)</td>
<td>$27,500</td>
</tr>
<tr>
<td>MR. PEEPERS</td>
<td>$18,000</td>
</tr>
<tr>
<td>BURNS &amp; ALLEN (film)</td>
<td>$30,000</td>
</tr>
<tr>
<td>BEULAH (film)</td>
<td>$17,000</td>
</tr>
<tr>
<td>I MARRIED JOAN (film)</td>
<td>$29,000</td>
</tr>
<tr>
<td>MY LITTLE MARGIE (film)</td>
<td>$27,000</td>
</tr>
<tr>
<td>MAMA</td>
<td>$20,000</td>
</tr>
<tr>
<td>MY FRIEND IRMA</td>
<td>$24,000</td>
</tr>
<tr>
<td>OUR MISS BROOKS (film)</td>
<td>$30,000</td>
</tr>
<tr>
<td>THE GOLDBERGS</td>
<td>$18,500</td>
</tr>
</tbody>
</table>

### GENERAL DRAMA

<table>
<thead>
<tr>
<th>Title</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>GOODYEAR PLAYHOUSE</td>
<td>$28,000</td>
</tr>
<tr>
<td>PHILCO PLAYHOUSE</td>
<td>$28,000</td>
</tr>
<tr>
<td>ROBERT MONTGOMERY</td>
<td>$30,000</td>
</tr>
<tr>
<td>FIRESIDE THEATRE (film)</td>
<td>$20,000</td>
</tr>
<tr>
<td>KRAFT THEATRE</td>
<td>$20,000</td>
</tr>
<tr>
<td>FORD THEATRE</td>
<td>$20,000</td>
</tr>
<tr>
<td>TALES OF TOMORROW</td>
<td>$12,500</td>
</tr>
<tr>
<td>SCHLITZ PLAYHOUSE (film)</td>
<td>$23,500</td>
</tr>
<tr>
<td>YOU ARE THERE</td>
<td>$20,300</td>
</tr>
</tbody>
</table>

### AUDIENCE PARTIC. & PANEL

<table>
<thead>
<tr>
<th>Title</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHAT'S MY LINE?</td>
<td>$8,500</td>
</tr>
<tr>
<td>WHAT'S YOUR BID?</td>
<td>$3,500</td>
</tr>
<tr>
<td>MEET THE PRESS</td>
<td>$3,500</td>
</tr>
<tr>
<td>WHO SAID THAT?</td>
<td>$3,000</td>
</tr>
<tr>
<td>BLIND DATE</td>
<td>$11,000</td>
</tr>
<tr>
<td>BREAK THE BANK</td>
<td>$12,500</td>
</tr>
<tr>
<td>TWO FOR THE MONEY</td>
<td>$10,000</td>
</tr>
<tr>
<td>STRIKE IT RICH</td>
<td>$8,500</td>
</tr>
<tr>
<td>CHANCE OF A LIFETIME</td>
<td>$6,500</td>
</tr>
<tr>
<td>QUICK AS A FLASH</td>
<td>$8,000</td>
</tr>
<tr>
<td>TWENTY QUESTIONS</td>
<td>$7,000</td>
</tr>
</tbody>
</table>

### VARIETY-COMEDY

<table>
<thead>
<tr>
<th>Title</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAT. NIGHT REVUE (per 30 min.)</td>
<td>$11,765</td>
</tr>
<tr>
<td>TOAST OF THE TOWN</td>
<td>$30,000</td>
</tr>
<tr>
<td>GODFREY'S FRIENDS</td>
<td>$45,000</td>
</tr>
<tr>
<td>JACKIE GLEASON (total hour)</td>
<td>$65,000</td>
</tr>
<tr>
<td>GEORGE JESSEL'S BANQUET TABLE</td>
<td>$15,000</td>
</tr>
<tr>
<td>DANNY THOMAS (film) (total)</td>
<td>$40,000</td>
</tr>
</tbody>
</table>

### SERIAL DRAMA

<table>
<thead>
<tr>
<th>Title</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOVE OF LIFE</td>
<td>$6,000</td>
</tr>
<tr>
<td>SEARCH FOR TOMORROW</td>
<td>$6,500</td>
</tr>
<tr>
<td>GUIDING LIGHT</td>
<td>$10,000</td>
</tr>
<tr>
<td>HAWKINS FALLS</td>
<td>$9,500</td>
</tr>
<tr>
<td>BENNETT STORY</td>
<td>$8,500</td>
</tr>
</tbody>
</table>

### JUVENILE SHOWS

<table>
<thead>
<tr>
<th>Title</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>DING DONG SCHOOL (per 30 min.)</td>
<td>$985</td>
</tr>
<tr>
<td>HOWDY DOODY (per 15 min.)</td>
<td>$1,550</td>
</tr>
<tr>
<td>SPACE PATROL</td>
<td>$4,500</td>
</tr>
<tr>
<td>SKY KING (film)</td>
<td>$22,000</td>
</tr>
</tbody>
</table>

**NOTE:** Prices for many film shows ("Fireside Theatre," "Lucy," "Brooks," etc.) are not actual cost of production, but are gross client costs. Difference is made up by producer in rerun revenue. Price shown here may be only 50-70% of real total. Rest is amortized.

---

**REPRINTS OF TV BASICS are available on request. Special price for quantity orders**
Your product is as popular as the television station you use!

In Los Angeles one station just won the TELEVIEWS POPULARITY AWARD for the SIXTH STRAIGHT YEAR . . .

and its programs and personalities won 8 popularity awards against 13 for all 6 other network and independent television stations

IT SELLS TO BE POPULAR

Year after year it’s KTLA

KTLA Studios • 5451 Marathon St., Los Angeles 38 • HOLlywood 9-6363
Eastern Offices • 1501 Broadway, New York 18 • BRYant 9-8700
PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

KTLA—THE BEST ADVERTISING BUY IN LOS ANGELES

13 JULY 1953
1. How much money (gross) has been invested in net TV ('49-'53)?

SOURCE: Publishers Information Bureau

<table>
<thead>
<tr>
<th>NETWORK</th>
<th>1948</th>
<th>1949</th>
<th>1950</th>
<th>1951</th>
<th>1952</th>
<th>1953 First 5 Months</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>$1,391,991</td>
<td>$6,628,662</td>
<td>$18,585,911</td>
<td>$18,353,003</td>
<td>$8,268,952</td>
<td></td>
</tr>
<tr>
<td>CBS</td>
<td>$3,446,893</td>
<td>$13,011,831</td>
<td>$42,470,844</td>
<td>$69,058,548</td>
<td>$36,806,449</td>
<td></td>
</tr>
<tr>
<td>P.I.B.</td>
<td>$955,525</td>
<td>(No report)</td>
<td>$7,761,506</td>
<td>$10,140,656</td>
<td>$4,584,218</td>
<td></td>
</tr>
<tr>
<td>DTN</td>
<td>$6,500,104</td>
<td>$21,185,692</td>
<td>$59,171,452</td>
<td>$83,242,573</td>
<td>$37,871,123</td>
<td></td>
</tr>
</tbody>
</table>

YEARLY TOTALS

<table>
<thead>
<tr>
<th></th>
<th>1949</th>
<th>1950</th>
<th>1951</th>
<th>1952</th>
<th>1953</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$12,294,513</td>
<td>$40,826,185</td>
<td>$127,989,713</td>
<td>$180,794,780</td>
<td></td>
</tr>
</tbody>
</table>

2. How much money have advertisers spent for spot TV time ('49-'53)?

SOURCES: Federal Communications Commission; SPONSOR estimates

Dollar figures show national spot revenues of stations AFTER trade discounts of frequency and dollar volume; BEFORE commissions to reps, agencies, brokers.

1949—$7,775,013
1950—$25,034,000
1951—$59,733,000
1952—$96,750,000
1953—$125,000,000

*SPONSOR estimate based on preliminary data of FCC for 1952 released spring 1953.
**SPONSOR estimate based on television industry and rep forecasts.
Here's how the coverage areas of Atlanta TV stations compare

* In population * In Effective Buying Income
Based on the first Nielsen Coverage Service Report

Advertisers on WSB-TV get a crack at 22", more people than can be reached on Atlanta's second station. You cover 43", more with WSB-TV than with the third station. The ten extra, or "bonus", counties WSB-TV delivers have an Effective Buying Income comparable to that of cities like Providence, Rhode Island, and Des Moines, Iowa. Ask a Petry man to tell you more about this first Nielsen Coverage report—it's dynamite.

<table>
<thead>
<tr>
<th>Station</th>
<th>Population</th>
<th>Effective Buying Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>WSB-TV</td>
<td>2,129,000 people</td>
<td>$2,198,377,000</td>
</tr>
<tr>
<td>Station A</td>
<td>1,741,500 people</td>
<td>$1,826,733,000</td>
</tr>
<tr>
<td>Station B</td>
<td>1,489,200 people</td>
<td>$1,646,705,000</td>
</tr>
</tbody>
</table>

Affiliated with The Atlanta Journal and The Atlanta Constitution

wsb-tv

50,000 watts on
low channel 2 from
a 1062 ft tower

13 JULY 1953
$1 million for SPONSOR?

An account executive told us the other day that his agency won a million-dollar account because of one issue of SPONSOR.

This seventh annual Fall Facts issue is designed to help you get a million dollars' worth of better advertising this fall and winter.

If it doesn't, then the whole SPONSOR editorial staff has been wasting its time for the past month or two. For here's what this issue does for you:

1. Gives you a quick, yet thorough summary of trends from the six sections into which this year's Fall Facts issue is divided. (See "What are the hot radio and TV trends this fall?" page 31.)


4. Illustrates the latest in radio research in "Radio Basics" starting page 137.

5. Gives you a detailed network TV report starting page 173. This covers one-station markets, network lineups, UHF, costs, programs, and audiences, merchandising, color, and what unions are doing.

6. Tells you where you'll find spot TV openings and covers new TV stations, spot TV rates, commercial costs, and 10-second I.D.'s in "Spot TV report" starting page 191.

7. Charts the newest TV research data as to TV's size, growth, costs, and many other factors in "TV Basics," starting page 219.

8. Lists 8 pages of data on TV stations in 225 metropolitan county markets, prepared for SPONSOR by Sullivan, Stauffer, Colwell & Bayles. Tables give the number of households, total channels before and after the freeze, number of CP's issued, and other vital information. Starts page 205.

One unstated conclusion emerges from this tremendous collection of important data on the air media that should be evident to every sponsor and agency man long before he's finished reading this year's Fall Facts issue. And that is:

There will be more activity in radio and TV this fall than in all the other media put together.

The reason is obvious.

So use the Fall Facts issue in planning your fall and winter air campaigns. It was researched and written to save you money.

... ... ... ... ...

Sequel to LIFE

The racy debate between two top agency men in this issue will bring you up to date on Life's provocative "A Study of Four Media" (see page 36).

We've been criticized by some people on two points for our Life story in the 29 June issue:

1. We didn't ask any advertisers for their opinion but instead went to 24 researchers, 10 of whom were air media people. Our answer: We are polling a number of representative advertisers and will publish the results as soon as possible. We went to all the network research directors in New York in order to be fair. After all, it was network radio and TV which were pinned to the wall by Life.

2. We've also been criticized for not giving Life and researcher Alfred Politz a chance to make a rebuttal. Our answer: We have done so. Life Publisher Andrew Heiskell's statement appears on page 38. There may be a point-by-point rebuttal later when Life Research Director Ed Miller gets over his illness which hospitalized him. Researcher Politz does not want to make a statement now.

We have two comments to make on the study's repercussions to date: (1) Why are the air media always expected to sit back and take these beatings without a protest? (2) The Life study should be validated by some media evaluation board. If it is, SPONSOR wants to go on record in advance with a cautionary note: Don't load the board with print media men!

---

"It's time for everybody"

When a network spends a goodly number of thousands of dollars on a film that promotes the medium first and the network second, that's news.

CBS Radio has done this. The film: "It's Time for Everybody," a 16-minute color job that came out of the Sales Promotion and Advertising Dept. headed by George Bristol with Louis Dorfsman as art director.

Here are some of the interesting facts sponsors are culling from the film now being shown in various parts of the country:

- The U.S. has become a virtual one-class — a middle-class — country. Everybody buys. And "everybody" consists of some 139 million people with $500.2 billion income.

- Radio reaches these people in 105 million places (actually it's 110 million, figures just out show). Some of these places include the following:
  (1) 20 million bedrooms.
  (2) 14 million kitchens.
  (3) 25 million cars.
  (4) 10 million public places.
  (5) 3½ million dining rooms.
  (6) 27 million living rooms.

- Yet only 16½% of all ad money spent on the four major media goes for radio.

Rightly, the film concludes: "Radio takes your advertising to everyone — to all your potential customers . . . It's time for everybody!"
The parade of KMBC-KFRM personalities moving into the top ten most popular daytime shows in Kansas City gets longer with each new Pulse Survey.

The first Kansas City Pulse, (November-December 1952) revealed that KMBC News Director John Farmer, Farm Director Phil Evans and the Dinner Bell Roundup Gang rated in the “top ten.” January-February Pulse added Marketcaster Bob Riley, and according to the March-April Pulse, KMBC’s Sigma Delta Chi award-winning newsmen, Bill Griffith, joined the parade.

But, there’s another parade to The KMBC-KFRM Team. It’s the parade of wise advertisers who know the complete story of KMBC-KFRM superiority in the vast Kansas City Primary Trade Area. Write, wire or phone your nearest Free & Peters colonel or The KMBC-KFRM Team, Kansas City, today. Join the parade of advertisers who are selling their products to the people who hear about them on the radio station they listen to most.
Latest Pulse survey shows WWDC by far the leading Washington Station in out-of-home audience. WWDC had 24.4% of this big audience—6 A.M. to 12 midnight for the entire week. The second place station had only 13.7%.

This survey was made during the month of February, 1953, when there were no baseball or other continuous special broadcasts on the air. It covered the people who listen to radio in their automobiles, offices, business establishments, and recreation spots.

And this audience is BIG! Latest U. S. Government figures show that there are 244,067 automobiles in the Washington area equipped with radios.

And this audience is a FREE BONUS for advertisers!

Get this big PLUS from WWDC in the always-rich Washington market!
DON'T STOP SHORT OF YOUR GOAL

GET OVER THE TOP IN ERIE, PA., the profitable sales and test market by using WICU-TV

CHANNEL 12

Y
es, sir, if sales start to lag in Pennsylvania's Third City, just try WICU-TV and watch how fast you reach your goal. It's been done time and time again. There are sales success stories galore. 4 Networks, 4 Years of Telecasting, and 4 great Expansion Programs—and that means more sales 4 you, too, on this great VHF station.

EDWARD LAMB ENTERPRISES
ERIE, PA.—WICU-TV Headly Reed Co.
ERIE, PA.—VINK AM H.R. Co.
ERIE, PA.—THE ERIE DISPATCH

REYNOLDS-FITZGERALD

MASSillon, OHIO—WMAC-TV
New under Construction

TOLEDO, OHIO—WTOD AM Headly Reed Co.

ORLANDO, FLA.—WHOO AM-FM Avery-Knodel, Inc.

THE ERIE DISPATCH
RADIO STATION WIXK
TELEVISION STATION WICU-TV

RATE CUTTING: HOW PREVALENT?
page 33

Bache gets more leads for every ad dollar through radio
page 36

Beware of these media research pitfalls: Part 7, All-Media Study
page 38

Moving Day on Madison Avenue: a rundown on recent migrations
page 41

AMF uses prestige TV programming to make trademark well known
page 42

What NBC study on brand-switching means to advertisers
page 44

Next issue: full report on radio and TV in Canada
WHB in Kansas City
Swings to
CBS-TV
Sharing Time with KMBC on CHANNEL 9

With a jointly-owned transmitter . . . using maximum allowable power, 316 kw visual, 158 kw audio . . . with a thousand-foot tower to transmit from a height above average terrain of 1079 feet . . . with the full schedule of Columbia Network TV programming . . . plus WHB's and KMBC's outstanding AM Radio personalities, in bright, new, smartly-produced local TV shows —

Channel 9 in Kansas City is really something to see and hear! It is a "must" on every Television advertiser's national spot schedule!

Interim operation beginning in August is from a transmitter and mast atop Missouri's tallest office building, reaching most of the 298,643 television homes — in the Kansas City market — including the metropolitan trading area of Johnson, Leavenworth and Wyandotte counties in Kansas; and Jackson, Clay and Platte counties in Missouri.

In Kansas City, plan to use Channel 9 for your future TV schedules!
WHB-TV NATIONALLY REPRESENTED BY BLAIR-TV, INC.
*May, 1953 Studies of the Kansas City Electors Association

And as always

WHB
★ Kansas City's Mutual Network outlet since 1936 — 17 years.
★ Exclusive play-by-play broadcasts, at home and away, by Larry Ray, of the Kansas City Blues baseball games (New York Yankee's No. 1 farm team), since 1930 — 4 years.
★ "Night Club of the Air" since 1951 — 3 years.
★ "Club 710" (mid-afternoon d.j. show featuring the "Top Twenty" records) since 1952 — 2 years.
★ Sandra Lea (women's program) since 1943 — 10 years.
★ WHB News bureaus and Associated Press newscasts since 1936 (John Cameron Swayze was our first newscaster) — 17 years.
★ "WHB Musical Clock" since 1931 — 32 years.
★ "WHB Neighborin' Time" (formerly the "Farmers' Hour") since 1922 — 31 years.
★ Represented nationally for Spot Radio by John Blair & Company since 1948 — 6 years.

WHB Radio — the AM station with Kansas City's oldest call letters — continues to reach "the most listenerly per dollar" via Radio in the Kansas City WHB Big Market — through the 1,362,929 sets in the area.

FREE!
To advertisers and agency executives

DO YOU READ IT? Read It. Tell your friends. Keep this magazine published by WHB continually a year. Articles on marketing, advertising and much more. Written by John Cameron Swayze, Radio and Television columnist, author, newspaper, magazine, play, radio, stage, film and television. Send five to one hundred, advertisers, agencies, advertising and sales executives. Ask for a copy on your letterhead.
NBC execs wield cameras

NBC executives are being trained to operate TV cameras and controls as well as radio equipment. Three-hour course gives execs chance to wield cameras on closed circuit, is designed as over-all orientation. Aside from aiding understanding of how operation fits together, move is probably emergency measure in case of strikes, other work interruption.

-SR-

Rate-cutting is on decline

Bargain-basement era in spot radio may be drawing to end. SPONSOR survey of timebuyers, rep firm executives, other admen left impression fewer clients were getting, or seeking, off-rate-card deals. Reasons: Rate cards have been getting strenuous going over and what used to be informal has been put down in print; resistance to deals has stiffened at urging of industry associations, reps, station operators. (See story, page 33.)

-SR-

Gen. Mills rate policy

Most in news this spring when requests for special rates came fastest was General Mills. L. H. Crites, director of radio-TV for company, told SPONSOR asking station to create special rate wasn't rate gouging. "I certainly don't approve of the practice of offering several different prices to several different clients or agencies," he said. Rebuttal to Crites was particularly sharp from several reps who contended General Mills had dangled more money than it actually spent to stations as inducement to lower rates.

-SR-

Sugarless drinks open air barrage

Potentially big air spenders are low-calorie soft drink firms. Kirsch's Beverages, Brooklyn bottler, introduced No-Cal line last year, is using heavy radio and TV announcement and participation schedule in New York, New Jersey, and Washington, D.C. in effort to hit 2,000,000-case mark this year. Cott Beverage Co. of New Haven is devoting 40% of budget to air media in New York, New Jersey, and Connecticut for no-sugar line. Grey is Kirsch agency; John Dowd, Cott.

-SR-

Vitapix still on upswing

Look for announcement soon about acquisition of new film properties by Vitapix Corp. Station-owned syndicator now has Western movie package in 43 markets, is near signing for additional product. With 32 station stockholders, Vitapix is approaching its target of 45 (no more than one member to a market); is financed at roughly $1 million.

-SR-

SPONSOR in new offices

Remember to change directories: SPONSOR editorial, advertising, and circulation headquarters are now located at Madison & 49 St. (40 E. 49 St.), New York 17, in heart of advertising district. Rapid expansion of SPONSOR personnel and services made move to larger quarters necessary. Phone number remains Murray Hill 8-2772. Other offices: Chicago, Los Angeles.
REPORT TO SPONSORS for 27 July 1953

GMAC new spot radio sponsor
For the first time General Motors Acceptance Corp., car-financing subsidiary of automotive firm, is sponsoring spot radio campaign to sell pay-as-you-go financing. Drive began week before Memorial Day weekend, consists of announcements Friday through Monday morning over WNEW, New York, WIP, Philadelphia. Announcements range in length from 2 to 5 minutes, include reports on traffic conditions, places to go, safety hints. Schedule calls for about 60 per week on WNEW, 30 on WIP for 10-week run. GMAC plans repeat performance next spring.

Affiliates urged NBC split
"Maybe now the affiliates will quit needling us so we can get back to work," is how one NBC executive greeted news of split between radio and TV. Affiliates rode network hard, arguing it took separate sales and programing teams to give radio fair share of attention. Reaction from them is expected to be enthusiastic especially since team of William H. Fineshriber and Ted Cott enjoys high repute with station operators. Fineshriber heads up radio network with Cott as operating chief.

No color revolution: GE
General Electric booklet to its distributors, dealers predicts color TV will be factor in merchandising of sets by fall 1954. But at same time GE says color won't bulk big for some years. Here are points GE made to allay fears black-and-white sales will be hurt, same advice being applicable to clients pondering effects of color TV: (1) Color TV will come as evolution, not revolution; (2) Color will prove to be a supplementary service and will not quickly or perhaps ever completely replace black-and-white; (3) Black-and-white receiver will continue to be backbone of TV sales for at least 5 years.

Study spurs UHF formulae
Now that American Research Bureau has released second study on UHF saturation, agency and network subscribers have been busy working out formulae for projecting growth of UHF sets. Basic method is to analyze stations on basis of 4 factors: (1) amount of VHF competition; (2) distance of VHF stations; (3) length of time stations have been on air; (4)local programing picture.

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>Anahist</td>
<td>Super-Anahist</td>
<td>Ted Bates, NY</td>
<td>100 radio mks. (supplementing TV coverage)</td>
<td>Radio: 1-min daytime anncts; start Sep: 26 wks</td>
</tr>
<tr>
<td>Anahist</td>
<td>Burke's Superior Ale</td>
<td>Compton, NY</td>
<td>Northeast: Maine, Rhode Island, Conn</td>
<td>Radio &amp; TV annct campaign; start Aug</td>
</tr>
<tr>
<td>Robert Hall Clothes, NY</td>
<td>New salesrooms</td>
<td>Frank B. Sawdon, NY</td>
<td>Seven cities: York, Lancaster, Harrisburg, all Pa.; Kansas City, Mo.; Kansas City, Kan.; Baltimore, Atlantic County</td>
<td>Radio &amp; TV: 1-min. 20-sec, 30-sec anncts; start in fall; continuing campaigns to promote new outlets</td>
</tr>
<tr>
<td>Hotpoint City</td>
<td>Appliances</td>
<td>Mason, NY</td>
<td>Six TV stations: WTMJ, Milwaukee; WIDE, WITI, Oklahoma City; WSPD-TV, Toledo; KSD-TV, St. Louis, WGEN, Buffalo; WHAS-TV, Louisville</td>
<td>TV: 1/2 hr film show, &quot;Hollywood Half Hour&quot; start various dates in July; run 5 all wks each city, thru Sep</td>
</tr>
<tr>
<td>Standard Brands, NY</td>
<td>Blue Bonnet magazine</td>
<td>Ted Bates, NY</td>
<td>50 mks., non-&quot;Howdy Daddy&quot;</td>
<td>Radio: 1-min daytime anncts; start Sep, 15 wks</td>
</tr>
<tr>
<td>Sweet Candy Co., Salt Lake City</td>
<td>Candy</td>
<td>Gillham Adv. Salt Lake City</td>
<td>39 radio stations, intermountain Nt.: 9 Midwest &amp; mountain states</td>
<td>Radio: total of 6,074 c.t. anncts; start early Sep</td>
</tr>
<tr>
<td>Wheatena Corp., Rahway, NJ</td>
<td>Wheatena cereal</td>
<td>Brisacher-Wheeler, NY</td>
<td>Approx. 100 mks., scattered</td>
<td>Radio: 5-10, 15-min newscasts, mostly morning; start Sep: 26 wks</td>
</tr>
</tbody>
</table>
More advertisers than ever before are buying morning radio time. For them, we'd like to add a couple more "mores."

More George

George Ruge's "Koffee Klub," 6:00 to 9:00 a.m., Monday through Friday, has more listeners than any morning program on any Bay Area independent station.*

George Ruge's "Koffee Klub" has more San Francisco sponsors than any San Francisco station. Sustained sales response is the reason.

It follows, therefore, that in San Francisco these "more" advertisers get more listeners per advertising dollar and more sales per advertising message on KYA's George Ruge "Koffee Klub."

If you're interested please hurry... the "Koffee Klub" is a very, very popular place.

*San Francisco Pulse, May-June 1953
The Koffee Klub has the highest average rating of any San Francisco-Oakland independent in the Monday through Friday, 6:00 to 9:00 a.m. period.
ARTICLES

Is era of spot radio rate deals coming to an end?
Under-the-counter deals are on the downgrade, most buyers and sellers feel. Realistic rate cards and recognition of the evils of chiseling have helped broadcasting industry clean its own house 33

Bache gets move leads-per-$ on radio
Brokerage house puts hefty share of ad budget into radio, finds that careful selection of programs enables it to get sales prospects at less cost than newspaper ads which tend to get buried among competing ads 36

Beware of these media research pitfalls!
Part 7 of SPONSOR's All-Media Study. It's awful easy to read into a research study what you want to find there. Ten tips on what to consider when evaluating a study, gathered from interviews with 158 media experts around the country 38

Moving Day on Madison Avenue
Keeping a directory up-to-date these days is a tough operation. Agencies, reps, and others in the industry have been bursting their seams, moving to larger, more modern quarters. SPONSOR pinpoints a few examples 41

Why American Machine uses TV
Use of prestige programing aims to make AMF trademark as well known and respected as GE. USS, and Westinghouse. But "Omnibus" program has also demonstrated its ability to sell consumer items such as home woodworking equipment 42

What NBC brand-switching study reveals
How you can use NBC TV's brand-switching study. New NBC study finds correlation between viewing TV programs and purchase of sponsor's product. This article analyzes use agencies, clients can make of study. It also contains questions from admen on research approach with answers from NBC 44

COMING

Canadian radio and TV section
SPONSOR's annual round-up of data on air media and their uses in Canada. Will contain market data, coverage figures, tips on selling. Info on current users 44 Aug.

Nighttime radio analysis
SPONSOR is gathering research facts on nighttime. All the pros and cons on buying nighttime radio will be summarized to aid buying decisions. 44 Aug.

DEPARTMENTS

TIMEBUYERS AT WORK 49TH & MADISON
MEN, MONEY & MOTIVES
MR. SPONSOR, Milton Fox-Martin
NEW AND RENEW
P. S.
NEW TV STATIONS
FILM TOP 20
COMMERCIAL REVIEWS
RADIO RESULTS
SPONSOR ASKS
AGENCY PROFILE, Eric Eisner
COMPARAPHRAP
NEWMAKERS IN ADVERTISING
SPONSOR SPEAKS

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Ken and, Joan Bake
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Manager), Wallace Engelhardt (Representative), John A. Kovchok
Manager), Cynthia Siley, Ed
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Published weekly in SPONSOR PUBLICATIONS
combined with TV, Executive, Editorial, Circulation
Advertising Offices: 49th & Madison (404-3-3)
New York 17, N. Y. Telephones: Murray Hill
Chicago Office: 2323 E. Grand Ave. Phone
San Francisco: 6969 Sunset Blvd. Hollywood
Los Angeles: 2508 E. Wilton Ave. Phone
2100 Elm Ave., Baltimore 21, Md. Subscriptions:
States $5 a year. Canada and foreign $10. Subscriptions
Printed in U. S. A. Address all correspondence
to 49 E. 49th St., New York 17, N. Y. Mailed
1933 Copyright 1933. SPONSOR PUBLICATIONS
KWKH delivers over three times as many homes as Shreveport's second station!

It's easy to pick the Shreveport radio winner—it's KWKH, by more than three-to-one!

Yes, KWKH delivers 302.9% as many Average Daily Listeners as Shreveport's second station—yet costs only 60.0% more money!

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

Let your Branham man tell you all about KWKH's overwhelming superiority, here in the important Arkansas-Louisiana-Texas area.

50,000 Watts • CBS Radio •

A Shreveport Times Station

Henry Clay, General Manager
Fred Watkins, Commercial Manager
The Blue Ribbon already—and just a year old!

"The Best News Reporting of any non-network radio station."

That's the inscription on the trophy just awarded KBIG, the Catalina station, by The Radio and Television News Club of Southern California.

With men who know news best...the writer at the teletype, the newscaster at the mike...these expertly handled hourly 5 minute-news gems of KBIG's Alan Liss rank tops!

A long list of KBIG news sponsors verify this judgment with pen on contract.

You can join them with your own newscast every day of the month for only $25 a day...twice daily for $36.

10,000 WATTS
AT 740

KBIG

John Poole Broadcasting Co.
KBIG • KBIF • KPIK
6540 Sunset Blvd., Hollywood 28, Calif.
Hollywood 3-3705
"Did you hear POOLE this morning?"

That is a question you hear around Greensboro and throughout the WBIG broadcasting area any day. It's proof that we reach listeners—they tune to hear Bob Poole every day.

Who can say why Bob, or any other successful radio personality, clicks with the public? It's tough to pick a man for a spot like his early morning show, "Poole's Paradise." Comments need the proper balance of good humor and sincerity if the audience is to be held. Bob has scored with listeners in this area. He quips, gives the time and weather reports, and plays recordings—and some amazing sound effects will be heard. Occasionally there will be an announcement about a missing dog, or about an earring Mom last shopping. It's a terrific day for golf, so Pap gets panned for working. Do listeners love it? Judging from the added sales for sponsors of Poole shows, they do. There is also that daily inquiry.

"Did you hear Poole this morning?"

This is a Personality Series. Watch for other ads featuring Bob Poole, of "Poole's Paradise." Add Penfield, Sports Director & Newsreader; Dick McAdon, Farm Director.

Represented nationally by Hollingbery

GREENSBORO N.C.  WBIG

In 27th Year of Broadcasting

CBS AFFILIATE | 5000 WATTS

27 JULY 1953
MEDIA STUDY

That was quite a job a sponsor did on Life’s new 1-media study (“What sponsors should know about Life’s new 4-media study.” 29 June 1953, page 27). I think all of us in broadcasting owe you a vote of thanks for taking up the cudgels so tellingly and so effectively. It is this kind of awareness which we need so much in these days of strong competition.

My congratulations to Ray Lapica who did a thorough and comprehensive job. And by the way, his media evaluation series has been tops.

William H. Fineshriber Jr.
V.P. & Gen. Mgr.
Radio and TV Networks
ABC

Your media study is wonderful! Please put our name on the reservation list to receive this study in book form when it is reprinted.

Somewhere we have misplaced the May 4 issue of sponsor which included the second article, “Media Basics 1.” Would you be good enough to send us this one issue? I am enclosing 50¢.

Jo Anne Reesstock
The Armand S. Weill Co.
Buffalo

Would it be possible to receive the survey regarding the evaluation of ad media, in full, now?

J. F. Pleskach
Pleskach & Smith Adv.
Omaha

- The series is not available in full now. Although most of the research on the series is done, the articles are written issue by issue.

PUBLIC RELATIONS

Congratulations on your recent article entitled “Is your PR man air-minded?” (1 June 1953, page 32). While radio has become an accepted “tool” of public relations, too few people in our particular type of business fully realize the potential of the radio medium.

Personally, though, I differ from Alfred Jaffe’s excellent commentary that PR through radio—or TV for that matter—means far more than a mere utilization of paid programs. Nor do I fully agree with the concept of capitalizing on the sustaining time through the pseudo “radio kits.” . . .

Between the two there is a point of balance quite similar to the PR approach to newspapers and periodicals, whereby the advertising, news and editorial columns are used according to the “demands of the moment.”

In radio, there is a definite line of demarcation between the paid series of spots or shows and the sustaining news or feature programs, yet all phases of a station’s programming must be recognized and integrated into the public relations program.

As in newspaper and periodical work, we must have a thorough understanding of radio or TV before we can take advantage of the facilities they have to offer. By the same token, we have to know our public relations before we can apply the principles of a specific project to the air media.

It’s about time someone started commenting on public relations and radio-TV. Kudos to Mr. Jaffe!

Stanley N. Conder
Public & Industrial Relations, Ltd.
Toronto, Canada

RADIO BASICS

If possible, please send me three more copies of Radio Basics, which we agree is “something special.”

If there is any charge, please send me a bill.

Ed La Grave Jr.
Account Executive
Lessing Adv. Co., Des Moines

- The 1953 edition of Radio and TV Basics was available. Price is 25¢ each.

15% COMMISSIONS

I’d like to add a few words to your article, “Do agencies earn their 15% on air accounts?” (29 June 1953, page 32).

The advertiser who says that all an agency does for its radio and television shows is write a few commercials either has his eyes closed to the facts—or he needs a new agency. There are, obviously, varying degrees of service which an agency can give an account, depending on the relationship of the client.

( Please turn to page 17)
AIR TRAILS' THREE SUPER COMMUNITY STATIONS DELIVER $3 BILLION OHIO MARKET

Twin attraction for advertiser in ATN:
advantages of network cost, flexibility of spot

This is the story of the $3-billion Central Ohio market and how the Air Trails Network can service it economically for national and regional advertisers.

This is also the story of the Dayton, Columbus and Springfield markets—individually—and what WING, WCOL and WIZE mean to these markets in terms of programming, prestige and service to the advertiser.

Here are some of the highlights of these interlocked stories:

The area covered by the Air Trails trio is comprised of 1,840,000 people with one of the highest net effective buying incomes in the country. This income averages $5,330 per family. (For Dayton the average comes to $6,405—the sixth highest for American cities.)

The Air Trails area combines tremendously productive and fast growing industrial cities with consistently prosperous agricultural country. These farm lands in 1952 produced close to $107 million in gross cash income, a per acre yield that ranks pretty much in a class by itself.

Each of the Air Trails stations is richly staffed in local personalities—personalities who rule the popularity roost in their community. The interlined management makes the highest rating personalities available to Air Trails advertisers.

The Air Trails stations are preferred by local merchants—a point quite cogent in view of this: more than ever in the history of radio national advertisers are going to local retailers for their opinions on what media or broadcast outlets are producing the best results for them.

Each station is extra-alert about promoting audiences and the advertiser’s product.

This presentation was researched on the scene and prepared in its entirety by Ewenson Presentations, Inc., for the Air Trails Network and its stations.
THE ATN MARKET: RICHER THAN METROPOLITAN CLEVELAND

The area covered by the Air Trails Network, as pictured on the left, represents a market with over $3 billion in net effective buying power—a buying power which is greater than that accredited to Metropolitan Cleveland. (The Metropolitan Cleveland figure is $2,987,037,000.)

This Central Ohio market, which comprises WING in Dayton, WCOL in Columbus and WIZE in Springfield, delivers to the advertiser these things:

An expanding industrial activity which has in recent years appreciably increased both population and income in all three cities.

Farming areas which rank among the most prosperous—and steadily so—in the country. The ATN area in 1952 produced a total of $406,320,000 in gross cash farm income. (Sales Management’s “Survey of Buying Power.”)

An effective buying income per family of $5,330—a most extraordinary average in light of the fact that a goodly percent of the area’s population (1,340,000) live in what are dominantly agricultural districts.

Here’s what the Air Trails Network is offering in the way of a bonus: If you buy WING, WCOL and WIZE as a package you get a 10% discount on the three-station package. If you buy two of these stations the discount is 5%.

To agencies and advertisers it’s a convenient as well as economical means of doing business—three rich, complemented markets at a single source.

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**Basic market data on Air Trails Network Area**

<table>
<thead>
<tr>
<th>COUNTIES—OHIO</th>
<th>POPULATION</th>
<th>FAMILIES</th>
<th>RETAIL SALES</th>
<th>FOOD</th>
<th>DRUG</th>
<th>HOME FURN</th>
<th>GEN MDSE.</th>
<th>NET EFFECTIVE BUYING INCOME</th>
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</thead>
<tbody>
<tr>
<td>COLUMBUS</td>
<td>20,000</td>
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<td>$32,000,000</td>
<td>$6,000,000</td>
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<td>$3,800,000</td>
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<tr>
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<td>$25,600,000</td>
<td>$5,000,000</td>
<td>$35,200,000</td>
<td>$2,000,000</td>
<td>$1,000,000</td>
<td>$3,500,000</td>
</tr>
</tbody>
</table>

**TOTAL**

| 1,840,800 | 563,700 | $2,010,644,000 | $471,853,000 | $54,080,000 | $96,023,000 | $226,259,000 | $3,004,535,000 |

**Source:** 1953 Sales Management. Survey of Buying Power.
THREE RICH MARKETS—BEST SOLD BY ATN RADIO

1. THE DAYTON MARKET

Dayton is the center of the fast-expanding and thriving Miami Valley, with over $1.5 billion in net effective buying income and over 950,000 in population.

In terms of effective buying income per family Dayton with its average of $6,405 ranks as sixth in the entire U.S.A.

Dayton's industrial roster includes over 600 manufacturing plants producing a wide diversity of both durable and consumer goods.

Dayton's payrolls in 1952 were well over the $800,000,000 mark.

Dayton's Wright-Patterson Field is the home of the Air Material Command and the hub of aviation research and development.

One of the most important manufacturing cities in the middle west, Dayton holds world-wide recognition as a production center for precision tools and machines. This large employment of highly skilled artisans is closely related to the above high family average of net effective buying income.

Some of the country's biggest industrial names—National Cash Register and five General Motors plants—Frigidaire, Delco, Aeroputrods, Inland Manufacturing and Moraine Products Divisions—are located in Dayton. The contribution of these plants to the city's high wage level is mirrored by this fact: Dayton's average weekly wages in manufacturing in 1952 averaged over $13.25, higher than any other Ohio city and considerably higher than the national average.

2. THE COLUMBUS MARKET

Columbus is one of the fastest-growing industrial cities in America.

The construction of new plants—Westinghouse, General Motors and North American Aviation—will in 1953 alone add an estimated 38,000 persons to the city's industrial payrolls. The industrial payroll in '52 was over $250,000,000.

The net effective buying income per Columbus family in 1952 was $6,333. Only eight other cities in the U.S.A. had higher family buying incomes.

Columbus' wholesale establishments in 1952 accounted for $572,064,700 in sales.

3. THE SPRINGFIELD MARKET

Springfield is the marketing center of one of the richest and most progressive farming areas in the country.

The gross cash farm income for this area in 1952, according to Sales Management's Survey of Buying Power, was $39,996,000.

Springfield is the home of the Crowell-Collier Publishing Company and one of International Harvester's large plants. Springfield's net effective buying income per family in '52 was $5,637.
### Basic facts about these individual markets

<table>
<thead>
<tr>
<th></th>
<th>1. DAYTON</th>
<th>2. COLUMBUS</th>
<th>3. SPRINGFIELD</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>POPULATION</strong></td>
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<td></td>
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<td><strong>RETAIL SALES</strong></td>
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<td><strong>NET EFFECTIVE BUYING INCOME</strong></td>
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<tr>
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<td>$1,331,042,000</td>
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</tbody>
</table>

**SOURCE:** 1952-53 Sales Management "Survey of Buying Power.


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**MAP KEY:**
- Daytime coverage: large unshaded area
- Nighttime coverage: smaller, outlined area
Monkey business in the morning: a typical Bud Baldwin stunt

Bud Baldwin, Dayton’s leading disk jockey and showman, built a monkey giveaway into memorable audience promotion event. In Dayton radio 14 years, Baldwin joined WING in Nov. ’52. Evidence he more than brought over audience: Jan.-Feb., ’53 Hooper (6:30-9 a.m. daily) showed him tops in five out of 10 periods.

CLICK FORMAT: SA

Analyze the program structures of WING, WCOL and WIZE and this becomes readily evident: the programming approach is different with each market. In other words, each station knows what its community favors most in radio entertainment and shows and personalities are fitted in to that community pattern.

To cite a few cases in point: WING’s Bud Baldwin is considered by his town-mates to be as characteristic of Dayton as the cash register. WCOL’s Joe Dobbins, who keeps accounts with him anywhere from eight to 12 years, has as close a morning identity in Columbus as the milk bottle at the back door. The Hooper J. Sokker character on WIZE is perhaps more quoted than any local editorial. (Incidentally, Connan for November, 1952 showed WIZE No. 1 6 a.m. to 1 p.m. intact Monday through Friday.)

They like to go in for local program pioneering at all three stations, and here’s one of the big reasons: two members of management came up through the program creating route. Among general manager Adna H. Karr’s previous assignments was program director of WING, while WIZE manager Mrs. Virginia Bennett used to be a programming executive at WSAI, Cincinnati.

WING has long been a breeding ground for programming ideas and talent. For instance, Lonesome Gal originated here. WING also prides itself on the diversity of its personalities and long-time Daytonians. For instance, Jack Wymer has been with WING 24 years; Jack Ziegler, newscaster, 14 years, and Charles Reeder, close to 19 years.

Just to give you an idea of how WING goes about diversifying its programming so that all levels of listener interest are covered, let’s call the roll of its disk jockeys:

Bud Baldwin—pop tunes of the Hit Parade type, interspersed with a brand of monologue that’s a popular source of quotation around town. (The 1953 Jan.-Feb., Hooper shows him top attraction locally between 6:30 and 7:45 a.m.) Baldwin’s added asset: his skill
TOP TALENT

with a commercial.

Tommy Sutton—specializes in hillbilly music, ranking among the country’s tops as a commentator in that field. Also one of Dayton radio’s crack “pitchmen.”

Dave Albrighton—leans to the sweeter side of popular music, with a firm hold on the Negro market in Dayton.

Gene Barry—acёт authority on race music among his turntable brethren in Ohio, and a producer of sales results.

A success story: it’s typical of these three stations

This is a memo out of the WCOL files—of the many success stories that have come to WENG, WCOL and WIZE during the past year. The memo is from Salesman Don C. Brandes to his boss: 

Tommy Sutton, Dayton’s topmost hillbilly disk jockey, 1951 Ballantin poll rated him No. 9 among country’s most popular hillbilly jocks. As songwriter, his hits include “I Wish I Had a Nickel.”

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Dave Albrighton, nationwide college and Olympic track star, carries a lot of sales power with the Negro market, and elsewhere. Began his disc-jockeying in ’39 and quickly mushroomed from weekly to nightly hits.

Jack Wynor, here since 1949, is director of publicity at WENG. He is a master of modern music with a rare style ofロン cant audience participation show and commercial annceter on the interests of Dayton’s football games.

Gene Barry combines an encyclopedia knowledge of modern music with a rare style of comment and salesmanship. He alternates his total nights stint in 15-minute segments with Dave Albrighton.

WCOL’s personalities set the pace for Columbus

Walter Furniss, whose 25 years of service makes him dean of Columbus newsmen, carries 20 news spots a week; his sponsors tell you he packs a great deal of influence with his local listeners.

Joe Dobbins, creator of the “Perk,” “FZ” and “Oscar” comedy routines, has made himself a household favorite in the central Ohio area for nine consecutive years; he’s also known for his music.

Evelyn Brier presides with zest and charm over a daily afternoon half-hour for women; included in her background are years as stylist with leading department stores in New York and Cleveland.

Myles Feland, WCOL’s inquiring reporter and ro., at his own late afternoon show, has a knack for dressing things up with showmanship. He’s been singing, toasting and recording records for 16 years.

WENG swings lots of weight in personalities

Tommy Sutton, Dayton’s topmost hillbilly disk jockey, 1951 Ballantin poll rated him No. 9 among country’s most popular hillbilly jocks. As songwriter, his hits include “I Wish I Had a Nickel.”

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MANAGEMENT’S PRIME OBJECTIVE: SELLING FOR ADVERTISERS

What WING, WCOL and WIZE are today is the fruit of long-range planning and imagination. Here is a management that in the late ’40’s foresaw the need for revamping its local programing structure in order to meet the competition from a second air medium. It proceeded methodically to strengthen its retinue of local personalities and put greater emphasis on audience promotion.

Although affiliated with ABC, WING, WCOL and WIZE are community stations in every sense of the word: WING has for years received more awards for community service than any other station in Dayton. WIZE has lived up to its slogan, “WIZE Promotes Springfield” by maintaining a high quota of public service programs, while WCOL has truly distinguished itself as the representative station in the Capital city.

To give you an idea of how WIZE rates in prestige: Springfield wanted to show Alice Bahman, one of WIZE’s personalities, how much it appreciated the public service she contributed through the years and so the mayor proclaimed an “Alice Bahman Day.”

Service to the advertiser has always been a cardinal policy with the management. It is alert and thorough with merchandising help when requested.
and the agency. But, without getting into the cliché of “big frog in a little pond” or the “little frog in the big pond,” radio and television require sound, careful servicing in any event.

We feel that an advertiser deserves full measure of return for every dollar he spends, and we’ve learned that means staying on top of every radio and television purchase, whether network, spot program, or spot announcement. The result is mounting man hours in the cost of doing business, an appreciable tick in an already-small margin of profit.

We’ve heard it said that we have an easy task when we buy an outside network television package, for example. We’ve learned from experience that such is not the case. First of all, we generally select the program because our television specialists are programming experts. Secondly, we’ve found that we put almost as many man hours in the program, exclusive of commercials, as the packager does.

Responsibility for the success or failure of the program will ultimately come to us, especially the responsibility for a failure, therefore we have additional incentive to give it the attention required to make it a success, . . .

We’ve analyzed our telephone and traveling expenses solely in connection with obtaining station clearances for our television programs. They’re abnormally high. Abnormally high? They’re fantastic, and they will be until the market situation in TV is stabilized with the advent of new stations in one- and two-station markets.

We’ve had our choice—less service and fewer man hours, or the necessary service and a “by the skin of our teeth, we hope to get by” attitude on the cost to us. We haven’t succumbed to the temptation to give less service, but we are about ready to succumb to the temptation to ask for a service fee on certain types of radio and television activity.

SECRETARY-TREASURER
Midwest Agency
(Name withheld on request)

GRASS-ROOTS APPROACH

A practical and economical method of bringing a grass-roots approach to New York time buying is increased cooperation between the large agencies and small agencies in cities and towns throughout America. We recently had occasion to aid the Buchen Co. in a television campaign in Milwaukee. We have also recently furnished a black-and-white and color newspaper campaign in cooperation with Henri, Hurst & McDonald. Several times we have had occasion to assist Lenem & Newell in a public relations capacity.

I believe that the small agencies are in a position to provide a real service to New York timebuyers in many ways where specific local information would add value to their efforts in securing national accounts. We have found this form of cooperation to be mutually beneficial and expect to find our efforts in this direction expanded considerably during future years.

H. Ellis Saxon
The Saxon Agency
Milwaukee

SPONSOR REPRINTS

I am an instructor in TV production and writing and consider your publication a “must” for class reading in all my courses. I would like to secure reprints of any articles that are available, so I will not have to damage my library of sponsor. Having seen and acquired many reprints at the NATB convention, I know the value of them in class instruction.

I would also like to know where I may secure back copies of sponsor, January 12, February 23, March 23, and May 13, all 1953 issues, and their cost . . .

Elder F. Press
American Telecasting Corp.
Hollywood

TV STATION MAP

Would it be possible for you to send me one copy of the latest TV station map which you published along with your fine magazine?

Frank Knight
Radio-TV Director
Richard A. Foley Adm.
Philadelphia

* SPONSOR’s latest TV station map appeared in the 14 July 1952 issue.
What Telecasters say

"During our construction period we received the most unusual co-operation from everyone at RCA. ... Since going ON-AIR, the quality and continuity of equipment service has been gratifying."

C. RICHARD EVANS
VICE-PRESIDENT & GENERAL MANAGER
KGMB-TV

"... our 1-KW UHF transmitter and UHF Pylon Antenna are giving us far greater coverage than we anticipated. We are more than pleased with the excellent results."

NEAL B. WELCH
GENERAL MANAGER, WSBTV

"... our confidence in UHF television, and 'RCA All The Way,' is not misplaced."

WARREN P. WILLIAMSON, JR
PRESIDENT & GENERAL MANAGER, WSBTV

"Our TT-500A is putting out a beautiful picture every day with practically no maintenance whatsoever."

MURRAY CARPENTER
MANAGER, WABI-TV

"RCA can feel justifiably proud of their 1-KW UHF Transmitter, UHF Pylon Antenna, studio, and remote equipment installation ... Our RCA transmitter is giving us a signal far in excess of what our engineers originally calculated."

JOHN ROSSITER
GENERAL MANAGER, WJTV

"Our 1-KW UHF Transmitter has proved to be all that could be desired ... Since our first day of operation we have consistently maintained 100% power."

PETER B. KENNEY
MANAGER

"... our RCA 1-KW UHF Transmitter is working so well our coverage has exceeded our wildest expectations ... We are delighted with our fully RCA-equipped dual studio, film room, and control room layout."

JULIAN GROSS
MANAGER

"For 20 years have operated our Radio Stations on policy that our equipment must be nothing less than the best. Naturally we chose an RCA 10-kw transmitter and associated RCA TV equipment for KFDX-TV."

DAVID M. BALTIMORE
GENERAL MANAGER, WBRE-TV

DARROLD A. CANNAN
PRESIDENT, KFDM KFDX

KFDM Beaumont, Texas
KFDX Wichita Falls, Texas
about RCA Equipment

For a professional opinion on the finest TV equipment you can buy, ask the management man who operates a modern television station.

For a professional analysis of your TV station requirements, ask the experienced equipment man who knows his TV station planning... Your RCA Broadcast Sales Representative!

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT.
CAMDEN, N.J.
THE FACTS

speak for themselves about

"HOMETOWN, AMERICA"
on WFBR
in Baltimore!

IN THE FIRST 4 WEEKS

28,338
Labels Were Bid In Radio Telephone Auctions

511
Calls Were Made By Our Sales Servicemen

278
New Retail Grocery Outlets Were Opened For Sponsors

410
Store Positions Were Improved For Sponsors

469
Stores Are Now Cooperating And Displaying "Hometown, America" Display Material

401
Individual Displays Were Built For Sponsors

THIS IS ONLY THE BEGINNING!
There is still room for a few non-competitive sponsors on "Hometown, America" on WFBR—the greatest, most effective radio grocery promotion ever devised! Write, wire or phone your John Blair man or any WFBR account executive!

ABC BASIC NETWORK
WFBR
5000 WATTS IN BALTIMORE, MD

Men, Money and Motives

by
Robert J. Landry

Salesmanship and radio

In the 7 April 1952 issue of this journal, affectionate tribute was paid the memory of an admirable opera-singer-turned-salesman, Otto Freitag was the gent's name, and he was a friend of your correspondent. We recalled seeing him in a small distributor's shop in a provincial Mexican town on a summer afternoon; down on his stomach explaining to a Mexican business man, who was down beside him, the wherefores and modus operandi of a Servel kerosene-fueled refrigerator. We went on to comment: "He could have relied upon brochures and conversation."  But he was down on the floor making the demonstration "because he was, by instinct, a naturally creative salesman."

We thought of Otto Freitag again the other night at the New York University Summer Workshop when we heard Robert S. Keller, this time a theatre-organist-turned-salesman, make some very wise and amusing comments on the whole theme of salesmanship. Keller, of course, sells small town radio, and in the present television-obsessed period, some people would consider that occupation to be pretty courageous, if not downright naive.

"How do you sell time?" Keller put the question rhetorically, then answered it: "About the same way you sell anything. First, you locate your prospect; second, you focus his attention on or whet his appetite for the commodity you are selling; and, third, you take his order... There are as many ways to make a sale as there are salesmen. There is high pressure, and low pressure, being in the right place at the right time, being in the wrong place at the right time, perseverance, diffidence, knocking your competitor, praising your competitor, pounding pavements, sitting in the office making telephone calls ad infinitum. There are no pat formulae, no magic words, no boiler plate that will guarantee results."

This, we submit, is good firm sense and we found it arresting when Keller went on to observe to the university students: "Radio has nothing to fear but its own lack of confidence. The temporary scare was good for radio; it took a closer look at its circulation, its audience, its low cost-per-1,000 and discovered how really big it is. And now, finally, radio is doing a proper job of sales promotion to focus the attention of the advertiser on these facts."

How true, how true. The "comeback" of radio is now a matter of general notice, and of a new salesmanship hammered out on the anvil of a bad freight. The most enthusiastic zealots of the cause of television cannot make the overpowering radio statistics turn blue.

(Please turn to page 71)

SPONSOR
To Better Serve Alabama

The Birmingham News

JOINS WITH

WAPI
Application Pending for 50 KW

WAFM
Now 56 KW

WAFM-TV
Soon to be 316 KW

and the Columbia Broadcasting System

* Advertisers will profit, too! They will receive the benefit of vastly increased promotional facilities, stepped-up merchandising and valuable research activities.

Henry P. Johnston, executive vice-president of THE BIRMINGHAM NEWS CO., who has managed The NEWS' radio properties for the past 17 years. He now is president and managing director of the three stations.

Represented by
CBS Radio and TV
Spot Sales

WHBS and WHBS-FM, Huntsville, Ala., under some management
MEET ROBB
(Two B’s, If You Please)
THOMAS
He might offer you another explanation, but to his spon-
sors those two "B's" mean Big Business.

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 do these national advertisers:
Oxydol, Prell, Swan’s Down,
Carnation, Omar Baking,
Mautz Paint, Robert Hall,
Wonder Bread, Standard Oil,
R. G. Dunn Cigars, Household
Finance, Campbell’s Foods
and others.

Join them and find out how WEMP delivers up to twice the Milwaukee
audience per dollar of Milwaukee net-
work stations*. Call Headley-Reed!

*Based on latest available Hooper
Comprehensive and SR & DS rates.

WEMP WEMP-FM
MILWAUKEE
HUGH BOICE, JR., Gen. Mgr.
24 HOURS OF MUSIC, NEWS, SPORTS

Milton Fox-Martin
Manager, Central Mutual Funds Dept.
Kidder, Peabody & Co., New York

It would be a rare contestant on a quiz show who could tell you
that the president of the N. Y. Stock Exchange is G. Keith Funston.
The chances are far greater that the contestant could identify Milton
Fox-Martin as the mutual funds department manager of Kidder,
Peabody & Co. The reason is simple: Fox-Martin has been something
of a radio personality for the past two years.

Shortly after he joined the brokerage house in 1951, Fox-Martin
became intrigued with the idea of a radio program which would ex-
plain the workings of mutual funds to a mass audience. Working
with Edwin Rooney, radio and TV director of Doremus & Co., a
format was developed in which Fox-Martin would conduct a 15-
minute interview every week over WOR, New York, with the re-
search heads of the country’s leading mutual funds.

The program proved so popular that it was taped and rebroadcast
over WBZ, Boston, and WGN, Chicago, in which cities Kidder, Pea-
body has branch offices. In addition to its popularity, the program
proved successful as a new business getter through its booklet offers.

Explaining his personal appearance on the program, Fox-Martin
told SPONSOR: “One of the important things in getting new customers
for an investment business is building confidence. And I feel that
people like the fact that they are getting their information from
someone who is actually in the investment business rather than a
professional actor. It gives the program that personalized approach
which is so important in the securities business.”

To improve his delivery Fox-Martin took diction lessons from
coach Marion Rich. And to steer clear of possible trouble he became
a member of American Federation of Radio and Television Artists.

One other reason that he likes radio as a sales tool is: “You’ve
got a certain amount of freedom from competition. Your ad isn’t
buried in with many other advertisers of the same category.”

This accolade for radio has added weight when you consider the
fact that Fox-Martin worked in the financial advertising department
of the New York Herald Tribune before joining Kidder, Peabody.
He has had a diversified selling and advertising career between the
time he left Yale in 1935 and his present assignment.

Fox-Martin makes home in Pound Ridge, N. Y., with his wife
and six children. He’s active in church work and a member of the
school board.

***

SPONSOR
The expert fisherman knows that pre-requisites to bringing-home-a-catch are
1. Proper equipment
2. Knowledge of its use
3. Knowing where the fish are.

Mr. Sponsor realizes that when he goes fishin' for new sales, he must also be adequately supplied with the same basic factors.

SPeeDy has two lures called "AM" and "TV" which for years have attracted wide interest among a million potential customers. The use of his equipment and knowledge has brought outstanding results to sponsors fishin' in the "Billion Dollar Toledo Market".

Remember, there's no "limit" when you fish with SPeeDy.
MEET

Connie Cook!

THE NEW HOME SERVICE DIRECTOR OF OMAHA’S RADIO WOW AND WOW-TV

. . . A FRESH NEW PERSONALITY WHO CAN SELL FOOD AND HOUSEHOLD PRODUCTS!

SHE CAN GET MORE SALES FOR YOU . .

BECAUSE . . . she has fine professional training in home economics . . . and every other facet of modern living.

BECAUSE . . . her experience includes applying her skills to a family of her own . . . and teaching home management to thousands of women.

BECAUSE . . . she sells naturally and instinctively . . . (You’ve got to see and hear her to really appreciate this*)

(*Air-check or film available on request)

• Ask your Jahn Blair or Blair-TV representative how Connie Cook can give your sales a lift in the great Midwest market served by Radio WOW and WOW-TV.

*CONNIE’S CUPBOARD
11:15 — 11:30 a.m.
Monday through Friday
Radio WOW

*CONNIE’S KITCHEN
3:00 — 3:30 p.m.
Monday through Friday
WOW-TV

Meredith Stations
OMAHA

Radio WOW • WOW-TV

NBC—590 KC
5000 watts

NBC—Dumont
100,000 watts
1. New on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chevrolet and Chevrolet Dealers,Dept.</td>
<td>Campbell-Ewald, Dept.</td>
<td>ABC 361</td>
</tr>
<tr>
<td>Emerson Drug, Salt Lake City</td>
<td>Lerner &amp; Newell, NY</td>
<td>MBS 506</td>
</tr>
<tr>
<td>Inar i Collier Bons, Chi.</td>
<td>FCBG, Chi.</td>
<td>CBS 202</td>
</tr>
<tr>
<td>Kaiser-Frazer, Willow Run, Mich.</td>
<td>Wm M Weintraub, NY</td>
<td>CBS 166</td>
</tr>
<tr>
<td>Radio Bible Class, Grand Rapids, Mich.</td>
<td>John M Camp, Wheaton, Ill.</td>
<td>ABC 42</td>
</tr>
<tr>
<td>Tonn Co, Chi.</td>
<td>Weiss &amp; Geller, Chi.</td>
<td>ABC 311</td>
</tr>
</tbody>
</table>

**PROGRAM, time, start, duration**

Five new newscasts: 24 each weekend scattered throughout schedule; 27 June: 12 wks

Turn: Monday; T Th 7:45-50 pm; 21 July; 52 wks

Arthur Godfrey: M F 10-10:15 am; 3 July; 52 wks

Lowell Thomas: M-F 6-45-7 pm; 29 June; 52 wks

Radio Bible Class; Sun 8-8:30 am; 5 Jul; 52 wks

2. Renewed on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liggett &amp; Myers, NY</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>ABC 331</td>
</tr>
<tr>
<td>&lt;Chesterfields&gt;</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>MBS 560</td>
</tr>
<tr>
<td>Liggett &amp; Myers, NY</td>
<td>Geoffrey Wade, Hywd</td>
<td>MBS 476</td>
</tr>
<tr>
<td>Miles Labs, Elkhart, Ind.</td>
<td>Bow, NY</td>
<td>NBC 162</td>
</tr>
<tr>
<td>Procter &amp; Gamble, NY</td>
<td>Benton &amp; Bowles, NY</td>
<td>NBC 175</td>
</tr>
<tr>
<td>Procter &amp; Gamble, NY</td>
<td>Compton, NY</td>
<td>NBC 170</td>
</tr>
<tr>
<td>Procter &amp; Gamble, NY</td>
<td>Benton &amp; Bowles, NY</td>
<td>NBC 173</td>
</tr>
<tr>
<td>Procter &amp; Gamble, NY</td>
<td>Dance &amp; Fitzgerald Sample, NY</td>
<td>NBC 164</td>
</tr>
<tr>
<td>Procter &amp; Gamble, NY</td>
<td>Young &amp; Rubicam, NY</td>
<td>NBC 186</td>
</tr>
</tbody>
</table>

**PROGRAM, time, start, duration**

Les Griffith & the News: M-F 7:25-30 pm; 29 June; 52 wks

Perry Como: M, W, F 7:45-8 pm; 31 Aug; 17 wks

Curt Massey Time: M-F 12-12:15 pm; 29 June; 52 wks

Welcome Travelers: M-F 10-10:30 pm; 29 June; 52 wks

Life Can Be Beautiful: M-F 3:3-5 pm; 29 June; 52 wks

Read of Life: M-F 3:15-30 pm; 29 June; 52 wks

Pepper Young's Family: M-F 3:30-45 pm; 29 June; 52 wks

Right to Happiness: M-F 3:45-4 pm; 29 June; 52 wks

Backstage Wife: M-F 4-4:15 pm; 29 June; 52 wks

(For New National Spot Radio and TV Business, see "Report to Sponsors," page 2.)

3. National Broadcast Sales Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Louis Arnold</td>
<td>Du Mont, NY, ass to dir prod &amp; prod</td>
<td>Same, ass to bus mer prg dept</td>
</tr>
<tr>
<td>Leslie C. Arries Jr.</td>
<td>Du Mont, NY, ass to dir prod &amp; prod</td>
<td>WFTC, Wash, mer</td>
</tr>
<tr>
<td>Joe H. Baker</td>
<td>KMTV, Omaha, prod mer</td>
<td>May Bodzto: Co KMTV also KMA, Sheandashan Louw, dir prod &amp; mgr</td>
</tr>
<tr>
<td>Richard H. Baldwin</td>
<td>Paragon Pictures, Evanston, Ill, sls stf</td>
<td>NBC Film Div, Chi, sls rep</td>
</tr>
<tr>
<td>Frank Baron</td>
<td>WIV, Cleve, sls rep</td>
<td>WKEI, Cleve, sls stf</td>
</tr>
<tr>
<td>James W. Beech</td>
<td>WBBB, Chi, sls dept</td>
<td>Same, sls mer</td>
</tr>
<tr>
<td>Dab Braham</td>
<td>Amrose Craft, NY, sls exec</td>
<td>Same, sales sls mgr, film synd oper</td>
</tr>
<tr>
<td>F. E. Bushy</td>
<td>WXRC, Mobile, gen mer</td>
<td>WFAA-TV, Pensacola, Fla, gen mer</td>
</tr>
<tr>
<td>Calvin S. Cess</td>
<td>Crossley-Best, NY, sls dept</td>
<td>Adams J. Younger Jr., NY, radio sls stf</td>
</tr>
<tr>
<td>Robert E. Chaftee</td>
<td>Life Mgr, sr sls</td>
<td>KRIC, Irwi City, sls mer</td>
</tr>
<tr>
<td>Douglas R. Clawson</td>
<td>Zion's Scriptures, Salt Lake City, ass mer</td>
<td>KYTL, KDL-Y, TV, Salt Lake City, sls dir</td>
</tr>
<tr>
<td>Alice Coo</td>
<td>KITE, San Antonio, comm sls</td>
<td>Same, sales mgr</td>
</tr>
<tr>
<td>Pat Conney</td>
<td>Ley &amp; Livenstein, SF, mer Phoenix branch</td>
<td>KXHI-TV, LA, acct exec</td>
</tr>
<tr>
<td>Richard L. Giesman</td>
<td>Du Mont, NY, sls acct mer</td>
<td>Same, bus mer prg &amp; prod</td>
</tr>
<tr>
<td>Ansel E. Gridley</td>
<td>WFGM, Fitchburg, Mass, pros &amp; gen mer</td>
<td>Same also Salisbury Bdstct Corp Worcester wp gen mer</td>
</tr>
<tr>
<td>Dick Harris</td>
<td>WNAX, Yakentk, SD, prod mer</td>
<td>Same, sls svr mer</td>
</tr>
<tr>
<td>Bettzam J. Jaster</td>
<td>MBS, NY, my co-op programming</td>
<td>Same, vp chg co-op programming</td>
</tr>
<tr>
<td>A. L. Hollander Jr</td>
<td>Du Mont, NY, prod facls mer</td>
<td>Same, chs prg oper</td>
</tr>
<tr>
<td>E. F. J. James</td>
<td>NEC, NY, prn dir</td>
<td>KYOA, Tuxton, coord of TV planning &amp; pub rel</td>
</tr>
<tr>
<td>Joseph A. Jenkins</td>
<td>NBWK, Cleve, mer</td>
<td>WKIF-TV, Pittsb, comm sls</td>
</tr>
<tr>
<td>Harrison Kohl</td>
<td>Des Moines Register &amp; Trib, prom mer</td>
<td>KMTV, Omaha sls stf</td>
</tr>
<tr>
<td>Jacques Liebenthal</td>
<td>Arme Manifold, NY, sls slf</td>
<td>NBC Film Div, NY sls rep</td>
</tr>
<tr>
<td>Robert Lyons</td>
<td>WRAP, Norfolk, Va, asst mer</td>
<td>Same, gen mer</td>
</tr>
<tr>
<td>Chely F. Mead</td>
<td>WGHz, Norfolk, Va, acct exec</td>
<td>Same, comm sls</td>
</tr>
<tr>
<td>Jay Merkly</td>
<td>Du Mont, NY, prod mer</td>
<td>Same, prod facls mer</td>
</tr>
<tr>
<td>Werner Michel</td>
<td>KFIP, Porterville, Calif, comm sls</td>
<td>Same exec prod chg prod</td>
</tr>
<tr>
<td>John H. Milburn</td>
<td>Bryant Machinery &amp; Eng, Chi, adv mer</td>
<td>KSFO, SF, acct exec</td>
</tr>
<tr>
<td>Edward A. Montanus</td>
<td><strong>NEW AFFILIATION</strong></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 (continued)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ellis Moore</td>
<td>NBC, NY, press dept</td>
<td>Same, bus publicity mgr</td>
</tr>
<tr>
<td>John L. Moore</td>
<td>Longines, Wintzauer Watch Co, NY, adv mgr</td>
<td>EAB, NY, sls exec</td>
</tr>
<tr>
<td>Charles E. Morin</td>
<td>KPOA, Honolulu, commi mgr</td>
<td>Consol TV Sts, Pacific Coast acct exec</td>
</tr>
<tr>
<td>John Mowbray</td>
<td>KSFO, SF, acct exec</td>
<td>KKA, Seattle, comml mgr</td>
</tr>
<tr>
<td>Paul B. Mowery</td>
<td>WABC-TV, NY, gen mgr</td>
<td>WFL, WFL-TV, Phila, prog &amp; sls advisor &amp; TV</td>
</tr>
<tr>
<td>Fred Nettette</td>
<td>Wall St Journal, NY, space slmn</td>
<td>Katz Agy, NY, TV sls stf</td>
</tr>
<tr>
<td>Carl Nielsen</td>
<td>NBC, TV spot sales mgr</td>
<td>KCES, SF, acct exec</td>
</tr>
<tr>
<td>Roger O’Connor</td>
<td>Avery-Knodel, NY, radio time slmn</td>
<td>Katz Agy, NY, TV sls stf</td>
</tr>
<tr>
<td>Alvin G. Pack</td>
<td>Own ad agency &amp; recording co, Salt Lake City</td>
<td>KDYL, Salt Lake City, prog dir</td>
</tr>
<tr>
<td>Robert D. Peak</td>
<td>WFXR, Frankfurt, Ill, prop dir</td>
<td>WIND, Chi, prodn mgr</td>
</tr>
<tr>
<td>Ed Presnell</td>
<td>H. P. Wassen Co, Indianapolis, sls dept</td>
<td>Same, asst sls rep</td>
</tr>
<tr>
<td>Herbert Rice</td>
<td>MBS, NY, creative prode</td>
<td>Same, asst prod facils mgr</td>
</tr>
<tr>
<td>Robert Rodgers</td>
<td>NBC Spot Sales, NY, acct exec</td>
<td>NBC Film Div, NY, sls rep</td>
</tr>
<tr>
<td>Richard H. Rogers</td>
<td>Rogers Co, NY, film rep (own firm)</td>
<td>NBC Film Div, NY, sls rep</td>
</tr>
<tr>
<td>William T. Rommink</td>
<td>CBS, NY, mgr film library</td>
<td>NBC Film Div, NY, sls rep</td>
</tr>
<tr>
<td>Sam Rossant</td>
<td>MCA NY, sls exec</td>
<td>Same, also KVTU, Sioux City, dir adv</td>
</tr>
<tr>
<td>Murry Salberg</td>
<td>CBS Radio, NY, prem dept</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Richard T. Sampson</td>
<td>KXO, El Centro, Cal, mgr</td>
<td>Jefferson Standard Bdcstg (WBT, WBTV), lette, asst to gen sls mgr</td>
</tr>
<tr>
<td>Dick Schutte</td>
<td>KSFO, SF, acct exec</td>
<td>Weed &amp; Co, Bost, super spot radio sls Geo H, Hollingbery, NY, sls stf</td>
</tr>
<tr>
<td>John Scidler</td>
<td>Du Mont, NY, asst to prod facils supvr</td>
<td>KMO-TV, Tacoma, gen sls mgr</td>
</tr>
<tr>
<td>Frank S. Shaw</td>
<td>NBC, Chi, guest reps slf</td>
<td>Same, also KVTU, Sioux City, dir adv</td>
</tr>
<tr>
<td>James Strain</td>
<td>World Bdcstg, Hywd, sls rep</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Donald D. Sullivan</td>
<td>WNAX, Yankton, SD, commi mgr</td>
<td>NBC Film Div, Chi, sls rep</td>
</tr>
<tr>
<td>Arthur M. Swift</td>
<td>WOOD, WOOD-TV, Grand Rapids, Mich</td>
<td>Same, asst prod facils mgr</td>
</tr>
<tr>
<td>J. W. Timbarker Jr</td>
<td>W. L. Stonegaard &amp; Assoc (point-of-purch adv specialists), staff</td>
<td>NBC Film Div, Hywd, sls rep</td>
</tr>
<tr>
<td>Bill Walsh</td>
<td>Dowd Agency, Boston, media dir</td>
<td>Same, also KVTU, Sioux City, dir adv</td>
</tr>
<tr>
<td>George F. Weinman Jr</td>
<td>Tide Mag, NY, sls stf</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Earl M. Willhite</td>
<td>Tullis Co. LA, radio &amp; TV acct exec</td>
<td>NBC Film Div, Chi, sls rep</td>
</tr>
<tr>
<td>Ken Willson</td>
<td>Tobacco Net, NC, gen sls mgr</td>
<td>Same, also KVTU, Sioux City, dir adv</td>
</tr>
<tr>
<td>Henry T. Wilson</td>
<td>WOR, WOR-TV, NY, bus news cd</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Mcl Wanters</td>
<td>WINS, NY, prem, mdsl mg</td>
<td>Same, asst sls rep</td>
</tr>
<tr>
<td>Kelly Wofford</td>
<td>KEYS, Corpus Christi, Texas, mg</td>
<td>Same, mr press info</td>
</tr>
<tr>
<td></td>
<td></td>
<td>KKW, Padadena, prem mg</td>
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4. New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>B B Pin Co, Hywed</td>
<td>Pens</td>
<td>Hilton &amp; Riggsio, NY (off 1 A)</td>
</tr>
<tr>
<td>Betty Zane Corn Prods</td>
<td>Betty Zane Popcorn and Popcorn Oil Spring units</td>
<td>Kight Adv, Columbus, Ohio</td>
</tr>
<tr>
<td>Marion, Ohio</td>
<td>Coke cycles</td>
<td>Bozell &amp; Jacobs, Chi</td>
</tr>
<tr>
<td>Chicago Spring Prods,</td>
<td>Country Home Bread, butter rolls, English muffins</td>
<td>Young &amp; Rubicam, LA</td>
</tr>
<tr>
<td>Chi</td>
<td>Old Dutch Cleanser, Delfrich margarine, meat prods, other prods</td>
<td>Edward Geerman &amp; Assoc, Phila,</td>
</tr>
<tr>
<td>Cole of California, LA</td>
<td>Horticultural prods</td>
<td>Young &amp; Rubicam, Chi (off 3)</td>
</tr>
<tr>
<td>Country Home Bread, WO</td>
<td>Glamour Instant Upholstery &amp; Rug Cleaner</td>
<td>Smith, Hagel, &amp; Snyder, NY</td>
</tr>
<tr>
<td>lacott, Conn</td>
<td>Juvenile furniture</td>
<td>Barlow Adv, Syracuse</td>
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<tr>
<td>Cudahy Packing, Omaha</td>
<td>Prem, dairy prod for coffee: Ten-B-</td>
<td>Bozell &amp; Jacobs, Chi</td>
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<tr>
<td>Gordon Guild of Amer,</td>
<td>Low ice cream mix; other dairy prods</td>
<td>Benton &amp; Bowles, NY (off 1)</td>
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<tr>
<td>Devon, Pa</td>
<td>3-D viewing glasses</td>
<td>Cunningham &amp; Walsh, NY</td>
</tr>
<tr>
<td>Hosid Products, Syracuse</td>
<td>Perfect Sloper mattress</td>
<td>Bozell &amp; Jacobs, Chi</td>
</tr>
<tr>
<td>Kroll Bros, Chi</td>
<td>Blue Sunoco gas, Sunoco motor oils, automotive prods</td>
<td>Ruthrauff &amp; Ryan, NY</td>
</tr>
<tr>
<td>M &amp; R Dietchel Labs, Columbus, Ohio</td>
<td>Olocamargine div</td>
<td>Bozell &amp; Jacobs, Omaha</td>
</tr>
<tr>
<td>Polaroid Corp, Cambridge, Mass</td>
<td>Krypton, Guards Cold Tablets, Petr-</td>
<td>Compton, NY</td>
</tr>
<tr>
<td>Serta Assos, Chi</td>
<td>SUNOLOGY</td>
<td></td>
</tr>
<tr>
<td>Sun Oil Co, Phila</td>
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<tr>
<td>C. A. Swanson &amp; Sons,</td>
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<tr>
<td>Omaha</td>
<td></td>
<td></td>
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<tr>
<td>Whittall Pharm, NY</td>
<td></td>
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</tr>
</tbody>
</table>

Numbers after names refer to New and Renew category.

Fred Nettette (3)       Roger O’Connor (3)  John Mowbray (3)  Dr. D. Sullivan (3)  Dick Harris (3)
E. P. H. James (3)        Ulric G. Pack (3)    Murry Salberg (3)     A. L. Hollander Jr (3)  Werner Michel (3)
New Haven makes, makes New Haven

A prosperous, working community is a buying community. New Haven’s more than 350 manufacturing concerns make it a market that’s healthy economically and wealthy in potential sales for you. Include it in your advertising schedules!

Most efficient way to reach and sell the people of New Haven is through WNHC—the “radio center” for entertainment and news. Programs have a strong local appeal that keeps dials set at 1340. Let WNHC stimulate your sales in New Haven!

In drug stores all over the world you will find the Standard trademark of diphenhydramine. President of the Standard Dye Works Company is sold in more than 50 countries. Established in 1757, Standard became a New Haven company in 1867 and has continued worldwide. Today its manufacturing operations employ approximately 1,200 men and women, producing thousands of products through periods and times.

WNHC
AM FM TV

New England’s first complete broadcasting service
Represented Nationally by THE KATZ AGENCY

27 JULY 1953
New developments on SPONSOR stories

See: "How Ruppert wooed the women and won"

Issue: 20 October 1952, p. 32

Subject: Introducing a new brand, Knickerbocker. Ruppert used air media extensively, scored massive gains.

Having wooed the women and won, Ruppert has broadened its appeal via a spot campaign of programs and announcements. To kick off the promotion of its dark beer, Ruppiner, the brewery ran an extensive announcement campaign on WHOM, WWRL, WLWB, New York, to reach the Spanish, Italian, German, and Jewish markets.

Recently returned from a trip through New England, Biow account executive David Halpern told SPONSOR: "I checked sales very closely and can safely say that Knickerbocker has outstripped every brand in New England, local or national. We're first in sales in Massachusetts, Connecticut, New Hampshire, and Vermont. And we're using plenty of radio and TV to stay No. 1." Firm is airing newscasts four times a week on WNAC-TV, Boston, and WJAR-TV, Providence. It's also running announcement campaigns on radio and TV in New Haven, New Britain, Holyoke, Schenectady, and Binghamton.

To maintain its rate of climb in New York Ruppert has the following lineup: Jane Pickens, WNBC, Thursday, 10:35-11:00 p.m.; Bill Leonard, WCBS, 9:00-9:05 a.m., Monday, Wednesday, Friday; Bill Leonard, WCBS-TV, 6:05-6:10 p.m., Monday through Friday; a Spanish soap opera on WHOM, 9:45-10:00 p.m., Monday through Friday; Ken Banghart, WNBC, Tuesday, Thursday, Saturday, 6:00-6:15 p.m.

Starting 29 July Father Knickerbocker, Ruppert's live trade mark, will be a Wednesday, Thursday, and Friday feature on the Steve Allen Show, WNBT, 11:20 to midnight. Both agency and advertiser are convinced that a fresh, live show in that time slot can pull a major share of the audience away from the usual run of late films. A spot radio campaign will be used to promote the new program.

One of the tricks Ruppert uses is to spot the major portion of its announcements and programs on Wednesdays, Thursdays, and Fridays in order to pound its messages home at a time calculated to catch the housewife just before she does her weekend shopping. Convinced that the trend toward bottled beer (76° bottles to 24° draught) means an increasingly important role for the woman shopper, Ruppert works closely with WNBC to get the most out of that station's "Chain Lightning" merchandising plan. The brewery's own promotion team supplies special display material in advance.

The effectiveness of Ruppert's strategy is put simply by Herman Katz, v.p. in charge of sales: "Despite our phenomenal sales success in 1952 we haven't slackened up a bit. And the result is our sales are up 15-20% over last year and still rising."

See: "Foreign-language radio: a 1953 status report"

Issue: 26 January 1953, p. 38

Subject: General Mills joins national sponsors of Spanish-language programming in Southwest

Recent addition to the impressive roster of national foreign-language radio advertisers is General Mills' Gold Medal Flour. To supplement its radio advertising in the Southwest, this firm bought a 15-minute segment of a homemakers show, Club del Hogar (The Home Club), on KIWW, San Antonio, Tex. This program, on the air starting 6 July from 10:00-10:15 a.m. across-the-board, is aimed at the large segment of the 1,500,000 Latin Americans in Texas who're concentrated in the San Antonio area. Agency: D-F-S.
Time Buyers who Dig for the FACTS

BUY SAN DIEGO

(...Because it's the Nation's fastest growing large city)

AND

BUY KSON

(...San Diego's only 24 hour music and news station)

Because, regardless of what survey they work with, they have only to consult SRDS to find -

KSON IS THE LOWEST COST PER THOUSAND

<table>
<thead>
<tr>
<th>PULSE</th>
<th>NIELSEN</th>
<th>HOOPER</th>
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<tbody>
<tr>
<td>KSON</td>
<td>KSON</td>
<td>KSON</td>
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<tr>
<td>&quot;A&quot;</td>
<td>&quot;A&quot;</td>
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<td>$ .40</td>
<td>10¢</td>
<td>$1.04</td>
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<td>&quot;C&quot;</td>
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<td>22¢</td>
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<td>&quot;D&quot;</td>
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<tr>
<td>$1.50</td>
<td>14¢</td>
<td>$4.12</td>
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</tbody>
</table>

April-May daytime Inner Pulse 100% yardstick (Mon.-Fri.) daytime 15 time one minute rate.

Comparative cost per thousand homes based on average daily circulation daytime 15 time one minute rate.

April-May daytime Hooper radio audience index (Mon.-Fri.) daytime 15 time one minute rate.

REPRESENTED BY
THE BOLLING CO.

OWNED AND OPERATED BY
FRED and DOROTHY RABELL

27 JULY 1953
+all these clients and all these agencies (and many, many more: more, in fact, than summer-fall to date) are now using....
Needham, Louis & Brorby
Aumkeag Cotton
Cowell, Lennen &

ates, Ted & Co.
romo-Seltzer
urnett, Leo Co.

onsolidated Cosmetics
 U.N.A.
oe, Donahue &
as near Charlotte as Highland Park to Chicago

A BIG GUN OF AMERICAN INDUSTRY

Emplaced on the towel racks of the nation, the friendly firing piece of Cannon Mills symbolizes the national significance of the Carolina textile industry. Every fifth American textile mill is located in the Carolinas and Charlotte is the geographical center of the industry. It's an industry that's small-town but big-time — and a major reason why Charlotte — 73rd U. S. city, ranks in the nation's first 25 markets.²

² 22nd in population (Hearst Advertising Research)
"Under-the-counter" stations aren't popular with most buyers

Stations willing to haggle over air prices are finding cold responses these days from many buyers. Reason: Although a shrewd agency shops for a good buy, timebuyers distrust the chiseler since they may offer a better deal to competitors.

Is era of spot radio rate "deals" coming to an end?

"Yes," say admen—but some air chiseling has taken new forms

by Charles Sinclair

You can still find radio stations willing to toss rate cards in a drawer and talk business like horse traders in a Persian market.

However, after two years of bargain-basement selling, the radio "price wars" in which some stations would make a special preferential deal for any amount of business, large or small, are fast disappearing.

That's the opinion of a number of leading agency men, clients, and reps contacted by SPONSOR while preparing this latest report on rate chiseling in broadcast advertising. (For an earlier report on the subject, see "Radio's gasoline war: Nobody wants it" SPONSOR 2 June 1952).

Does this mean that a completely stable rate situation is returning to the radio industry?

Not necessarily. It's true that the number of stations who will cheat directly on their rate cards has dropped. But a new form of indirect rate evasion is rapidly becoming common practice in air advertising. Many industry members stated to SPONSOR.

Here's how one veteran rep, whose station list includes several of the country's most powerful clear-channel outlets, puts it:

"Rate chiseling today is taking the form of 'getting-around-the-rate-card' rather than 'bargain-basement' selling. A growing number of advertisers and ad agencies are approaching reps and..."
stations with spot radio offers that are either so big—or so unusual in some way—that they do not fit the standard provisions of regular rate cards.

"In such a case, the advertiser is often seeking a special price for these special campaigns. And radio and TV stations—even some of the best-known outlets—often grant it. They rationalize the process by saying to themselves 'I'm not cheating on my rate card. I'm creating a new, additional rate to fit a particular, unusual situation.'"

Not everybody, of course, views this trend among large advertisers—like General Mills, Whitehall Pharmaceutical, B.C. Remedies, Grove Laboratories, Robert Hall Clothes, and the top soap and cigarette air clients—with alarm. Spot radio billings this year (after trade discounts but before commissions) are expected to be around $130,000,000—an all-time high. Even in the top TV markets, many a radio outlet is sold out—at card rates.

What, then, is the real status of radio (and TV) rate cards today?

This is how the picture shapes up, in the opinion of a number of top buyers and sellers of spot air advertising:

1. In mature video markets, nearly half of the radio outlets—according to one rep's estimate—have made rate card adjustments during the past 12 months. Many have switched to a single-rate basis, in which nighttime rates have come down to the level of daytime prices. At the same time, many have created new volume discount structures and "floating schedule" prices which are attractively low—but are now offered equally to all advertisers.

"In the big television markets, radio rates have come down to the absolute minimum. Clients can get good value for their spot dollar. Of course, some stations will try to prop up an unrealistic rate card by making special deals here and there. But most of them realize now that it's a matter of selling at the same price to everybody—or going out of business," said Reggie Schuebel, a veteran radio and TV buyer and a partner in the agency consultant firm of Wyatt & Schuebel.

2. In the new TV markets, or in the one-station video areas now rapidly filling up with second and third outlets, the rate situation is also reasonably stable. "Radio stations who are now facing new or increased TV competition due to post-freeze video expansion are not in the same kind of panic that was common back in 1950."

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**RATE SITUATION AT A GLANCE**

**Status of "deals":** The straight chisel, within structures of normal rate cards, is on the downgrade. But there has been a rise in the number of huge, or odd, spot campaigns in which advertisers and agencies force stations to create "special" rates

**Trade Action:** It's difficult, if not impossible, to police the air industry. However, many important industry groups, like NAB, SRA, and others are leading active fight on "deals"

**Trade Opinion:** A station that cheats on its rate card must face distrust of buyers, must sacrifice goodwill

**Remedies:** Several have been proposed by both buyers and sellers, including honest revisions of rates if needed, extension of card rates to include new types of campaigns

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SPONSOR
Here’s how top admen view radio-TV “deal” situation

Harold E. Fellows, President NARTB: “Uncertain rate policies, short-sighted personnel and public relations, under-the-counter deals . . . all of them are strong evidences of moral management breakdown—which in turn leads to ultimate financial disaster for the station involved.”

Timebuyer at P&G agency: “There seems to be a strong trend away from offering us straight rate chisels, in both radio and TV. But I feel that an advertiser who has an extra-large campaign on a station is not unreasonable if he inquires about a special volume discount based on his campaign.”

Irving Waugh, CommL, Mgr., WSM: “Rate cutting is achieved through the cooperation of radio operators themselves for otherwise it would not exist. The cure will not come from the buyer but from the seller—the operator himself.”

John J. Carter, Adam Young, Inc.: “Certain stations prefer to cut rates rather than improve their product and do a better selling job. We feel strongly that cutting rates is a dangerous expedient which in the long run hurts both the particular station and the entire industry. Most advertisers don’t want off-the-card deals.”

Radio-TV director of N. Y. ad agency: “There’s a trend today among big advertisers toward the use of saturation spot campaigns in radio and TV. Stations often have to create special rates to fit the situation. These stations should immediately include these in the rate cards, and quickly advise all regular advertisers of the change.”

Executive of the AAAA: “The ‘model contract’ developed with the NARTB makes clear the stand of the A-A’s on unfair or preferential tactics concerning radio-TV spot rates. The contract expressly prohibits such practices.”
Bache gets more leads-per-$ on radio

Careful program choices pinpoint investment prospects, attract customers for Bache & Co. at higher rate than print media

By Dick Jackson

The ad manager was relaxing at home after one of those days. He was listening to the 7:00 p.m. newscast before checking his own program at 7:15. At about 7:03 he heard the flash that the Federal Reserve Board had lowered margin requirements for stock purchases from 75 to 50%. This announcement was taken impassively by the vast majority of listeners. But this particular listener was Henry Gellerman, advertising manager of Bache & Co., one of the country’s leading brokerage houses.

Hastily scribbling a few lines of text he called the newsroom of WOR, New York, dictated a change in the copy for that evening’s Bache commercial, and asked to be phoned back immediately for confirmation. He got his confirmation at 7:12. At 7:15 Henry Gladstone’s transcribed program Today’s Business went on the air. A few minutes later a live announcer cut in: “Flash! Word has just been received that the Federal Reserve Board has reduced margin requirements for stock purchases. For a free copy of the Bache booklet explaining the significance of this change, write tonight to Henry Gladstone, care of WOR, Box G, New York.”

Needless to say, Gellerman sat up most of the night writing the booklet. He knew that his desk would be loaded with requests for the booklet in the morning. It was. That’s why Bache & Co. is spending over $80,000 of its $300,000 budget for 1953 on radio. About $90,000 is used for newspapers and magazines, a considerable chunk for promotion, booklet printing, public relations, and production. (In addition, a hefty slice of this year’s budget has been put aside for TV when a suitable format can be found.)

Bache & Co. likes the Henry Gladstone program so well that it has the script teletyped daily to WGAR, Cleveland; WGN, Chicago; and KABC, San...
**case history**

Antonio, where Bache also sponsors the show for branch offices in those cities. In these three cities the script is read by local announcers and results have been uniformly good to date. Bache recently commenced sponsorship of an early evening newscast on WIP, Philadelphia. All of Bache radio activities are aired at a time when it is believed the whole family is present, and particularly the head of the house.

The firm started sponsoring Today's Business over WOR three times weekly in May 1952, stepped up to five-a-week in November.

The format for the program was developed by WOR, presented to Bache's agency Albert Frank GUenther Law, Inc., by WOR's account executive in charge of business programs, Martin Monroe. At the agency, Bache account executive Howard Liebl and radio and TV director Robert Day agreed that it was a natural for Bache. Ad manager Gellerman bought the idea with little urging.

But this was not the maiden air effort for Bache. The brokerage house started on radio with a 13-week schedule of three announcements a week over WQXR, New York, in January 1950.

The pitch was simple: "With high taxes and an increasing cost of living it is necessary that you get the highest possible income from your surplus funds; the way to do that is to invest your surplus money in common stocks. . . . To get information and counsel on how to invest, go to Bache & Co. . . ."

A number of booklets were offered and the response was encouraging. Of course, the main purpose of offering the booklet was to get leads for Bache salesmen. By programing on a good music station the firm felt that it was reaching a higher-income, better-educated audience and that a good proportion of sales would result from the leads obtained. This proved to be true.

Bache gradually stepped up the frequency of announcements on WQXR with each 13-week renewal, was using 28 announcements a week by August 1952. At that time Bache pulled out of WQXR because company executives felt they had saturated that particular audience: they contemplated going back soon, possibly this fall.

During the last six months of the WQXR run, Bache also used the WQXR network of 14 stations in 12 in upstate New York, one in New Haven, one in Scranton that uses relays of WQXR's classical music programs.

A number of types of programs were tried during the past three years: A husband-and-wife team was used on a New York station for 26 weeks and drew a lot of leads. But as account executive Howard Liebl puts it: "We can get inquiries from any type of show but in too many instances these leads turn out to be a waste of time for the sales department. We have found that using well-known personalities often pulls a lot of fan mail from loyal listeners who really aren't good prospects for us."

Use of other personal type shows in the Midwest substantiated this theory: Plenty of mail but not enough hot prospects. On the other hand, Kiddlet, Peabody & Co., which specializes in mutual fund customers, has used

(Please turn to page 66)

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Here's how Bache attracts new leads with selective programing

Business news written by recognized authority, classical music programs, and straight newscasts at hour when head of family is at home seem to attract type of audience which is easiest to convert from leads to sales.

Variety of investment booklets are offered on radio program (example at left). After booklets are sent, salesman follows up with personal call. Selective programing insures least number of wasted calls by Bache contact men.

Investment firm has tried using popular local personalities but found that while mail pull was heavy, much of it was in nature of fan mail sent by loyal listeners who were interested in show but not investment prospects.

Bache has learned that by selective programing it gets leads via radio at less cost than by newspaper advertising. Also that listeners convert into customers at rate comparable to best finance page advertising.
by Ray Lapicca

"Trouble with admen in dealing with research is they know so little about Chi Square tests, logarithmic or semi-logarithmic graphs, lines of regression, and Pareto curves." Agency researcher

Research trouble is common to all media.

Indicative of the confusion that exists are the following three sets of figures on magazine circulation published during the past 12 months.

Look's figures are from the "National Study of Magazine Audiences 1952" conducted by Crosby, Inc.; Life's figures are from "A Study of Four Media" just completed by Alfred Politz Research, Inc.; and This Week's, published a few days after Life's in June, are projections of Starch estimates of readers per 100 copies and are primary readers only (family members who read the copy brought into the home).

Here is what these figures show:

<table>
<thead>
<tr>
<th>Magazine</th>
<th>Look Study</th>
<th>Life Study</th>
<th>This Week Study</th>
<th>Week</th>
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</thead>
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<tr>
<td>Life</td>
<td>30.9</td>
<td>26.4</td>
<td>12.7</td>
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<tr>
<td>Look</td>
<td>20.6</td>
<td>18.0</td>
<td>8.0</td>
<td></td>
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<tr>
<td>Sateevpost</td>
<td>19.6</td>
<td>14.0</td>
<td>9.0</td>
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<tr>
<td>Collier's</td>
<td>14.8</td>
<td></td>
<td>7.1</td>
<td></td>
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<tr>
<td>Ladies Home Jnl.</td>
<td>16.9</td>
<td>11.5</td>
<td>7.2</td>
<td></td>
</tr>
<tr>
<td>Good Housekeeping</td>
<td>16.6</td>
<td>5.8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>McCall's</td>
<td>19.6</td>
<td>7.0</td>
<td>5.5</td>
<td></td>
</tr>
<tr>
<td>Woman's Day, Compan.</td>
<td>9.5</td>
<td>7.4</td>
<td></td>
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*A newspaper supplement, of course; *Female audience only. **Figures 12 million. ***Indicates not controlled. 

Point: Discrepancies in the above figures can be explained partly by the fact that different research techniques were used. But the question the advertiser asks is: "How can I choose quickly, between such contradictory sets of figures without first learning how to use a slide rule or knowing just what a Pareto curve is?"

The answer: Many times he can't.

How one agency tests media: An example of the opposite kind of research that is of more use to him is the weekly media sales check being done by a $5 million New York agency for a fairly expensive automobile product.

The agency doesn't care to prove one medium superior over another—for this product. It wants to know which one is superior—a considerable difference, you'll agree.

21 years of radio research has failed to solve the basic problem

Each of these studies uncovered fact that people who listen to radio buy more of radio-advertised goods than those who don't listen. Each concludes that this is due to listening. But independent researchers interviewed by SPONSOR say this is not proved, that it's just as possible some buy first and then listen.

TABLE 1: TOOTHPASTES

<table>
<thead>
<tr>
<th>Brand</th>
<th>Uniform Index in Non-Radio Homes</th>
<th>Relative Index of Use in Radio Homes</th>
<th>% Gain</th>
<th>% Loss</th>
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<tr>
<td>COUGATEY</td>
<td>100</td>
<td>772 (100)</td>
<td>233% GAIN</td>
<td>0% LOSS</td>
</tr>
<tr>
<td>FORNAY'S (CFS)</td>
<td>100</td>
<td>120 (100)</td>
<td>20% GAIN</td>
<td>0% LOSS</td>
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<tr>
<td>GOBLENT (MOC)</td>
<td>100</td>
<td>100 (100)</td>
<td>0% GAIN</td>
<td>0% LOSS</td>
</tr>
<tr>
<td>LAPRA (MOC)</td>
<td>100</td>
<td>100 (100)</td>
<td>0% GAIN</td>
<td>0% LOSS</td>
</tr>
<tr>
<td>LUKINS</td>
<td>100</td>
<td>100 (100)</td>
<td>0% GAIN</td>
<td>0% LOSS</td>
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<td>NUKINS</td>
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<td>0% LOSS</td>
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<td>SALEMONI</td>
<td>100</td>
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<tr>
<td>WENCO (CFS)</td>
<td>100</td>
<td>100 (100)</td>
<td>0% GAIN</td>
<td>0% LOSS</td>
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<tr>
<td>PERIODONT (MOC)</td>
<td>100</td>
<td>100 (100)</td>
<td>0% GAIN</td>
<td>0% LOSS</td>
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<tr>
<td>EDDIE'S (LOCAL)</td>
<td>100</td>
<td>100 (100)</td>
<td>0% GAIN</td>
<td>0% LOSS</td>
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<tr>
<td>DR. WERTH</td>
<td>100</td>
<td>100 (100)</td>
<td>0% GAIN</td>
<td>0% LOSS</td>
</tr>
<tr>
<td>MISC</td>
<td>100</td>
<td>100 (100)</td>
<td>0% GAIN</td>
<td>0% LOSS</td>
</tr>
</tbody>
</table>

Professor Elder's study for CBS (published 1932 and "Does Radio Sell Goods?"") matched radio vs. non-radio concluded former bought more radio-advertised goods.
search pitfalls!

Independent researchers on various phases of

So it traces each sales dollar to the newspaper, radio, or TV station which carried the sales message. It then eliminates the weak medium and concentrates on the strong. In some 30 markets over an 18-month period, here is what this agency has found:

1. Its client makes $9 on each TV dollar spent - on an average.

2. He makes $7 in sales for each radio dollar spent.

3. He makes $6 for each newspaper dollar spent.

Adding radio to newspaper advertising strengthened the returns from the newspapers. Adding TV strengthened both radio and newspapers. In a three-medium market (newspapers, radio, and TV) this agency found that approximately 35% of the customers were brought in by advertising, as follows:

One-third by newspapers, one-third by radio, one-third by TV... with very little overlap. (The other 15% were passersby.)

The method and results of this agency’s media checking are so fascinating that this All-Media Study will devolve a future article to it.

Network tests: But the print media aren’t alone in over-reaching in their research. The air media have spent hundreds of thousands of dollars over the years to “prove” that listening or watching increases sales.

They tell the story in research circles of a network researcher who proudly presented the results of a costly project.

**NEW STUDY:** One of the most recent research efforts (NBC’s study of TV’s effect on sales curves) is described in separate article on page 14. This NBC study in which some group of people is interviewed twelve is considered by many admen to be important step forward in determining media sales effectiveness. It was completed too late for analysis as part of this article which does touch upon earlier network media studies.

**NEXT ISSUE:** Those agency and air media experts give you their views on media research and pitfalls: William Wallace, McCann-Erickson; Dr. Verol D. Reed, J. Walter Thompson; G. Maxwell Lyle, Jenson & Eckhardt; Stanley Cantor, McCann-Erickson; Frank White, NBC; Dr. Hezsa Herzog, McCann-Erickson; Bob Kinney, ABC; Ed Edele, Du Mont; Maurice R. Mitchell, Encyclopedia Britannica Films; Ray Morgan, Raymond R. Morgan Co., and others.

Elmo Roper’s survey for CBS called “A Study of Consumer Response to 40 CBS Sponsored Programs” used interview technique, decided “more you listen, more you buy,” which experts now deny.

“NBC Study of Radio’s Effective Sales Power,” its third Hofstra-type survey, matched radio vs. TV city by basic finding that listening boosts purchases were unproved, experts declare.
10 MEDIA RESEARCH TRAPS FOR THE UNWARY

(based on SPONSOR interviews with 158 media experts)

1. **Belief that a general index for the comparative values of various media can be established.** (Type of product or message may make same medium 100% successful or completely worthless.)

2. **Belief that you can compare costs of media without first freeing the figures of cumulation or making sure they have equal cumulation.**

3. **Belief that people tell the truth, even to such simple questions as, “Which program do you listen to or watch?” or “Which magazine do you read?”** (Tendency to pick the program, magazine, or newspaper that people think has the most prestige.)

4. **Belief that research, no matter how scientific, can ever take place of sponsor’s judgment.** (It can only reduce the adman’s guess margin.)

5. **Belief that any one medium has only one audience—each reachable by the advertiser.** (Politz lists at least four audiences. For radio they would be, in diminishing numerical order: (1) Those listening any day to any program during a month or a year; (2) those who listen to any program on a specific day; (3) those who listen to a specific program on a specific day; and (4) those who hear a specific commercial message. The variety makes media tests hard.)

6. **Belief that a good unbiased random sample can be chosen haphazardly with the interviewer allowed to pick those he will interview.**

7. **Belief that the number of returns in a mail media survey is more important than the percentage of returns, or the assumption that those who don’t answer feel the same as those who do.**

8. **Belief that rating services have no limitations.** (Actually Audimeters don’t count noses, just homes listening or viewing; diary and recall techniques inflate audience figures. Telephone coincidental can miss up to 49% of listeners, gives you popularity of program, not numbers in audience.)

9. **Belief that people tune to hear or see your commercial instead of the program or that they hear or see your commercial even when they’re in the same room.** (Independent research organization has preliminary figures showing one-third of audience pays enough attention to one commercial in a half-hour program at night to be able to recall sales point within hour; two-thirds see one of three commercials.)

10. **Confusing correlation with causation.** (You assume the customer bought your product because he saw or heard your ad, yet he may have noticed your ad because he bought your product.)

To P&G to show how much more of its product radio homes bought than non-radio homes.

P&G was quite impressed—until it discovered that the product was not among those being advertised on radio.

Sequel: P&G still keeps the study around (after 13 years) to remind itself of the cardinal rule in media research: Discount 99% of any media test done by a single medium to prove its own superiority, for it will prove nothing; it will sort out to prove, and let the advertiser dig out the actual facts and figures himself.

No one has yet been found by sponsor in this study who will deny that enormous quantities of goods can be sold via radio and television.

The difficulty is to find a method of proving it—especially on a network basis.

The four principal methods used to date and their chief weaknesses are:

1. Matching radio owners vs. non-owners. Used by Elder in his 1932 study for CBS “Does Radio Sell Goods?” Weakness: Can’t be used now because only 2% of population doesn’t have radio.

2. Matching test areas vs. control areas. Advertisers use this technique quite frequently in media tests. Weakness: Difficulty in finding two cities or areas similar enough: usually you need more than two (this raises expense).

3. Matching listeners vs. non-listeners. Roper, Hooper, and The Pulse have used this technique. CBS for one has discarded it. Weakness: You can’t prove listeners vary from non-listeners in their buying habits because of their listening.

4. Using a panel. You measure sales among the same people before and after the campaign. This technique is popular with advertisers and agencies. Weakness of fixed panel: Tends to become “conditioned” or selective and thus atypical.

The subject of how to run a successful media sales test and avoid the usual pitfalls is so vast that it will be mentioned (Please turn to page 62).

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

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**SPONSOR**
Moving Day on Madison Ave.

A rundown on the quarters-shifting activity along advertising alley

One of the more familiar sights along Madison Avenue and its environs these weekends is a fleet of moving vans. With new buildings popping up in midtown Manhattan it seems that the first names that appear on lobby directories are those of advertising agencies, station reps, and radio and television broadcasters.

The reason is simple: business is booming and the old quarters just aren't adequate. Because sponsor finds itself in precisely that position, we decided to check around town, find out how others had handled the situation. Also to try to find a formula to make our move as smooth as the well-oiled operation carried out by Cunningham & Walsh, Inc., last summer. (Some of the elements of that move are pictured on this page.)

Sponsor found that moving offices can be well nigh as complicated as moving a factory in operation. Unless the switch is well planned it can be a thoroughly disrupting experience.}

(CIA, J2, 119)

Cunningham & Walsh packed library and files efficiently, had minimum of work sorting at new offices. Reliable moving men eliminate headaches. Jack Cunningham does his own packing, is soon in new quarters. Conference table shipped in four pieces was assembled on arrival.
Why American Machine uses TV

Though company sells few of 50 products direct to consumers, it will spend over $1 million on TV this season mainly to build trademark

A new twist was added to commercial TV in December 1952 when American Machine & Foundry Co., manufacturer of a long line of industrial equipment, including pretzel-twisting machines, made its TV debut on CBS TV's Omnibus.

AMF's sponsorship of the Ford Foundation program raised a question of wide interest to advertisers of heavy industrial products: Can a network TV prestige show make the name of a heavy machinery company which sells few products to consumers a familiar one in households throughout the country?

AMF wanted to become better known because it felt this would give the firm several advantages: (1) The company has been growing rapidly and in the last few years has acquired a number of subsidiaries. The parent company wanted to stimulate integration of the subsidiaries under the AMF banner through advertising. (2) To further entrench itself as a major manufacturer of defense equipment, AMF wanted to impress on the public the importance of industry and the armed forces working together. (3) AMF felt it could sell more industrial machinery as well as consumer items by promoting better dealer, distributor, and manufacturer relations. That even its industrial products would benefit from the magic of a trademark everyone knows has long been demonstrated in the industrial operations of such giants

AMF uses TV to aid brand identification

Industrial manufacturer bought Omnibus to: (1) Popularize trademark; (2) Stimulate integration of parent firm, subsidiaries; (3) Emphasize its role in the national defense (4) Promote better intra-industry relations
as Westinghouse and G.E.

More significant, perhaps, is the consumer AMF-consciousness which was originated in 1951 when AMF began to stress the subsidiaries who produce consumer goods. This was no minor job. Victor Ancour, AMF advertising manager, was faced with the problem of interesting the public not only in the Roadmaster Bicycles, Junior Velocipes, and DeWalt Power Saws which AMF manufactures, but also in products as indirectly related to everyday consumer use as tobacco stemmers, tobacco leaf separators, automatic pretzel twisters, radar antennas, dough mixers, and baking ovens, among some 50 other items which it manufactures today.

When Morehead Patterson, AMF's chairman of the board and president, first saw Omnibus in November 1952, he decided that this prestige program would be a perfect vehicle for AMF's institutional and consumer advertising.

Three major factors stand out as proof of AMF's success with television last season: (1) hundreds of unsolicited complimentary letters from viewers and dealers, as well as an unexpectedly large number of responses to a write-in booklet offer; (2) satisfied company management as borne out by AMF's being the first sponsor to sign on for the 1953 Omnibus series despite a $400,000 price hike; (3) initiation of an additional TV program on three Midwestern stations for AMF's Pinspotter, starting 27 June 1953.

AMF's first concrete proof of the pull of Omnibus came following the firm's write-in offer for the DeWalt Power Shop booklet.

On 22 March, following a five-minute documentary devoted to various arts and crafts, including woodworking, AMF's two-minute commercial for the DeWalt Power Shop ended with this booklet offer. The same commercial was repeated the following week. Viewers were asked to send in 25¢ in coin with their request for the DeWalt booklet explaining various uses and techniques of this $229 machine. This same booklet was offered in full-page two-color ads in four consumer magazines in April (including Better Homes & Gardens, American Home, Popular Science, and Popular Mechanics). Each advertisement carried a detachable coupon at the bottom to make the write-in easier for the reader. By 30 April the Omnibus booklet offer had pulled 6,276 requests while the magazines had brought in 4,501.

This DeWalt commercial was typical of AMF commercials (produced by AMF's agency, Fletcher D. Richards) in its educational approach:

**Announcer:** "Here's the home power tool that makes precision woodworking easy even for beginners! With it you can make things out of wood—or make repairs to your home—at a fraction of the regular cost! It's the ingenious DeWalt Power Shop, manufactured by AMF—American Machine & Foundry Co."

(During this part of the announcement, viewers saw the DeWalt Power Shop demonstrated. Then the booklet appeared on screen.)

**Announcer:** "This exciting, new, 25-page booklet, Yours for the Making, has just been prepared by AMF DeWalt, in cooperation with the editors of American Home Magazine. Here's Mrs. Dorothy Trumm, arts and crafts editor of American Home, to tell you more about it!"

**Mrs. Trumm:** "You'll get so much valuable information from this colorfully illustrated booklet. It shows 10 authentic early American furniture designs, and 10 juvenile furniture designs which you can make in your own home at tremendous savings of more than 60%. And there are pages on professional woodworking language . . . facts you should know when buying wood . . . practical tips on wood finishing . . . and a wealth of ideas for your home. To get your booklet, just send 25¢ to DeWalt, Lancaster, Pennsylvania. Write today!"

**Announcer:** "Please don't forget to include your own name and address along with your quarter when writing for your booklet. That address again: DeWalt, Lancaster, Pennsylvania. "See the AMF DeWalt Power Shop at your dealer's. You'll be amazed at how you can convert, in seconds, from a saw to a drill . . . to a dado head . . . to a shaper. See for yourself how the AMF DeWalt Power Shop does everything . . . easier, faster, safer, and better!"

"The DeWalt Power Shop, manufactured by American Machine & Foundry Co., is another example of how AMF

(please turn to page 72)
How TV stops brand-switching

There's incessant stream of customers switching away from and to most brands, NBC TV study finds, but TV holds old, attracts new purchasers

The pictograph above spells out mathematically what most admen know instinctively: that exposure to a sponsor's television program makes consumers buy his product.

The graph is part of NBC's new study of brand-switching called "Why Sales Come in Curves," which agency executives and clients in New York, Chicago, Detroit, and Cleveland have seen unveiled in meetings this month. Admen in San Francisco see it 28 July; it will be shown in Los Angeles 30 July, in other cities later on.

"Why Sales Come in Curves" is the fifth in a series of NBC research reports on sales effectiveness which began in 1950 with publication of the first Hofstra study. Reaction of most admen interviewed in New York was that this was the most persuasive of the series. Reason: For the first time researchers went to the same group of people twice—once in February 1952, then three months later in May—in order to find out how TV affected buying patterns. This was one of the few times a study conducted by an advertising medium used this "two-wave" or "panel" technique.

What NBC was able to spell out in numbers as a result of the study was no surprise. It found:

1. When customers begin viewing TV, they begin buying the products they see advertised.

2. If they stop viewing, they tend to stop buying.

Sponsor can report that most admen contacted in New York accepted these conclusions as a valid contribution to understanding of the medium. But many of them—especially agency research directors—had questions to ask about the technique used in producing the results. On the page at right you'll find some of these questions listed together with answers from Hugh M. Beville, NBC planning director, and Dr. Thomas Coffin, NBC manager of (Please turn to page 69)
QUESTIONS ADMEN ARE ASKING ABOUT NBC STUDY

Can you draw the conclusion from this study that in entering TV advertising a sponsor is liable to be grabbing a bear by the tail? That is, you once let's go, will he lose customers rapidly, thus making it impossible for him to drop a show?

We know that many brands of a given product category may be in television. But they all can't go up in sales unless the market is expanded considerably. So what has this study of television's effect on brand switching really proved for the individual client who is contemplating expenditure of some of his budget for a television program?

Isn't it possible that those who use a given product are more inclined to watch a program which is sponsored by that brand for the very reason that they use the product? In other words, what you interpret as the effect of television viewing (purchases may actually be the cause of it? (Note: This was one of our frequently encountered questions put by researchers.)

You ask people whether they use a certain group of products. How can you be sure they are capable of giving you correct answers as to brand names? Isn't it possible that they may forget the names of certain brands they actually have bought and substitute other names which while more familiar to them are not the products they actually have purchased and have in their pantries at home?

You use a roster recall method in asking what programs respondents view. Can you be sure they give you correct answer or can it be that they choose certain programs which they feel establish their own prestige or style in the eyes of the interviewer?

How can we tell that the market you chose to study is typical of the rest of the country? Maybe the reaction in major metropolitan areas would be different for people there was differ in response to TV.

Certainly all media influenced those who bought the merchandise. That's why we studied non-viewers as well as viewers. One basic comparison is the change in a given person's buying in three months. The non-viewers' buying changes indicate the effects of these other media as well as seasonal changes, merchandising efforts, price cuts, and such other variables. Viewers' changes can only be interpreted in the light of what happened in the same period to non-viewers, a control group who were exposed to these other influences but not to the program. Thus, every time we show a trend for viewers, we also show the trend for non-viewers to serve as a "baseline."

No, entering TV isn't grabbing a bear by the tail. If you drop sponsorship, you lose customers—but the ones you lose are the extra customers added by TV. These are present when you are on TV, and necessarily shift away and are lost to you when you drop off TV—as is only to be expected.

So after dropping TV you are not "worse off" than where you'd be if you'd stayed on. And if you don't go on at all, then the bear may grab you by the neck.

There's more to advertising than increasing your sales. A very important job, also, is maintaining your sales. Where many competitors are in TV this is probably the most important job. You have to defend yourself against the inroads of this competitive TV advertising, which would otherwise eat a big slice out of your pie. Your TV advertising prevents this and helps you hold your own. This, we submit, is a definitely positive contribution. If on top of this you can devise ways of using TV more effectively and more efficiently than average, you can forge ahead and expand your sales. Those who use the medium best will expand the most.

We made a special check to investigate this point. The answer was "no" in this study. We found that the rates (those who bought the brand in February) did not claim to watch more than the non-buyers—either in "beginning to view" or in "continuing to view." We checked both. I would attribute this to the fact that we dealt with everyday, frequent-purchase categories, where the buyer has little ego-involvement or personal attachment to his brand. If we studied, say, automobiles I would expect to find a buyer-viewer feedback (that's why we did not study cars this way!). Second, I'd expect it if we had studied commercials instead of programs; recall of the advertising, I'm sure, is affected by product use; viewing is much less likely to be.

As we indicated in question 3, the same questions were used each month, so any inflationary or deflationary tendency would be a constant. However, it's worth examining the consequences of any inflationary or deflationary tendency which might be present. If our method inflated the number of viewers, the reductions vs. the use of lists, the effect of changing the order of questions, etc. Most of these checks have indicated that our methods were substantially accurate; full details have been presented in our various research reports. However, if any inaccuracies still remain, I think their effect is minimized in this study by the fact that our comparisons are based on the same questions in May as were used in February.

We don't claim our market is "typical" probably no single market is. But we should certainly think the same kind of thing would be happening in all TV markets. Differing in degree, perhaps (maybe more, maybe less) but not in kind. Our findings—

I would believe, in tapping fundamental principles as to how advertising—and especially TV advertising—works. As such, I would expect these principles to operate whenever such ad advertising is operating.

27 JULY 1953

ANSWERS PREPARED FOR SPONSOR BY NBC'S HUGH BEVILLE AND DR. THOMAS COFFIN WHO DIRECTED STUDY
- NBC IS AMERICA

1. NETWORK COVERAGE

2. HOMES DELIVERED

★ 3. TOP PROGRAMS
Most of the Top TV shows are on NBC

Out of the top ten shows—those with the largest audiences—six are on NBC-TV.
Of the top twenty, twelve are on NBC-TV.

Even more important, 76% of NBC’s shows are in the top half of all network commercial TV programs. Only 54% of the No. 2 network’s attractions are in this select group.

Obviously, then, your program will have definitely the best opportunity for the largest audience on NBC. Another reason why NBC is America’s No. 1 Network.

Next week . . . further proof.

NBC’s Audience Advantage is to Your Advantage . . . Use It.

NBC TELEVISION
a service of Radio Corporation of America

SOURCES: Nielsen Television Index: January-April, 1954, Averages
NOTE: The accuracy of the above data has been verified by the A. C. Nielsen Company
### 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>
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</thead>
<tbody>
<tr>
<td>Lewiston, Me.</td>
<td>WLAM-TV</td>
<td>17</td>
<td>8 July</td>
<td>Jan. '54</td>
<td>15.8 8.51</td>
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<tr>
<td>Norfolk, Va.</td>
<td>WLOW-TV</td>
<td>27</td>
<td>8 July</td>
<td>Jan. '54</td>
<td>89.1 51.3</td>
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<tr>
<td>Poland, Me.</td>
<td>WSJS-TV</td>
<td>8</td>
<td>8 July</td>
<td>105 52.5</td>
<td></td>
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<td>Winston-Salem, N.C.</td>
<td></td>
<td>12</td>
<td>8 July</td>
<td>316 158</td>
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**Power (KW)**: Visual/Aural

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<tbody>
<tr>
<td>Lewiston-Auburn Bldgs. Corp. (WLAM)</td>
<td>Everett H. Kimpton</td>
</tr>
<tr>
<td>Commonwealth Bldgs. Corp. (WLOW)</td>
<td>Frank A. Noy</td>
</tr>
<tr>
<td>Mt. Washington TV</td>
<td>Triangle Bldgs. (WSJS)</td>
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</table>

#### 2. New stations on air

<table>
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<th>On-Air Date</th>
<th>Power (KW)**</th>
</tr>
</thead>
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<td>KIDO-TV</td>
<td>7</td>
<td>12 July</td>
<td>26</td>
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<td>Harrisburg, Pa.</td>
<td>WTFA</td>
<td>71</td>
<td>6 July</td>
<td>17.5 9.3</td>
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<td>Madison, Wis.</td>
<td>WOKW-TV</td>
<td>27</td>
<td>8 July</td>
<td>85 42.5</td>
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<tr>
<td>Nampa, Idaho</td>
<td>KFSD-TV</td>
<td>6</td>
<td>29 June</td>
<td>19.2 9.68</td>
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<td>Oskosh, Wis.</td>
<td>WOSH-TV</td>
<td>48</td>
<td>1 July</td>
<td>13.1 7</td>
</tr>
<tr>
<td>Raleigh, N.C.</td>
<td>WNAO-TV</td>
<td>28</td>
<td>12 July</td>
<td>17.5 8.57</td>
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<td>St. Louis, Mo.</td>
<td>WTVI</td>
<td>54</td>
<td>17 July</td>
<td>207 103.5</td>
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<td>San Angelo, Tex.</td>
<td>KTXL-TV</td>
<td>8</td>
<td>7 July</td>
<td>27.5 15.5</td>
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**Power (KW)**: Visual/Aural

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<th>Licensee &amp; Manager</th>
<th>Rep.</th>
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<tr>
<td>KIDO, Inc.</td>
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<td>Harrisburg Bldgs.</td>
<td>Headley-Red</td>
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<tr>
<td>KFWB-TV</td>
<td>Headley-Red</td>
</tr>
<tr>
<td>Monona Bldgs. Co.</td>
<td>Headley-Red</td>
</tr>
<tr>
<td>Ostkosh Bldgs.</td>
<td>Headley-Red</td>
</tr>
<tr>
<td>Sr. Walter TV &amp; Bldgs. Co.</td>
<td>Arrow *</td>
</tr>
<tr>
<td>WJTV</td>
<td>Taylor</td>
</tr>
</tbody>
</table>

#### III. Addenda to Previous C.P. Listings

Changes and additions may be filled in on original chart of post-freeze C.P.'s appearing in sponsor's 9 February issue and in issues thereafter.

- Bakersfield, Cal., KERO-TV, ch. 10, target 26 Sep. '53; to be ABC affil.; est. sets in market, 28,346 [RTMA-Nelson]
- Cheyenne, Wyo., KFBQ-TV, ch. 5, target 25 Dec. '53; gen. mgr. William C. Grove
- Colorado Springs, Colo., KRDO-TV, ch. 13, new target 1 Sep. '53
- El Paso, Tex., KROD-TV, ch. 4 [on air], new nat'l rep., Branch [formerly Taylor]
- Eugene, Ore., ch. 13, target Oct. '53; gen. mgr., S. W. McCready; nat'l rep., Hollingbery
- Fairbanks, Alaska, ch. 2, target 1 Dec. '53
- Fairmont, W. Va., WJBP-TV, ch. 35, target 31 Dec. '53; gen. mgr., R. M. Drummond; nat'l rep., Gill-Perna; to be ABC, NBC, DuMont affil.; est. sets in market, 2,500
- Harrisonburg, Va., WSVA-TV, ch. 3, target 1 Sep. '53; gen. mgr., Robert R. Harrison nat'l rep., Deveny; est. sets in market (RTMA), 24,668
- Houston, Tex., KYTX-TV, ch. 29, gen. mgr., Fred Nasha; to be ABC affil.; est. sets in market, 260,000 VHF
- Idaho Falls, Idaho, ch. 8, new call assigned KIFT [formerly KIFI-TV]
- Kansas City, Mo., KMBC-TV, and WHB-TV, both ch. 9, new target I Aug. '53 [shared-time grant]
- Louisville, Ky., WKLO-TV, ch. 21, new target early Aug. '53; gen. mgr., Joe Eaton; to be ABC affil.
- Macon, Ga., WETV, ch. 47, gen. mgr., Dixon Harp Meridian, Idaho, ch. 2, assigned KTOO Midland, Tex., ch. 2, assigned KMDT-TV
- New Haven, Conn., WELI-TV, ch. 59; target 8 mos. to 1 year; mgr. Rudy Frank; est. sets in market, 125,000

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**Box Score**

| Total U.S. stations on air, incl. Honolulu | 196 |
| No. of post-freeze C.P.'s granted (excluding 10 educational grants: 16 July 1953) | 388 |
| No. of markets served | 133 |
| No. of grantees on air | 88 |
| No. of TV homes in U.S. | 26,930,000 |
| Percent of all U.S. homes with TV sets (1 May 1953) | 52.1% |
| Percent of all homes in TV coverage areas (1 May 1953) | 76.6% |

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*These new C.P.s and stations going on the air listed here are those which occurred between 2 July and 16 June or on which information could be obtained in that period. Stations are numbered to be on the air when commercial operation starts. Power of 35 kW is that received in markets where not designated by being from ZBC-BC. Revisions consists of estimates from the stations or reps. and must be Armed Forces stations. (Data from N.B.C. Research and Planning, Set. figures as of 1 April 1953, Where 1 HP is not specified set figures are VHF. In box score, total TV homes figure is as of 1 May. Percentages on homes with sets and homes in TV viewing areas are considered approximate. (1) Most cases the representative of a radio station which has granted a C.P. also represents the new TV station. (2) When affiliate is granted to a station in this column where a radio station has been given the TV grant. These stations are also those which represent their own affiliates and stations in this column where a radio station has been given the TV grant. (3) These stations are also those which represent their own affiliates and stations in this column where a radio station has been given the TV grant. (4) These stations are also those which represent their own affiliates and stations in this column where a radio station has been given the TV grant. (5) These stations are also those which represent their own affiliates and stations in this column where a radio station has been given the TV grant. (6) These stations are also those which represent their own affiliates and stations in this column where a radio station has been given the TV grant. (7) These stations are also those which represent their own affiliates and stations in this column where a radio station has been given the TV grant.
Look at cars. (Like Chevrolet, whose local dealers have used Channel 2 continuously for over five years.)

Only on TV, of all media, can you seat your prospect up front...demonstrate performance with an actual ride...focus his full attention on individual features of engineering, style, and economy.

And only on WCBS-TV will you find the best average rating, day and night all week long, in the nation's biggest television market...the most quarter-hour wins...the biggest unduplicated audience.

Your product looks good — your business is good — when you are on the station most New Yorkers watch most of the time...

Tony Martin  Ginger Rogers  Dick Powell

The biggest show...the lowest price...in history!

12 one-minute spots plus 3 chain breaks every hour...
75 per week! National advertisers...regional advertisers...local advertisers...all rarin' to participate. We know because we've sold them!

Schedule it daily 5 hours a week or as 4 separate quarter-hours a day! Whether you sell spots, participations, quarter-hour sponsors, half-hour or full-hour sponsorship...

"The Hour of Stars" will bring your station plenty of extra profits!
Never before such an opportunity to offer the glamour of big-name stars...the response of a big listening audience...the prestige of a big-time show! Tony Martin, Ginger Rogers, Dick Powell and Peggy Lee make a dazzling combination that will have the whole town listening, applauding and buying!
5 FULL HOURS EVERY WEEK!

Full of one-minute spots and chain-breaks that mean dollars pouring in for stations!

"THE HOUR OF STARS"

MUSIC! FILLED WITH MUSIC! MUSIC!
Radio's greatest orchestras and singing stars!

PEGGY LEE

FREDERIC W. ZIV COMPANY
Radio Productions
MADISON ROAD • CINCINNATI 6, OHIO
HOLLYWOOD

WILL IT MAKE MONEY FOR YOU... OR YOUR COMPETITION?
<table>
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<tr>
<th>Rank</th>
<th>Show</th>
<th>Average rating</th>
<th>7:00 STATION MARKETS</th>
<th>4:00 STATION MARKETS</th>
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<tr>
<td>1</td>
<td>Favorite Story, Ziv (D)</td>
<td>23.2</td>
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<td>17.0 12.8</td>
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<td>16.4 12.5</td>
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<td>8.5 12.2</td>
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<td>22.2</td>
<td>16.7</td>
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<td>March of Time, March of Time (Doc.)</td>
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<td>The Unexpected, Ziv (D)</td>
<td>18.5</td>
<td>4.0</td>
<td>11.5</td>
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<tr>
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<td>17.7</td>
<td>2.9 15.7</td>
<td>11.5</td>
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<td>17.1</td>
<td>4.9</td>
<td>11.5</td>
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<tr>
<td>I'm the Law, MCA, Cosman (M)</td>
<td>15.9</td>
<td>2.9 4.5</td>
<td>11.5</td>
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Shows among top 20 in 10 or more markets:
Period: 1, 3, 4, 5, 6, 7 and 9 June 1953
Title, Syndicator, Producer, Show Type:

Hollywood Off Beat, United TV Programs (M)
Dangerous Assignment, NBC Film, Donlevy (A)
Doug. Fairbanks Presents, NBC Film (D)
March of Time, March of Time (Doc.)
Hank McCune, United TV Programs (C)
Liberace, Guild Films (Mu)
The Unexpected, Ziv (D)
China Smith, PSI-TV, Tableau (A)
Heart of the City, United TV Programs (D)
I'm the Law, MCA, Cosman (M)

Shows among top 20 in 4 or more markets (ranking omitted):
In shows

say made for TV

2-STATION MARKETS

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1-STATION MARKETS

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<td>St. Louis</td>
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<tr>
<td>51.0</td>
<td>St. Louis</td>
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</tbody>
</table>

this is where it **PAYS** to be in the middle...

Providing it's the middle of this important mid-South region—an advertiser's paradise of progressive communities, all served by the broad circle of WFMY-TV's coverage. Packed into this zone of sales opportunity is a greater amount of buying power than you'll find in such media "musts" as Baltimore, Pittsburgh, San Francisco, or New Orleans.

Strategically located in the middle of almost a billion and a half dollars—money waiting to be spent on what you have to sell—is WFMY-TV. Many of America's most successful advertisers have discovered how well WFMY-TV reaches and persuades the customers of this growing area. Why not share their good fortune with them?

**wfmy-tv**

Basic CBS Affiliate — Channel 2
Greensboro, N. C.
Represented by Harrington, Righter & Parsons, Inc.
New York—Chicago—San Francisco

27 JULY 1953
Among the biggest of our dilemmas is the endless search for new TV commercial announcers. In the earliest days of the medium most of us attempted to make a simple transition from radio by using our radio announcers to sell our product visually. In some instances this proved to be wisdom itself for, by dint of hidden talent, previous experience, or sheer luck some radio announcers turned out to be fine salesmen-on-camera. From this group (radio announcers) came the Dick Starks, and the Nelson Cases, and the Allyn Edwards.

However, more often than not, we found we had tremendous trouble ahead when we blithely expected a script-reading radio man, first—to learn a script by heart, second—to become mobile before a camera, third—to have sufficient confidence and poise to be visually convincing to the viewers.

There was the gent who got every line right except the theme at the sign-off in which he accused his bulk sponsor of providing “less and less light for more and more money” and then, realizing he had made a Grade A boo-boo, the poor chap nervously allowed, “I think it’s the other way around.”

There was the skilled radio announcer, with years of well-delivered messages under his belt, who also had, unfortunately, too much stomach under the same belt, since his sponsor was selling a product intended to take weight off.

There were the dozens of competent, intelligent men and women who had to overcome understandable camera-shyness, who had to learn to walk (most difficult of all video-instructions!), to point, to open tin cans, to hold up packages—all without that tell-tale shake of the hands or knees which was so much with us in the beginning and was so annoying that it took the viewer’s mind completely off the message being delivered.

Gradually, because we can’t afford to nor do we dare to take chances, a few announcers stood out and became in such great demand they appeared on shows and spots with bewildering profusion. We then realized something else—that a man or woman could physically handle far fewer TV jobs than in radio. So the search again was underway full speed.

Actors and actresses were auditioned by the score. Agencies even compared notes. Local announcers moved into the big city for their auditions and gradually some new faces did creep in here and there. Some have lasted.

At this point everybody was out to find another Betty Furness or a Rex Marshall or a type “just like” Dr. Roy K. Marshall. Once again, we were hewing to the line, trying to find some carbon copies (after, of course, attempting to sign up the originals and being turned down for one reason or another.)

And, today, the search is still going on. As far as I can see with myopic orbs, this will be a never-ending quest. A quite necessary one, however, and well worth the effort since the burden of the effectively delivered commercial is squarely on the shoulders of the advertising agencies. It is their job to find the fresh faces and new personalities who can move products by making people move.

Unfortunately, there is no formula for assuring anyone that the right choice has been made before the leap has been taken. In fact,

Skilled radio announcers won’t go over on TV if they lack poise, don’t know how to walk. Allyn Edwards (below) is among radio vets who made good on TV. Foreman says

Do you always agree with Bob Foreman when he lauds or lambasts a commercial? Bob and the editors of SPONSOR would be happy to receive and print comments from readers in rebuttal; in rare qualified agreement. Address Bob Foreman, c/o SPONSOR, 10 East 39 St.
Day Must Fall

"It's awful early at 5:45 A.M. How do we know anyone's listening?" asked the man from Kent Feeds. We couldn't do a phone survey at that hour. "Give away something," someone suggested. "Chicks," said someone else. WMT carried one "free chicks" announcement one morning. Kent dealers thought they'd had it. Chap in Chelsea, Ia., opened at 8; found 200 customers waiting. Same thing at other stores mentioned. Folks are listening, Kent concluded.

"Good story," said a time buyer. "How much feed did they sell?"

* * *

Does M—— tell G——? Kent has been on daily since March 20, 1951. Their agency says they'll triple WMT's budget whenever we can provide suitable (and early!) program time. We're working on it.

Moral: The early chick doesn't need worms.

WMT CEDAR RAPIDS

600 KC  5000 Watts

Represented nationally by the KATZ Agency.
it takes perhaps 13 weeks on the air to know. Auditions give only partial answers because an actor in a studio-audition may freeze up on the live show or before the rolling motion picture camera. Film may do his (or her) looks unexpected harm, noticeable only after this film comes out of the lab. But there is one guidepost we can take direction from as we try to sell a new personage to an advertiser—familiarity is a good 50% of the battle. The more people who see whatever spokesman we choose, the more welcome he or she will be in their homes. Familiarity, rather than breeding contempt, breathes life into the salesman as well as into the message he or she delivers for the sponsor.

**commercial reviews**

**TELEVISION**

**SPONSOR:** Pacific Coast Borax Co.  
**AGENCY:** McCann-Erickson, N. Y.  
**PRODUCER:** Fire Star Productions  
**PROGRAM:** One-minute announcement

As I screened this announcement, I was about to deliver a tirade on misuse of humor, the insincerity of it, and how ineffective I'd wager such an approach is when trying to make the point that Borax kills garbage can odors.

However, the animated lead-in, in which the garbage can talks in snooty terms immediately dissolved to Rosemary DeCamp giving a straightforward presentation on the subject. Miss DeCamp laughed off the animated opening and in a very direct as well as attractive manner presented the subject.

Another point well made, I believe, was the way the audio pointed to the video—zooming up from the package such phrases as "kills garbage odors" and "chases flies." Rather than reading what the words said, Miss DeCamp's audio pointed to the visual which made it much more emphatic. Far too often, audio merely repeats video rather than emphasizing it.

This commercial is, I believe, an excellent example of animation well combined with live action providing the best that each technique can offer.

---

more families in washington listen to WRC than to any other radio station in the area.*

*Nielsen Coverage Service

NBC in Washington  
980 on AM • 93.9 on FM  
Represented by NBC Spot Sales
BETTER Television for Wisconsin!

First to provide television for Milwaukee and Wisconsin, The Milwaukee Journal has constantly improved its facilities and kept pace with new developments in the field. Here is the latest step in providing improved television service. It is the milestone of "Channel 4 Day," observed Saturday, July 11.

NOW

Turn Your Eye to Channel...

Enjoy better reception on this new spot on your television dial! The shift of WTMJ-TV to channel 4 is one of 31 changes in existing television station channels approved by the Federal Communications Commission to better nation-wide service by reducing interference.

MORE Power...100,000 Watts

The radiated power of WTMJ-TV on channel 4 is increased to 100,000 watts, which is the maximum power authorized by the Federal Communications Commission for stations on this channel.

NEW Tower...1,035 Feet

The combination of more power and greater tower height will nearly double WTMJ-TV's basic service area from a radius of 45 to 50 miles to approximately 90 miles. Improved reception is also expected in areas "shaded" by ground hollows, buildings or other obstructions.

WTMJ TV

Now on Channel 4 Milwaukee

National Representatives: HARRINGTON, RIGHTER AND PARSONS, INC.

27 JULY 1953
**FLOUR**

SPONSOR: Centeno Super Market  
AGENCY: Direct

CAPSULE CASE HISTORY: This super market, one of the largest Latin-American grocery outlets in San Antonio, was heavily stocked on a well-known brand of flour. It decided to hold a one-week sale, bought announcements on KJWW to tell people about it. No other medium was used. Mr. Centeno states: “My sales of this brand of flour increased from an average of 6,500 lbs. per week to 19,000 lbs. during this sale week.” The sponsor’s total investment in the 35-announcement campaign, $30.

KJWW, San Antonio  
PROGRAM: Announcement.

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**USED CARS**

SPONSOR: Harding Motor-   
AGENCY: Dim

CAPSULE CASE HISTORY: Harding Motors, Metro auto dealers for Chilliwack, British Columbia, wanted to show off their new used cars. They planned the opening for a Saturday. For use on Thursday and Friday immediately preceding that Saturday, they purchased a total of four announcements: CHWK, used no other advertising. On opening day they sold nine used cars, grossed $13,000 in business from an advertising investment of $40.

CHWK, Chilliwack, B. C.  
PROGRAM: Announcement.

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**PRE-FAB HOMES**

SPONSOR: Gannon Homes, U. S.  
AGENCY: Adv. Ass.   
Steel subsidiary  
Louisville, K

CAPSULE CASE HISTORY: U. S. Steel, on two broad casts of Theatre Guild on the Air, offered literature on Gannon Homes. These are prefabricated houses which sell for $6,500 to $12,000 (excluding the lot). To offer explicitly stated that “a salesman will call” on the people writing in—a move calculated to eliminate the would-be person, in effect, asking to talk to a salesman. That a sales potential of from $49 million to $90 million for an investment of $79,000 for time and talent.  

NBC Radio  
PROGRAM: Theatre Guild on the Air.

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**BRIDGE TABLES**

SPONSOR: Me & Me Ltd.  
AGENCY: Dim

CAPSULE CASE HISTORY: In one furniture sale, M & Me Ltd., a branch of a British Columbia hardware or furniture chain, had a special on bridge tables. In four issues of one local paper and two of another, they sold the table, but was not satisfied with the results. The to switched to CKOV with an order for four 30-second announcements (at a cost of about $5 each). After the third pitch had been aired on a Monday—usually a slow shopping day—the store's furniture department franchised called CKOV to cancel the last plug. Reason: It was swamped with orders for the tables.

CKOV, Kelowna, B. C.  
PROGRAM: Announcement.

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**SILVERWARE**

SPONSOR: International Silver Co.  
AGENCY: Cunninghams   
Holmes & Edwards Div.

CAPSULE CASE HISTORY: To promote the offer of special spoon, the Holmes & Edwards division of the International Silver participated in the Housewives Protective League’s daily 1:30-2:00 p.m. and 10:30-11:00 p.m. on KNN. Four of the largest department and jewelry stores in L. A. were lined up to install window and “in-store displays of the item. After the first week of the offer, one of the stores reported: “We had ordered an adequate supply for many weeks, but were completely sold out by Wednesday. Largest volume of flat silverplate we have sold in a number of years.” Cost per week: $357.50.

KNN, Los Angeles  
PROGRAM: Housewives Protective League.
To sell the NEW PITTSBURGH MARKET...

...the NEW KQV, with A&P offers you

PITTSBURGH’S MOST SUCCESSFUL MERCHANDISING PLAN!

How do you sell in the New Pittsburgh? By cashing in on Pittsburgh’s most successful new merchandising plan, sponsored by KQV—now CBS Radio in Pittsburgh—and the 130 A & P stores throughout the Pittsburgh market!

From KQV you get top spots and programs, adjacent to high-rating CBS network shows. And from A & P you get the unprecedented opportunity to merchandise and display your product in 130 A&P markets in the KQV area.

This amazingly successful tie-in has already brought eye-popping sales results for many national advertisers. General Mills, for example, upped purchases of Wheaties 81.9% in the Pittsburgh area. Canada Dry reported, “almost doubled normal weekly case sales.”

This promotion works. Why not put it to work for you? Call or wire—right now—for full particulars!

KQV NOW CBS RADIO

Pittsburgh’s Aggressive Network Station

National Representatives: WEED & CO. New York • Boston • Chicago • Detroit • San Francisco • Los Angeles

27 JULY 1953
THE PICKED PANEL ANSWERS

Although I do not believe all jingles should be classified under the one "irritating and undignified" heading, I am in complete accord with the BBC stand: for the Coronation is not only of historical significance, but also it is basically a religious service, rooted in the spirits, hearts, and national sentiments of the British people. It should command respect and dignity and everything associated with the Coronation should be in good taste.

If all jingles fulfilled the good taste requirement, the BBC proviso certainly would be a critical slap at American culture and advertising. Unfortunately, however, far too many jingles are irritating and undignified, sounding as if they were written by the boss' seven-year-old daughter or the office boy.

For some illogical reason, advertisers too frequently make the mistake of thinking that all jingles and musical commercials receive equal audience acceptance and create the same impact, regardless of whether or not they're written by a professional or an amateur composer.

As a result, the American air seems flooded to the average European—particularly the Englishman accustomed to government controlled broadcasting—with irritating and undignified jingles. Inasmuch as the BBC can in no way approve, edit, or control any jingles that might be used, I approve its stand to eliminate cheap or undignified material by banning the use of all musical commercials with the Coronation films, even though the American broadcasting companies do have many excellent musical spots that could have been used in connection with the films, without offending any listener—British or American—or indicating bad taste in any way.

Phil Davis
President
Phil Davis Musical Enterprises, Inc.
New York

Yes, I think the BBC is entirely correct. I think "jingles" are irritating ... I think they are undignified ... I think most of them are downright stupid.

This past March, I was invited to speak at the Association of National Advertisers spring meeting, down at Hot Springs, Virginia. The title that was assigned to me on this occasion was "Successful Selling with Radio and Television Jingles."

I prefaced my remarks at that time by saying ... "The first rule a successful jingle ought to follow is that it ought never to sound like a jingle ... it ought not to look like a jingle ... act like a jingle ... or smell like a jingle."

I went on to say that that all of this is pretty plain, ordinary common sense, because aside from hucksterish rubbish, every darn fool and his brother knows that people hate "jingles." I reminded the members of the ANA gathered there that they didn't like them in their own homes, their maids didn't like them, the people in their offices didn't like them ... and I admitted I hated them. Nobody has a right to be an s.o.b. in Mrs. Jones' living room. Nobody ever sold anybody nothin' nohow by getting 'em mad.

We are, as you know, the largest producers of musical announcements for radio and/or television in the history of the business. Our work is heard on more stations more often than that of anyone else. Our clients are the very largest, the most respected names in American business and industry today. There's hardly a station in the country that doesn't carry our work. And yet, this business has been built with no salesmen ... very little solicitation by us.

We just as you know that the public loves music ... all forms of music. That's why they spend millions upon millions of dollars a year to buy songs on Victor, Columbia, Decca, Mercury, and similar labels. So what we produce for our clients is simply the hit parade of music ... no shouting, no screaming, no phony baloney repetitions, irritating malarkey. We just give our clients songs ... songs of all types, all styles, all tempos ... songs fully as good as anything you will hear on the hit parade of popular music.

We spend virtually all of our time in creating and producing our work ... very little trying to dispose of it. Normally we have only to audition for the president or the chairman of the board of a major corporation and he almost invariably asks these two questions: (1) How long has this been going on? (2) Why haven't we heard about it?

In my opinion, the BBC is entirely correct ... "jingles" are irritating ... "jingles" are undignified. Moreover, we don't think "jingles" sell too well.
Many of the most important names in business and industry today could tell you that good music and good songs do sell . . . sell like crazy. That's what keeps us in business.

George R. Nelson
President
Nelson Ideas, Inc.
Schenectady, N. Y.

I'm inclined to think the BBC has a false picture of the American broadcast advertising scene and is discriminating unfairly; that is, making decisions without fully understanding advertising. I think most people find jingles no more irritating than other forms of advertising. So, why discrimination?

From the British point of view, a jingle might conceivably be undignified. But from the American viewpoint—no. In fact, the jingle fits right into our mode of life, a certain gaiety, a competitive message, a sale without drive.

We, who are specialists in the field of creating jingles, or as we call them, Song-Ads, offer these basic facts: Jingles appeal to the consumer in a different way than other forms of advertising. Jingles appeal to the subconscious mind rather than the conscious mind, as in other media.

To receive the advertising message from a newspaper, magazine or billboard ad, the consumer must consciously absorb the contents. It is therefore easy to turn the page and pass it by. But in receiving the product message from a jingle the consumer does not have to concentrate—in fact he does not have to consciously do anything. In most cases he is not aware of even hearing the message—but the natural euphony of rhyme and rhythm, plus repetition, soaks in—he hums the tune, associates it with the product, and eventually even begins to learn the words. Then Mr. Consumer has your message solidly, constantly, and pleasantly.

Bob Sande
President
Song-Ads Co.
Hollywood

Mr. Sande
When Eric Eisner left Europe in January 1939, his credentials stated that he was leaving to cover the New York World's Fair for the largest newspaper in Prague. He had a much better reason: Paul Goebbels, German propaganda minister, had put a price of 25,000 Reichmarks on his head for his anti-Nazi programs on the Prague radio station. He left Prague with a plane ticket to Rotterdam, Holland, and $1.50 in his pockets.

By way of contrast, he will play a major role this year in the spending of about $1,325,000 in radio and TV for Amana Refrigeration, Inc. His start in the advertising field was modest. He joined Weiss & Geller, Inc. in Chicago in 1940 as an idea man, script writer for radio musical programs, and fashion shows.

Three days after Pearl Harbor he joined the army. After CIC training, military authorities decided against sending him to Europe because of possible reprisals against his family there.

Separated from the service in 1946, he freelanced as a radio-TV writer and producer for five years producing a number of pilot films before joining Maury, Lee & Marshall in 1951. Agencies were then eager to get motion picture men for use in TV production.

Eric explains his rise in the movie business simply: “In Europe you start by carrying sandwiches for the crew. Soon you work up to carrying a camera tripod; then you become assistant director, script writer, director, and, finally, a producer.” He worked on 36 feature-length pictures as either writer or director. Then in 1953 he went to work for Bata Shoe Co. (which was then producing 284,000 pairs of shoes per day) to turn out documentaries.

His views on today’s television production can be boiled down thusly: “(1) There are too many copycats in this business; they all want to make like ‘Lucy.’ (2) Many try to supplant the lack of an idea with a big production. (3) Few people know how to use a TV camera to its best advantage. (4) TV films can be produced equally well in New York without the high Hollywood overhead.”

Eric’s wife, Arlene, the mother of his four-year-old son, is going to college at night, expects to get her M.D. degree in about three years. Eric and his wife debate regularly over the subject of how old their son Peter should be before he is told that his father was the writer of Hedy Lamarr’s famous movie *Ecstasy*.
Greatest Weather Invention Since the Barometer!

THE WEATHER GIRL—on WPTZ

A nighttime 5-minute strip now available...
the right show, the right time, the right price!

If you're interested in a high-quality show at a low-budget price, meet Miss Lynn Dollar, television's talented weathercaster-model-actress. Her nightly WEATHER GIRL programs are enjoyed Monday through Friday at 7:25 on WPTZ by thousands and thousands in the vast Philadelphia television market.

True, the curves on the weather map aren't the only ones that keep 'em watching. Lynn appears nightly in the latest fashion appropriate to the day and season. She reports the weather and forecasts the morrow's temperature in peddle-pushers, evening gowns or bathing suits, liberally lacing the show with informal fashion news, breezy chatter and winning ways.

THE WEATHER GIRL is part of WPTZ's nightly news, sports and weather strip, which immediately follows the sensationally popular FRONTIER PLAYHOUSE program. It precedes NBC's strong 7:30 line-up—Eddie Fisher, Eddy Arnold, and Dinah Shore.

It's hard to believe, but you can sponsor THE WEATHER GIRL every night. Monday through Friday, for only $1537.00, fully commissionable (only a few dollars more than you'd pay for a strip of 20-second announcements in the same time period). THE WEATHER GIRL also may be sponsored on a once, twice or thrice-weekly basis.

For full details on this great television availability, give us a call here at WPTZ, or see your nearest NBC Spot Sales representative. It's a bargain buy your clients will want to hear about.

WPTZ
PHILADELPHIA
CHANNEL 3 NBC-TV AFFILIATE

WESTINGHOUSE RADIO STATIONS Inc
WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ

27 JULY 1953
WTOP-TV tot show scores high rating after one week on air

That there is a big need for entertain-ment of pre-school toddlers has been indicated by the success of NBC TV’s *Ding Dong School*. Recently, a show of this type on WTOP-TV, after only one week on the air, zoomed to the position of second-most-viewed weekday program in Washington, D. C. (Arthur Godfrey was first). And this completely sans publicity or advertising build-up.

Billy Johnson, a 27-year-old young man, sings, tells stories, and shows film cartoons to youngsters on his morning *Cartoon Club* program (Monday through Saturday, 9 to 10 a.m.). He launched his program on 23 March. Just four days later, the American Research Bureau started its monthly TV rating check. ARB officials were amazed at the 8.9 rating high (average, 6.9) pulled by a show they’d never heard of before and which had not even been on the air a week.

When Teletube completed its measuring survey the week of 6 April, it found that the *Cartoon Club* had an 11.2 rating. This made the show No. 5 in the top 10 multi-weekly programs in Washington. It garnered more audience than such network shows as *Came
c News Caravan*, *Kate Smith, Time for Beany*, and *U.S.A. Canteen*.

Like *Ding Dong*’s Dr. Frances Horwich, Billy Johnson functions as a sort of baby sitter for harassed mothers, keeping tots quietly at the TV set for an hour every morning. He emphasizes the wonders of nature and wildlife, gives advice on safety and good living, converses with two puppet companions, plays his guitar, sings, and shows cartoons (“Felix the Cat” and Walt Disney’s “Alvce” series). One mother wrote: “If more stations would realize that the way to a mother’s or father’s heart is through their children, they certainly would be the wiser. Mothers buy the product that sponsors a show to interest their children—all advertisers should realize that. Don’t ever replace Billy Johnson. I think he is wonderful.”

Due to the success of the morning stanza, Billy also keeps the tots absorbed daily from 5:30 to 5:55 p.m. on the WTOP-TV screen.

**WHK d.j. show promotes Cleveland industry**

Big industry plays an important part in the business life of Cleveland. To make people aware of the city’s industrial picture and bring it alive for them, radio station WHK, Cleveland, has a program which honors a different industrial plant each week. This program, oddly enough, is a d.j. show.

Dick O’Heren is a singing, ukele-

playing, story-telling d.j. on WHK who has been selling for two sponsors—Pavelka Meats and Cannon Tailors—for over 10 years. When these two sponsors launched Dick in a new show a while back (daily 1:15 to 2:00 p.m.) they wanted something to keep the program from being “just another d.j. shot.” Station planners looking for an idea hit on a “Plant of the Week” promotion.

The plan was for Dick to give his audience a complete five-day aural tour of each plant, including live interviews with workers, management, welfare of-
cicers; chats about job opportunities, working hours, insurance and retire-
ment funds; new developments and future plans of the plant. It would be necessary for industry to go to the trouble of preparing a great deal of written material and provide men for live interviews at the height of the work day.

Any uncertainty about how indus-
trial firms would take to this idea was soon dissolved. The Fisher Body Plant headed a long list of glad acceptances: since then such companies as Cleveland Pneumatic Tool, Glidden Paint, Chevrolet, Enamel Products, White Sewing Machine and Apex Electric have taken part in the program.

According to the station, the pro-
gram’s Pulse is fine—evidence of ac-
ceptance by a public previously apathetic to the idea of learning about in-
dustry—and the sponsors are happy with increasing business. ** ***

**Briefly . . .**

When home-wrecking wind storms swept Wichita, Kan., last month, a lumber company reported that among hundreds of frantic calls from persons seeking information on household re-
pairs and FHA loan procedure, one came from a man who said: “Last spring I done bought a car: and I been so worried over making payments on the car that my house insurance done relapsed. But I know my credit is good . . . and that I can get one of them KFII loans.” Radio station KFII states that it is happy to be thought of in time of trouble though it is not in competition with the FHA home loan program. ** ***

The state of Maine has a new re-
regional network covering 75% of its radio homes. Called the “Lobster Net-
work” it embraces WPOR, Portland:
WTRY, Lewiston; WFAU, Augusta; WRKD, Rockland; WTVL, Waterville; and upcoming WRUM, Rumford. After the baseball season, several full network features will be established to accommodate participating and single sponsorships. The network covers "back yard" Maine as well as more heavily populated major markets.

When Herb Shriner visited his hometown, Fort Wayne, Ind., recently, some 15,000 Hoosiers lined the streets to give him a vociferous welcome. With Herb, the star of P. Lorillard's Two for the Money show on NBC TV (switching to CBS TV as of 15 August), was the Old Gold Dancing Pack girl to remind the folks of his air sponsor, Station WOWO, where he started about 20 years ago, honored him with a special broadcast. When he arrived by plane, he was greeted by old friends (photo, left): Crawford Parker, Indiana Secretary of State; Carl Vandagriff, WOWO station manager; Cliff Milnor, Fort Wayne Journal Gazette columnist; Paul Mills, WOWO sales manager; Bob Shreve, Gallbreath Productions; Shriner; Norm Widenhofe, WGL program manager; Shirley Wayne, WOWO. Herb's wife, Pixie, is at right with back to camera.

To help dispel the "mystery" about agency organization, procedure and philosophy, Henry J. Kaufman & Associates, Washington, D. C., has prepared a booklet which tries to clear up any questions a serious agency-prospect might have on his mind. Titled "How to get the most out of your advertising dollar," the brochure develops eight principles it deems important to attaining this end. They include: keeping your advertising tuned to changing minds and markets; validating your sales judgment with current research; analyzing areas with greatest potential. Booklet also stresses benefits of complete, up-to-date agency service.

- - - -

Old Gold gets spotlight on air talent's travels

Roy Shudt didn't know whether to say "yes" or "no" when asked several years ago to call the trotting races at Saratoga. The track for CBS. He's the star performer at Hollywood Park on the coast, Stator and play-by-play star on WTRY. Roy had never described the trotters before.

Fortunately, he finally said, "Yes." He used his fine, clear voice and crisp style to develop the most distinctive and successful technique in the business. Now he's the country's highest paid trotting race caller; a sportscaster with a national reputation for being tops in his specialty. He has broadcast the Hambletonian coast-to-coast for CBS. He's the star performer at Hollywood Park on the coast.

He opened the fabulous Ponce de Leon Raceway at Jacksonville this season. He helps pack 'em in at Rosecroft in Baltimore.

Naturally, his success abroad has made him a hero at home in the Albany, Troy, Schenectady market. His large WTRY audience is nothing short of enthusiastic. He's a great booster for his home town area and will work and live no place else on a permanent basis—no matter how attractive the many offers are.

Roy's 6:15 p.m. sport show every day, Mon. thru Fri., has the biggest audience of sports fans in the area and certainly one of the most vigorous and articulate in the country. He's the Mobilgas Sportscaster for Socony-Vacuum on the 6:15 show and during the racing season he's on the air every afternoon with the "Fifth at Saratoga" for Owen Cartwright, one of the top Ford dealers in the country.

Roy Shudt's top-notch performance is very much in keeping with the quality programming WTRY maintains . . . the kind local radio people like to call "network quality". And when you're with CBS "network quality" means aiming higher all the time.

WTRY

Roy Shudt

Mobilgas Sportscaster

6:15 P.M.

"FIFTH AT SARATOGA"

4:30 P.M.

Albany-Troy-Schenectady

CBS—5000W—980 KC

Represented by Headley-Reed Co.
BACHE ON RADIO
(Continued from page 37)

WOR personalities with great success. This may be due to the fact that mutual funds appeal to larger audience spreading down to the lower-income brackets.)

Said Radio and TV Director Bob Day to sponsor: “For a firm offering general investment counsel you need a particular type of audience. Not necessarily people with investment experience but people who have surplus funds and are therefore interested in increasing their yield.”

That’s why the Henry Gladstone package was so attractive to agency and advertiser. Today’s Business is like a five-minute radio version of the Wall Street Journal. The program gives a rundown of closing Wall Street prices, analyzes significant trends, briefly reports news from Washington which might have a bearing on stocks, and interprets worldwide events in the light of their possible effect on business trends.

Gladstone prepares his script between the time the New York Stock Exchange closes (3:00 p.m.) and 4:15 p.m. A messenger leaves the station with the script at 4:30, arriving at the Albert Frank-Guenther Law offices before 5:00 p.m. A teletype conference linkage of New York, Cleveland, Chicago, and San Antonio is arranged in advance, and copy is transmitted as soon as the lines are cleared.

This technique of working close to airtime has its headaches but the advantages outweigh the disadvantages. (They’ve had some close shaves when teletype circuits couldn’t be cleared until the last minute.) Ad Manager Gel- lerman told sponsor: “Timeliness is a very important element to us. As with the case of the Federal Reserve announcement, we can take advantage of news breaks and get the maximum benefit out of them. And by using radio we get not only the selling power of the human voice but, in Henry Gladstone, we have a man with a reputation for integrity which is very important to a brokerage house. The mutual respect Bache and Gladstone have for each other is manifested in the cooperation which results. No ‘pimpin’ don’’’s anties; Gladstone works closely with us and we get maximum results from his program.”

A comparison of results between the Gladstone program and The New York Times financial section shows that Gladstone pulls leads at an average of 1:50 each, The Times costs Bache $2.00 per lead. Newspapers get a lot of play from brokerage houses because they publish extensive stock exchange listings daily. And it’s logical to assume that a person who reads the financial pages of a new-paper is a potential customer for an investment firm.

That’s why Gladstone’s program as well gets such a high number of leads and why such a high proportion of leads are converted into sales. As many as 1,781 leads per week have resulted from Today’s Business. Cost of the program: $120 a night for time (WOR); $60 for Gladstone; about $12 a night for teletype charges.

The commercials on the program are rotated regularly; the agency writes two new ones each week. Commercials for mutual fund investing are seldom used by Bache because so many restrictions must be incorporated in the text that it’s practically impossible to get a compelling script.

Among the items offered as giveaways in Bache commercials have been lists of stocks paying up to 9% dividends, booklets of questions people ask about stocks, lists of lower-priced stocks, and booklets about various industries. Typical of the latter type of booklet is one described in a commercial last month. Here’s how part of it ran:

“‘A word from Bache & Company, a leading investment firm since 1879 . . . One phase of American enterprise which appears today to be on the threshold of a tremendous future is the helicopter industry. The widespread use of helicopters in Korea has greatly stimulated demand for this type of aircraft and present indications are that this growth trend will continue. In a new special study, the Research Department of Bache & Company has considered the helicopter industry as a whole . . . and has also reported on six individual companies . . . from the oldest and largest to some of the newest. . . . For a free copy of this special Bache & Company report, write tonight to me, Henry Gladstone, care of WOR, Box G, New York. . . .”

Requests for these booklets are forwarded to Bache and, a few days after the mailing, a salesman makes a personal call on the prospect. Conversion rates are pretty hush-hush, but it is known that the cost-per-lead is lower than any other medium used and the

Looking no fence!

KOA’S FAVORITE MEDIA

KOA IS YOUR ANSWER.

KOA DenveR
CovErs the WEst . . . Best!

00,000 Watts
850 Kilocycles

NATIONAL SALES REPRESENTATIVE: EDWARD PETRY & COMPANY, NEW YORK,
CHICAGO, DETROIT; SAN FRANCISCO, LOS ANGELES, ST. LOUIS, DALLAS.

SPONSOR
KFWC

gives you the lowest cost per thousand radio homes

in Los Angeles • NETWORK OR LOCAL

THE MUSIC STATION FOR SOUTHERN CALIFORNIA
PRUDENTIAL SQUARE • LOS ANGELES

Represented Nationally by THE BOLLING COMPANY

* latest PULSE
conversion-to-sale rate of WOR leads is comparable to the financial section of The New York Times.

So the trick then is to get a more or less pre-conditioned audience. As Howard Liebl told sponsors: "Today's Business has delivered a selective audience but a responsive one, and the mail count has been consistently high. We feel that it fulfills a real need in informing the public of the progress of finance and business. Many listeners of Today's Business are buying securities for the first time—through Bache & Company." 

Other security dealers have not been caught napping (see "Stocks on the air," Sponson, 23 July 1952). They realize that through an educational campaign they can get at a large number of people who formerly at the stock market with suspicion or distrust. A Brooking's Institution study showed that at the end of 1951 there were 6,490,000 shareholders in the U.S. of which 1,220,000 individual shareholders were members of family groups with annual incomes of less than $4,000. So the potential is huge.

Among other brokers using radio have been Ira Haupt & Co. (through Albert Frank-Guenther Law), which has used WHLI, Hempstead, L. L., for over a year to air a public service type of show called News and Views.

Kidder, Peabody & Co. (agency is Doremus & Co.) has used a number of programs on WOR (Your Money at Work, Barbara Welles) and is currently using a five-minute taped program on Saturday mornings called The Key (to prudent investing). Kidder, Peabody specializes in mutual funds investing and plans to use The Key on WHLI and probably in all cities in which the firm has branch offices. And since the program deals exclusively with mutual funds, it is planned to sell open-end versions of the show to other mutual fund dealers throughout the country.

Doremus & Co.'s radio and TV director, Ed Rooney, trekked up to Rochester recently to handle a radio and TV campaign for Calvin Bullock, a mutual funds dealer. Campaign will concentrate on Canadian Funds (a mutual fund) and is scheduled to use 20 announcements a week on WHEC, I.D., on WHAM-TV, and newspapers. Slides will be supplied to local dealers so they can tie in with the Canadian Funds' three-week promotion.

There is a definite undercurrent of change in the air. The fact that 60% of Kidder, Peabody's sales of mutual funds come from women has not gone unnoticed. Use of the Barbara Welles Show, a daytime women's program, pulled about 100 inquiries per commercial announcement.

It's a well-known fact that women own more than half the common stock in the country. How much influence they wield over this stock is subject to debate: many people feel that control of this stock is exercised by male counselors, lawyers, and brokers. But it is true that more and more wives are participating in family investment decisions today.

The more progressive brokers (notably Merrill Lynch, Pierce, Fenner & Beane) have conducted investment clinics for women that have drawn packed houses. A fashion show worked out by Bache & Co. in conjunction with Saks Fifth Avenue attracted such a crowd (despite a downpour) that it had to be repeated twice. Many brokerage houses have added female sales force to overcome the false impressions of potential customers who harbor the notion that customers' rooms in a broker's office are closely akin to saloons circa 1900.

Through the years, radio has produced more statistics, and a greater variety of themes, than any other advertising medium—perhaps as much as all other media put together. Unfortunately, the great mass of radio's research has been distinguished only for its quantity. The true function of media research is to make the medium easy to understand, and to provide clues to its most effective use. Radio's research has failed utterly to achieve either of these objectives.**

VICTOR A. SHOLIS
Vice President, dir, radio-TV
WHAS, Louisville, Ky.

**

It's So Easy to Listen to WBNS

Central Ohioans set their dials at WBNS and relax. More Central Ohio people listen to WBNS than any other station. Popular staff personalities, plus top CBS programs add up to the 20 top-rated programs and hour after hour of listening pleasure. Sponsors profit more when they reach this big audience of steady listeners.

---

ASK JOHN BLAIR

CBS for CENTRAL OHIO

WBNS

radio

COLUMBUS, OHIO

SPONSOR
research, under whose direction the study was conducted.

The market used in NBC's study was the Quad-City area: Davenport, Iowa; Moline, Rock Island, and East Moline, Ill. "We selected this area for study because we wanted a typical, medium-sized market, preferably in the Middle West," the NBC study states.

The first wave of interviewing took place in February 1952 among the same respondents interviewed in the market for NBC's study of radio sales effectiveness (which was released in fall 1952). The second wave of interviews with the same people took place 13 weeks later in May.

Time elapsing between conclusion of interviews last spring and release of the study this month was necessary for tabulation—which gives you some idea of the complexity of the statistical problem in this kind of study.

Cost of last fall's radio effectiveness study and the present brand-switching report was $150,000, shared about equally between them. For all five of its sales effectiveness studies (including Hofstra studies 1 and 2, a summer-time TV study, the radio study, and the brand-switching study) NBC has spent about $500,000.

John K. Herbert, NBC vice president in charge of TV networks, told sponsors: "We feel it's the responsibility of leadership to throw light on how well television is a medium works. That's what lies behind our policy of making these facts available to advertisers, agencies, and the industry."

Sampling and field work for the brand-switching study were done by the research firm of W. R. Simmons & Associates. They used a strict probability sample, conducted interviews in over 300 different sampling areas or clusters. This was to assure coverage of every type of neighborhood. Altogether, 4,381 homes were interviewed in February and reinterviewed in May. Actually, Simmons interviewed about 5,000 homes in February, then succeeded in reinterviewing 91% of them or 4,381. This is considered an outstandingly high percentage by researchers and as many as eight callbacks were necessary to achieve it.

Says NBC of the interviewing: "The fact that close to 5,000 families were interviewed out of a total of some 70,000 in the area means that almost in Kentucky radio you can overdo a good thing. You can "cut the cloth" so big that your waste and overlapping get absurd — because more than half of Kentucky's sales are made in the 25-county Louisville Trading Area, alone!

Here in this one concentrated area occur 53.3% of Kentucky's total retail sales, 59.8% of its drug sales and 51.3% of its food sales!

5000-watt WAVE is powered, priced and programmed for the Louisville Trading Area alone; and WAVE delivers it intact, with no waste circulation. To cover the rest of Kentucky, you need many of the State's other 50 stations.

Enough said! Ask your Free & Peters Colonel for WAVE availabilities, soon.

**WAVE**

5000 WATTS

NBC AFFILIATE • LOUISVILLE

Free & Peters, Inc., Exclusive National Representatives

27 JULY 1953
KMA'S PULLING POWER

TOPS 66 STATIONS on Premium Offer

KMA once more was in FIRST PLACE in the result sheet distributed by Tidy House products on their recent premium offer of a Plastic Storage Bag for 50c and a Shina Dish box top.

The offer was run over 66 radio stations between April 6 through May 2, a period of only 26 days and only 21 broadcasts. KMA pulled in 60% of premiums to end up champ, and at a cost-per-order of only 2c.

If it's results you are looking for, place your message on KMA . . . the station with the loyal, responsive audience.

KMA SHENANDOAH, IOWA
Represented by
EDWARD PETRY & CO., INC.

KMA
The No. 1 FARM STATION in the No. 1 FARM MARKET
2,779,367 Rich-from-the-Soil
Mid-Westerners live within KMA's
53 Mv. daytime contour area.
1950 Census

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

...the out of every 14 homes was sampled. This represents a very comprehensive and accurate cross-section which lends a high degree of statistical reliability to the findings."

Interviewers sought information on product use as well as viewing of specific sponsored TV programs. (The market has two TV stations which carry programs of all four networks.) There were 42 brands advertised on TV, 44 non-TV brands studied. The 45 TV programs studied included high and low-cost shows on all four networks and local programs as well. There were 18 product categories including beer, cigarettes, cleansers, soap, dentifrices. Adult men and women heads of households were interviewed.

Basic discovery of the study about buying patterns is that brand switching is incessant with a constant stream of customers turning to and away from any given product. Here's the way NBC describes it:

"As one might expect, the over-all customer level for most brands did not appear to fluctuate greatly between February and May . . . But if we look at the actual composition of the customer group, we find that the customer flow for the average of all 86 brands (TV and non-TV), was practically a torrent. Here's the arithmetic of the switching, taking the number of February customers as 100:

February customers not buying in May (lost) 49
February customers still buying in May (loyal) 51
Max customers who did not buy in Feb. (new) 66
Customers in May (loyal plus new) 166

"Within the span of three months, the average brand lost almost half its customers. What maintained the brand was the fact that 49 people who had not been buying in February had flowed into the customer stream and were buying it in May . . ."

The moral of the NBC study is that television can be a primary force in shaping the direction of this brand switching.

To make the study's conclusions easier to grasp, NBC selected one of the brands under study as a "theme brand." Figures for this brand are representative of results in the entire study. Here are some of the highlights about this brand, which is described as a cleanser advertised on a Sunday evening highest-cost variety show.

1. Of those women interviewed who switched to this brand between February and May, 72% had seen it advertised on television programs.

2. Picking the data up at the other end of the stick, of those who began viewing the program on which this is advertised, 21.5% began buying the product. Of those who did not view the program, 15.3% began buying. This 15.3% is what NBC terms the normal "new customer expectancy." The difference between 15.3% and 21.5% is the percentage of new customers attributable to television (40%).

3. NBC next describes the opposite situation - what happens when the viewer stops tuning the show. Among those in the three-month period who stopped viewing the Sunday show, 20.2% stopped buying. During the same period, 14.1% of the non-viewers stopped buying the brand. Comparison of these two percentages shows that the number of lost customers among the ex-viewers is less than those who hadn't been viewers at all.

Warns the study: "So if exposure decreases, television 'tack back' the buyers it has previously poured into the brand's customer stream."

4. NBC's final statistical analysis concerns those who continue viewing the program. It found the 'continue viewing' group contained 39.1% who also continued to buy the cleanser. But non-viewers contained only 23.7% who continued buying. That is, there were 65% more loyal customers among the 'continue viewing' group.

The four statistical situations described above are expressed this way by NBC:

- When they switch, they switch to brands they've seen advertised on TV.
- If they begin viewing, they begin buying.
- If they stop viewing, they stop buying.
- If they continue viewing, they continue buying.

The preliminary report of the study includes figures for many brands in addition to the cleanser. But in each case results yield the same conclusions — whether the program involves high or low cost, whether the brand is well-established or struggling. A complete report on the study including charts will be made available to the industry within a few weeks. The preliminary report is available now.

The advertisers whose brands were studied by NBC will be given reports privately over the next few weeks as to
MEN, MONEY
(Continued from page 20)

Today there are over 110 million radio sets.

And we make a prediction for the season of 1953-54. With television program costs punching holes in the roofs, with Milton Berle packaged at $110,000 per performance, Sid Caesar on the tab for $25,000, Imogene Coca for $15,000, and so on, ad infinitum, the same price tags on radio programs are going to seem mighty business-like to some dazed sponsors.

Here's a check-list of current radio programs (and net price) which the nets are offering advertisers:

<table>
<thead>
<tr>
<th>Program</th>
<th>Length</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Don Cornell</td>
<td>15 min.</td>
<td>$1,200</td>
</tr>
<tr>
<td>When a Wall Melt</td>
<td>21 min.</td>
<td>$1,500</td>
</tr>
<tr>
<td>State of Space</td>
<td>21 min.</td>
<td>$1,580</td>
</tr>
<tr>
<td>Voice of Tomorrow</td>
<td>15 min.</td>
<td>$1,250</td>
</tr>
<tr>
<td>Game Control</td>
<td>30 min.</td>
<td>$3,000</td>
</tr>
<tr>
<td>Family Nest</td>
<td>30 min.</td>
<td>$1,750</td>
</tr>
<tr>
<td>Another World</td>
<td>30 min.</td>
<td>$1,250</td>
</tr>
<tr>
<td>Jack Benny Music</td>
<td>30 min.</td>
<td>$1,250</td>
</tr>
<tr>
<td>Continental</td>
<td>30 min.</td>
<td>$1,250</td>
</tr>
<tr>
<td>Bob Hope</td>
<td>30 min.</td>
<td>$2,500</td>
</tr>
<tr>
<td>Beaumont's Unions</td>
<td>30 min.</td>
<td>$1,500</td>
</tr>
<tr>
<td>C.J. Fox</td>
<td>30 min.</td>
<td>$2,500</td>
</tr>
</tbody>
</table>

SOURCE: Sponser, July 1953, P. 80.<n>...  

19 chapters by 19 specialists on everything you need to know about

Television Advertising and Production Handbook

By Irving Settel, Norman Glenn and Associates

With an introduction by Bernard C. Duffy, president of EDID

Contributors are acknowledged leaders in their fields.

20 experts write on the phases of television for which they are noted: Robert J. Wade discusses "Staging"; Milo Frank—"Producing"; Ann Howard Bailey—"Dramatic Writing"; Bill Tisdale—"Selling a TV Package"; Walter A. Lowen—"Personnel"; Allen H. Kalmus—"Publicity"; Stockton Hellfrich—"Censorship"; and many others.

Here is a "how-to" book that will be read and re-read, that will be kept at hand as a necessary reference book for all who work in TV or related fields.

Price: $6.00

The authors

Irving Settel is Sales Promotion Consultant, Dumont Television Network Film Syndicate; Advertising Manager of Coronado's, Inc.; and Instructor in Radio and TV at Pace College.

Norman Glenn is Editor and Publisher of the magazine SPONSOR.

MAIL THIS COUPON TODAY

THOMAS Y. CROWELL COMPANY, DEPT. S-7
432 Fourth Avenue, New York 16, N. Y.

Please send me ______ copies of TELEVISION ADVERTISING AND PRODUCTION HANDBOOK. I enclose check or money order.

Name ____________________________

Address ____________________________

City __________________ Zone ______ State ________________

27 JULY 1953
products are better . . . by design?"

To test the reaction of both its employees and of its subsidiaries to the "Omnibus" program, AMF's public relations department sent out a postcard questionnaire to some 7,600 AMF employees. The questions were keyed to getting employee reaction to "Omnibus" and brought the following result: Over two-thirds of the respondents indicated that they thought the program to be either "excellent" or "good."

Growth of AMF's over-all advertising budget since 1951 is another indication of the firm's determination to make its trademark more widely known. In 1951 AMF's over-all advertising budget (including that of its subsidiaries) was $900,000; by 1952, this figure had grown to $1.4 million; and in 1953, the over-all budget rose to $2 million.

Each AMF product line has its own advertising program, the appropriation being determined by the board of directors of the particular AMF subsidiary, division, or product group general manager. In a number of instances the parent company has helped subsidiaries by underwriting a strong advertising campaign in various consumer and industrial media. For example, in 1953 the parent company set aside the sum of $435,000 divided as follows:

For Roadmaster Bicycles, $134,000; DeWalt Power Shop, $160,000; Junior Vehicles, $66,000; Pinspotter, $75,000.

This is over and above their regular advertising budget and the considerable number of "Omnibus" commercials allotted to AMF consumer products.

AMF's projected 26 weeks on the program will cost a total of $900,000 for time and talent, or $17,500 for production and talent costs per show, compared with last year's $500,000 total ($13,000 for production and talent costs per show). In addition AMF will spend over $100,000 on film commercials, which will bring its TV expenditure this coming year to over $1,000,000. AMF and the other three sponsors will each get four five-minute documentaries plus 26 two-minute commercials on the show.

AMF carried out a heavy merchandising effort to insure its half-million dollar investment in "Omnibus." Every week, during the run of the program, AMF placed full-column ads in Time, Newsweek, and U.S. News and World Report plugging that week's "Omnibus" program. It was the only "Omnibus" sponsor to carry out this heavy promotion of the features of the program on a national basis. This magazine advertising keyed to AMF's sponsorship of the program cost the firm $63,000.

All of AMF's trade press advertising during this period mentioned the "Omnibus" show. Furthermore, the subsidiaries did their own merchandising of the particular "Omnibus" program on which they were to be mentioned. This subsidiary-merchandising effort ranged from telegrams to individual dealers inviting them to tune in on a particular Sunday, to special mailings to jobbers, dealers, distributors, and manufacturer representatives telling them about "Omnibus" in general.

Special stickers mentioning "Omnibus" as well as an "Omnibus" postage meter indica have become part of AMF's daily promotion of its TV program. Further plans for promoting AMF's 1953-1954 season on "Omnibus" have not yet been formulated; however, says Victor Ancona, AMF's advertising manager: "It's safe to say that we will again promote "Omnibus" through strong merchandising of our own, first of all, because it paid off last year. Secondly, because it doesn't make sense to keep quiet about sponsoring a $3.5 million prestige TV show."

The 4:30 to 6:00 p.m. Sunday show (new time: 5:00 to 6:30 p.m.) started as an experiment conducted by the Ford Foundation TV-Radio Workshop in developing better television programming and entertainment. Its format, during each 90-minute run, remained completely flexible, devoting to each presentation the playing time that it seemed to require. Its presentations ranged from five-minute science documentaries to full-length 90-minute opera performances, such as Die Fledermaus, La Bohème, also special ballet or symphony performances interspersed with dramas by top playwrights.

The commercials as well as the five-minute documentaries apportioned to each sponsor were kept on a level with
the cultural programming of Omnibus. High-brow technique was conspicuous by its absence from AMF's commercials. As for the five-minute documentaries, these were supervised by the Ford Foundation, which worked with the particular sponsor whose turn it was to have a five-minute documentary on selecting and presenting the subject matter. The Ford Foundation then formed the documentaries out to independent producers, specifically, Transfilm, Wilding, and Princeton Film Center.

During the 1953-1954 season, AMF, in cooperation with its agency, Fletcher D. Richards (Toni Young, Jr., is A.E.), will present outlines for its four documentaries to the Ford Foundation, which, in turn, has set up its own film unit to carry out the production.

AMF's tentative schedule for these documentaries indicates the type of educational effort about American industries that these five-minute films represent: Bowling, as a family sport, will be the first one to be featured—indirectly plugging AMF's Pinspotters Division. Next will be a film on home maintenance, with stress on woodworking, to show the various applications and uses for AMF's Dewalt Power Shop. Third, probably at the end of January, there will be a feature about the tobacco industry, or some phase of it, to tie in with the tobacco processing equipment which AMF produces. Lastly, at the end of February, a five-minute documentary will show aspects of the baking industry, to acquaint the public with AMF's bakery machinery. During the 1952-1953 season, AMF shared sponsorship with: Willys-Overland (Ewell & Thurber) which bought the show sight unseen for its full 26-week run to further the prestige appeal of its low-priced cars; Remington Rand (Leeford Advertising Agency) which bought in for 23 weeks because it considered Omnibus a ready-made show with a good following before which the firm could demonstrate its electric shaver; Scott Paper Co. (J. Walter Thompson) for 20 weeks; Greyhound Corp. (Beaumont & Holman) for 18 weeks.

First of the five 1953 sponsors to sign on for the second year of Omnibus, AMF was followed by Scott Paper Co. (see "Why Scott Paper Co. spends $3 million for three TV programs,"Spiro, 1 June 1953, page 30) and the Greyhound Corp., which is renewing its first plunge into network TV with an additional budget appropriation this year.

Although Howard A. Reid, AMF General Products Group advertising and sales promotion manager, referred to Omnibus as having produced an "amazingly high conversion to sales of the inquiries on the Dewalt booklet," it is difficult to run down the success of the program in terms of AMF over-all sales figures for two reasons: (1) the first six months of 1953 have not yet been tabulated; (2) a large proportion of AMF sales increases are due to government contracts. The rapid expansion of AMF can be seen from the jump in sales from $52,297,000 in 1951 to $109,273,000 in 1952. However, in 1952, billings under the government's military procurement program increased more than two and one-half times, accounting for 51% of total sales. Furthermore, during the same year, the sales of newly acquired companies accounted for $15% of total sales. AMF, today, has 16 plants and is continuing its process of diversified expansion in type of products produced.

Manufacturer of electronic and mechanical equipment since 1900, AMF is the world's largest manufacturer of tobacco machinery, specializing in baking equipment, such as ovens, mixers.

Please turn to page 32!  

3rd of a series

only part of the picture  
IN MIAMI'S TV MARKET

Now 26th among the nation's metropolitan retail areas.
THE SOUTH'S FASTEST-GROWING MARKET INCLUDES 825,000 PERMANENT YEAR "ROUND RESIDENTS SPENDING $47,600,000 IN Drug Sales*.

*(Please the entire amazing South Florida TV sales story call your free & Peters Colonel today)

* FIRST RESEARCH CORP. OF FLORIDA

NEW UNDER CONSTRUCTION — 1000 FT.
ANTENNA — 100,000 WATTS

Channel 4

WTVJ MIAMI

27 JULY 1953
Our staff has gone all out to cook up the best advertising buy in the Denver market—KLZ-TV! Look at the ingredients they’ve used, and you’ll see why KLZ-TV will dominate television entertainment in the Denver area...will be the preferred station of this important urban and rural TV audience. With 32 years seasoning in showmanship radio, KLZ-TV will go on the air with a top-performance operation, staffed with a highly-trained crew. For best coverage of the rich Denver market, put KLZ-TV on your schedule.
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Arizona is First...

...in Bank Capital Growth
...in Per Capita Income Growth
...in Retail Sales Growth
...in Farm Income Growth
...in Employment Growth
...in Population Growth

KTYL-TV is First...

...IN ANTENNA HEIGHT: KTYL-TV's towering mountain-top antenna is four times higher than any other Arizona station!

...IN COVERAGE AREA: KTYL-TV blankets a fat 63.2% of the state's population...including all of Metropolitan Phoenix and Central Arizona!

...IN RECEPTION: KTYL-TV's clearer, brighter, sharper picture is received in areas where other stations don't even register a signal!

...IN PROGRAMMING: KTYL-TV programming is a blend of the best in network, live and film programs...and the fan mail is terrific!

...IN MERCHANDISING: KTYL-TV Merchandising Department suggests you contact your Avery-Knodel man for proof of its performance for national advertisers.

...IN FACILITIES: KTYL-TV Studios are considered the most advanced Television Center in the Southwest!
**AMERICAN MACHINE**  
(Continued from page 73)

High-speed bread-rappers, roll machines, and automatic pretzel-forming machines among other capital goods.

Most outstanding outgrowth of AMF's participation in Omnibus is a new TV program which the firm has built around its Automatic Pinspotters. This Saturday 7:30 to 8:00 p.m. show, *Bowling Is Fun,* is being tested during bowling's off-season from 27 June through 19 September in three Midwestern markets: the show is done remotely from a Detroit bowling establishment and is carried simultaneously by WBKB, Chicago, WXEL, Cleveland, and WXYZ-TV, Detroit.

The AMF parent company has allotted $75,000 to this program. As Frank P. Downey, v.p. and general manager of AMF's Pinspotters Division, says: "The main reason for AMF sponsoring the show is to promote the game of bowling during the sport's normally slow months—the summer period—and stimulate interest in their becoming keglers among those who've never tried it before."  

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**MEDIA STUDY**  
(Continued from page 10)

Mentioned only briefly in this article and will be treated at length later in the series.

How have the networks fared in their efforts to prove air advertising sells?

Answer: Not so well, according to the numerous experts who interviewed. (One cynical advertiser put it this way: "It's hard enough to find out whether any advertising sells, so when you try to pinpoint it to a single medium, you're only compounding a felony and making your research job doubly impossible.")

**Example 1:** Back in 1931 CBS commissioned Professor Robert F. Elder, then of Massachusetts Institute of Technology, to measure sales results of radio. He sent out 100,000 questionnaires by mail asking people whether they listened to radio and to note what products they bought. He tabulated the 14,061 usable returns and concluded in his report "Does Radio Sell Goods?" (published 1932) that the answer was "yes"—29.3% more in radio homes than in non-radio homes.

**Example 2:** In 1940 CBS spent a small fortune having Elmo Roper "Count the Customers." Roper interviewed 10,000 people from coast to coast to find out whether people who listen to CBS programs buy more of the goods the shows advertised than those who don't listen. CBS' conclusion then: "In every single case—without exception—the number of product users was higher among listeners than among non-listeners to each CBS program...higher, on the average, by 5%."  

**Example 3:** In 1950 NBC sponsored its first Hofstra TV study: 3,270 people in 93 communities in New York City and Long Island were interviewed; they were matched according to six variables: 15 TV-advertised and 13 non-advertised brands were similarly matched. NBC's conclusion: TV set owners bought 30.1% more of the average TV-advertised brand in the preceding month than non-TV set owners bought.

**Example 4:** NBC's second Hofstra study in 1951 interviewed 5,067 adult family heads (11,419 of them in non-TV homes) in the New York market. Eight variables were matched: 11 TV programs were measured and 187 TV brands checked. Conclusion: "Average...
We're growing—so we're moving. The new place is twice as big.

We'll be in the new offices about July 31. Hope you'll drop in and see how you like them. The address is 49th & Madison

40 E. 49th, New York 17. The phone remains Murray Hill 8-2772.

Other offices are in Chicago and Los Angeles.

ADVERTISERS PLEASE NOTE
Change your records and ship plates, copy, and instructions to 40 E. 49th St., New York 17.
gain for all packaged products advertised on television—in television homes—is 26.8%.

Example 5: NBC's third Hofstra-type study entitled "NBC Study of Radio's Effective Sales Power" in 1952 tabulated 6,027 interviews, 5,349 of them in Davenport, Iowa, which had radio and TV, and 2,676 in Fort Wayne, Ind., which had radio only. Fifteen variables were matched, a mathematical feat previously unduplicated in advertising research, which required an IBM No. 101 Electronic Statistical Machine to complete. NBC's conclusion: For each of these examples listed—daytime or evening—the program has shown a positive sales effect, ranging from 20% to over 100%, in buying differences between listeners and matched non-listeners.

The verdict of the experts interviewed by sponsor: All the above studies proved there were differences in buying habits between listeners or viewers and non-listeners or non-viewers. But they did not and could not prove that these differences were due to exposure to advertising. Reason: If thousands of variables influence sales, how can you match only 15 (in itself a mathematical miracle, by the way) and say these were the important ones? The experts answer: You can't.

One network research director put it this way: "All of these studies were useful. They uncovered a lot of valuable information on radio or TV, each also represented a big advance in technique over the preceding one. But until we find more scientific way of measuring sales effectiveness, we aren't going to run such tests."

(After this article was completed NBC released its new TV study of brand-switching entitled "Why Sales Come in Curves." A total of 9,762 interviews were made in Davenport, Iowa, and Moline, Rock Island, and East Moline, Ill. The same person was interviewed twice three months apart to determine his buying-habit and viewing-habit changes—in itself an improvement over the previous Hofstra-type studies. For a complete report on this new study, see separate article, page 44.)

Among the 150 media experts interviewed in eight months by sponsor for its media evaluation series were two groups eminently suited for discussing media research traps: agency researchers and independent researchers. One of them said: "We know all about the traps; we've been in so many of them!" Their remarks will be summarized in this article.

To help you, the advertiser, keep out of traps, the Advertising Research Foundation has just come out with its eight-point "Criteria for Marketing and Advertising Research." It was prepared by the AAA Committee on Research composed of Edward Battey (Compton), Peter Langhoff (Y&R), David E. Robinson (Price, Robinson & Frank), reviewed and revised by the ARF Technical Committee, and officially approved by the ARF Board of Directors.

It applies primarily to quantitative consumer studies based on samples of prescribed populations, but the eight points can guide you in media research as well. The eight points are: (1) Under what conditions was the study made? (2) Has the questionnaire been well designed? (3) Has the interviewing been adequately and reliably done? (4) Has the best sampling plan been followed? (5) Has the sampling plan been fully executed? (6) Is the sample large enough? (7) Was there systematic control of editing, coding, and tabulating? (8) Is the interpretation forthright and logical? (For complete text, see part 2 of this article next issue.)

Incidentally the Advertising Research Foundation has spent approximately $1,750,000 in supervising over 190 studies since 1936 in an effort to improve advertising, according to Managing Director A. W. Lehman. The ARF now has these five important projects under way, among others: (1) A study of printed advertising rating methods; (2) radio and TV rating methods; (3) an analysis of readership data already collected through the ARF continuing studies; (4) development of economic and marketing data; (5) an analysis of motivation studies.

What do the researchers watch for in media research and what is their advice on avoiding pitfalls?

**Tips from independent researchers:** For a detailed, scientific explanation, you should go to any of the numerous books and pamphlets listed in the Advertising Research Foundation's new 25-page _A Short Annotated Bibliography of Marketing and Advertising Research_. This material is grouped under nine classifications: Sampling, Questionnaire, Construction, Interviewing, Editing, Coding and Tabulating.
Preparation of Report, General and Bibliographies. The first six comprise a nice summary of the major pitfalls in advertising research.

Of the 20 books listed in the general category stopwords found these most helpful: Dr. Landon O. Brown's Marketing and Distribution Research, the director of media, marketing, and research at Danger-Fitzgerald-Sample; Advertising Psychology and Research by Dr. Darrell B. Lewis, chairman of the marketing department, N.Y.U., and technical director of the Advertising Research Foundation, and Stuart H. Britt, v.p. and research director, Needham, Louis & Brolly, Chicago.

But the aim of this article is to give you a few pointers from each of the experts interviewed, let them extract from their lifetime of experience the one or two factors which seem most important to them in research and media evaluation.

Politz: First is Alfred Politz, president of his national research organization, Alfred Politz Research, Inc. The greatest portion of his activity is market and advertising research for a clientele of top advertisers and their agencies. His research work for media includes newspapers and transportation advertising. Politz was the first man to measure audiences to radio commercials: he is the central figure in Life's controversial "A Study of Four Media," which he spent 30 months making. And his motivation study for seven radio stations represented by the Henry I. Christal organization, will soon be published. So he's an expert in all media, especially print and air.

Politz told SPONSOR there were three chief dangers in media research:

a. The use of invalid methods.
b. The use of scientific lingo to convey the impression of validity.
c. Employing a "scientific" method for a part of the study and using it as glorification of the conclusions which cannot be supported by the parts.

Here are some Politz examples of invalid research:

1. You survey preferences for three products and find these results:
   - Product A is preferred by 40%.
   - Product B is preferred by 25%.
   - Product C is preferred by 32%.

   You conclude A is preferred by more people than B and C. This can be false, as follows: If A is a portrait and B and C are landscapes, then more people may prefer landscapes than portraits.

But the naive question, "Which picture do you like best?" forces the landscape lovers to split their votes between B and C. Actually the same can hold true if all three products are members of the same class; the intensity of feeling can vary sufficiently to lead to the same misleading result.

2. You confuse correlation with causation.
   - "Of the ad seen, 20% bought.
   - "Of the non-seers, 35% bought.
   - Therefore seeing the ad increased purchasing by 12%.

   This, says Politz, is wrong because it's a correlation and not a causal relation. It's wrong because those who read the ad might be those who have more money, are more alert, or are different kinds of people entirely. They might also have seen the ad because they had previously bought the product. (The same reasoning applies to commercials.)

Other examples of specious research as cited by Politz:

3. You believe that one medium is superior generally under most circumstances to another. Politz's answer: "Every medium exists because it ful-
fills a need; each supplements the other. If it were objectively true that medium A is better than medium B, then A would destroy B. Everybody agrees that everybody violates this rule in discussing media. Thus it becomes obvious that we can measure the suitability of A over B under certain circumstances and A might win, but B might win over A under a different set of circumstances.

Says Politz: “Media can be compared on the factors they have in common. One should, of course, treat these factors as representing the whole, if they constitute only a part of the causes that contribute to the medium’s effectiveness.

“Media thus can stay in business only because in general no one is superior to any other. But in certain circumstances one can be superior: for example, color and selectability in magazines, motion and therefore unique demonstrability of products on TV. In such circumstances it should be worthwhile for the medium to conceal another’s superiority. For if the advertiser is misled and tries the medium under circumstances in which he cannot succeed and he fails, then all ad media lose out. Conversely, if we keep an advertiser alive, all media benefit.”

4. You believe that the medium alone influences the sale of a product and therefore the medium’s effectiveness can easily be measured. Politz says this is false for this reason: The medium’s obligation is to reach people, but it can’t take on the obligation of assuring that message will be heard, seen, or read. That depends on two factors with which the medium has nothing to do: (a) type of product. If men want to hear about a new car and not about a new table napkin and therefore pay more attention to the commercial for the car than for the table napkin, that can’t be held against the medium (in this case, radio). (b) Effect of copy. This depends on the advertiser, not on the medium. For example, about the only way a medium can influence copy is by censoring it if it’s unethical. Copy influences belief or conviction, and neither belongs to the medium but to the viewer, reader, or listener. So the medium contributes only a part of the factors that lead a consumer to make a purchase: It gets you an audience, but it has nothing to do with the product or copy. Can we then compare media by purchase? “We definitely can if we keep in mind the fact that we must relate the medium to one specific product with a specific copy,” says Politz. (These two difficulties have prevented any successful tests of sales effectiveness of networks vs. magazines or stations vs. newspapers to date, except in the latter case when single products are involved. For example, the 240-some ARBI tests— SPONSOR.)

5. You can determine why people buy things. Politz’s answer: “Multiple causation usually does not make it possible to discover more than one part of the motivation and, all the more, only a part of the causes. To study the role of advertising from the impressions left by it in the consumer’s conscious or unconscious mind is useful but incomplete. Except for certain types of mail order business, the greatest portion of the advertising effect depends on a sort of chain reaction. Person A receives the advertising message and buys the refrigerator. Person B sees the refrigerator in A’s home and engages in complimentary remarks about it and therefore buys the refrigerator. Without the advertising neither A nor B would have bought. And, yet, there need not be any conscious or unconscious impression of advertising in the mind of B. The advertising mechanism resembles bowling. All 10 pins are knocked down but the ball actually hits only four. If one interviews the other six pins they will answer truthfully that they have been knocked down by adjacent pins and not by the ball. And yet the ball has to be credited with the effect of a 10-strike.”

What’s the chief scientific rule to keep in mind then in testing media via sales? Politz says you must measure sales before the campaign as well as after. As in science, you must determine sales carefully beforehand, introduce your variable—advertising—measure then again.

And Politz adds this last cautionary note: Don’t survey those customers who have dropped your brand or product and then conclude from the results that if you redesign your product to overcome their dissatisfaction, you will increase your sales. Every property of a product attracts some people and repels some others. Any property that does not repel some people usually is a property that also does not attract any. The problem is to get that property which attracts more than it repels. Therefore, one cannot design a product by research that is confined either to
executives in agencies are afraid of outside media evaluation tests. They don’t want to ‘rock the boat’ on a list they’ve always had O.K.’d. Advertising in many ways is still in the dark ages. If a man showed up on an island of savages with an antibiotic that kills all germs, he’d be put to death by the medicine man for upsetting the status quo. So do the advertising fraternity treat anyone who challenges their pet theories.” He listed them as follows:

1. Ratings are a valid test of sales. (Fact: “There is no necessary correlation between ratings and sales, either in printed ads or in commercials on the air.”)

2. It is important to know the duplication of circulation of magazines and stations in selling a specific market. (Fact: “Two programs or two magazines can have a duplication of X percent among the numerical audience; however, when you analyze duplication among the prospects for any given product, it varies widely from the so-called numerical duplication, depending entirely on the product and varying from one prospect to another.

Manville: Richard Manville heads his own national research organization. Here is his list of pitfalls to beware of in evaluating media and using media research:

1. Determine cost-per-1,000 customers, not readers, listeners, or viewers.
2. Don’t believe that all ad ratings are comparable even if they’re done by the same method. Readership and or ratings vary considerably by product more so than by magazines or programs.
3. Don’t accept glib generalizations. Make the researcher define every word.
4. Find your customer, then learn from him what medium he sees, reads, or listens to. Don’t go to a medium to find out whom it reaches. Many of them like to pretend they are “all things to all people.”
5. Beware of the biased point of view.
6. Beware of a predisposition to decide on how a job is to be done.
7. Spend adequate money for the job and give your firm enough time to do it right.

In brief, Manville says that in using research advertisers should beware of (1) an inadequate job, (2) an inaccurate job, (3) a biased job, and (4) too hurried a job.

Manville made this charge: “Many
ries for two magazines or two programs, between 'heavy' and 'light' users! Example: Duplication between two magazines or two programs might be 20%. Among the users of margarine who read both magazines or watched or heard both programs, it might be as high as 70% or as low as 7%. Yet for an automobile, the reverse may be the case."

3. Measuring cost-per-1,000 is valid when based on circulation and rates instead of on customers reached. It tells you nothing of cost-per-$1,000 potential goods sold.

4. It isn't terribly important to determine whether your customers are, "Our customers are everybody." (Fact: "This is an illusion; no product has 100% acceptance.")

How do you find who your customers are? Go out and make a survey. Then find out how best to reach them. That helps decide what medium or combination of media you'll use; then you'll know duplication among your prospects, how to increase or decrease your duplication. (Comments of additional researchers to be continued in next issue.)

** **

**RATE-CUTTING**

(Continued from page 35)

gest stations, particularly those who have made an overhaul in their rates, are not afraid these days to tell a client or agency to go to blazes if it wants a deal which would make the rate card blush.

There are of course exceptions to this—even among the largest stations in the top markets. If an advertiser dangles a big enough budget, he can sometimes get a flat rate all the way from 10 to 40% off the card rate for a sizable package of announcements.

"Generally speaking, I'd say that standardized volume discounts have largely replaced the 'special rate' deals common last year. We checked almost all of the reps and larger stations in recent weeks and found that you could get a good price for an extra-large schedule. However, any advertiser could have gotten the same price," a J. Walter Thompson buyer stated.

What's caused this partial about-face in rate deals?

For one thing, industry opinion has made many a station manager think twice before offering a cut-rate deal to

an agency or client. "Because of all the publicity that has been afforded to this topic in the trade press, in agency-rep clinics, in 4-A meetings and the like, a station is taking a big chance today if it makes private deals on rates," the sales manager of a large New York rep firm told SPONSOR.

Meanwhile industry groups like the National Association of Radio and Television Broadcasters have been waging an active war against rate chiseling within their own ranks.

Sample barrage from Harold E. Fellows, president, NARTB:

"There is some rate-cutting going on in broadcasting today, and it is deplorable—not for the punishment it may visit upon those who practice it (for they deserve the punishment) but for the unfair position in which it places the industry as a whole.

"Anyone who consistently cuts rates should cut his own salary, for he is not worth what he is being paid to sell his product. Or he should quit the broadcasting business and become an auctioneer.

"If it is your honest conviction that your rates are not justified in the light of your service, get out from under the table and change them—for everyone to see. No off-the-record deal is ever off-the-record. The word can soon get around that you are running a bargain counter instead of a broadcasting station." (From a speech before the Utah Broadcasters Association in Salt Lake City, 30 June 1953.)

Officially, the industry groups associated with radio and TV can not take any drastic action against the few stations who still maintain a name-your-own-price policy.

The NARTB and the Station Representatives Association, who do not approve in any way of special rate deals, can't force the issue because of antitrust angles.

On the buyer's side of the fence, the American Association of Advertising Agencies group feels that it is caught between media and buyer in dealing with questions of rate chiseling. And the Association of National Advertisers indicated to SPONSOR that it didn't like to interfere in media problems, feeling that efforts to end rate deals would have to come from broadcasters themselves, not clients.

However, all of these industry associations—and many local and regional broadcasters groups—are on
A.

It is agreed that the time rate named in this contract is the lowest rate made by the station for like broadcasts and that if at any time during the life of this contract the station makes a lower rate for like broadcasts, this contract shall be completed at such lower rate from that date.

B.

All time rates shall be published by the station. There shall be no secret rates, rebates or agreements affecting rates. All rates shall be furnished advertiser if requested in writing so to do.

Another unofficial restraint which keeps stations in line when it comes to rate chiseling is time buying opinion. A cross-section of well-known time-buyers told Storz, without exception, that they didn’t like to do business with stations that are known to cheat on their rates.

“If I catch a station out of bounds from the rate provisions of its spot contracts, I would think twice before ever buying that station again,” a Ruthrauff & Ryan buyer said. “If a station offers me a fancy deal under the counter, how do I know they won’t make a better deal at an agency that’s buying an even larger schedule than the one I’m planning on buying?”

Individually, or unofficially, some station executives are taking serious steps toward rebuilding prestige for station rate cards—prestige which has occasionally become a little tarnished in the past couple of seasons.

Todd Storz, general manager of independent station KOWH, Omaha, recently initiated a movement among broadcasters to have a “No-Trick-Deal Rate Card” policy. As Storz sees it, broadcasters would sign a pledge not to make preferential rate deals and would then be allowed to place a seal on their rate cards—something like the NARTB code seal shown by TV stations.

Advertisers and agencies would then know, if they saw the seal on a rate card, that the station won’t sell on an under-the-counter basis. If the station steps out of line, the privilege of displaying the seal would be yanked. At last report, Storz’s plan was gaining a lot of momentum among broadcasters in an informal sort of way. The NARTB, of which Storz is a member, can’t back Storz’s plan openly—but did indicate to Storz through an official spokesman that the plan “is a good idea.” Certainly, the NARTB isn’t discouraging the idea of a “quality” rate card group.

Locally, other broadcasters are coming up with similar proposals. In Washington, D. C., the Maryland-District of Columbia Radio-TV Broadcasters Association unanimously adopted a resolution on 19 June toward the maintenance of fair and equal rates which stated in part:

“Be it resolved that [the group] suggests to each member station that it realistically examine its rate card to determine whether changes or revisions upward or downward are in order, and:

“Having determined that its rate
card is correct, each station maintains that card and avoid practices which tend to discriminate between advertisers and agencies."

In discussing this resolution of the broadcasters in the nation's capital city, Ben Strouse, vice president of WWDC, stated to sponsor:

"Once the station has a reputation for rate cutting, there is no bottom. No buyer can be sure that he is getting the right price and therefore he tries to chisel even more. The station that cuts rates is slowly but surely digging a grave for itself.

"Price cutting is stupid," Strouse added, "but there will be price cutters around as long as there is intensive competition and there will be chiseling buyers around as long as there are price cutters. It's easy to be ethical when your ledger shows black ink, but it's darn difficult when you are in the red. Perhaps the best job that the good station can do is to convince buyers that it never pays to buy price alone."

Equally forceful in putting across the point that spot prices are an important—but not the only—point to consider in buying air time was Harry Novik, manager of New York's WLIB, a station which has built a large and loyal following among New York's racial and language minorities. Said Novik:

"WLIB has been offering something unusual in its program service for the past couple of years, and we're proud to say the station has been highly successful at it. Our rate card was established after long and careful study of our operating costs, overhead, personnel, and the like and is designed to bring in a reasonable profit. We can no more cut our established rate card and hope to survive than you could cut your normal rate of breathing by 10 or 15% and remain in good health.

"Even though stations are presenting a much more united front today on the subject of rate deals, this doesn't mean that (a) advertisers have stopped seeking special rate arrangements, and (b) that stations have stopped offering them to sponsors."

Consider the experience of station WAIR, Winston-Salem, Jack Weldon, station manager, told sponsor:

"A chain store that had purchased time elsewhere off-the-rate-card recently wanted to spend roughly $225 a month with us. They stipulated what they expected for this amount—one quarter hour and five one-minute announcements per day, six days a week. According to our rate card, this would have come to $330 per month on a maximum discount basis.

"We worked with the people for three days trying to convince them that we could cover them adequately at $225 but could not and would not deliver what they requested. We did not get the business and between you and me it was hard to look $225 a month in the face and not accept it. But I have to shave daily and I wouldn't be able to look myself in the face if I had accepted.

"I would rather have my pride than a series of spot announcements 40 or 50% below the rate card price."

There's another side to this coin, however.

The chief timebuyer of one of the largest ad agencies in the country spelled out some of the details. Asking that he not be quoted by name, he stated:

"Every week I find stations and reps submitting availabilities to us to which they've attached a tag reading 'Special Package Price For...'. When I break down this special flat rate, it usually comes to something less than the regular rate card price. Or else they are throwing in a lot of extra merchandising or free talent in order to snag one or more of our clients for prestige purposes.

"Some stations and reps make no bones about the fact that they'll bargain. We sometimes get a listing of special packages of announcements—both in radio and TV—with a footnote attached which reads "If none of these packages fits in with your current plans, call us and we'll tailor something to your particular requirements."

"Many times I've found that whenever we have a spot campaign breaking in which the number of announcements per station will exceed 20 a week, a number of stations—including key network outlets in big markets—will tailor a deal in order to land the account. Usually, they submit availabilities at card rate. But if we query them later directly they will stall around and finally make a second offer that's lower than the first—and often lower than their published rates."

"Such stations, I'm happy to say, are in the minority. Even though we like
to get a good buy for the client's money, practices like this make life tough for me. We have a couple of clients in the shop who are aware that some stations will cut rates. Thus, they feel that all stations can be bargained with—if you try hard enough.

This type of client thinks you're not on the ball if you can't come up with a bargain basement deal and will tell us "you can do better than this."

As a result of this situation—where some clients continue to pressure stations for cut rates and some stations continue to offer them freely to advertisers—there is a considerable amount of namecalling these days between buyer and seller.

For instance, one of the clients most often cited by station executives as an outstanding example of a bargain hunter was General Mills, giant of the cereal and flour business.

But in a conversation with a news editor, L. H. Crites, director of radio and TV media for General Mills, stated:

"We are currently running radio spot campaigns for our products which are more than double the size of the spot campaigns we've used in previous years. However, we don't consider that we are bargain hunters.

"We queried all of the station reps and most of the leading U. S. stations this spring. We stated clearly that we wanted something unusual—a floating announcement schedule of 500 to 1,000 announcements per market during a three-to-four month summer period. In some cases, we wanted only half that amount if the market was receiving adequate coverage from other media. We also stated that we planned to extend these schedules for the balance of the year in several cases.

"In all, we got flat-rate offers from some 350 radio stations in 300 markets. We analyzed these—without regard to Standard Rate & Data prices—against yardsticks of coverage, audience, station's ability to move consumer goods, and the like.

"In many cases, stations had to create a new rate for us, since they had never handled floating schedules as large as ours. This was entirely up to the station. In no case did we make a counter-offer to ask for rate reductions. We did our choosing between the prices offered us.

"I don't think you can call this rate gouging. I certainly don't approve of the practice of offering several different prices to several different clients or agencies. But it seems to me that if a station sees that its rate card is no longer realistic in terms of today's advertising values, that station should revise its rate cards and publish a new one."

Some of the top station reps, however, are not inclined to agree with Crites that the General Mills deal wasn't rate gouging.

"We don't have any General Mills business running on any of our stations at a 'special rate,'" the owner of a leading rep organization stated to a newswoman. "We told General Mills that they could buy all the time they wanted at the maximum discount on the rate cards—and that we would not make any 'deals.' I'm glad we didn't."

"I learned later that in one mid-Western market General Mills approached two leading stations and asked for a rate-per-announcement based on the assumption that they would spend all of their budget for that market on one of the stations.

"When General Mills got the station bids, they proceeded to split the business in half between the two stations—and paid for it at the low special rate which each station had quoted."

The radio manager of a Madison Avenue rep firm pointed out another angle of the General Mills contract, and others like it:

"General Mills told us that they felt they were entitled to a special rate because they planned to be on the air in an unusual way. They were going to have a week of intensive announcements, then a week off, then a week of announcements and so forth. I think this is unfair, and amounts to a rate chisel because the station has the problem of selling all those time slots on the intervening week, meanwhile having sold a lot of time at a cut price. Enough big contracts of that type can ruin a station.

"I don't think advertisers are entitled to special prices because of some odd quirk in their campaign, or because they want to be on the air on alternate Tuesdays, or because it's their 'off season.' Also, I don't think a few advertisers should feel they are entitled to a 'wholesale rate' because they have an occasional big saturation campaign when dozens of steady advertisers buy at the 'retail rate'."

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**1000 WATTS**

**SUMMER SLUMP? ... Not here at the kennel!**

"Oh, it's been awfully hot through the southeast—we'll grant you that. Folks get worn out; tempers get frayed . . . . . "

"That is, unless you're one of those lucky timebuyers who are ensconced comfortably on WPAL for the summer. "

"Sales of WPAL clients' products are staying right up there, and—would you believe it?—WPAL sales are increasing right along, heat or no heat!"

"Better come on down to the kennel—where it's shady, and profitable!"

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**W-PAL**

of CHARLESTON, SOUTH CAROLINA

Forjoe and Company
S. E. Dora-Clayton Agency

All this and Hoopers too!
What does the future hold in the way of radio and TV rate "deals"? Is there likely to be more—or less—rate chiseling, special arrangements for off-beat spot campaigns, preferential discounts, and similar quasi-legalistic tactics? From the admen queried by sponsor on the rate topic, this was the consensus:

1. The number of straight chisels—that is, one that is an under-the-counter reduction in an established rate card for an ordinary air campaign—is on the downgrade now, and will continue to lessen.

2. However, the number of saturation drives in which advertisers feel they are entitled to some kind of carload price is likely to increase. And, unless stations hold the line on rates—backed industry and industry group support—there will be a rise in the number of detours around rate cards.

3. To forestall this situation, there's likely to be a lot of soul-searching among stations as regards radio rate cards. Many stations will update their rates, or spell out just how far they will go in giving special volume discounts for extra-large campaigns. Many more will make a point of going on record to the effect that they will not under any condition make a rate deal.

4. There's some likelihood of strong industry action on the part of radio and TV associations and groups against industry members who make a practice of cheating on their rate cards.

One rep summed it up thusly:

"There will always be some rate chiseling as long as human beings are in the radio business. But, with the cooperation of agencies and advertisers, I'm sure the radio industry will be able to police itself against actions which will ultimately do harm to both buyer and seller."

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MOVING DAY
(Continued from page 41)

work bogging down for days and vital papers and data disappearing into thin air.

Some agencies, reps, and broadcasters have gotten around the lock-stock-and-barrel type move by splitting themselves amoeba-style with various departments in different buildings. Columbia Broadcasting System, for instance, finds itself with 21 different addresses in New York City to handle its radio, TV, and film operations.

Firms that are fortunate enough to get additional space in their present buildings sometimes find that this vertical-type growth has a tendency to be inefficient.

One agency which found itself in that position last year was Cunningham & Walsh, Inc. During the 25 years that the firm was housed at 40 East 34 St., increased billings (from $20 million in 1944 to $34 million in 1952) had caused the agency to expand over five floors in that building. Skipping around from one office to another could be a tiring experience, somewhat akin to trying to find a particular captain in the Pentagon.

The firm decided to shop around for new quarters. G. Everett Hoyt, v.p. of the agency, told sponsor of the criteria the firm set: "We wanted a building large enough to house our complete operation on two floors, also we wanted to get sufficient space so we could expand without having to go through the same process again. Insofar as location was concerned we had to consider the fact that a good many of our employees are commuters; those using the long Island R.R. came into Penn Station (33 St. & 7 Ave.); another group came into town daily from Westchester using the New York Central R.R. (Grand Central). We weren't particularly concerned about the convenience to clients because many of them are out of town and any location in midtown New York is equally accessible (or inaccessible)."

The search took 18 months, finally narrowed down to two possible new buildings: 330 Madison Ave. (46th) on the site of the old Ritz-Carlton Hotel, and 200 Madison (33 St.). CW settled on the latter location, moved in on 28 July 1952. The mechanics of the move are discussed later in this article.

This October Lennen & Newell plans to take over the sixth and seventh floors of the new Ritz Building. The firm's present quarters cover about 30,000 sq. ft.; the new area will give them 54,000 sq. ft. to move around in.

But agencies aren't the only ones suffering from cramped quarters. Storer Broadcasting Co. couldn't fit comfortably into its offices at 483 Madison so the firm went out and leased (with option to buy) the whole building at 113 East 57 St. Setting a new high in lush quarters for the rep field. Storer gave the inside of the five-story building a complete going over, ended up with two floors of offices, and three floors of living quarters for visiting brasshats and firemen. Complete with formal gardens and Filipino houseboy, the Storer layout is a suitable setting in which to sign a contract of multi-million-dollar proportions.

Another tenant-to-be of the Ritz Building is H-R Representatives, Inc., and H-R Television, Inc., who will move into the structure as soon as it is completed, around early October. Contracts have been signed for approximately 5,000 sq. ft. of office space.

Around the end of the year Broadcast Music, Inc., and its wholly owned subsidiary, Associated Music Publishers, will take over about 22,500 square feet of space in the twin air-conditioned office buildings now going up at 579 and 589 Fifth Avenue.

A comparatively simple move was carried out by the O. L. Taylor Co. in June when the station reps moved down the street from 483 to 144 Madison. In the new quarters the firm has
2,600 sq. ft. of space with an option for a like amount.

Donald Cooke, Inc., called in an interior decorator to do a complete job on its new offices at 331 Madison. Moving from 331 Fifth on 3 August, this station rep is jumping from 700 to 1,300 sq. ft., will up the sales staff 75 c.

Television Age, new trade publication due in August, took 1,500 sq. ft. in 444 Madison. That’s the same building to which Broadcasting moved when it decided to increase its space from 725 to 2,500 sq. ft.

SPONSOR, which started out in 1947 with 800 sq. ft. at 40 E. 52 St., expanded to 2,500 sq. ft. at 510 Madison. In our new quarters, we have 4,000 sq. ft. in which to turn out “the magazine that radio and TV advertisers use.” Address: 40 E. 19 St.

Just as SPONSOR plans to do, Cunningham & Walsh scheduled its move for a weekend. Planning months in advance, C & W called in Morgan & Brother, which specializes in “painless moving” for offices. Carrying the brunt of the burden for C & W were George McMoran, company treasurer, and V.P. G. Everett Hoyt. Also in on the planning were Carson and Lundin, the architects who laid out the new offices.

The agency was broken down by departments and each unit assigned a different color tag which was keyed to correspond with a layout of the new location. The office closed down at noon Friday and the moving men took over. Working on a tight time schedule, each department head and a few staff members were waiting at the new building when that particular department’s equipment arrived.

One hundred fifty vansloads later the move was completed. An estimated 3,600 pieces of equipment and 3,500 “book boxes” (almost 100,000 cubic feet!) were moved that afternoon and the following day. Monday morning C & W’s 320 employees reported to the new offices and business continued “as usual.”

For the benefit of those contemplating such a move, SPONSOR asked Arthur Morgan, president of Morgan & Brother, for some tips on “painless moving.” Here’s what he said:

1. Pick one thoroughly responsible person and put him in charge with full authority. How many lieutenants he needs depends on the size of the job, but there should be only one boss.

2. Coordinate closely with your architect. Many times when new furniture is added to present equipment there isn’t adequate space in the new quarters. When a good job is done there’s no waste space and items such as filing cabinets fit exactly in the space assigned to them.

3. For the person being moved it is more of a mental than physical strain. Careful planning is necessary to save work and money. Files, for example, should be numbered so as to be handled in proper sequence. And your library should be packed in such a way that when unpacked it’s ready to go on the shelves.

4. Deal with a reliable moving company. It may cost a few dollars more but it’s worth it to know the job will be done correctly. And you’ll save money on aspirin in the end.”

One further tip from SPONSOR: No matter how far in advance you tell employees of the move, remind them again at the last minute. Then no one will do what Jack Cunningham did—show up Monday at the old office.

All Pittsburgh just has to listen to Radio Pittsburgh—the station with a nose for news. Sharp, documented news coverage ALL DAY by HERB MORRISON and his WJAS news staff, establishing WJAS as Pittsburgh’s radio NEWS leader.

FIRST—with a report of the Steel settlement... A FULL SEVEN MINUTES BEFORE the wire services.
FIRST—with on-the-spot interviews with the principals in the steel dispute.
FIRST—with on-the-spot reports of the Worcester, Mass. tornado disaster.

No wonder all Pittsburgh naturally turns to WJAS ALL DAY for complete news coverage.

Serving the GREATER PITTSBURGH Metropolitan Area...

NATIONAL REPRESENTATIVE: George P. Hollingbery Co.
NOW! GOOD TV in MOBILE, ALA!

WKAB-TV

CHANNEL 48
CBS - DUMONT NETWORKS

captivatin'
KABBY
says:

"20,000 television sets already in Mobile — and they're still coming fast!"

Also, remember . . .

WKAB—A.M.
the High-Daytime Hooper Bargain!

CALL

Forjoe

AND COMPANY

Offices in: New York • Chicago • Atlanta
Los Angeles • San Francisco
SOUTHERN REPS.: Dora-Clayton Agency, Atlanta

Newsmakers in Advertising

John K. Herbert, National Broadcasting Co. v.p., has been named to head the television network of NBC under the new split-network concept. Herbert joined NBC in 1950 as manager of radio sales, moved up to v.p. in charge of radio and television sales in July 1952. Prior to joining NBC, he was v.p. and general advertising manager of Hearst magazines. Recently he played an important role in renewing Procter & Gamble's $6.5 million contract for the continuation of P&G's six-program daytime lineup of radio shows.

William H. Fineshriber Jr., NBC v.p., became head of that network's radio setup with the split. Working with him is Ted Cott who is now operating v.p. of the NBC radio network. Fineshriber, former executive v.p. of Mutual, joined NBC in March 1953. This just about completes the cycle for Bill. He worked in the publicity department of CBS after graduation from Princeton, became manager of Carnegie Hall in 1934, rejoined CBS in 1937 where he was general manager in charge of programming before joining Mutual.

Barry Ryan, president, Rathrauff & Ryan, recently announced acquisition of the Sun Oil Co. account, effective 1 September. Addition of this $3 million account brings new business garnered in last few months to $8 million level. Ryan told SPONSOR: "I'd love to take the credit myself, but actually this R&R resurgence is the work of our N.Y. management group consisting of myself, exec v.p. Bob Wilson, and v.p.'s Wilson J. Main, Bourne Rathrauff, Fred Schwenker, and Bill Smith. We've got no stars; just a darn good team."

Jules Weill, president, Specialty Television Films, Inc., concluded an agreement with a group of Italian movie producers to distribute as many as 104 American language Italian movies to TV outlets in this country. Deal, which calls for advances of approximately $1 million, involves dubbing of American dialogue onto prints. Many of the pictures are of 1939-1953 vintage, and the over-all package will contain a variety of types including drama, comedies, suspense, spectacle. Ralph Serper, head of Italian Films Export TV Dept., represented producers.
It sounds like a stopper but it’s true—*evening* radio time is even better than early morning which no one needs to tell you is an excellent value from the standpoint of listeners per set, audience turnover and family-type audience.

To be specific... take Indianapolis, where a survey* of the three-hour periods 6:00 to 9:00 P.M. versus 6:00 to 9:00 A.M. Monday through Friday discloses these extremely interesting percentages:

- 13% higher average ratings on WIBC in the evening.
- 13% more sets in use in the evening.

Giving a still sharper edge to these figures is television’s complete penetration into the Indianapolis area!

This is no isolated case: it’s repeated in city after city coast to coast. Even in many mature television markets, evening radio offers a far larger audience than early morning, yet the cost per thousand comparison is most attractive.

Bargain-wise advertisers and agencies should have all the facts with which we support our statement that nighttime radio is today’s best buy.

Call your John Blair man *today*!

*Source: January Pulse Indianapolis

This is one in a continuing series of advertisements based on regular syndicated audience measurement reports. To achieve a uniform basis of measurement, the stations chosen for this series are all John Blair-represented outlets... all in major markets, all in mature television markets.
Are rate deals lessening?

"The trouble with doing business with a station which offers you an off-the- rate-card deal is that you never know whether other advertisers aren't getting a still-lower rate.

This quote from a timebuyer was one of the observations gathered by sponsor in researching the article on rate deals which appears in this issue on page 33. Apparently the distaste with which this buyer views rate deals is shared widely. For sponsor found that in general the tide of direct, rate-card cheating deals is abating in spot radio and TV.

But there are still many buyers with big budgets and big campaigns shopping for a price that's not printed on the card: there are many stations who go out for a competitor's business with a pitch based only on undercutting.

More realistic pricing of time in some markets has helped relieve the pressure for deals. And much of the credit for this belongs to industry leaders in and out of the trade associations who've stiffened the backbone of radio broadcasters or TV stations in highly- competitive markets.

Sharply worded speeches by NAB- TB's Hal Fellows; meetings between clients and reps called by the Station Representatives Association; the example set by broadcasters who don't go for deals and say so publicly—all of these factors also have added up to a change in the radio atmosphere.

This is good news for advertisers and agencies. We'll never be convinced that it's good business for a client to save dollars here and there through rate deals at the expense of media standards. The station that gives time away has to cut corners somewhere.

* * *

UHF problem in Belleville

This happened in Belleville, Ill., across the river from St. Louis, where UHF station WTIV is slated to go on the air soon. Someone stole into Gene Hotz's television shop and left with two UHF converters, value $66.

The St. Louis Post-Dispatch, which owns UHF station KSD-TV, unselfishly published the story on page one of its Sunday edition.

* * *

Dangerous when misused

One of the most useful tools published by sponsor for agencies and advertisers is the TV list of 225 metropolitan markets which appeared in the Fall Facts Issue (13 July). Within 24 hours of the issue's appearance there were many requests for reprints (now available). Together with Radio Basics and TV Basics, we predict that this collection of data will find its place among vital desk-top tools of advertising buyers everywhere.

The list of metropolitan county markets was designed to do one thing: show the status of TV in metropolitan markets. Advantageous as it is to have these data grouped in terms of metropolitan counties, there's a danger in use of the listing. It's not intended as an indication of which market will produce the most sales for you nor of the full coverage of the TV market of a specific station; it can be misleading if used that way.

The markets were compiled by Sullivan, Stauffer, Colwell & Bayles in terms of Sales Management figures for number of households in metropolitan county areas. This was the most valuable rank order to take for this purpose, SSC&B felt. But the fact that a market ranks among the lower third of the list, for example, in number of households doesn't mean it's proportionately ranked in sales. The market may not bulk large in resident population but may be a huge buying center for counties for many miles around. Or it may have extremely high income in ratio to population. Stations in small population centers are most likely to be penalized by this ranking.

The moral here is that no listing which gives a ranking, whether it's a Top 10 ratings list or a marketing breakdown, should be used as the end-all when picking a TV or radio station.

Gratitude dept.

It couldn't happen twice—but it did.

In Dallas eight clients of Ted Workman Advertising, five from distant cities, gathered together late in June to throw a surprise party for the head of the agency. They produced a handsome eight-page brochure commemorating the event, staged a dinner at the Lakewood Country Club, presented Ted Workman with two gifts—a red wig to cover his bald pate and a Bell and Howell recording movie projector. The brochure said:

"This is your day, Ted. For a job well done, for cooperation and work beyond the line of duty, for long hours for which you received no pay, for your patience, understanding, and sincere interest in our problems, we, your clients and friends, have gathered together today to honor you."

In Providence this July Albert Howard, president of Howard and Lewis, New England's largest Ford dealer, threw a steak dinner with orchestra and all the trimmings for 50 managers, salesman, and announcers representing four radio and one TV station carrying HSL advertising.

No pep talks, no merchandising appeals were included. Just a straight 35-second "thank you" by a new radio client who was completing his first six months. Said Frank McCabe, head of the advertising agency handling the account, "If Howard and Lewis hadn't accomplished what they did through the use of a so-called dead medium, there would have been no party tonight. When a sponsor says 'thank you tangibly, he's had results!"
Every Year
THE "MARKET BASKET"
Gets
BIGGER AND BIGGER

The lines that define the boundaries of the great Kansas City Primary Trade Area remain the same year after year. And of course there’s never any change in the half-millivolt contour of The KMBC-KFRM Team.

But, the "Market Basket" Gets Bigger Every Year!

KMBC-KFRM advertisers reap the major portion of the benefit of these hundreds of millions of dollars in increases each year. Because in rural, urban and metropolitan sections of the Kansas City Primary Trade Area alike, KMBC-KFRM sales messages are heard by more of the people, more of the time. The 1953 "Market Basket" is taking on new proportions, and The KMBC-KFRM Team is delivering its advertisers a pleasant share of 1953 Heart of America spending.

Write, wire or phone KMBC-KFRM, Kansas City, or your nearest Free & Peters Colonel at once. Arrange for your share of the Kansas City "Market Basket" 1953!

the KMBC-KFRM Team

CBS RADIO FOR THE HEART OF AMERICA
Television Station Representatives

WEED TELEVISION

New York · Chicago · Detroit
Boston · San Francisco
Atlanta · Hollywood
Morton Salt finds nighttime radio effective in television markets
page 28

12 nighttime radio fallacies exploded; facts, figures given
page 30

What do viewers think of your TV commercial? Likes, dislikes reported
page 32

Results of new Christal study of radio's strength: 10 findings
page 34

Canadian radio remains a top buy for advertisers and lowest-cost medium
page 62

Canadian Basics: Facts and figures, up to date data to aid sponsors
page 70

• NOW YOU CAN PRESENT YOUR SALES MESSAGE WITH VOICE AND PICTURES TO HALF A MILLION UPPER MIDWEST FAMILIES AT A LOW COST.

ON THE AIR IN SEPTEMBER

MINNEAPOLIS-ST.PAUL

WTCN-TV

ABC Channel 11 (VHF)

10 AUGUST 1953

50¢ per copy • $8 per year
The Ford Dealers of America are observing Ford's 50th Anniversary with a well-chosen slogan, "Fifty years forward on the American road." Back of it is a study in American private enterprise. From one man's dream of a "horseless carriage" has grown an organization so far flung it has a Ford Dealer in almost every hamlet in the U.S. This kind of growth can come only from inventive genius, hard work and dedicated service all along the way.

These same qualities serve well in the broadcasting field too. Through them have come the South's only complete broadcasting institution—WTVR, WMBG and WCOD. Pioneers in AM, FM and TV, Havens & Martin, Inc. Stations have built large and loyal audiences in the rich areas around Richmond. Advertisers know the value of telling their story via these 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 Balling Co.
REPORT
TO SPONSORS
10 AUGUST 1953

White won't be replaced till ’54

Don't expect replacement for Frank White as NHC president before January 1954. Brig. Gen. David Sarnoff, board chairman, has assumed White's title and duties in interim. You can spike rumor that either Sarnoff or TV affiliates were behind White's resignation. White drove himself too hard, had to quit to avoid complete breakdown.

Canada radio enjoying boom

Like Dominion itself, Canadian radio is enjoying boom. More U.S. advertisers and agencies have been making northward trek, either by establishing north-of-border branches or by putting their products on Canadian radio. So far this year 183 U.S. or U.S.-origin sponsors have bought Canadian radio. (Over-all spot business has been running 20% over 1952). For 1953 picture, see section starting page 59.

O.K. seen for new Mutual plan

Despite scattered opposition, new Mutual Affiliation Plan expected to be approved by most MBS affiliates by new deadline 21 August. Date for start of plan remains 1 October. Three-part scheme calls for (1) reduction from 9 to 5 hours a day in station option time; (2) stations have to carry 5 hours a day of network program with no payment; (3) in exchange they get 14 hours a week of top grade programming which they can sell. Mutual scoots at charge plan may wreck net radio.

Radio, TV sets way over 1952

Radio-Electronics-Television Manufacturers Assn. (new name for RTMA) reports big increase in both radio and TV sets over last year. Six-month figures: 7,286,542 radios, 3,634,236 TV receivers this year against 5,456,035 radio and 2,318,235 TV sets same period last year.

Decks cleared for color TV

FCC now expected to approve NTSC color system sometime before year-end, which means color TV will be certainty for 1954. Not only have all NTSC members approved system unanimously, but CBS O.K.'d standards as well. In fact CBS TV will start feeding NTSC color to its net about 15 September as warmup. Color clinic will also be held for affiliates in New York early in fall.

1st ARF rating report due soon

"Rumor": First report from American Research Foundation committee on rating muddle may be out by fall. Committee set up year ago. Initial report will probably describe what should be "ideal rating service." Later reports will analyze each of existing rating services.

SPONSOR in new offices

Remember to change directories: SPONSOR editorial, advertising, and circulation headquarters are now located at Madison & 49 St. (40 E. 49 St.), New York 17, in heart of advertising district. Rapid expansion of SPONSOR personnel and services made move to larger quarters necessary. Phone number remains MUrray Hill 8-2772. Other offices: Chicago, Los Angeles.
REPORT TO SPONSORS for 10 August 1953

NARTB to release TV counting plan
NARTB's plans for new TV circulation measurement will be revealed to nets in New York within 5 weeks. Highly hush-hush measurement technique involves new concept. Meanwhile both existing private firms conducting circulation measurements plan 1954 studies (Standard Audit & Measurement Services, Nielsen Coverage Service). NARTB's industry-run measurement won't be ready to go in 1954, however, NARTB exec told SPONSOR.

Biggest TV web asked for Sheen
Largest TV net yet used (132 stations) has been ordered by Admiral Corp. via Erwin, Wasey, for renewed Bishop Sheen series. Du Mont hasn't cleared all stations yet but is optimistic. Negotiations also going on with Mutual for extensive radio net to carry taped version.

Nighttime radio surging back
Nighttime radio regaining much of former prestige with sponsors. Reason: Latest research shows both net and spot holding their own against TV or are growing larger. "Top 10" nighttime radio shows, for instance, averaged 8.7% more homes this spring than last. Other studies show TV areas contribute over half of nighttime radio audience. Result: Many blue-chip clients are buying. See story page 30.

How Lady Esther got into net TV
Here's backstag story of return of Lady Esther to network broadcasting, via co-sponsorship of NBC TV package starring Ezio Pinza: Philip Morris, Biow client, had option on Saturday 8:00-8:30 p.m. slot for fall. Costs to Philip Morris of weekly time slot and program would have been too much on top of other TV properties ("I Love Lucy"). So Biow found Lady Esther within agency client list as co-sponsor. Cosmetic firm's salesmen now on road showing kines of Pinza show, "I Bonimo," to leading accounts, urging them to stock up before sales deluge. Lady Esther had dropped network radio in 1946.

Christal study shows radio big
Take it from Alfred Politz Research: Any survey showing there's less listening to radio in TV home can be misleading if conclusion is drawn the drop is necessarily due to TV ownership. (TV owners might have bought set because they NEVER listen to radio, for example.) That's why new Christal study done by Politz won't reveal any competitive data—study wasn't designed for that but rather to show effect of radio on daily life of American people. For article, see page 36.

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>Procter &amp; Gamble, Cinci</td>
<td>Camay soap</td>
<td>Benton &amp; Bowles, NY</td>
<td>80 radio, 65 TV mks throughout country</td>
<td>Radio &amp; TV: daytime ancents; start 17 Aug; duration not set</td>
</tr>
<tr>
<td></td>
<td>Swan soap</td>
<td>3860, NY</td>
<td>2 cities: Pittsburgh, Cinci</td>
<td>Radio: 60, 90-sec daytime ancents; start 27 Aug; 6 wks</td>
</tr>
<tr>
<td></td>
<td>Solax washing compound</td>
<td>Scheidler, Beck &amp; Wcmen, NY</td>
<td>5 cities throughout country</td>
<td>Radio: 5-15 min newscasts; start 1 Sept; duration not set</td>
</tr>
<tr>
<td>Economic Labs, St Paul</td>
<td>Anacin</td>
<td>John F. Murray, NY</td>
<td>National</td>
<td>Radio &amp; TV: 60-sec ancents; start mid-Sept; 10 wks</td>
</tr>
<tr>
<td>Whitehall Pharma-</td>
<td>Cicquot Club beverages</td>
<td>Ross Roy, LA</td>
<td>KLAC, KHJ</td>
<td>Radio: 60-sec ancents; start mid-Aug; duration not set</td>
</tr>
<tr>
<td>cal Co., NY</td>
<td></td>
<td>Humbert &amp; Jones, NY</td>
<td>9 in 6 New England states</td>
<td>Radio: 60-sec ancents; start 3 Aug; 52 wks</td>
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<tr>
<td>Clicquot Club Bot-</td>
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<td>tling Co., LA</td>
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<td>Sonobom Sons, NY</td>
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SPONSOR
Wrap Up
a
BILLION-DOLLAR MARKET
through
WGVL
Channel 23
ABC
Greenville, S. C.
NBC
DUMONT
The only TV Station in the prosperous PIEDMONT AREA of South Carolina.

MARTKET DATA
50-mile Radius of Greenville

1952:
Population
Effective Buying Income
Retail Sales

910,000
$1,111,000,000
$ 707,000,000

GREENVILLE: First Market in South Carolina
The Greenville, S. C. Metropolitan Area. . . ranks 103rd in Population and 76th in Manufacturing Employees among America's 168 "Standard Metropolitan Areas."

Population (U. S. Census, 1950): 168,752
Retail Sales (Sales Management, 1952): $671,800,000
Covered Wages (S. C. Empl. Sec. Comm., 1951): $121,840,000
Voters & Truck (S. C. Highway Dept., 1951): 52,800
Manufacturing Plants: 295
Value of Manufactured Products (S. C. Labor Dept., 1951): $529,543,524

Note: Greenville leads all South Carolina markets in all of the above.

FOR WGVL(TV) AVAILABILITIES CALL OR WIRE
H-R TELEVISION, INC.

In the Southeast: JAMES S. AYERS CO.—ATLANTA, GA.

10 AUGUST 1953
ARTICLES

NIGHTTIME RADIO: A case history
Morton Salt Co. reports that after four years of nighttime spot radio it finds the medium growing in effectiveness, especially in mature TV markets

NIGHTTIME RADIO: 12 fallacies exploded
SPONSOR matches up popular misconceptions about nighttime radio with latest facts and figures, shows lack of sound basis for generally accepted views

What do viewers think of your TV commercial?
Study by Ohio State University's Dr. Dameron indicates that viewers react more favorably to commercials on programs which they like best

10 basic findings of new Christal radio study
New study, conducted by Politt for 11 stations repped by Henry L. Christal Co., shows radio's ability to "leak through the crevices" of people's daily schedules, maintain loyal program audiences

Every market is different
Generalizations about markets can be foolish, if not downright dangerous. Living habits differ widely in various locales and buyers should know facts

THIRD ANNUAL CANADIAN RADIO SECTION

The Canadian market: more money to spend
With defense efforts taking less than 8% of the nation's manufacturing ability, and consumer income up, a boom period seems solidly entrenched

Canadian radio: Dominion's lowest-cost medium
High listenership, less competition per station, deep penetration, little competition from TV, and low rates are some reasons why radio is good buy

Canadian TV: Three stations now, more to come
CBC's aim is 22 outlets on the air by end of 1954, coverage to areas in which about 75% of the country's population lives

Air users: List is diversified, growing rapidly
More than 180 U.S.-origin sponsors are using Canadian radio, compared to 117 last year. There is also a noticeable trend toward spot

Canadian Basics: The facts and figures
Up-to-date data on set counts, distribution, language breakdowns, listening and viewing habits, program type preferences, other information

COMING

The Negro market: 1953
SPONSOR, originator of studies of Negro radio, takes its annual look at recent developments, updates data on programing, coverage, economics

Block Drug Co. rediscovers radio
After three years away from major radio expenditures, Block now has one network and two regional radio shows in addition to a net TV show, is looking for more radio coverage for future
Things have changed in ARKANSAS, too!

You still think of Arkansas in terms of mountain cabins and kerosene lamps, take another look! Arkansas has made almost unbelievable progress in the last decade—tail sales, for example, are 276.9% ahead ten years ago!

Here's a bright new star on the Arkansas radio horizon, too—it's 50,000-watt KTHS in Little Rock, now CBS, and the only Class 1-B Clear Channel station in the State. KTHS gives primary daytime coverage of 1,002,758 people—more than 100,000 of whom depend on KTHS exclusively for primary daytime service. Interference-free secondary daytime coverage exceeds 3 1/4 million people, and includes practically all of Arkansas!

Get all the big KTHS facts, now. Write direct or ask your Branham man.

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
Gertrude Nyman, Pacific National Advertising Agency, Seattle, buys air time for several perishable fruit accounts. "In a good crop year," Gertrude explains, "Washington State Fruit Commission and Washington State Apple Commission each use up to 50 radio stations." For both accounts, she works on a specified budget per market, and asks for cooperation from stations in selecting air time. "This system pays off for us because of last minute changes in starting dates, especially with perishable fruits," Gertrude adds.

Harold S. Rieff, Frederick-Clinton Co., New York, has been buying time for the 20 Adler Shoe Stores in the New York area for six years. "They've been using radio for 15 years," Harold relates, "usually with the Herbert Adler-created slogan, 'Now you can be taller than she is.'" Although this slogan applies only to Adler's Elevated Shoes—10% of the over-all sales—it has been responsible for 95% of the store's publicity. Through baseball season 1953, Adler's is sponsoring Warm-Up Time, a half-hour sports show on WAGM.

Ruth Babick, Earle Ludgin & Co., Chicago, blankets the nation with minute radio announcements for Best Foods' All Purpose Rit, a household item and dye. Rit's radio budget has remained constant over the past three years. Ruth says, with additional allocations provided for TV as Rit has added participations on the Garry Moore Show, CBS TV, and spot TV. "I'm constantly studying market conditions, both for product sales and daytime programming to decide upon the proportion of spot radio and TV," she adds.

Mary Dwyer, Kenyon & Eckhards, New York, has paved the way for Crown Zipper's 15-week radio debut this August, with her months-long search for strong local radio personalities. The first of Speed Cotton Co.'s products to test the air medium, Crown Zipper will go into 27 markets throughout the country with minute participations on local women's shows. "I've bought three participations a week per market," Mary says. "And, wherever possible, I've chosen a local personality to tell the Crown Zipper story to the women audiences."
Two popular household "buy words" in Rochester are 'blue coal.'

H. H. Babcock & Company, one of 'blue coal's' largest and most successful distributors, has consistently used radio for the past 20 years to maintain 'blue coal' as the leading home heating fuel.

Radio has aided this hard-hitting sales and service organization not only to market this original trade-marked anthracite, but to combat competitive fuels.

WHAM's flair for selling the home owner is the reason why radio is in the 'blue coal' budget every year.
Men, Money and Motives

Advice to the video-torn

To those contemplating quitting a job in Green Bay to seek one in Manhattan television, a first word of advice: Don't. To any mature person, in particular, ready to chuck a career, amputate seniority, move east, or north, as the case may be, in the conviction that television is the magic moving stairway to fame and fortune, if only access can be gained to the proverbial ground floor: 'Tain't.

* * *

The "Stay Away from the Big City!" advice was valid in radio. It is doubly valid in the case of television which has not only the trained and famous alumni of radio to draw upon, but the numerous refugees from Hollywood now crowding Manhattan. Barbarian torture awaits the naive recruit from the sticks who attempts to crash New York big time television without (1) important professional credits or (2) enough pocket and rent money for at least a full year of waiting around.

* * *

A panel of New York area TV directors recently were unanimous in their counsel to NYU's Summer workshop, Warren Jacober of NBC; Richard Blue of WOR; Vernon Diamond of CBS; Edward Cooperstein of WATV, Newark, and Alex Courtney of the Allen Christopher Co. united in the declaration, "New York is glutted."

* * *

It was glutted long before television. A favorite maxim of the one-time director of the program writing division at CBS Radio was this: "A network is a place a writer arrives at, not starts from." Young hopefuls never liked that pill. They dreamed of being handsomely paid, installed in a nice corporation cubicle, with secretarial service and educated at network expense. Even in the soft war years, CBS was having none of that concept—not at modern union minima.

* * *

Union conditions complicate the dreams of the hopeful. No doubt about it. If a boss can enjoy little or no wage differential between an "apprentice" and a "senior," then there is little motive for stringing along with beginners. Better to pay for, and get, full experience. And this is made the more obvious in video just to the extent that television has greater opportunity for technical blundering than did radio.

* * *

"It's almost impossible to get a TV job in New York without experience," in the opinion of Warren Jacober. Fortunately, TV managements in smaller communities are not so choosy and it is to them that the gate-crashers must look. Quoting Ed Cooperstein: "Only in the small city television station, working on all kinds of programs, can the neophyte director acquire the balanced and varied experience which will help him move up."

(Please turn to page 140)
our representatives carry more than briefcases; they carry fresh, creative ideas... the priceless ingredient in competitive selling!

This imaginative thinking has been the key to the growth of Adam Young and its clients.
In your book
Jim Timebuyer...

it's not our new power that counts; it's
the half million more potential viewers

KPIX, San Francisco's pioneer television station, now telecasts with 100,000 watts of power, the absolute maximum for Channel 5. But the big thing is that those watts reach out to hundreds of thousands of people... people who are skyrocketing TV set sales in one-time fringe or non-reception areas.

Thus, such major marketing centers as Sacramento, Modesto, Merced, Salinas, Monterey, Santa Cruz and even more distant points, as well as thousands of square miles of populous, prosperous town, village and rural areas now fall within the influence range of KPIX with the new power that beams and booms its CBS, Dumont and top-rated local shows into every area of concentrated population in North Central California.

Your Katz man has details, maps, the whole story on this new **bonus** coverage from...

**KPIX TELEVISION CHANNEL 5**
SAN FRANCISCO, CALIF.

...affiliated with CBS and DuMont Television Networks...represented by the Katz Agency
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>American Tobacco Co. NY</td>
<td>BBDO, NY</td>
<td>ABC TV 120</td>
<td>Danny Thomas; T 9-9:30 pm, 29 Sep; 52 wks</td>
</tr>
<tr>
<td>Best Foods, NY</td>
<td>Ted Bates, NY</td>
<td>CBS TV 55</td>
<td>CBS TV 55; 29 Sep; 52 wks</td>
</tr>
<tr>
<td>Brown &amp; Williamson, Louisville (Kool cig!)</td>
<td>Young &amp; Rubachem, NY</td>
<td>ABC TV 37</td>
<td>My Friend Irma; F 10-10:30 pm; 2 Oct; 50 wks</td>
</tr>
<tr>
<td>Duffy-Mont Co., NY</td>
<td>Young &amp; Rubachem, NY</td>
<td>ABC TV 100</td>
<td>James; M 7:30 pm; 26 Sep; 38 wks</td>
</tr>
<tr>
<td>General Foods, NY</td>
<td>Young &amp; Rubachem, NY</td>
<td>CBS TV 34</td>
<td>Bob Hope; every 4th T 8:30 pm; 11 Mar to 20 Oct; 5x2 wks</td>
</tr>
<tr>
<td>General Foods, Post</td>
<td>Young &amp; Rubachem, NY</td>
<td>NBC TV 100</td>
<td>Rod Brown of the Rocket Rangers; Sat 11:30 am-12 noon; 12 Sep; 52 wks</td>
</tr>
<tr>
<td>Circuits Div.</td>
<td>Kudner, NY</td>
<td>CBS TV 51</td>
<td>Milton Berle; T 8-9 pm; 29 Sep; 26 progs</td>
</tr>
<tr>
<td>General Motors, Buick Motor Div.</td>
<td>Victor Bennett</td>
<td>ABC TV 63</td>
<td>Chronoscope: M, W, F 11-11:15 pm; 17 Aug; 52 wks</td>
</tr>
<tr>
<td>Dependence Network</td>
<td>Biow, NY</td>
<td>NBC TV 100</td>
<td>Pepsi-Cola Playhouse; F 8-30 pm; 2 Oct; 52 wks</td>
</tr>
<tr>
<td>Pepsi-Cola Co., NY</td>
<td>Benton &amp; Bowles, NY</td>
<td>CBS TV 59</td>
<td>A Letter to Loretta; Sun 10-10:30 pm; 23 Aug; 33 to 27 June; 54 wks</td>
</tr>
<tr>
<td>POG, Cities (Tide)</td>
<td>Young &amp; Rubachem, NY</td>
<td>CBS TV 59</td>
<td>Pentagon Confidential; alt Th 10-10:30 pm; 10 Sep; 36 progs</td>
</tr>
<tr>
<td>Remington Rand, Inc.</td>
<td>J. Walter Thompson, NY</td>
<td>CBS TV 59</td>
<td>Garry Moore Show; Th 1:30-45 pm sec; 3 Sep; 52 wks</td>
</tr>
<tr>
<td>Swift &amp; Co., Chi</td>
<td>Monroe Greenthal, NY</td>
<td>Du Mont 6</td>
<td>Dotty Mack Show; T 9-9:30 pm; 7 Jul; 41 wks</td>
</tr>
</tbody>
</table>

*The number of stations listed represents those ordered by the market; the ideal view factor on the number of stations actually listed.

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>Amer Cig &amp; Cig, NY</td>
<td>SSCB, NY</td>
<td>CBS TV 28</td>
<td>Doug Edwards &amp; News; T, Th 7:30-45 pm; 30 June; 52 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive-Peet, Jersey City, NJ</td>
<td>William Esty, NY</td>
<td>CBS TV 86</td>
<td>Strike It Rich; W 9-9:30 pm; 8 Jul; 52 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive-Peet, Jersey City, NJ</td>
<td>William Esty, NY</td>
<td>CBS TV 65</td>
<td>Strike It Rich; M, W, F 11-11:12 noon; 29 June; 52 wks</td>
</tr>
<tr>
<td>Hotpoint, Inc., Chi</td>
<td>Maxon, NY</td>
<td>ABC TV 45</td>
<td>Adventures of Ozzi &amp; Harriet; alt F 8-8:30 pm; 25 Sep; 40 wks</td>
</tr>
<tr>
<td>Philip Morris &amp; Co, Ltd</td>
<td>Biow, NY</td>
<td>ABC TV 60</td>
<td>Pentagon Confidential; alt Th 10-10:30 pm; 3 Sep; 26 progs</td>
</tr>
<tr>
<td>Ralston Purina Co., St. Louis</td>
<td>Gardner Adv, St Louis</td>
<td>ABC TV 32</td>
<td>Space Patrol; Sat 11-11:30 am; 11 Jul; 52 wks</td>
</tr>
<tr>
<td>William Wrigley Jr Co., Chi</td>
<td>Ruthrauff &amp; Ryan, Chi</td>
<td>CBS TV 10</td>
<td>Gene Autry; T 8-8:30 pm; 14 Jul; 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>
<th>Numbers after names refer to New and Renewed category</th>
</tr>
</thead>
<tbody>
<tr>
<td>Egbert A. Cable</td>
<td>Riverside Metal Co. Riverside, NJ. mkt res analyst</td>
<td>Robert E. Clarke &amp; Assoe, Miami, Fl, sr acct exec</td>
<td>Cyrus Nathan (5)</td>
</tr>
<tr>
<td>Terence Clyne</td>
<td>Radio TV exec, Southern Cal</td>
<td>Same, vp</td>
<td>Terri Sager (5)</td>
</tr>
<tr>
<td>Jacqueline M. Dodge</td>
<td>Biow, NY, vp</td>
<td>Walter McGregor, Beverly Hills, radio-TV dir</td>
<td>Frank Phuhner (5)</td>
</tr>
<tr>
<td>Howard Flynn</td>
<td>WDTV, Pittsb, acct exec</td>
<td>Ruthrauff &amp; Ryan, NY, timebuyer</td>
<td>Nicholas Keesely (5)</td>
</tr>
<tr>
<td>Edward Fonte</td>
<td>Radio- TV exec</td>
<td>Same, same TV-ad. plans bd</td>
<td>Terence Clyne (5)</td>
</tr>
<tr>
<td>Robert L. Foreman</td>
<td>Timebuyer</td>
<td>Harry B. Cohen. NY vp eg acct</td>
<td></td>
</tr>
<tr>
<td>Todd B. Franklin</td>
<td>BBDO, NY, vp eg TV</td>
<td>John M. Coo, acct exec</td>
<td></td>
</tr>
<tr>
<td>G. A. Horald</td>
<td>Lomen &amp; Newell, NY, vp eg acct mkgr</td>
<td>Ralph H. Jones, NY acct exec</td>
<td></td>
</tr>
<tr>
<td>Joseph R. Joyce</td>
<td>Lomen &amp; Newell, NY, acct exec</td>
<td>Ruthrauff &amp; Ryan, NY acct exec</td>
<td></td>
</tr>
<tr>
<td>Nicholas E. Keesely</td>
<td>Westhouse Elec Corp. Pittsb, acct exec</td>
<td>Same, vp</td>
<td></td>
</tr>
<tr>
<td>Edward Laine</td>
<td>ABC, Chi, prodn &amp; prog mgr</td>
<td>Ketchum, McLeod &amp; Grove, Pittsb, acct exec</td>
<td></td>
</tr>
<tr>
<td>Burr E. Lee</td>
<td></td>
<td>Schoenfield, Huber &amp; Green, Ltd. Chi</td>
<td></td>
</tr>
</tbody>
</table>

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

10 AUGUST 1953
3. Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arthur F. Marquette</td>
<td>Sherman &amp; Marquette, Chi, pres</td>
<td>Same, bd chmn</td>
</tr>
<tr>
<td>Harry Mendelsohn</td>
<td>Huber Howe &amp; Sons, NY, acct exec, radio dir</td>
<td>Same, acct mgr</td>
</tr>
<tr>
<td>John R. Mooney</td>
<td>Tatham-Laird, Chi, asst media dir</td>
<td>Needham, Lewis &amp; Brody, Chi, asst media</td>
</tr>
<tr>
<td>Cyrus Nathan</td>
<td>Foote, Cone &amp; Belding, NY, exec</td>
<td>&amp; Blow, NY, vp</td>
</tr>
<tr>
<td>M. V. Odquist</td>
<td>Konyan &amp; Eckhardt, NY, exec</td>
<td>Hilton &amp; Riggs, NY, vp</td>
</tr>
<tr>
<td>Dan Rubin</td>
<td>Feedway Stores, NY, prom-mdg stf</td>
<td>Huber Howe &amp; Sons, NY, acct exec</td>
</tr>
<tr>
<td>Burtt Schultz</td>
<td>Owens-Corning Fiberglas, Toledo, asst to publicity dir</td>
<td>Benton &amp; Bowles, NY, publicity, prom stf</td>
</tr>
<tr>
<td>Teri Segar</td>
<td>Masonite Corp, Chi, asst sls prom mgr</td>
<td>H. M. Gross, Chi, asst to pres</td>
</tr>
<tr>
<td>John T. Southwell</td>
<td>Hirsch &amp; Rutledge, St Louis, vp chg radio &amp; TV</td>
<td>Smith, Hagel &amp; Snyder, NY, vp</td>
</tr>
<tr>
<td>Robert L. Stevenson</td>
<td>Adv Syndicate of Amer, Pittsb, vp</td>
<td>Same, pres</td>
</tr>
<tr>
<td>Jackson Taylor</td>
<td>Lenox &amp; Newell, NY, acct super</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Louis E. Tilden</td>
<td>Sherman &amp; Marquette, Chi, vp, dir</td>
<td>Same, pres</td>
</tr>
<tr>
<td>Larry Wherry</td>
<td>Young &amp; Rubicam, NY, acct exec</td>
<td>Blow, NY, super Jov acct</td>
</tr>
<tr>
<td>Frank Yahnke</td>
<td></td>
<td></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>Ralph R. Brubaker</td>
<td>Carnation Co, LA, gen sls mgr</td>
<td>Same, vp chg sls &amp; adv</td>
</tr>
<tr>
<td>John T. Caviezel</td>
<td>Crosley Div, Aveo Mfg, Cinci, mgr new mkt devel for TV</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>Henry Doeff</td>
<td>Grun Watch Co, Cinci, adv, publ rel dir</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>Thomas Emerson</td>
<td>EEOCO, Inc, Chi, vp chg sls</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>Parker H. Erickson</td>
<td>Aveo Mfg Corp, Cinci, dir sls, Crosley &amp; Bendix appliances</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>Willis D. Evans</td>
<td>Elgin Watch Co, Elgin, III, gen sls mgr</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>Stuart K. Hensley</td>
<td>Toni Co, Chi, stx sls</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>George T. Laboda</td>
<td>Colgate-Palmolive-Peet, NY, hd adv res</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>Wilmore H. Miller</td>
<td>Toni Co, Chi, vp chg adv, brand prom</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>Henry J. Maessen</td>
<td>Piel Bros, Brooklyn, NY, vp, gen mg</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>Victoria Risk</td>
<td>Universal Adv, Hywd, secy</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>William Sexton</td>
<td>Great Southern Life Ins, Houston, agency sec'y</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>Herbert M. Stein</td>
<td>Ronson Art Metal Works, Newark, NJ, gen sls mg</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>W. J. Tormey</td>
<td>LA Soap Co, LA, gen sls mg</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>J. R. Wood</td>
<td>Lever Bros, NY, brand mdsg mg</td>
<td>Same, acct mg</td>
</tr>
</tbody>
</table>

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

| KCEB, Tulsa, new nat'l rep, John R. Mooney                                                                 | WGN, WGN-TV, Chi, new nat'l rep, Hollingbery               |
| KGU, Honolulu, new nat'l rep, NBC Spot Sales                                                               | WMAR-TV, Baltimore, power increase to 100 kw tis. 22 Jul   |
| KNSL, Chico, Cal, to become CBS Radio aff tis. 14 Aug replaces KXOIC                                     | WOOD-TV, Grand Rapids, power increase from 28.5 to 45 kw; also switch from ch. 7 to 8; both changes eff as of 1 Jan '54 |
| KVOV, Redding, Cal, to become CBS Radio aff tis. 14 Aug                                                  | WTLAL, Tallahassee, Fla, new nat'l rep, Robert Meeker     |
| WJAR, Providence, new nat'l rep, Willis D. Evans                                                          | WTCN, Mpls, new nat'l rep, John Blair                    |
| WDOB, Panama City, Fla, to become NBC Radio aff tis. 13 Aug                                              | WTRF, Wheeling, W Va, new nat'l rep, Hollingbery          |
| WFFD, Frederick, Md, new nat'l rep, Robert Meeker                                                         | WPNF, Buxton, N. C., new NBC Radio aff                   |

Numbers after names refer to New and Renew category.
IOWA PEOPLE
Work-Play-Live
BY RADIO!

Iowa Radio Users Spend More Than Twice
As Much Time With Radio As With
All Other Media Combined!

Enter almost any Iowa home at almost any time
of the day, and you will find at least one radio
set in action—keeping Mother company while she
does her duties—bringing Dad the farm markets
and news—changing the quiet house into a warm
and friendly home. That’s why the average Iowa
family spends 10.53 hours per day with radio, as
compared with 2.64 hours with television, 1.7
hours with daily newspapers, 0.79 hours with
weekly newspapers.

Iowa people spend more time with WHO than
with any other Iowa station!

All the above figures are from the 1952 Iowa
Radio-Television Audience Survey, by Dr. Forest
L. Whan. This Survey is used regularly by lead-
ing agencies and advertisers. It is worthy of your
deep study. Free copy on request.

WHO
+ for Iowa PLUS +
Des Moines . . . 50,000 Watts
Col: B. J. Palmer, President
P. A. Loyet, Resident Manager

FREE & PETERS, INC.
National Representatives
The Ronson name is synonymous with quality in the cigarette lighter field and Bernie Dwortzan is primarily concerned with keeping that idea firmly enunciated in the public mind.

In the U.S., a little more than half of the company’s ad budget is spent in air media. A year-round spot TV announcement campaign in 65 markets and a seasonal barrage of radio in selected cities during gift seasons constitute the firm’s domestic air advertising. In Canada, the firm is counting on a pair of long-pull radio programs to keep the sales trend pointed in the right direction—upward. (See sponsor’s special Canadian section in this issue starting page 59.)

"It Happened Here," a Ronson program since January 1952, is carried on 33 stations (CBC Dominion Network) which reach the 68 principal trading areas of the country. Le Journal de Claude-Henri Grignon, a program aired continuously (except for summer hiatuses) since 1949, hits one out of every five French-Canadian radio homes via CKAC, Montreal, CHRC, Quebec, and CKRS, Jonquiere.

Coordinating with E. J. Watley, former advertising manager and now general manager of the Canadian subsidiary, Bernie Dwortzan is convinced that the continuation of these two programs is well worth the 50% hike they take out of the Ronson Canadian ad budget. "We work on the theory that being largely a gift item, Ronson lighters can and should, be purchased for all appropriate gift occasions," Dwortzan told sponsor. "That's why we feel that we can afford to hit the same audience over and over with our aired sales messages. But we keep adding to the audience because the ratings of the shows keep rising. "It Happened Here," a quarter-hour dramatic program, now has ratings comparable with the best half-hour dramatic shows in the same area."

Dwortzan, Watley, and Grey Advertising (which handles both domestic and Canadian advertising) work in a news peg whenever possible to get the maximum value out of the show. In connection with Cane Week, for instance, the program was written by a blind man, performed by blind actors from a Braille script.

Dwortzan, a Rutgers graduate, is married and has a two months’ old son. Why does he prefer tennis to golf? "I go in for sports for relaxation," he says, "and it's a darn sight tougher to talk business on a tennis court than on a golf course."
40% GREATER COVERAGE
1,250,000 TV HOMES

We'll be towering over 'em all, come Fall. Our new 1,057 foot tower means thousands more viewers ... more sales . . . lower advertising costs per thousand on Michigan's foremost station with the top CBS and local shows. Get in on this great PLUS VALUE!

More Than Ever
It's True
CHANNEL 2
IS THE SPOT FOR YOU

WJBK-TV

Detroit

TOP CBS and DUMONT TELEVISION PROGRAMS

STORER BROADCASTING COMPANY • National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690
**KMTV Leads in**

1. **COVERAGE**
   With 100,000 Watts on Channel 3, KMTV gives a better signal in an area containing 1 1/4 million people with a buying income of almost 2 billion.

2. **AUDIENCE**
   Not only does KMTV lead with the TOP 5...it also carries 7 of the TOP 10 weekly shows in Omaha (Pulse—May 17-23rd). KMTV has consistently been the "audience leader" in every Pulse survey.

3. **FACILITIES**
   Now with 4,500 sq. ft. of new studio space, new control rooms, and new television equipment, KMTV has the finest facilities in the midwest.

4. **LOW RATES PER "M" VIEWERS**
   Your TV dollars go farther with KMTV’s low rate structure plus the bonus coverage of 100,000 watts.

---

**FALL FACTS ISSUE**

There is only one word for it: "Terrific!"

I am referring to sponsor’s Fall Facts Issue. It is not only recommended reading for anyone in the advertising business, but also important enough for constant rereading.

Your staff has done an outstanding job and I can promise you that our copies of the Fall Facts Issue will be well-thumbed until the 1954 issue arrives.

GEORGE J. ABRAMS
Advertising Director
Block Drug Co.
Jersey City

**NETWORK COMPARARAGHPS**

Let me throw a bouquet your way.
I think your network Compara- graphs are really great.
I use them continually—have them on my bulletin board for both radio and TV. Thanks for this useful tool.

LOUIS L. ERGMANN
Radio & TV Director
Robert W. Orr & Assoc.
New York

**IMPARTIAL ON MEDIA**

May I take this opportunity to say how much a lot of us here enjoy and value your magazine? It is almost the only instance I know of where a specialized trade paper is broadminded enough—while heavily supporting its own industry—to give a fair-minded bow to competitive industries.

Your recent round-up of the pros and cons of the various basic types of media is a unique contribution to advertising, in my opinion (“Media Basics,”). Your present series of pro and con debates on the controversial Life study is also of outstanding interest (“What sponsors should know about Life’s new 4-media study,” 29 June 1953, page 27; “Is Life’s media study fair to radio and TV?” 13 July 1953, page 36). I have recommended them to a number of people.

Sincere congratulations on a lively and remarkably impartial handling of the highly competitive American media scene. You do full justice to broadcasting but you also recognize newspapers, outdoor, and magazines as features of the scenery. This is remarkable broadmindedness.

R. F. HUSSEY
V.P. & Media Director
Foote, Cone & Belding
Chicago

**SET MAINTENANCE**

An interesting situation has developed here which might be of interest to you and to some of our fellow broadcasters.

We have received a few complaints of late from listeners in our fringe area advising they are not receiving our signal as well as in the past. Our chief engineer made a field strength test and convinced himself that the difficulty was not with our transmitting signal but with the condition of the actual sets being used. Since this did pose a problem, we wondered what to do about it and therefore called a meeting of dealers and repairmen in our area which resulted in the revelation of the following important facts.

The majority of sets in use today are the small inexpensive table models or portables which wear out much faster than the better-made earlier and larger models. The dealers admitted they are not interested in accepting repair work on these small models since the set owner is reluctant to pay a repair bill of $10 or $15 when the set itself only cost roughly twice that amount.

It is apparent the small inexpensive sets in production today are fast approaching the category of small appliances, such as electric toasters and irons which are thrown away on a junk heap at the first sign of a breakdown and replaced by a newer and better model. Our chief hope in combating this situation, therefore, seems to be an aggressive sales effort to help the dealers sell more replacement sets and to initiate a propaganda campaign of our own on the air to remind those

(Please turn to page 21)

**SPONSOR** welcomes letters from readers. Address all correspondence to 40 E. 49 St., New York 17, N. Y.
Now CBS Television Film Sales presents three of the greatest sales stars in show business ready to work exclusively for you in the markets of your choice...

*For details and availabilities on our stars and shows call or wire New York, Chicago, Los Angeles, San Francisco, Atlanta or Dallas
The queen of them all...as mistress of ceremonies and often leading lady of Crown Theatre with Gloria Swanson. And joining her, many of Hollywood's finest players — among them, Charles Winninger, Claude Dauphin, George Brent, Donald Woods. Twenty-six half-hours of top-flight drama produced especially for television.
Television's Pied Piper—with a successful format and an established popularity from his daytime show—in a new film series, *Art Linkletter and the Kids*. When Art meets kids (the general idea of these 39 quarter-hours) adults follow him by the millions. Questions and antics that are unrehearsed, uninhibited... and uproarious.
Broadcasting's longest-running hit (today leading all other network shows in its radio version). During its run on the CBS Television Network, *The Amos 'n' Andy Show* gathered more than 16,000,000 viewers a week... more than half the total viewing audience! Fifty-two half-hours, 13 of them never before shown on television.

ALSO AVAILABLE:
The Gene Autry Show
Files of Jeffrey Jones
Hollywood on the Line
The Range Rider
Strange Adventure
Annie Oakley
Holiday in Paris
World's Immortal Operas
Cases of Eddie Drake
49TH & MADISON
(Continued from page 16)
listeners who still own the large expensive and better-made console models to have their radios checked for faulty tubes and to treat their good sets as they would their automobile from a service standpoint.

It occurs to me the above may be of vast interest to the local station operators.

Arthur J. Barry
President
WEOK, Poughkeepsie

SIGN LANGUAGE
We came up with a rather cute one today, in which I thought you might be interested. This is almost a new territory on TV and, naturally, we can't go down the street a block without being asked when we will be on the air; so, we have equipped the staff with the enclosed card which they carry in their coat breast pocket (see below).

It saves the vocal chords and we can get down to business that much quicker.

William B. Quarion
General Manager
WMT, Cedar Rapids

Glad You Asked!
TARGET DATE
SEPTEMBER 27
(This Year)
We Think We'll Make It!

MEDIA STUDY
I think your marvelous study "Basic Media Evaluation" is one of the very finest things that has ever happened to us in radio. Please arrange to send this station four reprints of this entire series.

Keep up the good work for us.

Arch L. Madsen
Manager
KOFO
Provo, Utah

Our laboratory would appreciate information concerning the manner in which the All-Media Evaluation Study series is available to us. We would particularly like to know if these reports have been or are to be collected and released under a single cover or if they are to be available as single issue reprints of the articles as they appeared in SPONSOR.

We would also like to have information concerning the cost of the entire series of reports and whether there is a cost reduction per copy if the material is ordered in quantity... John G. Shaw
Research Associate
Washington Public Opinion
Library
University of Washington, Seattle

* The Media Study will be reprinted in book form in 1954. Cost and publication date will be announced later on. Reservations are acceptable now.

We are collecting the series of articles you are running but in some way have missed out on the June 1, 1953 article, Part 4, "How to choose media" (page 25).

Would it be possible for you to send us this article or copy of SPONSOR containing it?

R. W. Thomas
Asst. Adv. Director
Gunther Brewing Co.
Baltimore

* Part 4 of the 18-part media series is still available. The complete series will be published in book form early in 1954. Reservations are acceptable now. Write to SPONSOR, 40 E. 19 St., New York 17.

TV BASICS
I am very much taken with the section in your Fall Facts Issue edition labeled "TV Basics."

I would like each one of our account executives to have a reprint of this section. Could you, therefore, send me 10 reprints, and if there is any cost, please bill me accordingly.

Congratulations.

H. Lyman Hart
President
Hart-Conway Co., Inc.
Rochester

* Reprints of the 1953 "TV Basics" are now available. Last is 50c each for 100 copies or over.

TV MARKETS
Your July 13 Fall Facts Issue is packed full of powerful material and is a real service to both buyers and sellers of radio and television. For this reason we regret that we must register one protest.

(1 Please turn to page 112)
ON AIR
Post-freeze

POST-FREEZE STATIONS "ON-AIR" (WITH RCA TRANSMITTERS) 6/20

KBTV  (VHF) Denver, Colorado
WKNB-TV  (UHF) New Britain, Conn.
WLEV-TV  (UHF) Bethlehem, Pennsylvania
WCOS-TV  (UHF) Columbia, South Carolina
WDAY-TV  (VHF) Fargo, North Dakota
WFTV  (UHF) Duluth, Minnesota
WFPG-TV  (UHF) Atlantic City, New Jersey
KTBC-TV  (VHF) Austin, Texs
WTVE  (UHF) Elms, New York

KCSJ-TV  (VHF) Pueblo, Colorado
KGMB-TV  (VHF) Honolulu, T.H.

WCOV-TV  (UHF) Montgomery, Alabama
KROC  (UHF) Rochester, Minnesota
WSBA-TV  (UHF) York, Pennsylvania
KTVH  (VHF) Hutchinson, Kansas
WKNX-TV  (UHF) Saginaw, Michigan
WBRE-TV  (UHF) Wilkes Barre, Pennsylvania
WKBN-TV  (UHF) Youngstown, Ohio
WSBT-T  (UHF) South Bend, Indiana
In a concerted effort to meet the demands of "Post-Freeze" Television, RCA is PRODUCING and DELIVERING TV Station Equipment at an unprecedented schedule.

RCA's long-range planning—and ability to produce UHF and VHF transmitters and high-power amplifiers—is putting TV Stations "on-air" at rates equalled in Television history.

These are some of the factors that combine to make this production record ... and assure YOU earliest transmitter delivery possible.

RCA Engineering and Planning is capable of anticipating station equipment requirements years ahead (take UHF development, for instance). RCA Production Engineering plans facilities and meets TV Station needs . . . WAY IN ADVANCE.

RCA's Production "know-how" is based on more than 20 years of pioneering in TV transmitter design, construction, and operation. (RCA engineers designed and produced the world's first commercial VHF transmitter—the world's first commercial UHF transmitter—and the world's first commercial VHF high-power TV amplifier!)

Make sure you get your TV transmitter promptly. Go RCA! Order through your RCA Broadcast Sales Representative.
New developments on SPONSOR stories

See: “Is this TV/radio's programing pattern of the future?”
Issue: 6 October 1952, page 29
Subject: More shows use same format on radio and TV for cheap total coverage

One of the most recent converts to the practice of using the same program on both radio and TV is the Coca-Cola Co. Like many other sponsors who've turned to this approach, Coca-Cola was faced with the problem of satisfying 1,100 franchised bottlers all over the country—and inadequate TV penetration to achieve its aim with that medium alone.

Coca-Cola, and the D'Arcy agency, found the solution through the use of the Eddie Fisher Show on both radio and TV, via an operation similar to that developed by the Compton Agency for P&G's Guiding Light last summer. The TV program is simply taped (with minor script insertions and substitutions) and played on NBC Radio and on MBS on different nights of the week. Result: Coca-Cola is able to bring the 15-minute musical variety show to every market where the firm has bottlers via 84 NBC TV stations, 202 NBC Radio stations, and 256 MBS stations, with the cost of the radio version peeled down to the barest minimum.

Here's how the system worked for a typical week: the Friday, 24 July, NBC TV show was heard over NBC Radio stations on Friday, 31 July; on Thursday, 6 August, it was aired on MBS stations. In this manner, Coca-Cola achieves maximum coverage with least possible audience duplication.

Other sponsors who've taped their network TV shows and supplement TV coverage with net radio include: Colgate-Palmolive's Strike It Rich, CBS TV and NBC Radio; Kellogg, Lever Bros., Green Giant, and Pillsbury with Linkletter House Party on CBS TV and CBS Radio; Philip Morris' My Little Margie on CBS TV and CBS Radio; Colgate-Palmolive's Mr. and Mrs. North on CBS TV and CBS Radio; Admiral Corp.'s Life Is Worth Living on Du Mont and MBS. Variations on the same system, with film TV and live radio, or the same series on radio and TV with different scripts, would substantially increase this growing list to indicate that SPONSOR forecast another trend in its analysis of the Guiding Light pattern last year.

P.S.

See: "Rayuk fights back with 90% television budget"
Issue: 15 June 1953, page 30
Subject: Admiration Cigars takes radio to sell popular-priced line to younger smokers

For 30 years a print-media-only advertiser, E. Regensburg & Co. radically changed its advertising policy this summer when the cigar manufacturer (through Rose-Martin Advertising Agency) signed a 52-week contract to sponsor Kenneth Banghart's Eleventh Hour News, WNBC, 11:00-11:15 p.m., starting 31 August. Admiration Cigars and Dolcin Corp. will share the program on alternating, rotating sponsorship, with each client getting seven programs in every two-week cycle. Says I. W. Rose Sr., president of Admiration's agency: "This arrangement makes it possible for us to reach the maximum audience without duplication."

Kenneth Banghart will deliver the commercials, which will be divided between Regensburg's established 25¢-each cigars and the more recently introduced popular priced brands.

Some two years ago E. Regensburg & Sons, makers of Admiration Cigars, enlarged their line of exclusively priced 25¢ cigars, and at the same time began producing a popular-priced panatella-shaped cigar to retail at two for 15¢. This move was representative of the cigar industry's effort to appeal to younger men.
L. LUCIFER TWINK is the contacting link
With Spiffy Uplifties (that's, Inc.)

Though, frankly, his copy's exceedingly sloppy

And the plans he submits always stink.

Now why do they suffer this doddering duffer?

Well, says Twink's boss, "It's this way . . .

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, Oct. 1951, thru May, 1953.)

• Largest share of audience of any independent station in America! (May, 1953.)

Kowh
OMAHA

"America's Most Listened to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.
Experts estimate that—this fall—at least 40 million bushels of hard Spring Wheat will bulge the elevators and terminal storage facilities of Paul Bunyan Land. That's millions in cash and plenty of feed for the poultry and livestock! Marketing your product to this rich, responsive farm and city populace is made so much easier and economical by WCCO!

In the 109 counties of Paul Bunyan land—82 hear WCCO radio more than any other station; and in the 59 counties around the metropolitan centers WCCO-TV can deliver a picture message to 52 percent of the 750,000 homes.

WCCO is the one-station buy in a land of giant earnings!
This special report is designed to help you evaluate nighttime.
Includes case history, broad picture

Case history: Morton Salt finds nighttime is best buy

"In some respects, nighttime radio is more effective than it was prior to TV." That's quote from radio-TV director of Morton Salt Co. agency. Company finds listener reaction is increasing, especially in old established TV markets. It uses transcribed show in 65 markets on spot basis. Says Morton Salt Co. agencyman: "...on a dollar for dollar basis nighttime radio is still a very effective media buy." You'll find full facts on Morton approach, objectives in case history article that follows.

Article starts page 28

Broad picture: Latest facts refute the popular fancies

Many admen are discussing nighttime radio these days—but few do so on the basis of accurate, up-to-date information. Result: A crop of fallacies about nighttime radio has now become widely accepted as "the real inside dope" on this air medium. In a special report, SPONSOR provides a round-up of the latest research data about nighttime radio's size, scope, audiences, advertisers, and competitive media position—and uses this report to refute a dozen of the most glib and generalized views on nighttime.

Article starts page 30
A few weeks ago a letter arrived for Account Executive J. F. (Ted) McLoney at the offices of CBS Radio Spot Sales in Chicago. It was from Robert R. Long, radio-TV director at the Klau-Van Pietersom-Dunlap Associates agency in Milwaukee, and when Ted McLoney had finished reading it he whooped with joy. Reason: The letter documented points about nighttime radio McLoney, like other radio salesmen, was finding it rough to make in meetings with TV-conscious clients. The letter referred to the four-year nighttime spot radio history of the Morton Salt Co. and this is how it went along:

"Dear Ted:

"Many times in the past we have discussed the effectiveness of daytime vs. nighttime radio as well as radio vs. other media. Now that we have had approximately four years with radio on the Morton Salt account, I will attempt to summarize our experiences.

"In some respects, nighttime radio is more effective than it was prior to TV. You have watched market-by-market ratings over a period of time just as closely as I have. In some markets, TV has definitely made considerable inroads on radio listening. In these particular markets rate adjustments were made to compensate for this drop. The point that you and I must bear in mind is that we had only metropolitan ratings to go by. From a mail standpoint, rural radio listening has been steadily on the increase. The same would hold true for metropolitan listening—in spite of the fact that some ratings would indicate the opposite. Morton never used an offer on the air that would be considered particularly strong. The offers made year

to year were almost identical in nature. In spite of this, mail responses have steadily increased.

"Old established TV markets show the greatest gain in increased radio listener reaction. This was especially true of multiple TV station markets."

"I think it could be safely stated that on a dollar-for-dollar basis nighttime radio is still a very effective media buy. Consider for a moment the fact that we were on daytime in certain markets prior to this season. When we changed these markets over to Class "A" time, ratings as well as mail more than doubled even though rates did not.

"As far as sales effectiveness is concerned, your radio cost-per-1,000 is low. Radio offers an opportunity to put across a sales message with all the warmth that a spoken medium has to offer at a cost-per-1,000 just as low if not lower than that of any other known medium. It is up to the individual company and/or agency to capitalize on radio's potentialities. You people offer the audience—if the agency or client misses the boat, it is their fault entirely."

Morton Salt Co. uses a transcribed half-hour program called "Visitin' Time" on 65 stations (see box at right listing call letters), mainly in Class "A" time between 7:30 and 9:00 p.m. Stations used include two regional networks, the Columbia Pacific Network and a hookup of CBS New England stations. Objective of the once-a-week program is to sell three different products, two of them familiar to one consumer: (1) Morton's Free Choice Trace Mineralized Salt; (2) Morton's home meat curing line (Tender-Quick, Sugar Cure, Sausage Seasoning); (3) Morton's table salt. The latter product is the responsibility of the Needham, Louis & Brody agency, Chicago.

(please turn to page 116)

These 65 stations comprise Morton's spot radio list

<table>
<thead>
<tr>
<th>STATE</th>
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<td>WHO</td>
<td>Oregon</td>
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<td>New Orleans</td>
<td>WWL</td>
<td>South Dakota</td>
<td>Yankton</td>
<td>WNAX</td>
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<td>Tennessee</td>
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<td>Burlington</td>
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<td>Montana</td>
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<td>Washington</td>
<td>Spokane</td>
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<td>Great Falls</td>
<td>KFBB</td>
<td>West Virginia</td>
<td>Wheeling</td>
<td>WVA</td>
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Morton Salt Co.'s transcribed variety show, "Visitin' Time," includes band, vocalists. Audience which is seeking entertainment is more responsive to commercial pitch, firm feels.
"AS TV GROWS, NIGHTTIME RADIO ALWAYS DROPS"

The pace-setters of nighttime radio, the "Top 10" of Nielsen Radio Index, are steadily creasing their audiences. In April 1952, average number of homes reached by nighttime "Top 10" was 4,139,000; in April 1953, it was 4,498,000—up 8.7%.

"NO BIG CLIENTS ARE BUYING NIGHTTIME RADIO"

Not so. Networks report fall sales levels ranging from a break-even-with-'52 to a 150 increase in nighttime radio business. Reps report an average gain of some 12.5% in nighttime spot. Big names, from Chesterfield to General Foods, are in.

"TV AREAS CONTRIBUTE ALMOST ZERO TO NIGHT RADIO"

Far from being a negligible factor, TV areas contributed 51% of the listening to nighttime network commercial shows last winter, studies show. In "Videotown," for instance nighttime radio made 60% listening gain between totals for '51 and '52.

"WHEN A TV SET IS ON, NOBODY LISTENS TO RADIO"

Some 11% of TV homes tune to TV and radio simultaneously at night, study by For Whan in New England (then 49.5% TV-saturated) showed in 1952. That's because homes are more likely to be multiple-set homes, conduct radio dialing in other rooms.

"THE SOLE RADIO FARE OF TV HOMES IS MUSIC, NEWS"

In the New York area, where millions of viewers have a choice of seven TV channels a 30 radio stations, radio outlets with big-name shows of pre-TV type got more than b (52.6%) of nighttime radio listening in TV homes, recent Pulse study shows.

"NIGHTTIME RADIO'S CIRCULATION COSTS ARE RISING"

Checkup by one radio network shows the following: Magazine cost-per-1,000 circulat has risen 32.4% since 1946; newspaper supplements, up 22.3%. Nighttime radio cost vs.-gross-circulation of all networks has had average drop of 3.8% since '46.

NIGHTTIME RADIO REPORT

Nighttime radio used to be the darling of air advertisers. Nobody paid much mind to things like details of cost and audience size. When renewal time came for a nighttime radio show with a $20,000-weekly talent price tag, the option was usually picked up by the sponsor with the grace of Sir Walter Raleigh handing a fan back to the first Elizabeth.

In the last couple of years, however, the romance has cooled. The new light-o'-love for air advertisers is nighttime TV. Today when admen discuss nighttime radio you'll often hear them use the glibly disparaging generalizations enumerated on these pages (see 12 points listed in the color panel above).

But up-to-date research data from a variety of sources shows these generalizations in their true light as fallacies. SPONSOR has collected what are probably the "Top Dozen" fallacious cliches about nighttime radio, and has here matched them up with the latest facts and figures on nighttime radio.
**Men Listen Only in the Morning, Early Evening**

This belief, popular with spot radio buyers, is offset by a Pulse study in 18 big radio-TV markets for the Katz rep firm. There are more male listeners—per-1,000 homes during the 7:00 p.m.-10:00 p.m. period than during any morning, daytime slot.

**Women Listen to Radio Only During the Daytime**

Same Pulse study shows that women listeners are indeed plentiful during the late morning and afternoon, but during the prime evening hours about 80% or more of the same women are also available. The figures for weekends are even better.

**Daytime Radio Is Now Bigger Than Nighttime**

In terms of advertiser interest, perhaps. But not in terms of fact. Nielsen data for a leading radio network shows that last season's nighttime levels, October-April, were 152% higher than daytime in terms of homes, 229% higher in listeners.

**Nighttime Radio Costs More Than Daytime**

Not any longer. A sizable number of stations in all major markets have changed to the "single-rate" (day rates equal to night) basis. At the same time, daytime rates and program costs are inching up. Costs at night can even be less than daytime now.

**At Night, TV Reaches More People Than Radio**

This is often true on a per-broadcast basis. But, over a 12-week period, radio shows can multiply their ratings four or five times for a big cumulative figure, due to radio's huge base and large turnover. Comparable TV growth is smaller.

**Nighttime TV Holds All of the Trump Cards**

Not so. Radio networks and stations now offer extensive merchandising and promotional follow-throughs on nighttime campaigns that are virtually ruled out by high costs of operation in evening TV. Radio impact is thus boosted, competition made stronger.

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### Latest research on nighttime radio

**herein rebuts a dozen pet ad theories**

1. "As TV expands, radio listening at night in the U.S. inevitably drops."

   New video outlets are popping up like mushrooms all over the U.S. landscape. The top nighttime video network shows have been increasing their audiences. (I Love Lucy, for instance, added 50% to the size of its homes-reached figure between April 1952 and April 1953.) Therefore it's not hard to understand why a large number of agencies and clients are convinced nighttime radio is in its final decline.

   TV's gains, many admen feel, are being made at nighttime radio's expense. Not necessarily, research figures would seem to show.

   Take the case of radio's "Top 10" shows in the evening-once-weekly category. In the period 20-26 April 1952, according to Nielsen Radio Index figures, the average number of homes reached by the "Top 10" was 4,139,000. A year later, NRI figures for the period 19-25 April 1953 showed a "Top 10" homes-reached average of 4,393,000.

   (Please turn to page 105.)
What do viewers think of your TV commercial?

If they like your show, they are more apt to like the commercial

by Dr. Kenneth Dameron

For the past four years Dr. Dameron has received a grant-in-aid from Ohio State University, plus some additional support from stations, to conduct a series of studies of television. Previous studies include: the television commercial, the Columbus market, the various TV research techniques. In charge of field work and general direction of this particular study was Thomas A. Torrance, M.B.A., graduate assistant. Dr. Dameron's current study, now underway, deals with use of television by local advertisers.

There is mounting evidence to indicate strongly that audience-approved commercials do the most effective job of selling. For that reason it is of vital importance to the advertiser to know just how the televiewing audience reacts to his commercials and to those of his competitors, as well.

The advertiser is interested in the reasons why television commercials are liked—and why they are disliked. He wants to know how the audience regards television advertising in general. He is interested in knowing whether viewers actually watch television commercials or whether they tend to turn their attention away when commercials are flashed upon the screen. He may want to find out whether viewers consider television commercials more or less informative than advertising in other media, or whether certain commercials are irritating to viewers.
Why commercials are liked: When asked to recall the television commercial they like best, 11.76% of the 323 who responded to the question named the Tide detergent commercial on the Red Skelton program. Thirty-two or 9.91% rated the Muriel cigar spot commercial as "favorite." Others frequently named were: Philip Morris' cigarette, I Love Lucy program, with 19 first-place votes; Old Gold cigarette, Ted Mack's Original Amateur Hour, 17 votes; Pabst beer, boxing, 13 votes; and Pillsbury cake mix, Arthur Godfrey and His Friends, 12 votes (see table 1).

<table>
<thead>
<tr>
<th>TABLE 1</th>
<th>&quot;FAVORITE&quot; COMMERCIALS</th>
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<tbody>
<tr>
<td></td>
<td>Commercial: Number: Percentage:</td>
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<tr>
<td>Tide (Red Skelton)</td>
<td>58</td>
</tr>
<tr>
<td>Muriel</td>
<td>52</td>
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<tr>
<td>Philip Morris (&quot;One For One&quot;)</td>
<td>19</td>
</tr>
<tr>
<td>Old Gold (Original &quot;Teenager Hour&quot;)</td>
<td>17</td>
</tr>
<tr>
<td>Pabst (&quot;Bowling&quot;)</td>
<td>15</td>
</tr>
<tr>
<td>Pillsbury cake mix (Arthur Godfrey and His Friends)</td>
<td>12</td>
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*Percentages based on the 323 respondents who named a "favorite" commercial.

In analyzing the six top-ranking commercials as to physical type and form, the researcher can note some interesting comparisons:

Physical classifications of "Favorite" Commercials:

<table>
<thead>
<tr>
<th>Commercial</th>
<th>Mechanical classifications: Insertion form</th>
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</thead>
<tbody>
<tr>
<td>Tide</td>
<td>Demonstration, narration</td>
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<tr>
<td>Muriel</td>
<td>Animation* Spot</td>
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<tr>
<td>Philip Morris</td>
<td>Demonstration, narration</td>
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<td>Old Gold</td>
<td>Animation* Demonstration, narration</td>
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<td>Pabst</td>
<td>Animation* Demonstration, narration</td>
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<td>Pillsbury</td>
<td>Animation* Demonstration, narration</td>
</tr>
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*Em

The popularity of the "demonstration and narration" and "animation" types of physical presentation can be noted. These two types are more frequently used in program commercials than is any other type. A panel survey by sponsor—reported in the 23 April 1951 issue—revealed that four of the top six spot commercials were animated; the other two were of the demonstration and narration type.**

Viewers apparently have a high regard for the "incorporated" form of commercial insertion: three of the top five program commercials are of this type.

Forty-two percent of those naming Tide as their favorite said they liked it best because of its "incorporated" form of presentation; 34.2% said it is "cute, clever, entertaining;" 13.1% liked it because of Red Skelton himself (as announcer); and 10.5% stated it is "unique, different." (Percentages may not add precisely to 100% for some of the respondents mentioned "other" reasons, and some named more than one reason.)

The Muriel commercial is liked best, because it is "cute, clever, entertaining" (81.3%) and because of its "musical approach" (21.9%); 9.4% stated it is "unique, different." (Please turn to page 122)

ATITUDES TOWARD COMMERCIALS IN GENERAL BY INCOME

<table>
<thead>
<tr>
<th>ATTITUDE</th>
<th>No. of respondents by income group*</th>
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</table>
| "All advertising should be removed from television." | 2 | 5 | 2 | 3 | 12 | (3.00%)
| "Advertising of certain types of products should be removed from television." | 11 | 9 | 21 | | 33 | (13.25%)
| "The television industry under its present code should control more closely what is said and shown in television commercials." | 35 | 15 | 23 | 22 | 93 | (23.25%)
| "The government should control more closely what is said and shown in television commercials." | 2 | 2 | 8 | 9 | 21 | (5.25%)
| "Television advertising is overrated; it is not entertainment." | 31 | 38 | 59 | 70 | 198 | (49.50%)
| Other opinion | 7 | 1 | 10 | 6 | 27 | (6.75%)

SOURCE: Ohio State University study under direction of Dr. Kenneth Dameron

*Ranking from top income group to lowest.
Eleven radio stations repped by the Henry 1. Christal Co. have just spent $50,000 to $75,000 on a major study to determine the place of radio in the daily life of the American people.

The 11 stations are affiliated with six newspapers and six TV stations and have two TV applications filed among them.

The Alfred Politz Research organization interviewed 4,935 people in 41 TV areas last December and January to find the facts on radio's daily use in and out of the home.

Basic conclusion drawn by the Christal stations from the Politz report: Radio is "indispensable" to the American people and therefore "important" to the American advertiser.

Most significant point uncovered by the study, according to Alfred Politz, was "radio's ability to 'leak through the crevices' of people's daily schedules."

This then was the objective of the study: to find out the "who," "where," "how," and "why" of radio listening, as well as "how many" listen.

It was sponsored by these 11 stations: WBAL, Baltimore; WBEN, Buffalo; WGAR, Cleveland; WJR, Detroit; WTIC, Hartford; WDFA, Kansas City; KFI, Los Angeles; WHAS, Louisville; WTJ, Milwaukee; WGY, Schenectady, and WTAG, Worcester.

Nevertheless it is not a competitive study comparing one station or one medium with another. As a result it establishes a new precedent in radio research. Advertisers will be quick to draw these conclusions from the findings, based for virtually the first time on extensive statistical data:

1. Radio reaches nearly everybody despite TV. (Study was made in television areas only.)
2. Radio has an audience every waking hour of the day.
3. Radio can and does follow people wherever they go—inside and out of doors.
4. Radio allows people to use it while doing something else. One-fourth of the adults in TV areas consider this to be radio's greatest advantage over other media.

The basic findings, on which the above points are based, are listed on the page at right and developed later in this article. They were uncovered through 4,935 personal interviews in
10 BASIC FINDINGS OF STUDY

1. Radio emerges in this study as indispensable medium—important to advertisers because it is important to people.
2. Virtually all people use radio in TV areas of U.S. (two out of three adults listen daily, nearly nine out of 10 weekly).
3. Radio is universal medium. Its appeal cuts across all economic and educational levels.
4. It operates indoors and outdoors as constant companion to people.
5. It operates, without ever stopping, for changing, dynamic audience.
6. It commands universal audience—by size, geography, income, education, age, sex—which devotes huge amount of its time to listening to radio.
7. People accept radio. More than that, they insist on having it.
8. Majority of people depend on radio as source of contact with outside world. In time of emergency they turn to it for information.
9. People primarily are favorable toward radio. They rely on it for entertainment, information—and most of all, perhaps, they enjoy it.
10. People like radio because they can use it while they are doing other things. This they consider to be radio’s chief distinguishing characteristic and its chief distinctive advantage to them.

41 TV areas of the U. S. during one week in December (15-20) and three weeks in January (6-29). A probability sample was used representing the 61.6 million people aged 15 and over living in TV areas. This is 57% of the total adult population of the U. S. Within the survey area 72% of the people have TV.

Most of the findings confirmed previous research. However, the study is unique from two standpoints: (1) It is the first done by a group of stations for the benefit of radio as a whole (at least since the days of BMI) with no single station or network trying to prove itself best; (2) it is the first such attitude-motivational study done on a national scale, though various similar aspects have been touched upon in previous studies by Dr. Paul Lazarsfeld of Columbia University, Dr. Forest L. Whan of the University of Wichita, the major networks, other stations, and independent research organizations.

Discussing his newest study with sponsor, Politz said:

“This study is not a quantitative one. Radio has had sufficient quantitative research. There has been enough comparison between stations and networks, using quantitative studies to prove themselves ‘first.’ What was needed to supplement the quantitative data was a study showing radio’s uniqueness—its place in the daily life of the American people. This the sponsoring stations have done.

‘Radio is not strictly, rigidly competitive with other activities. It does not demand all or most of a person’s attention. The individual can listen while doing so many things that have to be done—eating, working, shopping, driving. Radio should be proud of this uniqueness. In the past I think it’s been afraid of it. As a result, it has not sold itself as well as it might to the advertiser as the powerful medium it is.”

In turning over the findings to the entire industry, the Christal stations invited agencies, stations, and researchers to use and comment on the study. In addition they expressed the hope that this study would lead to future research of a similar nature but on a broader scale, in greater detail, and on a continuing basis. Behind this reasoning is the thought that quantitative studies (ratings, total listeners, and who’s first) used for competitive purposes do more harm than good and that radio now has more to gain through qualitative studies such as this.

SPONSOR interviewed a $15 million advertiser, a research director of a leading New York agency, and a top timebuyer at one of the biggest New (Please turn to page 128)
Every market is different

To buy time wisely you have to know each market. These pictures are designed to remind you about some of the variables to look for.

In San Francisco, 47% of the business offices open by 8:00 a.m.; 92% are open by 8:30. Result: Most of the population rises early. There's a radio audience available in force from 6:00 a.m. onward.

This fact was dramatized forcibly in a recent KCBS, San Francisco, presentation (in which the station also lauded its morning man, Bill Weaver, as top audience draw in the 6:00-7:00 slot). But such differentiating characteristics of a market are often little known to outsiders.

To stress the value of studying each market you buy, SPONSOR has assembled the pictures on these pages. They illustrate how four markets differ. Additional details on these markets start page 118.

Philadelphia: growing

Fact that market is mature doesn't mean its population stands still. Because of rapid industrial growth in Delaware Valley, WCAU points out, advertiser gets growing "bonus" audience within station's primary coverage area. Picture shows Levittown, Pa., which will hold 16,000 families.
Miami: bonus outdoor audience

When you buy a resort area, these are market characteristics to bear in mind: (1) Large part of audience, as in this WQAM picture, is out-of-home, won't show up in usual ratings. (2) Vacationers are in mood to spend, bring extra money into market. Winter tourists are well heeled.

Cedar Rapids: loyal farm listeners

Of all stations, those catering to farm audience are hardest to evaluate—if you use New York City as criterion. Farm station's hold on its listeners won't even show up in ratings frequently. It's best proved by what stations like WMT, Cedar Rapids, Iowa, do for the farm community in coverage of farm events.

Detroit: night crew listens by day

Many employees here work nights, sleep by day (at left, night shift streams out of Dodge plant). WWJ says many Detroit swing-shift workers listen to radio in late morning or afternoon as well as while working at night. That means added audience—both daytime and after-midnight.
Back in the days when I was young and the brontosaurus was commonly seen among the fern trees, someone wrote a book called, Did I Tell You About My Operation? Maybe that wasn't the exact title and the author might have been Irvin Cobb. But anyway this book, I recall, did very well not only because the writer was a funny writer but also because he was on a subject people like to have their ears bent about—ailments, operations, babies being born, and such. I don't know why this is so but I guess the men in white could tell us.

Anyway, I got to thinking about this book and its current parallel with Arthur Godfrey's operation. I think Arthur's recent hospitalization received almost as much space in the newspapers (which ordinarily don't like devoting front pages to TV stars) as the Coronation.

From this thought my mind wandered into the realm of pure philosophy and at the risk of giving Bertrand Russell a bad time, I'd like to record a few of these aberrations.

If anything like this were possible, Arthur's physical troubles made him even more human to his audience. They served to weld viewer and star even more securely (don't get me wrong, this was all achieved without any overt attempt to play on people's sympathy). Trouble made them pal more human than ever. Folks remembered every ache they'd ever had. They remembered their own tonsillectomies or whatever else caused a trip to the hospital. Here was real rapport—real identification of viewer and performer.

Same thing, from a slightly different angle, occurred when the Arnaz family was expecting. One of the great charms of the I Love Lucy show is its realism (despite a normal complement of far-fetched situation, stock characters, and so forth). Desi and his wife themselves are natural and believable. And they're really husband and wife! Believe me, this helps!

Then along comes that most natural of all events in the lives of a married couple (except perhaps arguing). A blessed event! Fortunately, such a phenomenon requires more time to materialize than the filming of a half-hour television show. So into the scripts and onto the air went the "real life story." Fiction became fact. Actors became people. And everybody felt a little closer to Desi and Lucy.

I think folks feel somewhat the same way about Jane Froman. Though no reference is ever made on her program about her accident or the after effects, the audience knows. So when Jane takes the simplest of dance steps, the studio audience cheers and I'm sure the home audience chokes up. How can you help it? Here is a lovely creature who's had enough trouble for a dozen people. Yet it didn't get her down. People can feel that!

All of which leads me to a session I went through the other day with a learned doctor who is putting his stethoscope on advertising. The Doc supposedly knows all about stage-and-ad-personality and how people react to it. What he tells you is always kind of obvious when you stop to think about it—but he backs the obvious up with qualitative and quantitative reports. Kind of interesting.

For example, he maintains people abhor perfection. Says the modern crowd prefers a personality it can identify itself with rather than an authority. He goes on to make quite a case for down-to-earth personality-selling. What the
Quick Quiz* FOR BUYERS OF TV FILM COMMERCIALS

*Slightly biased

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

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

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

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

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

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

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

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

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

SARRA has had brilliant success with animation, live action and stop motion — and combinations of all three.

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

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

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

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

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

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

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

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS

10 AUGUST 1953
Doc does, without saying so, is to make a terrific case for TV. All his rules of personality-salesmanship apply to television in spades. You and I are pals there, Doc!

If we didn’t have to rehearse copy so often on TV, if we could select the right MC’s and announcers and narrators and make them as familiar with the product and product’s sales problems as, say, our copywriters are—then we could just let ’em loose on the air. Our commercials would sound a lot better that way—work a lot harder, too. I think there’s a non-scientific word for this. It’s “spontaneity.”

---

commercial reviews

 TELEVISION

SPONSOR: Welch’s Wine
PRODUCER: Lawrence White
PROGRAM: Dotty Mack Show, Du Mont

This spritely program provides a perfect case in point that commercials don’t have to be involved or costly to produce to be effective. The lad who delivers the copy, Colin Male, at the opening, middle, and closing breaks is at ease and convincing as well as extremely pleasant to look at. This is all the more miraculous since he’s as busy as a one armed 24-sheet poster-paster. Holding up the wine bottle, filling the glasses, adding the soda and ice, while delivering his lines, Mr. Male also manages to rotate a lazy Susan and paste down photographs in an album. Yet he doesn’t louse up his lines, nor get the label on the bottle canted nor spill the soda. In New York this kind of effort would call for three extras and four hours of rehearsal on camera. (The Dotty Mack opus is done in Cincinnati.)

Copy-wise these commercials present the straightforward appeal that Welch’s is a family wine; hence the middle spot sets up family situations in a nicely realistic, relaxed way. While the selling phrases as well as delivery of them are low-keyed, they are packed with sound reason-why copy and should register well.

Good demonstration of tall and short drinks is sure to whet the appetite. I dare say this commercial format is produced for a song (Dotty Mack delivering same in her amazingly in-sync style of mouthing pop records). However, it looks a lot fancier and comes off as real top-drawer stuff.
ON THE PACIFIC COAST, NETWORK RADIO IS YOUR BEST ADVERTISING BUY

AND DON LEE IS THE NATION'S GREATEST REGIONAL NETWORK

Mutual DON LEE BROADCASTING SYSTEM
NO OTHER ADVERTISING MEDIUM SELLS AS MANY PACIFIC COAST PEOPLE AT SUCH LOW COST AS DON LEE

DON LEE OFFERS MORE

MORE STATIONS—With 45 strategically located radio stations DON LEE offers maximum Pacific Coast penetration that no other medium can touch.

MORE ECONOMY—DON LEE delivers more sales impressions per dollar. Each of DON LEE’s 45 stations was designed to give its market the most complete and efficient coverage at the lowest possible cost.

MORE FLEXIBILITY—With DON LEE you can tailor your selling to your distribution. Buy only as much coverage as you need— one market or the entire Pacific Coast.

MORE INFLUENCE—DON LEE can release your sales message from a local outlet in each of 45 important markets (21 of them where DON LEE has the ONLY network station). These stations are members of their communities, with strong local influence. You sell where the people live and buy.

That’s why DON LEE consistently carries more regional Pacific Coast business than any other radio network. People who know the Pacific Coast best use . . .

The Nation’s Greatest Regional Network

DON LEE
1313 NORTH VINE STREET
HOLLYWOOD 28, CALIFORNIA

Represented Nationally by John Blair & Company
A dozen clients of Spitzer & Mills, Ltd., are spending more than $1,500,000 this year to send their sales messages into Canadian homes via radio. This accounts for a little better than 30% of the agency's billings. Shepherding this air operation for S&M is T. Ralph Hart, radio and TV director of the agency.

Checking over the list of big air spenders gives one the impression that the U.S. and Canada have a lot in common. Such familiar names as Colgate-Palmolive (Ltd.), Toni, RCA Victor, Quaker Oats, Kleenex, Willys Motors, Hallmark Cards, Lehn & Fink, Coleman Lamps & Stoves, and Bell Telephone Co. are studded through the list. Just about the only "foreign" names are J. Arthur Rank film distributors and Bata Shoe Co.

These astute advertisers use radio in Canada for virtually the same reasons as it is used in the U.S. Hart told sponsor: "Radio advertising in Canada cannot be topped for: (1) effective delivery of low-cost, high-impact sales messages; (2) effective and economical coverage of rural and small market areas."

No Johnny-come-lately to either Canada or advertising, Ralph was born in Toronto and has been with Spitzer & Mills (formerly Lord & Thomas of Canada, Ltd.) for 14 years.

And, although, according to Ralph, "Canadian TV has not yet developed to the degree of effectiveness shown by radio," several S&M clients plan TV participations this fall.

The biggest single difference between Canadian and U.S. radio advertising, says Ralph, "is the need in Canada for broadcasting in two languages for a complete national broadcast effort."

To keep abreast of developments in his field Ralph devotes a good deal of his time to related activities. He's a member of the Bureau of Broadcast Measurement research and development committee, and of the Association of Canadian Advertisers-Canadian Association of Advertising Agencies' committee on radio and television.

And despite the fact that there are excellent hunting areas within weekend distance of Ralph's office, he's not intrigued by the idea. Probably he heard enough gunfire during the four years he spent overseas with the Royal Canadian Artillery. When he can get away from his work, he heads for the golf course. And Hollywood to the contrary, there are more people in Canada who holler "Fore" than who cry "Mush, mush."
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 (000)</th>
<th>LICENSEE &amp; MANAGER</th>
<th>RADI REP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLENTOWN, PA.</td>
<td>WMZ-TV</td>
<td>67</td>
<td>15 July</td>
<td></td>
<td>178</td>
<td>91.8</td>
<td>0</td>
<td>NFA</td>
<td>Penn-Allen Bldg.</td>
</tr>
<tr>
<td>CHAMPAIGN, IL.</td>
<td>21</td>
<td>22 October</td>
<td></td>
<td></td>
<td>16.2</td>
<td>8.71</td>
<td>0</td>
<td>NFA</td>
<td>Chicago Uptown</td>
</tr>
<tr>
<td>HARRISBURG, PA.</td>
<td>WCMB-TV</td>
<td>27</td>
<td>22 July</td>
<td>Dec. '53</td>
<td>98.8</td>
<td>49.5</td>
<td>2</td>
<td>35 UHF</td>
<td>Ed Smith</td>
</tr>
<tr>
<td>JACKSON, MISS.</td>
<td>WSI-TV</td>
<td>12</td>
<td>22 July</td>
<td>Dec. '53</td>
<td>214</td>
<td>112</td>
<td>1</td>
<td>19 UHF</td>
<td>Louis C. Barnett</td>
</tr>
<tr>
<td>KEARNEY, NEB.</td>
<td>KSJ-1</td>
<td>13</td>
<td>22 July</td>
<td></td>
<td>56.2</td>
<td>30.2</td>
<td>0</td>
<td>NFA</td>
<td>Bl. States Co.</td>
</tr>
<tr>
<td>OKLAHOMA CITY, OKLA.</td>
<td>KOAL-TV</td>
<td>6</td>
<td>15 July</td>
<td></td>
<td>316</td>
<td>158</td>
<td>1</td>
<td>218 VHF</td>
<td>Oklahoma City TV</td>
</tr>
<tr>
<td>PORTLAND, ORE.</td>
<td>KPTV</td>
<td>40</td>
<td>15 July</td>
<td></td>
<td>100</td>
<td>50</td>
<td>1</td>
<td>100 UHF</td>
<td>Portland TV C.</td>
</tr>
<tr>
<td>SACRAMENTO, CAL.</td>
<td>WTTM-TV</td>
<td>41</td>
<td>15 July</td>
<td></td>
<td>28.8</td>
<td>14.5</td>
<td>0</td>
<td>NFA</td>
<td>Felton</td>
</tr>
<tr>
<td>TRENTON, N. J.</td>
<td>KRGV-TV</td>
<td>5</td>
<td>15 July</td>
<td>Oct. '53</td>
<td>28.8</td>
<td>14.5</td>
<td>0</td>
<td>NFA</td>
<td>New Jersey TV C.</td>
</tr>
<tr>
<td>WESLACO, TEX.</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>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STNS. ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>LICENSEE &amp; MANAGER</th>
<th>RADI REP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>AKRON, OHIO</td>
<td>WAKR-TV</td>
<td>49</td>
<td>19 July</td>
<td>1</td>
<td>.5</td>
<td>ABC</td>
<td>1</td>
<td>25 UHF</td>
<td>Summit Radio C.</td>
</tr>
<tr>
<td>FORT SMITH, ARK.</td>
<td>KSFA-TV</td>
<td>22</td>
<td>26 July</td>
<td>22</td>
<td>11</td>
<td>NBC</td>
<td>1</td>
<td>7 UHF</td>
<td>W. Bernard Bldg.</td>
</tr>
<tr>
<td>LAS VEGAS, NEV.</td>
<td>KLAS-TV</td>
<td>8</td>
<td>22 July</td>
<td>5</td>
<td>2.5</td>
<td>Unknown</td>
<td>1</td>
<td>6 UHF</td>
<td>Las Vegas TV C.</td>
</tr>
<tr>
<td>MADISON, WIS.</td>
<td>WMTV</td>
<td>33</td>
<td>19 July</td>
<td>17</td>
<td>9.1</td>
<td>ABC, NEC</td>
<td>2</td>
<td>15 UHF</td>
<td>Bartel Broadcasting</td>
</tr>
<tr>
<td>PUEBLO, COLO.</td>
<td>KCSJ-TV</td>
<td>13</td>
<td>13 July</td>
<td>17.5</td>
<td>10.5</td>
<td>NBC</td>
<td>2</td>
<td>20 VHF</td>
<td>A. E. Knorr</td>
</tr>
<tr>
<td>ROCHESTER, MINN.</td>
<td>KROC-TV</td>
<td>10</td>
<td>19 July</td>
<td>19.95</td>
<td>9.975</td>
<td>NBC, DuMont</td>
<td>1</td>
<td>35 VHF</td>
<td>Dave Getting</td>
</tr>
<tr>
<td>SANTA BARBARA, CAL.</td>
<td>KEY-T</td>
<td>3</td>
<td>25 July</td>
<td>50</td>
<td>25</td>
<td>All four</td>
<td>1</td>
<td>60 VHF</td>
<td>Santa Barbara Broadcasting &amp; TV Corp.</td>
</tr>
<tr>
<td>YAKIMA, WASH.</td>
<td>KIMA-TV</td>
<td>29</td>
<td>19 July</td>
<td>100</td>
<td>50</td>
<td>CBS, DuMont</td>
<td>1</td>
<td>6 UHF</td>
<td>Rocky Butcher</td>
</tr>
</tbody>
</table>

III. Addenda to previous C.P. listings

Albuquerque, N. M., KOAT-TV, ch. 7, target 15 May, 1953; naf rep, Hollingbery; pres., Al Cadwell; v.p. and mgr., Phil Hoffman

Billings, Mont., ch. 8, call assigned, KRTV

Bismarck, N.D., ch. 12, call assigned, KBSM

Clovis, N.M., ch. 12, call assigned, KNEH

Fairbanks, Alaska, ch. 2, target Jan. 54; gen. mgr., James G. Duncan

Fort Worth, Tex., ch. 20, call assigned, KTCO

Greenville, N.C., WNCT, ch. 9, new target Oct. 53; to be CBS primary, DuMont affil.; est. sets in market, 15,000 (NBC est.)

Johnson City, Tenn., WJHL-TV, ch. 11, new target 7 Okt., est. sets in market, 15,000 (projected RTMA)

Miami, Okla., ch. 58, call assigned, KMIV

Milwaukee, Wis., WOKY-TV, ch. 19, target, mid-Sep. 53; net rep, H-R Television; to be ABC, DuMont affil.

Monterey, Cal., KMBY-TV, ch. 8, new target 7 Sep. 93

New Orleans, La., ch. 20, call assigned, WTLO

New York City, N.Y., ch. 19, new cell, KMPT (formerly KLPR-TV)

Providence, R.I., ch. 16, call assigned, WNET

Roanoke, Va., WROV-TV, ch. 27, operations cease as of 18 July 53; owner Radio Roanoke in action to ensure that its application for new Roanoke would be accepted by the FCC. Sacramento, Cal., ch. 46, call assigned, KCIB, target, before the end of the year

Schenechady, N.Y., ch. 35, call assigned, WTRG

Seattle, Wash., KOMO-TV, ch. 4, target 11; '53; natl rep, Hollingbery; v.p., gen. mgr., W. Warren; to be NBC affil.

Sherman, Tex., ch. 46, call assigned, KSHM

Sioux City, la., ch. 36, new call KCVT (form. KWTW)

These changes and additions may be filed in an original chart of post-freeze C.P.'s appearing in SPONSOR's 9 February issue and in issues thereafter.

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**BOX SCORE**

Total U.S. stations on air, incl. Honolulu (30 July '53) 283

Vo. of post-freeze C.P.'s granted (excluding educational grants: 30 July '53) 398

% of all U.S. homes with TV sets (1 July '53) 53.7%

No. of markets covered 139

Vo. of TV homes in U.S. (1 July '53) 24,519,000

% of all homes in TV coverage areas (1 June '53) 78.2%

No. of grantees on air 25

Vo. of post-freeze C.P.'s (1 July '53) 139

Percent of all U.S. homes with TV sets (1 July '53) 53.7%

Percent of all homes in TV coverage areas (1 June '53) 78.2%

*Both new C.P.'s and stations going on the air listed here are those which occurred between 14 July and 30 July or on which information could be obtained at 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 assessments of individual grants. Information on the number of sets in markets where not designated as being from N.M.I. Research, consists of estimates from the stations or reps and must be deemed approximate. Hsata from N.M.I. Research and Planning.

*Percentages on homes with sets and homes in TV coverage areas are considered approximate. Most cases, the representative of a radio station which is granted a C.P. also represents the TV operation. Since at present it is generally too early to confirm TV representations of C.P.'s, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the TV grant). Those reps have already confirmed their representation of new TV stations. N.F.A.: No figures available at present on number of sets in market.
NOW ON THE AIR! —

WDAY-TV

FARGO, N. D.

CHANNEL 6

WDAY-TV REACHES OUT LIKE CRAZY IN THE RICH FLAT LAND OF THE RED RIVER VALLEY!

WDAY-TV COVERS THE NATION'S THIRD-BEST COUNTY IN RETAIL SALES PER CAPITA*
—COVERS AMERICA'S 73RD WHOLESALE MARKET
(WITHOUT OVERLAP FROM ANY OTHER TV STATION!)

FARGO RANKS HIGHER IN WHOLESALE SALES THAN MANY LARGER CITIES SUCH AS CAMDEN, N. J. AND WILKES-BARRE, PA.

*CASS COUNTY, N. D.—THIRD BEST AMONG ALL U. S. COUNTIES OF OVER 50,000 POPULATION

AFFILIATED WITH NBC • CBS • ABC • DUMONT

FREE & PETERS INC., Exclusive National Representatives
# TV Film Shows Recently Made Available for Syndication

Programs issued since April 1953. Next chart will appear 7 September.

### 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>Adventures of Noah</td>
<td>Courneys</td>
<td>Courneys</td>
<td>12 min.</td>
<td>$20-500</td>
<td>13</td>
</tr>
<tr>
<td>Birdy Jr.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ivan Sanderson Big Game</td>
<td>Explorer Pictures</td>
<td>J. B. Weill</td>
<td>26½ min.</td>
<td>$50-750</td>
<td>26</td>
</tr>
<tr>
<td>Hunt</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rocky Jones, Space</td>
<td>UTP</td>
<td>Reed</td>
<td>30 min.</td>
<td>$30-250</td>
<td>26</td>
</tr>
<tr>
<td>Ranger</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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### 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>Funny Bunnies</td>
<td>MPTV</td>
<td>Dynamic Films</td>
<td>15 min.</td>
<td>on request</td>
<td>26</td>
</tr>
<tr>
<td>Jerry Bartell's PlayTime</td>
<td>Apollo</td>
<td>Bartell</td>
<td>11½ min.</td>
<td>to $350</td>
<td>13</td>
</tr>
<tr>
<td>Jump Jump of Holiday House</td>
<td>Goodman</td>
<td>Mary &amp; Harry Nokes</td>
<td>12 min.</td>
<td>50% of air time</td>
<td>60</td>
</tr>
<tr>
<td>Junior Science</td>
<td>Ola Video TV Prod.</td>
<td>Ola Video TV Prod.</td>
<td>12½ min.</td>
<td>on request</td>
<td>13</td>
</tr>
<tr>
<td>Punch &amp; Trudy</td>
<td>Riviera Prod.</td>
<td>Riviera Prod.</td>
<td>12 min.</td>
<td>$30-250</td>
<td>7</td>
</tr>
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</table>

### 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>Ame 'n' Andy</td>
<td>CBS TV Film Sales</td>
<td>Jim Fonda</td>
<td>30 min.</td>
<td>$100-4,000</td>
<td>52</td>
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<tr>
<td>Life with Elizabeth</td>
<td>Guild Films</td>
<td>Guild Films</td>
<td>30 min.</td>
<td>open</td>
<td>39**</td>
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### DOCUMENTARY

<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>How Does Your Garden Grow</td>
<td>Intl. Film Bureau</td>
<td>Intl. Film Bureau</td>
<td>30 min.</td>
<td></td>
<td>26</td>
</tr>
<tr>
<td>Victory at Sea</td>
<td>NBC TV Film Sales</td>
<td>Henry Selman</td>
<td>30 min.</td>
<td>on request</td>
<td>26</td>
</tr>
<tr>
<td>Your Zoo Reporter</td>
<td>Video Pictures</td>
<td>Video Pictures</td>
<td>30 min.</td>
<td></td>
<td>13</td>
</tr>
</tbody>
</table>

### DRAMA, MYSTERY

<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>Captured</td>
<td>NBC TV Film Sales</td>
<td>Phillips Lord</td>
<td>26½ min.</td>
<td></td>
<td>26/1</td>
</tr>
<tr>
<td>I Led Three Lives</td>
<td>Ziv</td>
<td>Ziv</td>
<td>30 min.</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>Inner Sanctum</td>
<td>NBC TV Film Sales</td>
<td>Galashad Prod.</td>
<td>26½ min.</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>Joe Palooka</td>
<td>Guild Films</td>
<td>Guild Films</td>
<td>30 min.</td>
<td>78**</td>
<td></td>
</tr>
<tr>
<td>On Stage with Monty Woolley</td>
<td>Dynamic Films</td>
<td>Dynamic Films</td>
<td>15 min.</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>The Cop</td>
<td>NBC TV Film Sales</td>
<td>Mark VII Prod.</td>
<td>26½ min.</td>
<td></td>
<td>41/1</td>
</tr>
<tr>
<td>The Continental</td>
<td>Dynamic Films</td>
<td>Dynamic Films</td>
<td>15 min.</td>
<td>on request</td>
<td>13</td>
</tr>
<tr>
<td>Your All-Star Theatre</td>
<td>Screen Gems</td>
<td>Screen Gems</td>
<td>30 min.</td>
<td></td>
<td>39</td>
</tr>
</tbody>
</table>

### HISTORY

<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>Famous People</td>
<td>Regent TV</td>
<td>EDIC</td>
<td>15 min.</td>
<td>$75-1,000</td>
<td>4</td>
</tr>
<tr>
<td>Yesterday's World</td>
<td>Slimmel-Meservy TV Prod.</td>
<td>Slimmel-Meservy TV Prod.</td>
<td>15 min.</td>
<td>on request</td>
<td>13</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. **Available in early fall. 1Available in black-and-white or color. SPONSOR invites all TV film syndicators to send information on new films.

### NEWS

<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>Washington Spotlight</td>
<td>Goodman</td>
<td>Milton Hammer</td>
<td>15 min.</td>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>

### SPORTS

<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>All-American Game of Week</td>
<td>Consolidated TV Sales</td>
<td>Sportsvision</td>
<td>30 min.</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>Play Golf with the Champions</td>
<td>Consolidated TV Sales</td>
<td>Sportsvision</td>
<td>15 min.</td>
<td></td>
<td>12</td>
</tr>
<tr>
<td>Shooting Straight</td>
<td>Princeton Film Center</td>
<td>Princeton Film Center</td>
<td>30 min.</td>
<td>on request</td>
<td>12</td>
</tr>
<tr>
<td>Speed Classics</td>
<td>Dynamic Films</td>
<td>Dynamic Films</td>
<td>15 min.</td>
<td>on request</td>
<td>12</td>
</tr>
</tbody>
</table>

### VARIETY

<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>Art Linkletter &amp; the Kids</td>
<td>CBS TV Film Sales</td>
<td>John Guelder</td>
<td>15 min.</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>Camera's Eye</td>
<td>TEEE Co.</td>
<td>TEEE Co.</td>
<td>12½ min.</td>
<td></td>
<td>15</td>
</tr>
<tr>
<td>Cameras &amp; Models in Action</td>
<td>Paul Parry Prod.</td>
<td>Paul Parry Prod.</td>
<td>12½ min.</td>
<td></td>
<td>15</td>
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</tbody>
</table>

### WESTERN

<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>Buster Crabbe Show</td>
<td>Film Vision</td>
<td>J. B. Weill</td>
<td>26½ min.</td>
<td>$50-750</td>
<td>12</td>
</tr>
</tbody>
</table>

### WOMAN'S NEWS

<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>Your Beauty Clinic</td>
<td>MPTV</td>
<td>Dynamic</td>
<td>15 min.</td>
<td></td>
<td>15</td>
</tr>
</tbody>
</table>

*Available in black-and-white or color. SPONSOR invites all TV film syndicators to send information on new films.

(See Film Notes column, page 48.)

SPONSOR
Really... it's no laughing matter...

Serious business—this making people laugh.

Uncertain, too—until producers began using film to precheck. First, each show is carefully rehearsed...

then, filmed and audience-tested in key sales areas. Next, re-edited.

No mistakes (no laugh lapses) about it—you’re sure of every word, every gesture... 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

Agents for the distribution and sale of Eastman Professional Motion Picture Films

W. J. German, Inc.,
Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.
Film notes and trends

Film problem: TV film syndicators are rapidly propelling themselves into an era of “bargain basement” selling. That’s the opinion of a spokesman for one of the top TV film distributors, who told sponsor: “Most distributors today are taking any packages they can get their hands on because of the great demand for filmed programming. When that happens, some of these films are bound to be second rate.”

The danger inherent in this practice, according to this distributor, is that it leads to placing films into “Class A” and “Class B” categories. For example, if a given station complains that the distributor’s top products are priced too high, the syndicator’s salesman pulls the “bargain” package out of his traveling bag to make the sale.

This practice can be harmful for three reasons, film executives feel: (1) While inferior programming does draw audiences today, particularly in new TV areas, this situation will change in a year or so. It’s bad policy for a TV station in a one-station market to be indiscriminate in programing. (2) Superabundance of filmed product can lead to price-cutting by distributors. Station which has been approached by reps of 10 syndicators tells the distributor of top product, “I’ve nine other half-hour shows I can buy at half your price. How about dropping the price for your package?” (3) With syndicators handling large variety of film fare, sale of each individual package is apt to be infrequent. Producers therefore won’t get good return on original investment, will be forced to go out of business.

Musical library boom: Among the fastest-selling TV films today are the musical film libraries. Reason: These shorts are comparatively inexpensive, are a good way to draw local businessmen into TV. From the station’s viewpoint, musical films are a natural to fill in gaps between regular programing, and to help build up a local d.j. personality.

New TV stations are among the best prospects for this type of film fare. They can lease a library of about 500 shorts for roughly $8 per short for a year, use the films as often as they want.

Among the biggest in the musical short field are United Television Programs and Official Films, both New York firms. UTP offers two libraries of 550 films each, sold separately or together. To date the units have been sold in 94 markets and to as many as three stations in the same market. The Studio Telecription library includes artists like Ginny Simms, June Hutton, Cab Calloway, Connie Haines. Official’s Music Hall Varieties library consists of 1,400 three-minute shorts. It’s now running in about 90 markets. Among the artists: Vincent Lopez, Spike Jones, Nat King Cole.

Among the smaller, more specialized libraries are Screen Gems’ TV’ Disk Jockey Films and Music to Remember, RCA Recorded Program Services’ Foy Willing and the Riders of the Purple Sage, (all New York), and Tele-Artists Treasure, distributed by McConkey Artists Corp., Hollywood.

The TV Disk Jockey unit contains 60 three-minute silent films plus 60 accompanying records. It’s now being shown in 20 markets. Recording stars include Bing Crosby, Frank Sinatra, Doris Day, Mindy Carson.

Music to Remember consists of 13 symphonies ranging in length from 16 to 24 minutes. It includes works by Tchaikowsky, Grieg, Beethoven, and Wagner.

The Foy Willing collection contains 100 five-minute Western tunes. Filmed sequences include Willing and the Riders of the Purple Sage, scenic shots.

The Tele-Artists Treasure, McConkey’s library, contains 350 shorts including popular tunes and Westerns. In addition to the musical short libraries, there are other short filmed products available in library form. Many of these films fall into the quiz category; often combining music with the quiz angle. Example: Spin-a-Tune, distributed by Videopix, Pittsburgh. Videopix also handles another quiz collection, Viz Quiz.

Among other distributors of quiz films are Movie Quick Quiz (Walter Schwimmer, Chicago); What’s Playing, (Denby Productions, New York).
all eyes are on **WCAN TV**

**(MILWAUKEE)**

**ALL THIS AND WCAN-TV, TOO!**

1953 is an EYE-opening year for Milwaukee. It all began when Milwaukeeans got their first LOOK at the Braves. They couldn't believe their EYES, nor could the rest of America. But the Braves LOOK better every day and so does Milwaukee.

**WHY?**

Because Milwaukee has something else to LOOK at now, something as good for Milwaukee as the Braves.

It's WCAN-TV, the second station in one of America's leading television markets.

New programs, new ideas, A NEW MARKET for America's smart time buyers.

Like everyone else in Milwaukee, LOOK to WCAN-TV . . .

For WCAN-TV is catching the * in Milwaukee.

**A NEW landmark has been added to the Milwaukee skyline.** The WCAN-TV tower rises 677 feet above Wisconsin Avenue in downtown Milwaukee, atop Wisconsin's most prominent hotel, The Schroeder.
- NBC IS AMERICA

1. NETWORK COVERAGE
2. HOMES DELIVERED
3. TOP PROGRAMS
4. ADVERTISER ACCEPTANCE
5. BIGGER AUDIENCE LEAD
NBC'S TV AUDIENCE LEAD OVER SECOND NETWORK CONTINUES TO INCREASE

From the beginning of network television, NBC has consistently led all networks in audience delivered for advertisers.

That lead is increasing.

*In 1952 the average NBC program—day and night—reached 919,000 more homes than the second network. In 1953 NBC's average program has increased its lead to 1,312,000 more than the second network—an increase of 393,000 homes.*

<table>
<thead>
<tr>
<th>HOMES REACHED BY AVERAGE PROGRAM</th>
<th>1952</th>
<th>1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>NBC</td>
<td>3,640,000</td>
<td>5,037,000</td>
</tr>
<tr>
<td>NETWORK NO. 2</td>
<td>2,721,000</td>
<td>3,725,000</td>
</tr>
</tbody>
</table>

An ever-expanding audience lead is another important reason why

**NBC is America's No. 1 Network.**

Soon... further proof.

**NBC's Audience Advantage is to Your Advantage... Use It.**

**NBC TELEVISION**

*a service of Radio Corporation of America*

**SOURCES:** Nielsen Television Index, January-April, 1952 and 1953, Average Sponsored Program.

Average per-minute audience for both years.

(Nielsen six minute audience not available in 1952.)

**NOTE:** The accuracy of the above data has been verified by the A.C. Nielsen Company.
Station newsletter keeps agencies, advertisers up to date

“In the top 115 markets, where radio penetration is a hairline short of 100%, TV penetration is 73.0%.”

“Among all the media, TV costs climbed highest last year; radio costs rose least. In between came magazines and newspapers.”

Facts on the air media like these are published weekly by WXLR, Indianapolis, and distributed to business men and admen via a four-page newsletter, “The Radio Counselor.”

In a recent issue, “The Radio Counselor” points out: “The American Research Bureau, Inc. has measured all daily individual radio listening, including all “extra sets” and automobile listening. The survey shows that the average individual spends 103 minutes with radio; 43 minutes with TV; 34 with newspapers; 18 with magazines. In other words, people spend more time listening to radio than they spend watching television and reading magazines and newspapers combined!”

Stating its case for summertime radio, “The Radio Counselor” reports: “A maximum of 10% of people are away from home at any one time (summer vacationers are only a portion of this 10%). People spend more money in summer months. Total listening (including out-of-home) actually increases with people outdoors.”

A copy of “The Radio Counselor” can be secured by writing to WXLR, 3003 Kessler Blvd., N. Dr., Indianapolis, Ind.

WKNB-TV aids blood drive by demonstration of technique

When the Connecticut Regional Blood Program went to WKNB-TV with an emergency plea for blood needed for gamma globulin, the station decided it would dramatize the simplicity of donating blood in a 15-minute telecast.

Before the cameras set up beside a bloodmobile sent by the Red Cross, WKNB-TV news chief, Floyd Pattee (seated on bed in picture) interviewed Dr. Victor G. H. Wallace, director of the Connecticut Regional Blood Program.

During the course of the interview, Pattee explained the simplicity of giving blood by giving a pint of his own while viewers watched. He closed the program by urging viewers to follow his example during the week.

Daily changes keep program bulletins current

KTTV takes over bench on famous corner in Hollywood

KTTV selected the best-known intersection west of the Mississippi for a unique form of program promotion. Smack on the corner of Hollywood and Vine sits a bench on the front and back of which KTTV messages are exposed to bustling throngs.

Bearing the legend, “Watch That Good-Looking Channel 11,” the signs also carry a plexiglas screen in the shape of a TV screen. Behind the plexiglas a different announcement is placed daily, promoting a program on the air that night. Campaign is supervised by Jack O’Mara, director of merchandising and promotion for the station, and Tom Dawson, research assistant. Picture shows typical bench ad.

TV program, advertising data given via index cards

Keeping an up-to-date file of television program, advertising, and production information is made easier with the new Television Index.

Subscribers to the Ross Reports on Television are eligible to receive these 3" x 5" index cards containing such information on TV programs as title, station, days of week, time, stars, sponsor, agency (with address and telephone number), packager, and major personnel connected with the program.

Both live shows and films are included in the index. The cards are divided into three color classifications: yellow for network film programs, white for live network shows, and green for syndicated film shows and packages.

The Television Index is revised on a monthly basis, and is designed as a portion of the industry information service of Ross Reports, 551 Fifth Ave., New York.
Ziv's new package contains five hours of weekly shows

A new shot in the arm for radio was announced recently by John L. Sinn, executive v.p., Frederic W. Ziv Co. This consists of a new five a week hour-long radio program titled Hour of Stars. Transcribed series will be made up of four quarter-hour programs a day featuring Ginger Rogers, Tony Martin, Dick Powell, and Peggy Lee.

These top-name stars will chat about and play their favorite phonograph records. And although each is affiliated with a major record company, Sinn promised that "they will be given absolute freedom to play their favorite records by any stars on any label."

Produced by Herb Gordon, Ziv v.p. in charge of production, the series will be available starting in September. Arrangements with major record companies assure Ziv of getting early releases of new records, thus heralding a high degree of cooperation between radio and the record business. ** ** **

Report from south of the border by JWT Mexican rep

On a recent visit to New York, Ross Porter, account representative and market research director, Walter Thompson de Mexico, gave sponsor a progress report on TV South of the Border.

According to Porter, "There were 10-12,000 TV sets sold by September 1950 when XHTV was inaugurated in the Federal District of Mexico. Today, this number has increased to approximately 45,000. From the original post-age-stamp size studio, XHTV grew rapidly, joined XEW-TV in modern studios.

"There's every indication that when set costs come down from the present $100-600 level many more middle-income families will be able to afford sets, rather than having to go to public places such as soda fountains, restaurants, bars, or government buildings to see their favorite TV programs."

Briefly . . .

A picture-packed booklet outlining the dramatic role played by WJR, Detroit, during the recent tornadoes that hit that area, was published by the station recently. Subtitled "The story of how a radio station, geared for emergency and dedicated to public service," (Please turn to page 145)

"Suffer Little Children . . ."

Hank Maloy is one of the most versatile people in local radio. Writer, newsmen, raconteur, actor, weaver of spells, his Saturday morning "KID STUFF" is imaginative production at its best.

He helps maintain the WTRY reputation for local programming of "network quality" . . . which keeps most of the Albany-Troy-Schenectady listeners tuned to WTRY.

WTRY

980KC  5000W  CBS Radio Network

ALBANY  TROY  SCHENECTADY

Represented by HEADLEY-REED CO.

10 AUGUST 1953
What makes Canadian radio a particularly good buy for advertisers

For an advertiser with a product that can be sold effectively via the air, the use of Canadian radio, whether local, regional or Dominion-wide, should be carefully studied as a basic part of the advertising effort.

William B. Hinman Jr.  
Radio-TV Timebuyer  
Lambert & Feasley, Inc.  
New York

Right now Canada is enjoying the greatest boom in the history of the country. The Canadian dollar is actually worth more than the U.S. dollar. The crops, for generations the mainstay of the Canadian economy, have never been so good.

But to this major item of national income must be added the rapidly expanding Canadian mineral and oil developments. Ever since the devaluation of the American dollar and the consequent raising of the price of gold, the Canadian gold mines have been extremely active. More recently, the opening of the North Country has brought to light tremendous mineral resources which are now only being explored for the first time. The discovery of oil and the drilling of big wells in Alberta and Saskatchewan provinces in the middle '40s have vitaly changed the whole economy in Western Canada. These provinces, like Texas, now look upon oil as their major industry, displacing cattle and wheat.

All this has created tremendous opportunities for capital investment and money has been flowing into Canada from the United States and from Europe. Right now the Canadian economy is more stable than that in the United States and the Canadian dollar position probably the best in the world.

Translated into advertising language, this all means that the people in Canada have more money to spend than ever before and are willing to spend it. But because of the size of the country there is only one advertising medium that can reach over 90% of all Canadian families, and that is radio. By using radio in Canada an advertiser can reach not only a greater number of people, but he can reach them at a lower cost than in any other medium.

Joseph J. Weed  
Partner  
Weed & Co.  
New York

Three factors prompted our moving into Canadian radio in January 1952 with our Vaseline Cream Hair Tonic. First, we have had tremendous success with this vehicle in the United States and many export markets. Next, competitive activity in this medium was growing and, finally, we felt at this point in product development we had established the much-sought product identification for a new product with visual media.

Hospitality Time starring Snooky Lanson is the show we bought for the major English-speaking cities. While it is difficult to pinpoint sales as a result of any one effort, particularly when other advertising pressure is ap-

THE PICKED PANEL ANSWERS

There are a number of reasons: coverage of rural and urban homes, importance of radio stations, promotion, others. All of these add up to a good buy.

As the population, economy and buying power of the Dominion increases so does the value of Canadian radio. Radio reaches more Canadians than any other medium—about 94% of the homes have radios. Today 157 stations service the 14,618,000 Canadians residing in the large area extending from coast to coast and because of this geographic spread, radio is relied upon heavily for entertainment and information. In many areas it is the only day by day form of communication.

On the average, the time rates on the stations are well in line with the number of radio homes that they can and do reach. Listenership is high—all adding up to a good buy on a cost basis. Aside from the straight advertising impact on homes reached, there is another important factor adding to the value of Canadian radio—promotion and merchandising. It has been our experience that most stations are anxious to work closely with the advertisers' local men in promoting and merchandising the schedule and the products on a local level. This extra effort on the part of the stations pays off greatly for the advertiser.

The value of radio has been further enhanced with the recent opening of the "after 7:30 p.m. time" to spot announcements. Now, this cream evening time is available to an advertiser using an announcement schedule.

Mr. Hinman

Mr. Weed

Mr. Riley
plied at the same time, our rating history has been very healthy, indicating our message has been getting across.

In addition to this, our enthusiasm for radio in Canada generated a recent decision to gain coverage in the French-speaking areas of Quebec and Montreal with a program called L'Album des Sports.

Radio is a relatively new venture for us in Canada. However, reaction across the board from our salesmen, dealers, and consumers indicates it carries its own weight in the over-all media picture in Canada.

GÉNE RILEY
Asst. Advertising Manager
Chesebrough Manufacturing Co.,
New York

Mr. Malone

Radio has definitely taken its rightful place in Canadian media and has made a tremendous contribution to Canada's prosperity. In 1946, about 400 national advertisers were on the air, but today over 800 national accounts use Canadian radio to sell their goods and services while over 10,000 local merchants invest in Canadian radio advertising. The total invested in Canadian radio is approximately $33 million a year. Of this sum, about one-seventh is spent in network radio. There are over 130 U.S. origin companies who use Canadian radio, and there are also 75 U.S. agencies using Canadian radio.

Advertisers have found, in the last few years, particularly, that the box-top gimmick type of programing has paid off handsomely, and radio has played a vital role in the all-important part of advertising mileage in making the last three feet pay off. The last three feet is the distance from the retailer's shelf to the consumer.

Following through on this box-top gimmick, one large advertiser had a real dust-catcher brand on the retailers' shelves and bought a segment of a Casino show on a particular station: not only were the retailers' shelves emptied but also the warehouse inventory exhausted. With radio, it

(Please turn to page 140)
**DINNERWARE**

SPONSOR: M&S Food Stores  
AGENCY: Dan Lawrence

CAPSULE CASE HISTORY: Television took over when newspapers failed for this independent market in downtown San Diego. When Seymour Rabin, co-owner of M&S Food Stores, bought 50 sets of Blue Willow dinnerware, he initially tried newspaper advertising to sell them. This effort brought only three sales. The next week, Rabin used a one-minute announcement on XETV’s Johnny Downs 3-30 Movie, sold the remaining 47 sets by the end of the first day. Cost: $60. Total sales: $140.53.

XETV, San Diego  
PROGRAM: Johnny Downs 3:30 Movie

**REUPHOLSTERY**

SPONSOR: Gimbel’s Dept. Store  
AGENCY: Telesales Co.

CAPSULE CASE HISTORY: Response to the first Gimbel’s reupholstery announcement on the Richard Willis show, Here’s Looking At You, was so overwhelming, the sponsor canceled his second scheduled announcement that week. Viewers were asked to call Gimbel’s switchboard to arrange for salesman’s visit. Approximately 140 sales averaging $180 each resulted. That’s a gross of $15,200 from investment of $275. Here’s Looking At You is seen on WNBT Monday-Friday 2:30-3:00 p.m.

WNBT, New York  
PROGRAM: Here’s Looking At You

**AWNINGS**

SPONSOR: Awnair Aluminum  
AGENCY: Direct Awnings

CAPSULE CASE HISTORY: This manufacturer of aluminum awnings purchased one participation a week on the five-minute across-the-board Club 28 over WBRE-TV (7:00-7:05 p.m.). The first broadcast brought the sponsor a total of $5,000 in sales, from an investment of $625. As a result, Awnair canceled its advertising in all other media, immediately doubled its WBRE-TV schedule to run through the summer.

WBRE-TV, Wilkes-Barre  
PROGRAM: Club 28

**BOTTLE MIX**

SPONSOR: Fry Krisp  
AGENCY: Ralph Sharp Adv.

CAPSULE CASE HISTORY: One month’s participation in a WLWT homemaker show brought this manufacturer a 300% increase in sales. Fry Krisp’s second month on the 50-50 Club with Ruth Lyons (11:30 a.m. to 1:00 p.m., Wednesday and Friday) increased gross volume to 700% beyond the pre-TV period. Fry Krisp sponsors the 12:00-12:30 segment of the show twice a week. Says John H. Klahm, manufacturer’s representative for Fry Krisp, “I am thoroughly convinced that ... Ruth Lyons and shows of this type reach housewives as no other medium can.”

WLWT, Cincinnati  
PROGRAM: 50-50 Club

**CANARIES**

SPONSOR: Northwest Seed & Insecticide Co.  
AGENCY: Direct Seed Insecticide Co.

CAPSULE CASE HISTORY: The canary season generally ends about March of each year. This spring, the Northwest Seed & Insecticide Co. had about 40 birds left over. It bought six one-minute announcements to run for one day on KXLV-TV. Birds were advertised at $5.95 each. The next day, customers who drove in from as far as 100 miles away bought out the stock; the firm reordered, sold a total of 350 canaries. Total cost: $200. “The one-day promotion sold more canaries for us than the total canaries sold by all Spokane pet stores during the entire winter,” reports the firm.

KXLV-TV, Spokane  
PROGRAM: Announcement

**FOREIGN CARS**

SPONSOR: John C. Mehan  
AGENCY: Direct

CAPSULE CASE HISTORY: This San Fernando Valley foreign car dealer wanted to move his MG sports cars, priced at about $1,800 each. He bought KTTV’s Sports Shots with Jackson Wheeler (11:15-11:20 p.m. Monday-Friday) for one time only, on a Friday. During the weekend, Mehan reported, over 150 prospects had visited the dealer’s showroom saying they saw the car demonstrated on Wheeler’s show. Total cost of the show: $200. Result: That same week, Mehan signed a 13-week contract to sponsor Sports Shots once weekly.

KTTV, Los Angeles  
PROGRAM: Sports Shots

**CUTTER-SHARPENER**

SPONSOR: Grant Tool Co.  
AGENCY: Arthur Meyerhoff

CAPSULE CASE HISTORY: In late May of this year the Grant Tool Co. of Chicago scheduled a 10-minute demonstration film on WBFG-TV for their combination glass-cutter and tool sharpener, "Gay Blade." Mail order response was so overwhelming that the company purchased six additional 10-minute periods for the same film. The total of mail orders through one month after the first demonstration was 1,350, with mail pouring in from viewers in 305 towns as far away as West Virginia, Maryland, New York, and New Jersey. Each demonstration cost the sponsor a total of $60.

WBFG-TV, Altoona  
PROGRAM: Demonstrations
Two years ago, WLEV-TV knew what it wanted, set out to get it. It wanted to serve the people of Pennsylvania's rich Lehigh Valley and give advertisers one medium for reaching all of its people. Two years of experimental television testing have established WLEV-TV's signal and assured coverage to reach the homes—the people—in this large market—a big sales prospect for you. WLEV-TV offers a steady profit potential for your product. To reach all the people in this rich market—that spend $1,037,542,000 annually in retail sales—buy WLEV-TV. Write for information today.

Represented by

MEEKER TV Incorporated
NEW YORK  LOS ANGELES
CHICAGO  SAN FRANCISCO
A Stennison Station
The tremendous post-war growth of industrial Canada, so well measured by economists, sociologists and historians, is matched by the music coming from the minds and hearts of the people of Canada.

_Yes, There Is Canadian Music!_

... and it is the music that Canadians want to hear on Canadian radio and television programs.

By encouraging and stimulating the efforts of Canadian composers of both popular and concert music, BMI CANADA LIMITED and BROADCAST MUSIC, INC. are making it possible for Canadian music to be published, recorded and performed, not only in Canada but throughout the world.

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Booming Dominion market attracts more U.S. advertisers to Canada's two air media
by Alfred J. Jaffe

The rich Canadian market has become richer as the Dominion's postwar economic boom continues. The increasing production, the exploitation of mineral resources has put more money into the hands of the average Canadian while consumer prices have begun bending downward. With industrial base for Canada's defense production being completed, a tax cut is in the offing, which will mean even more spending money in the consumer's pocket. As a result of all this, U.S. advertisers in ever greater numbers are flocking north of the border—and using Canada's two air media. According to the Canadian Association of Advertisers, 183 firms of U.S. origin are using Canadian radio, compared with 117 last year. They are finding Canadian radio penetrates the Dominion as no other medium. They are also finding the beginnings of a national TV system, with the possibility that, by the end of next year, 75% of Canada's homes will be within reach of television.
The Canadian market: mo

Postwar boom is turning

The Canadian market looks better than ever.

Not only is the postwar boom continuing but economic indicators show that the boom is a really solid one. The rising dollar totals of national income and production are not resting on the shifting sands of inflated prices but upon the bedrock base of increasing production and added wealth.

Here's one big reason why:

Last year the industrial shoring for the Dominion's defense program (or defence programme, as they spell it up there) almost reached completion. This meant more goods are being made available to Canadians to buy.

How much more? Well, last year Canadian salaries totaled $10.7 billion, up 11% over 1951. The advance in real income was actually a little less than 11% since average consumer prices, according to the Dominion Bureau of Statistics, were still 2% above those of 1951.

However, the price trend has been downward in general and some provisional DBS estimates for 1953 show wages still climbing. For example, the average weekly wage at the beginning of April this year was $3 higher than a year ago. And 1953 retail sales through April are up 8% over last year.

There's a good chance of taxes being cut, too. The extent of this cut may be decided when Canadians go to the polls for the first national election in five years (on 10 August). The president of the Canadian Association of Manufacturers, G. K. Sheils, told CAM members at their eighty-second annual meeting in May that he felt a tax cut was in the wind, what with defense contracts being wound up every day. This means, he said, more money for consumers, and for industrial expansion.

About 45% of the Dominion's total tax load—or $2 billion—is going into armaments and related expenses. That may not sound like much compared with the U.S. arms budget but the money the U.S. spends on defense is about three times as large as Canada's entire national income, which is a little over

For statistics on Canadian market, see Canadian Basics, page 70
$13 billion. That $2 billion in Canadian terms means a guns-and-butter economy, which is proof of Canada’s industrial strength.

Canada has been turning out guns and butter without even breathing hard, an accomplishment which would have been impossible before the war. Less than 3½% of the Dominion’s manufacturing facilities have been carrying the defense load recently. Graphic evidence of the way Canada has been able to balance civilian and military production was given last year by Max Mackenzie, deputy minister of defense production (the apparently was so intrigued by his picture of Canada’s zestful growth that he later resigned to go into one of the new industrial developments).

Describing the 1950-53 period, Mackenzie pointed out:

1. Canada’s investment in its air force comes to $1.2 billion. So does its hydro-electric development, not including special projects like Kitimat, an Indian village in British Columbia, and the St. Lawrence Seaway.

2. Money spent on electronics (radar, for example), the second biggest defense item, totals $500 million. So does money spent on the development of new oil and natural gas production.

3. The navy gets $250 million, so do new aluminum smelting facilities.

4. Tanks and automotive equipment for the army also come to $250 million. The same amount is earmarked for iron ore development in Canada.

The four sources of wealth mentioned above—water power, oil, aluminum, and iron ore—have more to do with Canada’s boom than anything else. Before 1947 Canada depended almost entirely on outside sources for its oil. In that year oil was discovered in Alberta, one of the prairie provinces. By 1951 more than a third of the crude petroleum used by Canadian refineries came from Alberta and 98% of domestic production of crude came from there. By early 1954 it is expected that Alberta oil production will service the entire British Columbia market and maybe even the U. S. Northwest.

(please turn to page 32)
2. Canadian radio: no other medium comes close in penetration

It reaches 94% of all homes, is cheaper than U.S. radio, boasts loyal listening. One vital point: There are about 85 one-station markets

Q. What makes Canadian radio a good buy?
A. No other medium covers Canada like radio. According to the Bureau of Broadcast Measurement, the Canadian broadcasting industry’s coverage service, 94.4% of Canadian homes are radio homes. Peter A. McGurk, head of Weed & Co.’s Canadian division, points out that “... 90% of all autos have radios, giving you a vast bonus. . . . It is estimated that daily papers reach one-third to one-half of the population—and those in or near city areas. In Canada there are more radio sets tuned in and more persons listening since fewer movies, bars, theatres, sporting events, etc., bid for the audience attention.”

While Canada’s 90 or so dailies have a combined circulation of more than 3.5 million (just about equal to BBM’s radio homes figure of 3,582,000), there is some duplication of homes because the newspaper figures include both morning and evening editions. Also, says McGurk, “Much of Canada’s rural population is beyond the delivery zone, while those who subscribe to newspapers by mail don’t read them thoroughly because by the time they get the newspapers the news is stale. During Leavy snows in the winter, the rural population is often cut off from all communication except radio.”

Says Don Cooke of Donald Cooke, Inc., another large Canadian station rep: “I would suggest to American advertisers, who want to make a better use of Canadian radio, that they fully realize the intimate and almost necessary role that radio plays in the everyday life of a people who are distinctly Canadian as the maple leaf and ice hockey.

“Canadians are, by temperament and personality, conservative. They do not go overboard for fantastic claims in

For statistics on Canadian radio, see Canadian Basics, page 71
"Fiesta" is success on Canada stations. Show combines prize contest with merchandising for clients. Display by CKNW, New Westminster

French Canada too likes prizes mixed with banter. CKAC, Montreal, show with comedian as m.c. (Jean Rafa at left) pulls big audience.

advertising messages. They listen well before they buy. But once your radio message has penetrated and your product has been accepted, then, I would say, you have an exceedingly loyal customer.

"Most American advertisers who have built a solid advertising and sales relationship with Canadians have a larger share of business in Canada than they have proportionately in the U.S. They have programed their message to talk to Canadians as Canadians, with excellent results."

Q. What will an advertiser find different about Canadian radio as compared with the U.S.?

A. The shape, size, and coloring of Canadian radio have been determined by two factors: (1) the distribution of the Dominion’s population and (2) government control through the Canadian Broadcasting Corp.

The result has been more people per station in Canada. The Dominion has 157 commercial AM stations for its 14,600,000 people or about 94,000 persons per station while the U.S. has 2,445 AM stations for its 153,000,000 people or about 64,000 persons per station.

While the listener in the average Canadian radio-only home is not neces-

sarily any more avid toward radio than his American counterpart (and we’re excluding, for the moment, the French Canadian, who is a real gone guy when it comes to radio listening), the simple mathematics above points up Canadian radio’s better advertising value. Canadian radio is much cheaper, too, though this must be balanced against the fact that Canadians have less money to spend per capita.

Canada’s population pattern combines concentration in a few areas (you can reach one-third of the population

CBC English net shows include “Share the Wealth,” sponsored by Colgate via Spitzer & Mills. Bottom, on CKYL French Associates net, Coca-Cola sponsors “La pause qui rafraîchit,” musical
from Toronto, Montreal and Ottawa) with a lot of people thinly spread out. In Canada 55% of the population lives in towns of less than 5,000. The U. S. figure is 45+%. Canada has 17 cities in the 50,000-500,000 bracket; the U. S. has 217. Canada has two cities of more than 500,000 population; the U. S. has 16 cities.

Because of the smaller-size markets in Canada, station competition is not always economical. Hence, somewhere between 35 to 90 markets are one-station markets (the spread between 35 and 90 is due to differing interpretations of coverage).

The second factor—government control—has imposed limits on advertising. For example, Canada’s three government-controlled networks, Dominion, Trans-Canada and French, have only 20% of their programs sponsored.

As explained by A. D. Dunton, chairman of the CBC Board of Governors: “This isn’t due to a lack of sponsors but to a definite program policy which calls for a very wide variety of program types to meet minority as well as majority tastes.”

CBC not only controls the type and amount of programing (including shows piped in from the U. S.), but limits the length of commercials, requires approval of all food and drug copy, requires its consent before a transcribed program can be run in the evening and bans certain kinds of advertising on the air. (More on CBC control will be given later on.)

Q. How much listening is there on Canadian radio and where is listening highest?

A. Elliott-Haynes, biggest rating service in the Dominion, shows evening web ratings in the 20s and 30s for May 1953. Daytime network programs are lower, with ratings in the 10s and 20s.

The firm loyalty of French-Canadians to radio is clearly spotlighted in these network figures. In the evening, the top 16 French programs start at 10.4 and go up to 38.3. The top 20 English shows at night range from 7.6 to 25.1.

During the day, the top 16 French programs range from 14.2 to 29.4, while the top 16 English shows range from 7.6 to 14.4.

These higher French ratings don’t mean there is a greater tendency of the French-Canadians to like the same thing. French sets-in-use figures tend to be higher, too.

Take some of the latest Elliott-Haynes sets-in-use figures in Montreal. The month covered is June, which, like the U. S., is below average in listening, but the comparisons are valid:

For French programs in Montreal, the daytime weekly average sets-in-use figure is 28.1. English daytime listening in Montreal averages 20.7.

French daytime listening is steadier too. The day-by-day range is narrow: from 19.6 to 21.9. The day-by-day variation for English listening goes from 24.5 to 30.2.

At night, sets-in-use figures are as follows: French, 39.7; English, 30.3. However, it is English listening which is steadier at night, with a day-by-day range of 27 to 33. The French, whose evening listening during weekends is much lower than during the week, show a range of 31.5 on Sunday to 44.8 on Thursday evenings.

Q. What are time costs like on Canadian radio?

A. Any advertiser or agencyman will tell you that Canadian radio is quite reasonable. Says Frank C. Flint of J. Walter Thompson Co.’s radio department in Toronto: “A quick comparison of rates between Canadian and U. S. radio shows the latter appreciably higher.”

Time costs have been going up, of course, but slower than the increase in radio homes. New rates went into effect in many time categories this past 1 July, which is rate change time.

(Please turn to page 85)
Canadian radio produces sales results like these

Product: Canned Milk. Alpha Canned Milk turned to radio to make dent in market hitherto dominated by Carnation Milk, bought across-the-board show in which listeners to CHAT, Medicine Hat, Alberta, had to identify "Mystery Personality" from air clues, ending in entry accompanied by Alpha label. Total cost for 13 weeks was $1,135. During this period, a total of 18,363 letters with as many product labels were received at CHAT. And, Alpha Milk sales had zoomed 33 1/2% by the tenth week.

Product: Real Estate. In Moose Jaw, a local realtor who now specializes in insurance, found himself with six pieces of property and no buyers. He devoted a portion of a weekly half-hour show to plugging the real estate bays, airing it on CHAB. A few days later, he had received 20 inquiries about the properties, and had been given 12 new listings to handle. His regular insurance commercials have for some time been producing a sizable amount of inquiries and repeat business.

Product: Used Cars. A leading General Motors dealer in city of Winnipeg was faced with problem of too-large inventory of used cars. He wanted to cut this down by some 60%, but had only a $2,000 monthly budget to cover everything. CKY sold him on idea of a radio saturation drive, putting his entire budget on the air. Dealer was willing to try anything, bought CKY package. Result: In following month, dealer sold $156,000 worth of cars. Now, the auto firm plans to spend 75% of its ad budget in radio.

Product: Dry Cleaning. For some 14 years, Premium Cleaners had operated from same location in Nanaimo, B. C., had done a nice steady business. Then, they tried a five-minute segment at early afternoon show on CHUB, featuring a "Where Birthday is This?" stunt. "Birthday" listeners were offered congratulations on the air, and a 25% discount on their next week's cleaning. After eight weeks, Premium had spent $200 on CHUB. But during this period, Premium doubled volume; now plans expansion.

Product: Refrigerators. A local appliance dealer, Bronson's Hardware & Furniture Co., came to CHAT, Port Alberni, B.C., last December with a big problem. Bronson's was overstocked on 1952 model refrigerators, the new 1953 models were due shortly, and it was the dead of winter. Could CHAT help? Some 20 announcements were scheduled at a total cost of $22.50. With all the cards stacked against it, the spot campaign quickly sold $12,000 worth of refrigerators, sold Bronson's on radio too.

Product: Records, TV sets. In Vancouver, with the Coronation of Queen Elizabeth II a few days away, a local music store, J. W. Kelly Piano Co., bought $130 worth of time on CKWX to plug a set of long-play records on the life of the Queen and to promote TV sets. The records made up the program portion of the show, the commercials identified the store as the place to buy them. In five days, the firm sold 360 record albums and 33 TV sets as a direct result of two Coronation radio shows for a gross of $11,160.

Product: Kids' toys. The "5¢ to $1" store in Kelowna, B. C., is a regular advertiser on a Saturday-morning half-hour show called "Kiddies Corner" on CKOI. A competitive branch of an internationally famous "five-and-ten" chain opened nearby. But the local Kelowna merchants report that their business is actually increasing, attribute it to the fact that "the opposition doesn't use radio." Sample result: High-priced dolls ($6.95 to $12) were plugged once on the show. Next day, the entire supply was sold.

Product: Home furnishings. One of CKWX, New Westminster's year-round advertisers is the Valley Home Furnishings store, which spends around $12,000 a year for programs, announcements and a news series. Last fall Valley checked its books at the end of its fiscal year and learned that its sales had increased approximately 50% over the previous year. Stated F. C. Powers, manager: "We attribute this phenomenal increase in business principally to the excellent job that CKWX has done."

CKOY, Ottawa, personality Tom Jackson paid visit to local department store, chatted with woman who bought item she'd heard him sell

Big mall pulls are frequent on Canadian radio outlets. CHML, Hamilton, pulled 54,000 letters in one week during "Milk Contest" drive
3. Canadian TV: 1953 marks its bid for big league status

CBC is building three new stations, has licensed nine private ones, expects to have 22 on air by end of 1954 with 75% of population covered

Q. What is the status of Canadian TV after its first year on the air?
A. At present, three stations are on the air: CBFT, Montreal, CBOT, Ottawa, CBLT, Toronto. CBFT, Montreal, began the television era in Canada when it went on the air 6 September 1952. It was followed two days later by CBLT, Toronto, and both stations began a three-hour schedule of evening programming. Four months later, the program schedule of both of these Canadian Broadcasting Co. owned and operated stations had grown to 30 hours a week. This included U.S.-originated live shows brought in over the microwave link between Buffalo and Toronto. By June 1953 the first Canadian TV network linked Toronto, Ottawa, and Montreal, in a three-station TV network covering, potentially, one-third of Canada's population.

Originally, CBC had planned not to license private stations until the government had a TV station operating in each of the 10 provinces. In April 1953, however, CBC reversed its original stand and granted permits for nine privately owned stations to be located in Sydney, N.S.; St. John, N.B.; Rimouski and Quebec City, Que.; Sudbury, Hamilton, London, and Windsor, Ontario; Regina, Saskatchewan. CBC expects these stations to be on the air by 1954. Besides providing their own programming, they will serve as outlets for CBC. A minimum of 10½ hours of programming will be provided on free time by CBC.

Says A. D. Dunton, chairman of the board of governors of CBC, concerning the outlook for television in Canada: "... it seems safe to predict that by the end of 1954 Canada should have at least 22 television stations in operation providing coverage to areas in which live about 75% of the total population. This will have been accomplished within a two-year period."

Canadian broadcast industry observers tend to give a less optimistic preview of TV growth. As Robert F. Tait, manager of the program division of All-Canada Radio Facilities, Ltd., puts it: "In a country the size of Canada, with its widely separated population centers, TV's growth will necessarily be limited. In the U.S., even after six years, television coverage is only 54% of the available audience. In Canada, where fewer people are spread over an almost equal area, television cannot hope to achieve even 54% coverage in six years."

The disparity between these predictions arises partially from semantic differences. The 75% coverage mentioned by Dunton refers to potential number of viewers included in the orbit of the various TV stations, whereas Tait refers to actual set penetration.

Sponsor's estimate, based upon set sales as well as the cost of TV sets, places Canadian TV penetration at approximately 30% of total population, or about 1.5 million TV homes by the end of 1954. Set sales over the past five years show spiraling TV set ownership: 1949—4,212 sets sold; 1950—29,011 sets sold; 1951—40,165 sets sold; 1952—116,373 sets sold; 1953 to end of May—116,984 sets sold, with total 1953 sales estimated at 300,000. By August 1953, there were 400,000 TV homes in Canada.

Q. What is the sponsor's future on Canadian TV?
A. Despite originally pessimistic forecasts of an ever-increasing cost spiral with initially high time rates, TV costs have been going down over the past few months. Main factor in lowered expenses is the dropping of standby charges by CBC stations. When an advertiser bought a time slot on a Canadian TV station last year, included in the package price of this time period were under-the-line costs of studio operation (cameramen, props, studio rental, and so forth) whether the sponsor actually used the studio or not. This practice is no longer in effect. The rates on TV stations now show just the flat time charges. (For sample rates on the three Canadian TV stations, see chart on page 80 in Canadian Basics.)

Furthermore, with TV sets being bought in Canada at a rate of between 27,000 and 30,000 a month, the sponsor is able to reach viewers at an ever-decreasing cost-per-1,000. The average of 4.2 viewers per set (research findings by Elliott-Haynes, Ltd.)—considerably higher than the top U.S. figure of 2.8 during the 6 p.m. to midnight period—also works in the sponsor's favor.

Q. Who are the major sponsors on Canadian TV?
A. Among major program sponsors are the following:

Addison's, Ltd., B/A Oil Co., Campbell Soup Co., Canadian Westinghouse, T. Eaton Co., Ltd., Ford Motor Co., Imperial Tobacco Co., London Life Insurance Co., Maple Leaf Milling, Northern Electric Co., Canadian Ad- minal Corp., Canadian Starch Co., Frigidaire Products, Imperial Oil, Ltd., Canadian Industries, Goodyear Tire and Rubber Co., Bristol-Myers, Ltd., Church Motors, Ltd., Canadian Structural Steel, Dominion Brewery Ltd., Genereaux Motor Co., Dow's "Kings-

Spot TV sponsors include:

The list of fall and winter 1953 program sponsors includes some newcomers to Canadian television:

As for the percentage of program hours that are actually commercial, here's a representative average. CBFT, Montreal, which maintains a balance between English and French programming because of the large percentage of French-speaking persons in its coverage area, has had sponsors for 18.3% of its programming from the time of the station's debut until March 1953. It is believed the CBC will permit a greater proportion of sponsored shows on TV than it does on radio. The radio apportionment of commercial programming totals 20%.

Q. What is the scope of Canadian TV programing?
A. On a small scale, it is a replica of U.S. programing, running the gamut from popular sports events coverage—like Imperial Oil National League hockey games in Toronto and Montreal—to Canadian variety shows like (Please turn to page 103)

Viewers show strong liking for variety shows like GE's Sunday night song fest on CBLT, Toronto

Hockey games comprise important segment of sports coverage, are telecast via mobile units

CBFT, Montreal, features original French and English dramas to reach all viewers in area

Science fiction has come to Canada in CBLT's "Space Command" serial for young viewers

10 AUGUST 1953
4. U.S. sponsors in Canada: how

More American advertisers are buying time on Dominion networks and stations.

With Canadian TV on the brink of a big leap forward, there may be even more striking. Taking shows listed in the Elliott-Haynes national rating report, you find that 62 programs are sponsored by U.S. firms, including Lever Bros., some of whose programs originate in the U.S. Only seven programs are sponsored by Canadian companies and three others are bought by the Canadian Government.

When a network program comparison is made, U.S. dominance is even more striking. Taking shows listed in the Elliott-Haynes national rating report, you find that the total number of national accounts, including those of U.S. origin, which have placed business on Canadian radio during the last 20 months came to 503. Last year CAB identified 355 in a similar list.

Most of the national accounts—U.S. and Canadian—use spot radio only, and, of course, most of the spot business is accounted for by Canadian firms. However, when it comes to network advertising, most of the sponsors are of U.S. origin.

Here are the U.S. firms using network radio as of May 1953: American Chicle, Bristol-Myers, Campbell Soup, Carnation, Coca-Cola, Colgate, Electric Auto-Lite, Ford, General Foods, Gillette-Toni, Kraft, Pond's, P&G, Quaker Oats, Rexall, Richard Hudnut, Robin Hood, Ronson, Standard Brands, Sterling Drug, and Westinghouse.

Including Lever Bros., which, strictly speaking, is neither of U.S. nor Canadian origin, the total number is 22. The number of Canadian network sponsors, excluding the Canadian Government, was seven.

When a network program comparison is made, U.S. dominance is even more striking. Taking shows listed in the Elliott-Haynes national rating report, you find that 62 programs are sponsored by U.S. firms, including Lever Bros., some of whose programs originate in the U.S. Only seven programs are sponsored by Canadian companies and three others are bought by the Canadian Government.

With Canadian TV looking as if it's on the brink of a huge leap forward, there has been the beginnings of a movement toward spot radio. Also influencing this trend is an increasing emphasis on individual market tactics.

P&G, for example, has dropped two nighttime network shows since last year. One of them—Beulah—was discontinued as part of P&G's dropping it from CBS Radio. However, P&G reports to sponsor that it will increase its spot programing in Canada during the coming season.

Another possible explanation for the move to spot has been suggested by CIAV, Port Alberni, B.C. The station's managing director, K. Hutchison, told sponsor: "Our local Rexall dealers are assessed for their participation in the Amos 'n Andy show and they would be much happier if a company such as Rexall were to give them budgets for local radio."

More light on the subject comes from Associated Broadcasting Co., Ltd., a Toronto ad agency. Says Gordon Allen, Associated's radio director: "We have come to the conclusion that, matter how big and good the big city stations are, you still have to go local for the smaller markets to get the full benefit of your advertising.

"I don't know how true this is with smaller U.S. operations, but around here the stations within a radius of 40 to 50 miles of Toronto and Hamilton operate as well as the big ones, generally program as well and, as a result, get tremendous local acceptance."

Some of the bigger U.S. accounts in Canada, like Alka-Seltzer and Shell Oil, use no network advertising at all. Both of these firms generate sales out
of local news shows, commentators.

Here is what some of the major U.S. clients are doing on Canadian radio:

Procter & Gamble: P&G of Canada will use at least 10 network shows during the coming season. Three of these are French daytime properties (Rue Principale, Quelles Nouvelles et Face à la Vie) and the fourth, Metropole, is a Dreyf-Oxysol nighttime property. The company will continue to import six daytime serials from the States and will use cut-in facilities to vary the product sponsorship lineup.

These six are: Road of Life (Daz or Cheer-Dreft), Life Can Be Beautiful (Cheer, Crisco), Ma Perkins (Oxysol with a Drene trailer), Pepper Young's Family (Crisco, Spic & Span), Right to Happiness (Tide) and Rosemary (Crisco, Cannay-Tide). The latter show will replace Big Sister.

As for spot programming, there will be renewals in Montreal, Winnipeg, Toronto, and Vancouver and programs will be added in other markets. The programming to be used includes U.S.-produced Backstage Wife, Perry Mason, Young Dr. Malone, Guiding Light, and Brighter Day, as well as such local origination as Red, White

and Blue, Star Time, and Breakfast Time. The Canadian-produced shows will be used mostly on the West Coast. As for spot announcements, P&G will say nothing except that they "will continue to be an important factor in our plans."

Concerning TV, Howard F. Whitling, manager of media and programming for P&G of Canada, says: "We have not entered into Canadian television up to this time and believe that it is still relatively expensive and affords inadequate coverage of important areas."

P&G's agencies for its Canadian air operations include five from the U.S.—Benton & Bowles, Biow, Compton, Dancer-Fitzgerald-Sample, and Young & Rubicam—and one from Canada. P. H. Hashurst Co., Toronto.

Colgate-Palmolive-Peet: C.P.P., Ltd., via Spitzer & Mills, uses the following programs:

- On the English networks: (1) The Canadian-produced The Happy Gang, which Colgate has been using for 17 years. A half-hour musical variety show, it is broadcast over 34 Trans-Canada stations. (2) Share the Wealth, another Canadian-produced show and also a long-time runner for Colgate (14 years). (3) Our Miss Brooks, taken live from CBS and broadcast over 33 Dominion Network stations. (4) Peggy Brooks Show, popular Australian vocalist, on 28 stations.

- On the French Network: Colgate (Please turn to page 137)

Dus: CJVI, Victoria, merchandises for Kellogg; CKY, Winnipeg, gives Vicks a boost; Robin Hood gets good merchandising backing: CKOV, Kelowna. B.C., station, helps Riho: CFJC, Kamloops, B.C., calls attention to Nabisco; CKRC, Winnipeg, plays up P&G soap opera
5. CANADIAN BASICS

I. The Canadian market

1. Key Canadian market facts, including population, income, salaries

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<tr>
<td>AGRICULTURAL INCOME</td>
<td>$2,181,000,000</td>
<td>$2,330,000,000</td>
<td>$1,693,000,000 ('49)</td>
</tr>
<tr>
<td>MANUFACTURING INCOME</td>
<td>$5,365,000,000</td>
<td>$5,127,000,000</td>
<td>$3,942,000,000 ('49)</td>
</tr>
<tr>
<td>MINING, OIL, ETC. INCOME</td>
<td>$718,000,000</td>
<td>$622,000,000</td>
<td>$418,000,000 ('49)</td>
</tr>
<tr>
<td>FORESTRY INCOME</td>
<td>$367,000,000</td>
<td>$377,000,000</td>
<td>$210,000,000 ('49)</td>
</tr>
<tr>
<td>CONSTRUCTION INCOME</td>
<td>$1,008,000,000</td>
<td>$835,000,000</td>
<td>$776,000,000 ('49)</td>
</tr>
</tbody>
</table>

SOURCE: Dominion Bureau of Statistics

2. Canadian retail sales broken down by provinces for 1950-1952

<table>
<thead>
<tr>
<th>PROVINCE</th>
<th>1952</th>
<th>1951</th>
<th>1950</th>
</tr>
</thead>
<tbody>
<tr>
<td>MARITIMES</td>
<td>$777,295,000</td>
<td>$702,226,000</td>
<td>$654,480,000</td>
</tr>
<tr>
<td>QUEBEC</td>
<td>2,642,687,000</td>
<td>2,457,391,000</td>
<td>2,205,150,000</td>
</tr>
<tr>
<td>ONTARIO</td>
<td>4,285,071,000</td>
<td>4,033,221,000</td>
<td>3,643,910,000</td>
</tr>
<tr>
<td>MANITOBA</td>
<td>677,333,000</td>
<td>666,701,000</td>
<td>606,250,000</td>
</tr>
<tr>
<td>SASKATCHEWAN</td>
<td>722,557,000</td>
<td>616,338,000</td>
<td>548,900,000</td>
</tr>
<tr>
<td>ALBERTA</td>
<td>903,965,000</td>
<td>831,317,000</td>
<td>747,690,000</td>
</tr>
<tr>
<td>BRITISH COLUMBIA</td>
<td>1,294,875,000</td>
<td>1,137,867,000</td>
<td>1,061,020,000</td>
</tr>
</tbody>
</table>

SOURCE: Dominion Bureau of Statistics
II Canadian radio

1. Status report on Canadian radio stations, networks, rates, sponsors

Commercial stations ..................... 157 (4 FM) with 137 private and 20 Gort-owned
Networks ...................... 3 national (Dominion, Trans-Canada, French)
Networks run by .................. Gort, through Canadian Broadcasting Corporation
License and technical control by ........... Gort, through Department of Transportation
Auto radios .................. 750,000 (est.)
Radio sets bought since war ......... 5,184,159 (through May 1953)
Radio homes .................. 3,582,000 (BBM, Jan. 1953)
Total homes ........................ 3,757,000

Persons per U.S. AM stations .............. 61,000
Persons per Canadian AM stations .......... 61,000
Average 1-hour rate (Class A) .......... 873.7
Average 1-minute rate (Class A) ........ 89.7
Top U.S.-origin evening program ......... Edgar Bergen Show®
Top Canadian-origin evening program in English .... Ford Theatre®
Number national sponsors ................... Over 800
Number U.S.-origin sponsors ................. Over 150
Radio's share of national advertising expenditures .......... Over 25%

SOURCE: Canadian Association of Broadcasters

2. Population, households, radio homes grouped by provinces (as of 1 Jan. '53)

<table>
<thead>
<tr>
<th>PROVINCES</th>
<th>POPULATION</th>
<th>HOUSEHOLDS</th>
<th>RADIO HOMES</th>
<th>HOMES WITH AT LEAST ONE RADIO</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEWFOUNDLAND</td>
<td>380,000</td>
<td>79,000</td>
<td>63,000</td>
<td>80.3%</td>
</tr>
<tr>
<td>PRINCE EDWARD ISLAND</td>
<td>105,000</td>
<td>23,000</td>
<td>21,000</td>
<td>95.9%</td>
</tr>
<tr>
<td>NOVA SCOTIA</td>
<td>657,000</td>
<td>168,000</td>
<td>153,000</td>
<td>90.8%</td>
</tr>
<tr>
<td>NEW BRUNSWICK</td>
<td>531,000</td>
<td>126,000</td>
<td>116,000</td>
<td>91.8%</td>
</tr>
<tr>
<td>QUEBEC</td>
<td>1,227,000</td>
<td>332,000</td>
<td>285,000</td>
<td>85.0%</td>
</tr>
<tr>
<td>ONTARIO</td>
<td>1,397,000</td>
<td>1,338,000</td>
<td>1,273,000</td>
<td>95.2%</td>
</tr>
<tr>
<td>MANITOBA</td>
<td>805,000</td>
<td>225,000</td>
<td>209,000</td>
<td>92.5%</td>
</tr>
<tr>
<td>SASKATCHEWAN</td>
<td>850,000</td>
<td>256,000</td>
<td>238,000</td>
<td>93.0%</td>
</tr>
<tr>
<td>ALBERTA</td>
<td>983,000</td>
<td>272,000</td>
<td>257,000</td>
<td>94.4%</td>
</tr>
<tr>
<td>BRITISH COLUMBIA</td>
<td>1,215,000</td>
<td>382,000</td>
<td>358,000</td>
<td>93.1%</td>
</tr>
</tbody>
</table>

TOTAL 11,606,000 3,757,000 3,582,000 91.4%

SOURCE: Canadian Association of Broadcasters

3. Canadian radio set sales figures show sharp postwar rise 1945-1953

<table>
<thead>
<tr>
<th>YEAR</th>
<th>SETS SOLD</th>
<th>RETAIL VALUE</th>
<th>SETS IMPORTED</th>
<th>RETAIL VALUE</th>
<th>TOTAL SETS BUGHT</th>
<th>TOTAL RETAIL VALUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1945</td>
<td>46,316</td>
<td>$1,526,050</td>
<td>711</td>
<td>$15,094</td>
<td>47,027</td>
<td>$1,541,144</td>
</tr>
<tr>
<td>1946</td>
<td>568,320</td>
<td>$28,849,15</td>
<td>18,852</td>
<td>$660,65</td>
<td>587,172</td>
<td>$29,509,766</td>
</tr>
<tr>
<td>1947</td>
<td>836,419</td>
<td>$60,399,221</td>
<td>44,050</td>
<td>$1,568,097</td>
<td>880,469</td>
<td>$61,967,318</td>
</tr>
<tr>
<td>1948</td>
<td>596,467</td>
<td>$49,351,338</td>
<td>993</td>
<td>$3,096</td>
<td>599,461</td>
<td>$49,387,434</td>
</tr>
<tr>
<td>1949</td>
<td>724,517</td>
<td>$51,639,748</td>
<td>51,994</td>
<td>$1,493,581</td>
<td>776,511</td>
<td>$55,133,369</td>
</tr>
<tr>
<td>1950</td>
<td>758,319</td>
<td>$59,159,854</td>
<td>44,124</td>
<td>$1,341,204</td>
<td>802,440</td>
<td>$56,501,058</td>
</tr>
<tr>
<td>1951</td>
<td>557,097</td>
<td>$50,353,692</td>
<td>46,497</td>
<td>$1,574,383</td>
<td>603,594</td>
<td>$51,928,075</td>
</tr>
<tr>
<td>1952</td>
<td>588,884</td>
<td>$50,125,290</td>
<td>62,982</td>
<td>$2,312,079</td>
<td>651,866</td>
<td>$52,437,369</td>
</tr>
<tr>
<td>1953</td>
<td>245,617</td>
<td>$22,594,164</td>
<td>12,000</td>
<td>$480,000</td>
<td>257,617</td>
<td>$23,044,164</td>
</tr>
</tbody>
</table>

SOURCE: Radio-Television Manufacturers Assn of Canada

*Through May 1953 figure is 10% higher than first 5 months of 1952.
†Estimated
These are 157 commercial Canadian radio stations

4.

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Powerf

Frequency

Call
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Nighttime
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(Watts)

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City

Reps]

in

operation today

Call
Letters

CFAC
CFCN

Calgary

CKXL
CBX
CFRN

Edmonton
Edmonton

DOM-B

1,000

DA-N

$11.20

1,010
1,260

50,000
5,000

$48
$75
$66

680
930

TC-S
TC-S
TC-B

CJOC

Lethbridge

1,140

DOM-B
TC-B

CFGP

Prairie

$66
$66

960

W&C

5,000
5,000

1,050

1,000

1,220

5,000

CHAT

DOM-S
DOM-S

CKRD
It

l<

CHWK

Chilliwack

I

I

I

s

1,270

1,000

1,230

250

II

DOM-B

DA

CJDC
CFJC

Komloops
Kelowna

TC-S
TC-B
TC-B

CKOV
CHUB

Nanaimo

1,350

DA

$36
$72

DA-N
DA-N

DA

$7
$10

$24
$24

DA

1,000

$6
$6

$5

$75
$30

$17.50
$7.50

$24

$5

250

$24

$5

1,240

250

610
690
600

1,000
10,000
5,000

$3.50
$8

1,410

1,000

980
940
900

5,000

1,340

250

$18
$36
$84
$72
$45
$84
$30
$36
$24

1,570

1,000

1,240

250

1,320

1,000

DA-N

800

1,000

D

500
250

N

1,240

CKNW

Port Alberni
Prince

CJAV

George

CKPG

TC-S

550

CFPR
CJAT

CBU

TC-S
TC-8
TC-B

CJOR

DOM-B

CKOK

Trail

Vancouver
Vancouver
Vancouver
Vancouver
Vernon

DOM-S

CKMO
CKWX
DOM-S
DOM-B

CJIB
CJVI

Victoria
Victoria

CKDA
Jf

Brandon
Dauphin

CKX

Flin Flon

CFAR

Boniface

DOM-B

1,000

DA

1,000

250

TC-S

590

1,000

CKSB

FR-S

1,250

1,000

CBW

TC-B

990

50,000

CJOB
DOM-B

Fredericton

CKNB
CJEM
CFNB

TC-B

Moncton

CKCW

DOM-B

Newcastle
Saint John
Saint John

CKMR

Campbellton
Edmundston

CFBC
CHSJ
CBA

Sackville

1,000

1,230

CKRC
CKY

DA
DA
DA

1,000

1,150

!VEW

G6Y

Gander
Grand Falls

CBG

St.

John's
John's
St. John's

CBN

St.

DA

$27

Halifax

CBH

TC-B

1,330

100

Halifax

CHNS
CJCH

DOM-B

960

5,000

DA-N

Re,:

920

5,000

DA

1,490

250

$24

$24
$48
$42

:

CKEN"

W&C

Sydney
Sydney

CBI

TC-B

1,570

1,000

$24

CJCB

DOM-B

1,270

5,000

$48

W&C
W&C
W&C
AJY

W&C

1,000

Truro

CKCL

1,400

250

$24

Windsor
Yarmouth

CFAB h

1,450

250
250

$24

Barrie

CKBB

Belleville

CJLS

DOM-B

DC

Brantford

CJBO
CKPC

W&C
W&C

Brockville

CFJR

Chatham

CFCO
CKSF

AJY

Cornwall
Fort Frances

CKFI

DOM-S
DOM-S
DOM-B
DOM-B
DOM-S
DOM-S

F&C

Fort William

CKPR

TC-B

DC

Guelph
Hamilton
DC Hamilton
Hamilton
W&C Kenora

DC

Kingston
Kirkland

1,340

250

630
580

5,000
5,000

DA

1,340

1,230

250

1,230

250

1,380

1,000

1,450

250

630

1,000

1,230

250

800

1,000

580

1,000

1,450

250

900

$21

$27

Akt

$33
$36
$24

DA-N

DA

$30
$30
$36

JF>

DA

$60

FR-S

DOM-B
TC-B
TC-B

950

1,000

1,380

1,000

550

5,000
10,000

1,220
1,340

250

930

5,000
5,000
50,000

1,150

1,070

DA-N

$48
$48

$24

DAN

$24

DA
DA-N

$45
$45
$90

790

AJY London

DC Niagara

W&C
DC

W&C

250

1,350

1,000

CJON

640
930

VOCM

590

10,000
5,000
1,000

operated by Canadian

—Trans-Canada Basic
TC-S— Trans-Canada Supplementary
Dom-B — Dominion
Dom-S— Dominion Supplementary
FR-B — French
FR-S—French Supplementary
power; DA —
power; N —
fD—

Broadcasting

CBC
DC

W&C
AJY

$8

$30

$5

960

5,000

DA
DA-N

CFPL

CHVC
CFCH
CFOR

5,000

250

980

5,000

DA

$48
$36
$60

1,600

5,000

D

$30

$8

1,000

DA-N

600

1,000

DA

1,570

1,000

$36
$36
$30
$54
$54

$6
$6

TC-B

DOM-S

CKLB

CBO
CKOY

560
1,490

1,240

250

910

1,000

TC-B

DOM-B

1,000

CFRA
CFOS

560

5,000

DOM-S
DOM-B

1,470

1,000

1,350

CFPA

DOM-B
DOM-B

CHOK

TC-S

CHOV

$2l.60
$12.50

DA

$52.50
$36

1,000

DA

$36

St.

CHEX

1,430

1,000

DA

1,230

250

1,070

5,000

D

$42
$36
$48

1,000

DA-N

1,000

DA
DA

$8

Thomas

CKTB

DOM-S

CHLO

TC-S

620
680

1,000

$36
$42

Sault Ste.

Marie

CJIC

TC-B

1,490

AJY

Stratford

CJCS

1,240

CHNO

DOM-S
DOM-S

CKSO

TC-B

Toronto
Toronto
Toronto
Toronto
Toronto

CFCL

FR-S

CKGB

TC-B
TC-B

CBL
CFRB

CBS

CHUM
CJBC
CKEY

900
790
580
680
740

250
250
1,000

DA

5,000

DA-N

1,000

DA

1,010

5,000
50,000
50,000

1,050

1,000

860
580

50.000
5,000

DOM-B

1,000

Toronto

W&C

Windsor
AJY Windsor

CKFH
CBE

TC-B

CKLW

DOM-S

250

1,400
1,550

10,000

800

50,000

DA-N

DA
D

DA-D
DA-N

DA
DA
DA

$36
$24
$42
$54
$36
$48
$204
$200
$60
$150
$120
$60
$60
$105

.^REPRESENTATIVES

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directional antenna

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DA-N
DA-N

W&C

CBC
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CBC
CBC

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FM

CBC. CBT. and

CFAB:

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Basic

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r

$36.64"*"

$8 .60"
$42

TC-B

Cath-

Sudbury
Sudbury
AJY Timmins
CBC Timmins

$36*"

—
—

Basic

ough
Port Arthur
Sarnia

W&C

$36.64"V
$36.64'*

CKWS

DA

Peterbor-

AJY

W&C

CBC Canadian Broadcasting
DC Donald Cooke, Inc.
F&C Forjoe & Co.
JHM— H McCillvra
HCO— Harlan C Oakes
W&C—Weed & Co
A)Y Adam
Young Jr

i

North Bay
i

$7
$5
$9
$9
$5
$9.50
$9.50

1

DA-N

Falls

F&C Or Ilia
Oshawa
Ottawa
Ottawa
AJY
AJY Ottawa
AJY Owen Sound
JHM Pembroke

$22
$15

$36.64"

1,000

DOM-S
DOM-B

$7.50
$3.65
$4.50
$7
r
$38.40
$11

$81.60"
$81.60"
$81.60"

1,000

1,450

CBT

all

TC-S
TC-S
TC-S
TC-S

1,220

TC-B

arines
$33

1,150

DOM-B

CKCR

St.

DA
DA

TC-S

CJKL

RRd N S WICK

DOM-B

CKOC
CJRL

e

$44
$24
$75
$24
$60
$24
$60

DA-N

5,000
9,200
5,000

I02.9

Lake

$5

$72

DOM-S

CJSH-FM

Kitchener

$9.50
$21
$7.50
$8

DA-N

CHML

CBC

$20

$24
$36
$96
$45

CJOY

W&C

(33.6011

$36
$22.50

TC-B

day,

$48

DA-N

Kentville

NEWFOUNDLAND
Corner Brook

Corp

DA

1,000

HGO

AIVITOB.4

CKDM

Winnipeg
Winnipeg
Winnipeg
Winnipeg

•NETWORKS

U.

min

500

Prince Rupert

St.

$28
$24
$30
$28.80
$21

1,000

minster
Penticton

1

I

ONTARIO

$24

1,000

910
630

CKLN

TC-S

5,000

AJY Halifax

$8
$22

$30
$36

580
1,000

$17

$5
$6
$8
$6
$4

Nelson
Hew West-

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DOM-B

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Creek

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TC-S

COLUMBIA
1,270

Nighttime Rates

Watts)

CKBW

DC
CBC

Medicine

Hat
Red Deer

(

CJFX

Antigonish

AJY Bridgewater

$16.80

HGO

CHFA
CJCA

Edmonton
Edmonton
Grande

DA-N
DA-N

$17

,060

5,000
10,000

TC-S

Powert

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NOVA SCOTIA

ALBERT/1
Calgary
Calgary

Frequency
Net*

),

SPONSOR


5. Reps of Canadian stations

**CANADA**

**JAMES L. ALEXANDER**
TORONTO: 186 Adelaide St. W.
MONTREAL: Drummond Bldg.

**ALL CANADA RADIO FACILITIES**
TORONTO: Victoria Bldg.
MONTREAL: Dominion Square Bldg.
WINNIPEG: Galt Building
CALGARY: Lang, Pearson & Carson Bldg.
VANCOUVER: 198 W. Hastings St.

**BROADCAST REPRESENTATIVES**
WINNIPEG: Limbo Bldg.

**CANADIAN BROADCASTING CORP.**
TORONTO: 311 Levine St.
MONTREAL: Radio Canada Bldg.

**JOS. A. HARDY**
TORONTO: 1015 Dominion Square Bldg.
MONTREAL: 72 Young St.

**JOHN N. HUNT & ASSOCIATES**
MONTREAL: 185 W. Hastings St.

**PAUL MULYHILL**
TORONTO: 21 King St. East (Room 306)
MONTREAL: 1235 St. Catherine St.

**NATIONAL RADIO SALES**
MONTREAL: 222 Sionce St.

**OMER RENAUD & CO.**
MONTREAL: Bank of Nova Scotia Bldg.

**RADIO REPRESENTATIVES**
TORONTO: 1 Albert St.
MONTREAL: Dominion Square Bldg.
WINNIPEG: Limbo Bldg.
VANCOUVER: 199 W. Hastings St.

**RADIO TIME SALES (ONT.)**
TORONTO: 147 University Av.

**RADIO TIME SALES (QUEBEC)**
TORONTO: 1255 St. Catherine St. W.

**RADIO & TELEVISION SALES**
TORONTO: 10 Adelaide St. E.
MONTREAL: Windsor Hotel

**STEPSHENS & TOWNDROW**
TORONTO: 35 King St. West

**HORACE N. STOVIN & CO.**
TORONTO: Victory Bldg.
MONTREAL: Kever Bldg.
WINNIPEG: Bldg.
VANCOUVER: 615 Pender St.

**UNITED STATES**

**DONALD COOKE**
NEW YORK: 229 North La Salle St.
CHICAGO: 111 North La Crosse Bldg.
SAN FRANCISCO: 235 South California Bldg.

**FORJOE & CO.**
NEW YORK: 29 West 52 St.
LOS ANGELES: 111 North La Crosse Bldg.
SAN FRANCISCO: Tribune Tower, 350 Mission Bldg.
ATLANTA: 400 Mortgage Guarantee Bldg.

**JOSEPH HERSHEY MCGILLVRA**
NEW YORK: 229 Madison Ave.
CHICAGO: 111 North La Crosse Bldg.
SAN FRANCISCO: 235 South California Bldg.

**HARLAN G. OAKES & ASSOCIATES**
NEW YORK: 17 East 2nd St.
LOS ANGELES: 672 South Lafayette Park Place
SAN FRANCISCO: 3rd St.
CHICAGO: 2474 Van Buren Ave.
MINNEAPOLIS: 1434 E. 4th Ave.

**WEED & CO.**
NEW YORK: 570 Madison Ave.
CHICAGO: 205 North Washington Ave.
ATLANTA: 6351 Hollywood Blvd.
SAN FRANCISCO: 625 Market St.

**ADAM J. YOUNG JR.**
NEW YORK: 22 East 48 St.
CHICAGO: 55 East Washington St.
LOS ANGELES: 422 Grand Ave.
ST. LOUIS: 7 N. 7th St.

---

10 AUGUST 1953
### III Canadian air advertisers and agencies

1. 183 U.S. companies are advertising today on Canadian radio

This is a list of 183 companies operating in the United States and who today are using Canadian radio directly or through Canadian sister companies and/or affiliates. Included in this list are U.S. companies some or all of whose products are advertised on Canadian radio by Canadian companies having names that differ from the U.S. companies handling such products.

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<tr>
<th>Company Name</th>
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<td>Admiral Corp.</td>
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<td>American Airlines, Inc.</td>
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<tr>
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<td>American Safety Razor Corp.</td>
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<td>Antell, Inc., Chas.</td>
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<td>Associated Hospital Service Insurance Corp.</td>
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<td>Atlantic Sales Corp.</td>
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<tr>
<td>Aveco Mfg. Corp.</td>
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<tr>
<td>Babbit, Inc.</td>
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<tr>
<td>Ball Clinic</td>
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<tr>
<td>Barbasol Co.</td>
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<tr>
<td>Benson &amp; Hedges</td>
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<tr>
<td>Best Foods, Inc., The</td>
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<tr>
<td>Bishop, Inc., Hazel</td>
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<tr>
<td>Block Drug Co., Inc.</td>
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<tr>
<td>Borden Co., The</td>
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<tr>
<td>Borg-Warner Corp.</td>
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<tr>
<td>Boyle Midway, Inc.</td>
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<tr>
<td>Bradfield Co.</td>
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<tr>
<td>Bristol-Myers Co.</td>
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<tr>
<td>Brown &amp; Williamson Tobacco Corp.</td>
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<tr>
<td>Burgess Battery Co.</td>
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<tr>
<td>Campbell Soup Co.</td>
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<tr>
<td>Canada Dry Ginger Ale, Inc.</td>
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<tr>
<td>Carbolac Chemical Co., Inc.</td>
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<tr>
<td>Carnation Co.</td>
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<tr>
<td>Carraras, Ltd.</td>
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<tr>
<td>Carter Products, Inc.</td>
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<tr>
<td>Cat's Paw Rubber, Inc.</td>
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<td>Chesbrough Mfg. Cons'd.</td>
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<tr>
<td>Chrysler Corp.</td>
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<tr>
<td>Cities Service Co.</td>
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<tr>
<td>Clutett Peabody &amp; Co., Inc.</td>
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<tr>
<td>Coca-Cola Co.</td>
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<tr>
<td>Colgate-Palmolive-Perot Co.</td>
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<tr>
<td>Consolidated Cigar Corp.</td>
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<tr>
<td>Continental Baking Co., Inc.</td>
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<tr>
<td>Continental Casualty Co.</td>
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<tr>
<td>Corn Products Refining Co.</td>
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<tr>
<td>Corning Glass Works</td>
</tr>
<tr>
<td>Crowell-Collver Publishing Co.</td>
</tr>
<tr>
<td>Cudahy Packing Co.</td>
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<tr>
<td>Curtis Publishing Co.</td>
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<tr>
<td>Delaware, Lockawanna &amp; Western Coal Co.</td>
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<tr>
<td>Dolcin Corp.</td>
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<tr>
<td>Doughtnut Corp. of America</td>
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<td>Dow Chemical Co.</td>
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<tr>
<td>Dow-Corning Corp.</td>
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<td>Drackett Co.</td>
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<td>Eastic, Inc.</td>
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<td>Electric Auto-Lite Co.</td>
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<tr>
<td>Emerson Drug Co.</td>
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<tr>
<td>Eno-Scott &amp; Bowco</td>
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<tr>
<td>Esquire, Inc.</td>
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<tr>
<td>Eversharp, Inc.</td>
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<tr>
<td>Ex-Lux, Inc.</td>
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<tr>
<td>Fairbanks, Morse &amp; Co.</td>
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<td>Firestone Tire &amp; Rubber Co.</td>
</tr>
<tr>
<td>Ford Motor Co.</td>
</tr>
<tr>
<td>General Electric Co.</td>
</tr>
<tr>
<td>General Foods Corp.</td>
</tr>
<tr>
<td>General Motors Corp.</td>
</tr>
<tr>
<td>General Tire &amp; Rubber Co.</td>
</tr>
<tr>
<td>Gerber Products Co.</td>
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<td>Gillette Safety Razor Co.</td>
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<tr>
<td>Glidden Co.</td>
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<tr>
<td>Goodyear Tire &amp; Rubber Co., Inc.</td>
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<tr>
<td>Greyhound Corp.</td>
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<tr>
<td>Grove Laboratories, Inc.</td>
</tr>
<tr>
<td>Hall Bros., Inc.</td>
</tr>
<tr>
<td>Hansen's Laboratory, Inc., Christian</td>
</tr>
<tr>
<td>Hastings Mfg. Co.</td>
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<tr>
<td>Hearst Corp. (for Detroit Times)</td>
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<tr>
<td>Heinz Co., H. J.</td>
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<tr>
<td>Hudson Motor Car Co.</td>
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<tr>
<td>Industrial Tape Corp.</td>
</tr>
<tr>
<td>International Cellucotton Products Co.</td>
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<tr>
<td>International Harvester Co.</td>
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<tr>
<td>International. Milling Co.</td>
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<tr>
<td>International Minerals &amp; Chemical Corp.</td>
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<tr>
<td>Jergens Co., Andrew</td>
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<tr>
<td>Johnson &amp; Johnson</td>
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<tr>
<td>Johnson &amp; Son, Inc., S. C.</td>
</tr>
<tr>
<td>Kaiser-Frazer Corp.</td>
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<tr>
<td>Kayser &amp; Co., Julius</td>
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<tr>
<td>Kellogg Co.</td>
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<tr>
<td>Kendall Co.</td>
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<tr>
<td>Kool-Vent Metal Awning Corp.</td>
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<tr>
<td>Lambert Pharmacal Co.</td>
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<tr>
<td>Larus &amp; Brother Co., Inc.</td>
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<tr>
<td>Lewis-Howes Co.</td>
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<tr>
<td>Libby, McNeill &amp; Libby</td>
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<tr>
<td>Longines-Wittnauer Watch Co., Inc.</td>
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<tr>
<td>Loew's, Inc.</td>
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<tr>
<td>Lowe Corp., Joe</td>
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<tr>
<td>Luden's, Inc.</td>
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<tr>
<td>Manischewitz Co., B. McIlhenney Co.</td>
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<tr>
<td>McKesson &amp; Robbins, Inc.</td>
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<tr>
<td>Meinen Co.</td>
</tr>
<tr>
<td>Meck &amp; Co., Inc.</td>
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<tr>
<td>Metropolitan Life Insurance Co.</td>
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<tr>
<td>Michigan Bulb Co.</td>
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<tr>
<td>Miles Labs., Inc.</td>
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<td>Minnesota Mining &amp; Mfg. Co.</td>
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<td>Monsanto Chemical Co.</td>
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<td>Montenjos, Inc., Jules Morris &amp; Co., Ltd., Inc., Philip</td>
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<tr>
<td>Motorela, Inc.</td>
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<td>Murine Co., Inc.</td>
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<td>Musterole Co.</td>
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<td>Mutual Benefit Health &amp; Accident Association</td>
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<td>National Biscuit Co.</td>
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<td>National Dairy Products Corp.</td>
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<td>Nepera Chemical Co., Inc.</td>
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<td>Nestle Co., Inc.</td>
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<td>Northeast Airlines, Inc.</td>
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<td>Owen Nursery</td>
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<td>Pepsi-Cola Co.</td>
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<td>Perlex Mfg. Co.</td>
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<td>Pinex Co.</td>
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<td>Pinkham Medicine Co., Lydia E. Pond's Extract Co. (Export), Ltd.</td>
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<td>Potter Drug &amp; Chemical Corp.</td>
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<td>Procter &amp; Gamble Co.</td>
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<td>Radio Corp. of America</td>
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<td>Remington Rand, Inc.</td>
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<td>Rundle &amp; Son Co., Ltd., Geo. H. Salada Tea Co., Inc.</td>
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<td>Simoniz Co.</td>
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<td>Sterling Drug, Inc.</td>
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<td>Stokely-Camp Camp, Inc.</td>
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<td>Swift &amp; Co.</td>
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<td>Tide Water Assoc. Oil Co.</td>
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<td>Tintz Co.</td>
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<td>United Fruit Co.</td>
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<td>Vick Chemical Co.</td>
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<td>Vitamin Corp. of America</td>
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<td>Whit household Co.</td>
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<td>Wilbur-Suchard Chocolate Co., Inc.</td>
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<td>Willard Co.</td>
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<td>Williams Co., J. B. Willys-Overland Motors, Inc.</td>
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<tr>
<td>Wrigley Jr. Co., Wm. Wyn Oil Co.</td>
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**SOURCE:** Canadian Association of Broadcasters, 1958

(Please turn to page 78)
### Canadian stations represented by Donald Cooke Inc.

**Canada's Cream of the Crop from Coast to Coast**

**JUNE 15, 1953**

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<tr>
<th>PROVINCES</th>
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<th>STATION</th>
<th>AFFILIATION</th>
<th>POWER</th>
<th>FREQUENCY</th>
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**FRENCH RADIO ASSOCIATES**

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<tr>
<th>PROVINCES</th>
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<th>STATION</th>
<th>AFFILIATION</th>
<th>POWER</th>
<th>FREQUENCY</th>
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**Represented by**

NEW YORK • CHICAGO • LOS ANGELES
DETROIT • SAN FRANCISCO

10 AUGUST 1953
THE HOTTEST STATION DEAL
THAT EVER HIT RADIO!

12 one-minute spots plus 3 chain-breaks every hour...75 per week! National advertisers...regional advertisers...local advertisers...all rarin' to participate. We know because we've SOLD them!

Schedule it daily 5 hours a week or as 4 separate quarter-hours a day! Whether you sell spots, participations, quarter-hour sponsors, half-hour or full-hour sponsorship..."The Hour of Stars" will bring your station plenty of extra profits!

Never before such an opportunity to offer the glamour of big-name stars...the response of a big listening audience...the prestige of a big-time show! Tony Martin, Ginger Rogers, Dick Powell and Peggy Lee make a dazzling combination that will have the whole town listening, applauding and buying!

WILL IT MAKE MONEY FOR YOU OR YOUR COMPETITION?
Sw... The LOWEST Price... in History!

FULL OF ONE MINUTE SPOTS AND CHAIN-BREAKS THAT MEAN DOLLARS POURING IN YOUR STATION!

DICK POWELL

PEGGY LEE

FULL OF ONE MINUTE SPOTS AND CHAIN-BREAKS THAT MEAN DOLLARS POURING IN YOUR STATION!

FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK
HOLLYWOOD
## 2. Agencies now using Canadian radio (75 of them U.S.)

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<thead>
<tr>
<th>Code</th>
<th>Description</th>
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<tbody>
<tr>
<td>1.</td>
<td>U.S. agency</td>
</tr>
<tr>
<td>2.</td>
<td>U.S. agency with branch in Canada</td>
</tr>
<tr>
<td>3.</td>
<td>Canadian agency</td>
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</table>

<table>
<thead>
<tr>
<th>Code</th>
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<td>Akin-McCorken, Ltd.</td>
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<td>R. H. Albur Co.</td>
<td>The James Fisher Co., Ltd.</td>
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<tr>
<td>Allied Advertising Agency, Inc.</td>
<td>Foote, Cone &amp; Belding of Canada, Ltd.</td>
</tr>
<tr>
<td>The Ardel Advertising Agency, Ltd.</td>
<td>Fuller &amp; Smith &amp; Ross</td>
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<tr>
<td>Associated Broadcasting Co., Ltd.</td>
<td>J. J. Gallagher</td>
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<tr>
<td>Atherton &amp; Currier, Inc.</td>
<td>Gardener Advertising Co.</td>
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<tr>
<td>Ayres &amp; Associates, Inc.</td>
<td>Genn Advertising Agency</td>
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<td>Batten, Barton, Durstine &amp; Osborn</td>
<td>Geyer Advertising</td>
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<td>G. M. Basford</td>
<td>J. J. Gibbons, Ltd.</td>
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<td>Walter F. Bennett Co.</td>
<td>Gislason-Reynolds, Ltd.</td>
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<tr>
<td>Benton &amp; Bowles, Inc.</td>
<td>Glenn-Jordan-Steetz, Inc.</td>
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<tr>
<td>John McKenney Bingham, Ltd.</td>
<td>Gordon &amp; Gotch (Canada), Ltd.</td>
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<tr>
<td>The Blow Co.</td>
<td>Grant Advertising of Canada, Ltd.</td>
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<td>Beeldes Advertising Agency</td>
<td>Grey Advertising Agency</td>
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<td>Brooke, Smith, French &amp; Dorrance</td>
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<td>S. M. Brooks Advertising Agency</td>
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<td>Carl S. Brown Co.</td>
<td>L. J. Heagerty, Ltd.</td>
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<td>Brown &amp; Mitchell</td>
<td>Heggie Advertising Co.</td>
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<td>Buchanan &amp; Co., Inc.</td>
<td>Hirshon-Garfield, Inc.</td>
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<td>Leo Burnett Co. of Canada, Ltd.</td>
<td>J. E. Huot Limitée</td>
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<td>S. W. Caldwell, Ltd.</td>
<td>Industrial Advertising, Ltd.</td>
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<td>Canadian Advertising Agency</td>
<td>Albert Jarvis, Ltd.</td>
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<td>Cockfield, Brown &amp; Co., Ltd.</td>
<td>The Keilson Co.</td>
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<td>Harry B. Cohen</td>
<td>Russell T. Kelley, Ltd.</td>
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<td>Compton Advertising</td>
<td>Kenyon &amp; Eckhardt, Ltd.</td>
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<td>Don H. Copeland Advertising, Ltd.</td>
<td>Kudner Agency</td>
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<td>Creamer &amp; Co.</td>
<td>Lambert &amp; Feasley, Inc.</td>
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<td>Crombie Advertising Co., Ltd.</td>
<td>Landau, Inc.</td>
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<td>Dancer-Fitzgerald-Sample (Canada), Ltd.</td>
<td>The S. A. Levyne Co.</td>
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<td>D'Arcy Advertising Agency</td>
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<td>Locke, Johnson &amp; Co., Ltd.</td>
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<td>MacLaren Advertising Co., Ltd.</td>
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<td>McConnell, Eastman &amp; Co., Ltd.</td>
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<td>W. H. Emmett (Canada), Ltd.</td>
<td>McGuire Advertising, Ltd.</td>
</tr>
<tr>
<td>Robert J. Enders Advertising, Inc.</td>
<td>McKee &amp; Allbright, Inc.</td>
</tr>
<tr>
<td>Erwin, Wasey of Canada, Ltd.</td>
<td>McKim Advertising, Ltd.</td>
</tr>
<tr>
<td>Fairway Advertising Service</td>
<td>Metropolitan Broadcasting Co.</td>
</tr>
<tr>
<td>Ferres Advertising Service</td>
<td>Meyerhoff &amp; Co., Arthur</td>
</tr>
<tr>
<td>Fairway Advertising Service</td>
<td>Morse International</td>
</tr>
<tr>
<td>Jack Murray, Ltd.</td>
<td>Muter-Culiner-Frankfurter &amp; Gould, Ltd.</td>
</tr>
<tr>
<td>O'Leary Advertising Agency</td>
<td>Needham, Louis &amp; Brody</td>
</tr>
<tr>
<td>Michel Normandin</td>
<td>O'Brien Advertising, Ltd.</td>
</tr>
<tr>
<td>O'Leary Advertising Agency</td>
<td>O'Neil, Larson &amp; McMahon</td>
</tr>
<tr>
<td>Robert Orr, Inc.</td>
<td>Payeur Publicite</td>
</tr>
<tr>
<td>Robert Otto &amp; Co., Inc.</td>
<td>Phillips-Reich-Fardon</td>
</tr>
<tr>
<td>Packard Advertising Agency</td>
<td>Elton M. Plant</td>
</tr>
<tr>
<td>Paul-Taylor-Phelan, Ltd.</td>
<td>Alford R. Payntz Advertising, Ltd.</td>
</tr>
<tr>
<td>Payeur Publicite</td>
<td>Presba, Fellows &amp; Presba</td>
</tr>
<tr>
<td>Quebec Broadcasting</td>
<td>Quebec Broadcasting</td>
</tr>
<tr>
<td>Schneider, Cardon, Ltd.</td>
<td>Ruthrauff &amp; Ryan, Inc.</td>
</tr>
<tr>
<td>Allan R. Sills</td>
<td>Schneider, Cardon, Ltd.</td>
</tr>
<tr>
<td>R. C. Smith &amp; Son</td>
<td>Allan R. Sills</td>
</tr>
<tr>
<td>Spitzer &amp; Mills, Ltd.</td>
<td>Harold F. Stanfield, Ltd.</td>
</tr>
<tr>
<td>Stevenson &amp; Scott, Ltd.</td>
<td>D. Stewart, Bowman, Macpherson, Ltd.</td>
</tr>
<tr>
<td>Street &amp; Finney</td>
<td>J. Street &amp; Finney</td>
</tr>
<tr>
<td>Sullivan, Stauffer, Colwell &amp; Bayles</td>
<td>Tandy Advertising Agency, Ltd.</td>
</tr>
<tr>
<td>J. Walter Thompson Co., Ltd.</td>
<td>Thornton-Purkis Advertising Agency</td>
</tr>
<tr>
<td>Thornton-Purkis Advertising Agency</td>
<td>Vamplew Advertising</td>
</tr>
<tr>
<td>Vamplew Advertising</td>
<td>Victor Van Der Linde Co.</td>
</tr>
<tr>
<td>Vickers &amp; Benson, Ltd.</td>
<td>W. A. Willis Advertising Agency</td>
</tr>
<tr>
<td>Walsh Advertising Co., Ltd.</td>
<td>Woodhouse &amp; Hawkins</td>
</tr>
<tr>
<td>Ward Wheelock</td>
<td>Young &amp; Rubicam</td>
</tr>
</tbody>
</table>

*Source: Canadian Association of Broadcasters, 1952*
This month CKLW is celebrating its twenty-first birthday and a fitting memorial to this one score and one milestone is the announcement that in the early months of 1954 you will enjoy CKLW-TV with Channel Nine.

The successes we've enjoyed over this short span of years are many. As a youngster we were powered by a 5,000 watt transmitter which was expanded in step with our continual progress to its present 50,000 watt strength.

The intervening years since 1932 have been a succession of successes—a challenge to serve equally the local listening regions of two nations in war, in peace, in good times and bad as "The Good Neighbor Station."

Our many awards for outstanding public service and character of broadcasting are testimony to how well we've met our challenge.

All of this—and there's much, much more—but today is one of our proudest. The announcement that soon we will be broadening our service to these great regions with the twentieth century wonder, television.

The knot is tied. Work is now in progress to bring you channel nine in the shortest possible time. We're proud of the "marriage" and pledge that our family of broadcasting and televising will be consistent with the fine quality and meritorious service of the past that have made possible this great new step forward.
### 1. Status report on Canadian television: number of stations, TV homes

**Number of stations on the air:**
- 3. all Govt.-owned (Toronto, Montreal, Ottawa)

**Number of new stations approved:**
- 3. Govt., 9 private

**Proportion of population now covered by TV signals:**
- about a third

**Number of stations expected to be on air by end of 1954:**
- at least 22

**Proportion of population to be covered by TV by end of 1954:**
- About 75%

**Number of TV homes:**
- Over 100,000+ (1 Aug.) compared to 100,000 May 1952

**Number of U.S.-origin sponsors in fall:**
- 11 committed or definitely interested

**Who controls programing:**
- Govt., through CBC

**How much programing will CBC supply:**
- a minimum of 10½ hours weekly

**SOURCE:** Canadian Broadcasting Corp.

### 2. Sets sold '49-'53

<table>
<thead>
<tr>
<th>YEAR</th>
<th>SETS SOLD</th>
</tr>
</thead>
<tbody>
<tr>
<td>1949</td>
<td>8,212</td>
</tr>
<tr>
<td>1950</td>
<td>29,611</td>
</tr>
<tr>
<td>1951</td>
<td>40,165</td>
</tr>
<tr>
<td>1952</td>
<td>116,378</td>
</tr>
<tr>
<td>1953</td>
<td>116,984</td>
</tr>
<tr>
<td>TOTAL</td>
<td>341,795</td>
</tr>
</tbody>
</table>

**SOURCE:** Radio-Television Manufacturers Assn. of Canada

*To end of May. Total 1953 estimate: 306,000

### 3. '53 set sales, production through May

<table>
<thead>
<tr>
<th>TYPE OF SET</th>
<th>1953 PRODUCTION THROUGH MAY</th>
<th>1953 SALES THROUGH MAY</th>
<th>ESTIMATED PRODUCTION JUNE, JULY, AUG.</th>
</tr>
</thead>
<tbody>
<tr>
<td>TABLE MODELS</td>
<td>73,187</td>
<td>62,922</td>
<td>50,518</td>
</tr>
<tr>
<td>CONSOLES</td>
<td>60,797</td>
<td>47,215</td>
<td>34,531</td>
</tr>
<tr>
<td>3-WAY COMBINATIONS</td>
<td>5,188</td>
<td>4,123</td>
<td>6,838</td>
</tr>
<tr>
<td>TOTAL</td>
<td>139,172</td>
<td>114,260</td>
<td>91,887</td>
</tr>
</tbody>
</table>

**SOURCE:** Radio-Television Manufacturers Assn. of Canada

### ALL-CANADA

**RADIO'S FOREMOST ADVERTISER SERVICE ORGANIZATION**

**in the rich markets “North of the Border”**

**Representing**

| CHWX Chilliwack | CJVI Victoria | CKBI Prince Albert | CJS | Stratford | CFNB | Fredericton |
| CKFC Kamloops | CFAC Calgary | CKCK Regina | CKOC | Hamilton | CHMS | Halifax |
| CKOV Kelowna | CJCA Edmonton | CKRC Winnipeg | CKLW | Windsor | CJCB | Sydney |
| CKPG Prince George | CFGP Grande Prairie | CFPL London | CKSO | Sudbury | CJLS | Yarmouth |
| CJAT Trail | CJOC Lethbridge | CFRB Ottawa | CFCF | Montreal | CJOX | St. John’s, Nfld. |
| CKWX Vancouver | CHAT Medicine Hat | CFCY Charlottetown |

**WHY...** are more and more Advertisers than ever before turning to All-Canada? It's because All-Canada programs guarantee bigger audiences and greater selling impact at less cost in the rich Canadian markets.

Each All-Canada program has been created and transcribed in radio's finest production centers... using the biggest name stars in radio today.

Each All-Canada program is a tested "proven" sales vehicle... ready to sell for you on an exclusive basis... at a fraction of the original cost.

Use All-Canada Packaged Programs and Selective Radio to stretch your advertising dollar in Canada.

*Write or call your All-Canada man today for full information.*

**ALL-CANADA RADIO FACILITIES Limited**

**VANCOUVER**

**CALGARY**

**WINNIPEG**

**TORONTO**

**MONTREAL**

**SPONSOR**
### 4. Time costs for programs, announcements on Canada’s three TV stations

<table>
<thead>
<tr>
<th>CLASS AND TIME</th>
<th>CBLT-TORONTO</th>
<th>CBOT-OTTAWA</th>
<th>CBFT-MONTREAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Class A half-hour</td>
<td>$450.00</td>
<td>$90.00</td>
<td>$225.00</td>
</tr>
<tr>
<td>Class B 15 minutes</td>
<td>$180.00</td>
<td>$36.00</td>
<td>$90.00</td>
</tr>
<tr>
<td>One-Minute announcements</td>
<td>$200.00</td>
<td>$40.00</td>
<td>$100.00</td>
</tr>
<tr>
<td>Interconnection charges, half-hour</td>
<td>$100.00</td>
<td>$67.50</td>
<td>$67.50</td>
</tr>
</tbody>
</table>

**SOURCE:** Canadian Broadcasting Corp

*Class A time is 6:00-11:00 p.m. Mondays through Fridays, 1:00-11:00 p.m. Saturday and Sundays. Class B is all other times. When same program is scheduled on all three stations, a 10% discount is given.

CRTC TV stations schedule, to a limited extent only, one-minute, 30-second and 5-second announcements on films or slides. Rates apply to all time periods. Availability is determined upon request. There is no discount for using same announcement on all three stations.

The Toronto column refers to Buffalo, Toronto interconnection; the Ottawa column, Ottawa-Montreal interconnection; the Montreal column, Montreal interconnection.

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**ALL-CANADA’S TELEVISION DIVISION**

Straddles Canada’s booming “baby Colossus” Television Industry... ready to service the needs of Advertising Agencies, Canadian TV Stations and their Clients and watch the infant TV prodigy grow.

All Canada offers the following services:

- **TIME** - Complete, immediate information is available on Coverage—Markets—Program Schedules—Facilities—Personnel Rates—Availability—and Production Charges.
- All-Canada also provides up-to-date, complete information on each station’s activities and stands ready to discuss national advertising campaigns in the following seven markets:
  - CCHJ-TV, St. John, N.B.
  - CFTV-TV, London, Ont.
  - CJCB-TV, Sydney, N.S.
  - CKSD-TV, Sudbury, Ont.
  - CHCH-TV, Hamilton, Ont.
  - CKLM-TV, Windsor, Ont.
  - CKCK-TV, Regina, Sask.

- **TV FILM** - Where All-Canada is concerned TV Film is truly a changing picture. For All-Canada strives constantly to provide the best product at the most reasonable prices in the major film categories.
  - Half Hour Features
  - Musical Short Library
  - Quarter Hour Features
  - Stock Short Library
  - Educational & Documentary

All-Canada’s complete Editing, Cleaning and Shipping facilities guarantee expert and reliable service at all times to all stations and clients.

**DESCRIPTIONS**...plus auditioning facilities are available at all times through your All-Canada Television man.

**RESEARCH**...Through constant contact with station and client activities All-Canada Television is in a position to compile a complete up-to-date Information File for your convenience.

**WRITE OR CALL YOUR ALL-CANADA TELEVISION MAN TODAY**

---

**ALL-CANADA TELEVISION**

- TORONTO
- MONTREAL
- WINNIPEG
- CALGARY
- VANCOUVER

10 AUGUST 1953
CANADIAN MARKETS
(Continued from page 61)

The most exciting iron ore discovery has been the Ungava deposits, which straddle the Quebec-Labrador boundary amid Canada's northern forests. A 300-mile railroad is being completed to connect the deposits to a St. Lawrence port and shipments are expected to begin next year. Reserves are estimated at 400 million tons and shipments are expected to reach 10 million tons annually by 1953. In Western Ontario, where iron ore deposits have been worked for some time, reserves might even equal the Ungava deposits, according to some sources.

Water power means more electricity for Canada—and more appliances. Canadians have been buying appliances in great numbers in recent years but the market for many items has a long way to go before saturation. For example, during the decade from 1941 to 1951 (which includes the war years when few appliances were being made), the percent of homes with refrigerators rose from 21 to 47, while the figures for vacuum cleaners rose from 24 to 42 percent during the same time.

Water power also means aluminum. The Kitimat project will serve Aluminum Co. of Canada's smelter, which will be the largest in the world. This will expand Canada's already strong position in aluminum. The Dominion now produces one-fourth of the world's aluminum tonnage.

Canada is fostering this great new industrial complex primarily with its own money, but about one-sixth of the capital has come from the outside, primarily from the United States. The biggest single chunk of American money has gone into oil production and refining, and that's been the case since 1947, the date of the first Alberta strike. Last year Canada's liquid gold hied $124 million over the border. U.S. investors owned, by the end of 1952, 52% of Canada's $1,225,000,000 petroleum industry.

Also being lured Northward in increasing numbers are branches of U.S. concerns. About 600 have been established since the war. The most important recent move along this line has been the purchase of Moffatt's Ltd. by Avco of Canada, the Avco Manufacturing Corp.'s newest Canadian subsidiary. The American Avco already has two Canadian subsidiaries, Bendix Home Appliances Canada, Ltd., and Crosley Radio and Television, Ltd., both of which are being merged, along with Moffatts, into Avco of Canada. Moffatts, one of Canada's top appliance manufacturers, specializes in ranges.

American ad agencies have been following their clients across the border. Among those who have opened Canadian offices during the past 12 months are McCann-Erickson and Leo Burnett.

Besides being attracted by the lush Canadian market itself and the obvious advantages of having factories near its customers, American businesses get tax advantages by setting up Canadian subsidiaries. It is a very simple proposition and since two years ago has been made more attractive by the ending of curbs on outgoing capital.

All a manufacturer has to do to set up a Canadian subsidiary is to get a license from the Department of Trade and Commerce in Ottawa. This is merely a registration for tax purposes. The manufacturer can save money by establishing a sales organization (this splits his U.S. and Canadian taxes) but he can save more by packing and assembling his product in Canada and he can save most by making the entire product from scratch within the Dominion's border.

The American manufacturer who is up to the stage where he can stick colored pins in a map of Canada obviously knows something about his north-of-the-border market but for those who are looking north and just thinking about it here are some general facts about this booming country:

Canada is big. It is bigger than the U.S. and Alaska put together. It is bigger than all of Europe. However, its estimated population right now is a little under 15,000,000 or 9% of the U.S. population.

That means a much smaller density of population. But don't think of Canada's people as thinly spread out from the U.S. border to the Arctic wastes. Think rather in terms of a narrow ribbon of people, stretching along the border from Halifax in the East to Vancouver in the West. This ribbon is about 200 miles wide for the most part, perhaps 300 in some parts of the country.

Moreover, even within this ribbon, the population is not evenly distributed. Nearly two-thirds of Canada's population is concentrated in two of the 10 provinces (not including the Yukon.

VANCOUVER CITY AND 100-MILE AREA

Monday thru Friday 1 MAY, 1953

<table>
<thead>
<tr>
<th>TIME INTERVAL</th>
<th>C J R Vanc'r City</th>
<th>100 mi. Area</th>
<th>Consol'd Rating</th>
<th>C K W X Vanc'r City</th>
<th>100 mi. Area</th>
<th>Consol'd Rating</th>
<th>C K N W Vanc'r City</th>
<th>100 mi. Area</th>
<th>Consol'd Rating</th>
<th>CKNW</th>
</tr>
</thead>
<tbody>
<tr>
<td>9 a.m.</td>
<td>3.5</td>
<td>5.9</td>
<td>4.8</td>
<td>7.3</td>
<td>6.6</td>
<td>6.9</td>
<td>6.4</td>
<td>17.7</td>
<td>12.3</td>
<td>+78</td>
</tr>
<tr>
<td>12 Noon</td>
<td>4.5</td>
<td>5.5</td>
<td>5.0</td>
<td>6.4</td>
<td>5.9</td>
<td>6.2</td>
<td>6.0</td>
<td>15.5</td>
<td>11.0</td>
<td>-77</td>
</tr>
<tr>
<td>3 p.m.</td>
<td>4.4</td>
<td>5.0</td>
<td>4.7</td>
<td>6.4</td>
<td>6.9</td>
<td>6.7</td>
<td>5.7</td>
<td>13.1</td>
<td>9.6</td>
<td>+43</td>
</tr>
<tr>
<td>6 p.m.</td>
<td>6.2</td>
<td>6.8</td>
<td>6.5</td>
<td>6.6</td>
<td>8.9</td>
<td>7.8</td>
<td>7.0</td>
<td>16.0</td>
<td>11.8</td>
<td>+50</td>
</tr>
<tr>
<td>8 p.m.</td>
<td>4.3</td>
<td>6.5</td>
<td>5.5</td>
<td>9.1</td>
<td>8.8</td>
<td>9.0</td>
<td>7.0</td>
<td>13.0</td>
<td>10.5</td>
<td>+16</td>
</tr>
<tr>
<td>Week's Total</td>
<td>4.6</td>
<td>6.0</td>
<td>5.3</td>
<td>7.2</td>
<td>7.4</td>
<td>7.3</td>
<td>6.5</td>
<td>15.2</td>
<td>11.0</td>
<td>+50</td>
</tr>
</tbody>
</table>

Consolidated ratings based on current Elliott-Haynes reports:

VANCOUVER CITY Radio Homes 117,550
100 mile AREA Radio Homes 131,975
Total Radio Homes 249,525

Further information on CKNW's 50% greater audience, contact National Broadcast Sales, Toronto, Ontario, and Montreal P.Q. Forjoe & Co., New York, Chicago, and Los Angeles.

SPONSOR
and the Northwest Territories). The two provinces which hold the bulk of Canada's people are the provinces of Ontario and Quebec.

Canada divides very neatly into five sections. Starting in the East there are the four maritime provinces, New- foundland (which belonged to England until 1949), the relatively small Prince Edward Island, Nova Scotia, and New Brunswick. They can be roughly compared with our New England states economically and culturally. The industries are fishing, lumbering, coal mining, agriculture and some manufacturing, as well.

The next two sections, Quebec and Ontario, are sometimes lumped together under one heading and called Central Canada. The two provinces constitute the top industrial region of Canada, though farming is important too. Besides manufacturing, pulp and paper, mining and electric power production are important. Though Ontario and Quebec are economically similar, they are best viewed as different regional markets because of the dominant French culture of Quebec.

The prairie provinces are similar to the U. S. Midwest. They consist of Manitoba, Saskatchewan, and Alberta. The broad flat prairie is ideal cereal country. Though there has been a trend toward diversifying crops, wheat is still king of the prairies with four-fifths of the farming population in the prairie provinces depending on its volatile prices and downs for their living. With much of Canada's cereals going into foreign trade, the wheat population is vulnerable to changes in market conditions and particularly sensitive to U.S. economic developments as well as tariff walls. The mixed trend is an effort to inject stability into the earnings of prairie people. Since the discovery of oil in Alberta as well as iron deposits in Manitoba, this search for stability has been more hopeful.

On the West Coast is British Columbia. Like the U.S. West Coast, British Columbia is separated from the rest of the country by the Rocky Mountains and is a distinct economic region. It tops the other provinces in lumber production, supplies a good part of the fish, is rich in water power and mineral resources, has plenty of farming.

If all this makes Canada sound like the U.S., in many ways, it's no accident. There is much similarity between the two nations. Canada's expansion is reminiscent of the various periods of U.S. growth, including the present.

The similarity can be carried too far, however. The advertiser should not expect quite the same reaction from Canadians as from Americans. Though both countries are former colonies of Great Britain, Canada is closer in feeling to the British. On the other hand, while Canada is not a forty-ninth state, the cultural impact of U.S. customs, products, entertainment, and more is great.

If Canada can be characterized at all in a single sentence, one may say that its people, excluding the French Canadians, who make up 30% of the population, steer a middle course between British and American influences. Over-placed British advertising on the one hand doesn't make much of an impression and random U.S. ads on the other tend to annoy the Canadian.

The French Canadians are quite another problem. They are Roman Catholic but the primary reason for differentiating them is the fact that they speak another language. Both English and French are official languages. Then too, the French Canadian is

Only CKCW, Moncton, New Brunswick, dominates the second market in the Maritimes.

Moncton—fastest growing city down east is the centre of concentrated population of 156,000—all of whom look to Moncton as "The City" and depend on CKCW for their news and entertainment.

Every one of CKCW's 10,000 watts is loaded with results. Try 'em!

Representatives in Canada—H. N. Stovin and Co.
Representatives in United States—Adam Young Jr.

CKCW 1220 kc. 10,000 watts
tradition-minded. While conservative, he finds himself in the center of the Dominion’s political spectrum, pledging allegiance for the most part to the Liberal party, which is the New Dealish Democratic party of Canada.

One might guess that the FrenchCanadian’s traditionalism would make him lean to the Progressive-Conservatives to the right, but the British Tory atmosphere of the latter helps to discourage him. To complete the political picture is the socialist-minded Canadian Commonwealth Federation, which controls Saskatchewan, and the Social Credit party, which runs Alberta.

Neither has influence in the Canadian East.

Despite the individual characteristics of the French-Canadian, he is, after all, basically like anyone else. He may not run right out to the nearest drug store to buy an underarm deodorant but he is susceptible to the same fundamental advertising appeal as an American. His wife and daughter want the same conveniences as their sisters to the south. They like the same kind of clothes and the same kind of cosmetics, Madame is definitely not an inveterate brand-switcher and once you’ve got her sold, you’ve got a good loyal customer.

Moreover, Quebec’s tradition-laden past is growing dimmer, for the province has been undergoing a profound industrial revolution during the past 30 years. Today a greater proportion of Quebec-habituants live in urban areas than those in any other province.

The pride of Canadians in their industrial development is a natural tendency among peoples to give themselves a distinctiveness and individuality, an appreciation of their past, and a sense of controlling their future. But this has never gone to extremes in Canada and it is, perhaps, as world-minded as any other nation. It is also aware that, from the cold war point of view, its destiny is linked with the U.S.

While generally friendly to the U.S., Canadians have become exceedingly anxious in recent months about a U.S. trend to what they consider protectionism. According to reports, they are angry about the Eisenhower administration’s backing of a proposal before the U.S. Tariff Commission to reduce the import quota on oats by as much as 50%. Coming on top of a reduction in the dairy imports quota, the new barrier seems like the beginnings of a higher tariff policy. Canadians have been sending between $40 and $50 million worth of oats annually to the U.S. over the past five years.

There has been talk of retaliation and it has been pointed out that since the war, Canadians have bought more farm products from the U.S. than the U.S. has bought from Canada—to the tune of $294 million, as a matter of fact. Trade, say the Canadians, is—or should be—a two-way street. If the U.S. buys less from us, say the Canadians, we will buy less from the U.S.

The talk of retaliation turned into what was described in the New York Herald Tribune as an “unusually stiff” note from the Canadian Government this past 20 July. The note was the third protest from Canada this year directed against existing or threatened U.S. import restrictions.

The note warned of Canadian trade reprisals against U.S. products unless the U.S. lifted its bars on butter, dried milk and cheese. The Canadians are apparently serious about it. Last May when the U.S. was considering raising duties on lead and zinc, the Canadian Parliament began studying a proposal to raise duties on asbestos and nickel.

Canadian resentment of U.S. trade policy goes back to 1951. At that time the U.S., after promising to repeal Section 104 of the Defense Production Act (under which certain imports were limited), supplanted it with Section 22 of the Agricultural Adjustment Act. The latter completely barred Canadian butter and dried milk and reduced Canadian cheese imports from 2,000,000 to 600,000 pounds.

Trade bickering between the U.S. and Canada could be a serious thing since each is the other’s best customer. Canada itself stands third in international trade, following the U.S. and Britain, and its imports have been showing an upward trend. For the first quarter of this year, imports were up 9% over the first quarter of 1952.

Despite these problems, Canada’s future is bright. Already there are signs that its industrialization is going into a second phase—it is changing from a producer of basic raw materials to a manufacturer and processor of secondary products. One evidence of this is Canada’s growing chemical industry.

These secondary products can provide Canada with a greater overseas market as well as further raise its standard of living, now considered second only to the U.S. They can, in short, make the Canadian market look even better than it does now.
CANADIAN RADIO
(Continued from page 64)

A study of the new rates has just been completed by the Canadian Association of Broadcasters (shortly to become the Canadian Association of Radio and Television Broadcasters). Summing up the study, Pat Freeman, CAB director of sales and research, pointed out:

For Class "A" time, the average one-minute one-time announcement rate was increased 6.25% and the one-hour rate 1.35% since 1 July 1952.

Canadian radio's new average one-hour rate ($73.71) has increased only a third as much as the increase in radio homes since the war.

Canadian radio's most "increased" unit of time is the one-minute announcement. However, even here the increase in radio homes has exceeded the increase in the one-minute rate by 30%. The average one-minute cost is now $9.75 in Class "A" time.

A one-minute spot on every private Canadian station would cost only $1,315.60. Time for a one-hour program on every private Canadian station would cost $9,951.56. These figures do not take into account frequency discounts given by the stations.

U.S. network advertisers who pipe in shows to the Canadian networks pay only time and line charges. They not only benefit from Canadian radio's bargain rates but have no additional talent charges to pay for shows.

Q. How have radio set sales been going?
A. Despite the introduction of TV into Canada last year and the healthy sales of TV sets, more than 245,000 radio sets were sold in Canada through May 1953. That's 40% more sets than were sold during the first five months of 1952. Sales are running at the rate of about 600,000 radio sets annually, which is better than 1951, too, as well as 1948 and 1946.

Canada's best radio set year was 1947, when 336,000 were sold. In 1949 and 1950, sets sold topped 700,000.

Canadians have been importing fewer radio sets. This year sets have been coming in at an annual rate of about 29,000. This compares with 63,000 in 1952 and 46,500 in 1951.

Q. How is Canadian radio business doing?
A. Getting better all the time. Spot business for the first four months of this year is almost 20% better than the corresponding months in 1952, according to CAB's Pat Freeman.

Fred Smith of Spitzer & Mills in Toronto, which handles radio business for such accounts as Colgate, Gillette, Quaker Oats and Hallmark, told sponsors: "I imagine the comments you receive from most agencies will be along the lines of 'Business is booming,' or 'Best year ever,' and the like. We heartily agree."

Smith is right about the comments.

And listen to some of these from Canadian stations:

CJVI, Victoria, B.C.: "Station business to date (20 June) is up approximately 50% over the same period last year."

CJVC, Niagara Falls, Ont.: "Our dollar volume for the 12 months ending 30 April 1953, was up 22%. Although all classes of business show an improvement, a helpful feature in the over-all picture is the opening of our branch studios in the city of Welland a year ago. For that city..."
alone our increase in the past 12 months has been 30.1%.

CHUB, Nanaimo, B.C.: "Manager Chuck Rudd reports a 50% increase in business during the past year."

CKY, Winnipeg, Man.: "As of May 1953... on the average... each account used 47% more CKY service than the average account of 1952."

CFJC, Kamloops, B.C.: "Our gross business for the last fiscal year was up 20% and we have budgeted this year for a 10% increase and to date have exceeded our budget every month."

CKSF, Cornwall, Ont.: "... can see the day, not far distant, when the gross income will be doubled over two years ago. It is already up almost 70%."

CFGP, Grande Prairie, Alta.: "As an indication of how our business is doing — with the exception of from 2:00-4:30 p.m., it is not possible to buy spots on this station."

CHML, Hamilton, Ont.: "Business this year is exceptionally good. In order to provide more time to sell, effective 1 June we extended our operation from 21 to 24 hours a day. As of this date (25 June), the majority of the time between 2:00 and 5:00 a.m. (the hours of extension) is sold out."

CHUM, Toronto, Ont.: "How's our radio business doing? Fabulous!"

CJAV, Port Alberni, B.C.: "As far as our own radio business is concerned, local business is extremely active and still on an upward trend. As near as we can ascertain at this time (26 June), national billings in the fall also will show a substantial increase."

CHAB, Moose Jaw, Sask.: "With regard to our radio business, it is increasing steadily. Regular accounts are expanding, and there are more new accounts than ever. Businesses that before would not even look at radio are now very anxious to use our medium."

CFAC, Calgary, Alta.: "In the first six months of 1953, radio business is up dollar-wise, and there is a great demand for spot announcement business, for availabilities in mail-pull programmes and for shows that feature giveaways and cash prizes. CFAC's commercial manager, Don Hartford, claims that as radio is becoming better accepted as an advertising medium, there is a steady flow of inquiries from firms who are using radio for the first time. This, he feels, is due to the fact that there is a better quality of radio director in the advertising agency in Canada. Agencies are employing more ex-radio personnel in their radio departments."

CJGX, Yorkton, Sask.: "Radio business here is at an all-time high. Here at Yorkton each month sees records for the same month in previous years broken."

Q. What controls does the government exercise over broadcasting in Canada?

A. Canadian radio, like many features of Canadian life, lies somewhere in between U.S. and British practices. Unlike Britain, the Dominion permits private stations; most of the stations, as a matter of fact, are private. Unlike the U.S., Canada also has government-owned stations — 20 of them. Most of them are in large markets and eight are 50,000 watters.

As in Britain, national network programming is controlled by the Canadian government. A large part of the programming is put on by the government sustaining. As in the U.S., sponsored programs are allowed, but only within the framework of the Canadian Broadcasting Corp.'s ideas of what constitutes proper variety to serve all tastes. Private stations originate their own local programming but over-all control is in CBC hands.

Prior to 1936, Canadian radio was under the authority of the Canadian Radio Commission but in that year the Canadian Broadcasting Act brought into being the CBC and its nine-member Board of Governors, now headed by A. D. Dunton. The Board was given broad powers to control and administer all radio broadcasting (and now TV as well) plus the very important responsibility of developing and maintaining a national program service.

The reasoning behind government control is given by Chairman Dunton: "Canada's broadcasting system is designed to meet the needs of a country larger than the United States yet with a population just one-tenth as large. Canada's 15 million people live mostly along a narrow belt about 4,000 miles long and just north of the Canadian-United States border."

"The cost of serving this population from British Columbia to Newfoundland through six time zones and in two languages would be prohibitive..."
Q. How is advertising regulated by the CBC?

A. A new set of CBC regulations for radio stations went into effect 1 July. The most important change had to do with spot announcements, which were formerly prohibited between 7:30 and 11:40 p.m. and all day Sunday. There is no mention of this prohibition in the new regulations. A CBC spokesman told spokesman that he feels the allowing of nighttime spots won't make too much difference since stations have been accustomed to selling evening time in 15- and 30-minute segments, anyhow.

Some reps and stations aren't too sure what all the new regulations mean. Weed & Co. has sent out letters to its Canadian stations asking, for example, whether chainbreaks or 15-second announcements between net-

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when it's RADIO...
in Canada's 3rd market!

look to the leader

* Rated tops in listener-preference for six years running, WX continues to outdistance its competitors in 1953.

* Time on 'WX is the best buy on the air.

LOOK TO THE FACTS—LOOK TO THE LEADER

Extracts from Elliot-Hoyes 6-year percentage of Listener Trends:
Summary of Distribution of Audience
(By Total Years—9 a.m. - 10 p.m.)

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Average  | 15.4| 19.8| 23.6

In B. C.—Canada's third largest market—
LOOK TO CKWX

* 61% of B. C. retail sales are in the 'WX area.

* 'WX has complete coverage in this rich market.

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Vancouver's

Repr. All Canada Radio Facilities
Weed & Company
work shows (15-second announcements are called "flashes" and one-minute announcements are called "spots" in Canada) will be permitted, although the regulations do not specifically prohibit them.

The new regulations also limit the amount of commercial time according to the length of a program. The 6:00 p.m. to midnight allowances are less than other times. Evening commercial time permitted ranges from one minute for a five-minute show to six minutes for an hour show. During other times, the range is one minute and 15 seconds for a five-minute show to seven minutes for an hour show.

Regarding paid announcements, the regulations prohibit more than four in number or three minutes in total time during any 15-minute period. However, with CBC consent, a station may put on special announcement programs exceeding these limits provided there is a proportionate reduction in paid announcements during other periods.

The regulations also ban:
- Advertising by insurance companies not authorized by law to carry on business in Canada.
- Advertising of securities other than governmental bonds (local, provincial, and Federal) and public authority bonds. Market quotations, without comment, are permitted.
- Advertising of mining or oil properties or any interest in such properties.
- Advertising of liquors, beers, and wines. This does not affect Quebec Province, which permits air sponsorship by makers of alcoholic drinks. However, even in Quebec no actual commercials are permitted, only a bare announcement to the effect that the program is presented with the compliments of such and such a firm. Some advertisers have gotten a little more sell into their program by using their firm name in the program title.

Food, cosmetic, and drug commercials are under strict control. Commercials for products which are affected by the Proprietary or Patent Medicine Act or the Food and Drugs Act must be O.K.'d by the Department of National Health and Welfare and the CBC. Any commercial about the prevention, treatment or cure of a disease or ailment must be approved by both agencies, too.

As a matter of fact, the CBC can bar any commercial it feels is "of an offensive or objectionable nature." You have to be careful how you use words in Canada. For example, "pork and beans" becomes "beans and pork" in Canada when there are more beans than pork in the can—which is usually the case. Intimate references to constipation, bad breath, bleeding gums and the like are out. You can attack the problem indirectly, such as saying that a toothpaste "keeps the breath sweet" rather than "prevents bad breath."

CBC regulations also affect transcriptions. CBC permission must be gotten for transcribed programs between 7:30 and 11:00 p.m. A new regulation bans "any program reconstructing or simulating the direct description of any sport or other event through a description prepared from wired reports or other indirect sources of information until after the conclusion of such an event if an actuality broadcast of the event is available in the area."

This has been interpreted by Canadian station people to mean that an announcer cannot describe, say, a hockey game while it is going on as if he were watching it when he is actually getting his play-by-play information indirectly. He cannot do this, that is, if a broadcast direct from the playing field is available in the particular station's market.

Q. How do local Canadian stations go about selling their clients' products?

A. Pretty much the same way U. S. stations go about it. Anyone familiar with U. S. radio will be struck by the similarity in selling and program techniques. As in the U.S., Canadian stations sometimes have difficulty in talking retailers into trying radio for the first time, especially grocery stores and super markets. Retailers often hold back for the same reasons as in the U.S.: (1) reluctance to try something new, (2) inexperience with radio advertising and programing, (3) the feeling that there is no substitute for newspaper advertising.

T. H. Tomer, commercial manager of CKCW, Moncton, N.B., told sponsor: "It is an accepted fact that radio stations have experienced difficulty in selling grocery stores and super markets. The lure of the printed page, numerous price mentions, in addition
to the support the grocery store receives from national products, have all been factors in favoring the newspapers."

There are plenty of instances, however, which prove that properly planned and imaginatively produced, Canadian local radio advertising can do a job equal to, if not better than, newspapers.

CKCW itself provides an excellent case history. Tanner explains it:

"Picking up an idea featured in sponsorship relative to super market advertising, CKCW's production department localized the format and changed it around to suit the characteristics of Vaughan's two grocery stores.

"Here is how the program works: A direct line was hooked up between CKCW and Vaughan's two stores and each morning CKCW's announcer phones the two store managers and discusses with them the day's specials. Both sides of the telephone conversation are broadcast.

"The program commenced in March (1933) and by the end of April the sponsor reported he had broken all sales records for his 16 years in operation. And, he attributes his increased figures solely to his Let's Go Shopping program."

Another shopping hints program is run over CFAC, Calgary, Alta., by Hudson's Bay Calgary store. The store began advertising over the station during the war (1943) because of the newsprint shortage. Because of the parallel shortage of goods, the advertising was institutional. Today, the store is still advertising on the air, but the approach is one of direct sell. The program looks like a permanent feature, too, since the company has built a studio in the store.

The program of shopping hints, interspersed with top record releases from the store's record department, runs Monday through Friday for a half hour each morning. There is no fixed script; the "Dorothy Hudson," either comments on or interviews people about store items.

While it is company policy not to reveal over-all sales results, R. J. Tregilbus, CFAC's promotion director, reports that phone calls on items plugged on the program often come in while the program is still on the air. The show got an Elliott-Haynes rating of 14.7 in June, 18.6 the month before. In both cases, share of audience was over 50%.

Here is an example of the program's pull. Last fall, the store imported $1,000 worth of India brassware. The items were featured on the shopping hints program but were mentioned nowhere else. They were sold out of the barrels right after the broadcast, before even price tags were put on. The entire shipment was sold out in a matter of days.

Here are some other examples of local selling by Canadian stations:

CFJC, Kamloops, B.C.: Until about five years ago Syd Smith, Ltd., General Motors dealer used only three flashes a week on CFJC. The station persuaded him to turn to programming and he used first an organ program, which wasn't very popular, and then a hillbilly show, which turned out to have a lot of appeal. Smith was so impressed with the success of the latter show that he increased his program purchases, is now a steady radio user with no hiatus. When the firm started with programming, sales were $231,000 a year. Now sales amount to more than $1.5 million.

In explaining why he likes radio, Smith offers two reasons: (1) "Radio offers an opportunity to use a variety of programs that appeal to various classes of people" and (2) "I feel it is a less competitive field. We find, that as we increase the radio time we use, the impression is created that we dominate the field in radio publicity."

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By anybody's yardstick...

MORE PEOPLE LISTEN TO CKRC THAN TO ANY OTHER MANITOBA STATION

Yes, sir, no matter who measures it, day or night, year in, year out, CKRC dominates the Manitoba scene. And again this year, we're in there with the most powerful schedule, of big-time programs in the area —network, national and local. We'd like to have you with us.

CKRC 5000 WATTS WINNIPEG 630 KILOCYCLES

According to B.B.M.

CHWK Chilliwack has more homes listening daily, than any NON-METROPOLITAN* station in booming British Columbia.

B.B.M. (TOTAL DAYTIME) 19,940 HOMES

B.B.M. (6-7 DAYTIME) 16,270 HOMES

Average percentage of Sets-in-use tuned to CHWK........ 72.6%

Next best station .............. 5.3%

(Above figures averaged over program week. Source: Penn McLeod Research Toronto)

CHWK Chilliwack delivers more homes per dollar than any Non-Metropolitan* station in British Columbia.

Ask All Canada or Weed & Co.

*Excluding only Greater Vancouver & Victoria.

CHWK "Voice of the Fraser Valley"

1000 Watts — B.C. Dominion Network

CHLN, Trois Rivieres, Que.: Jimmy Lapointe, a French-Canadian retailer of furniture and appliances, spent $125 campaigning for six days over CHLN. Lapointe told the station it resulted in $10,000 in sales.

CJCA, Edmonton, Alta.: A local sewing machine store bought an adventure program on Monday nights. The cost per program was $55. The first broadcast sold 55 machines, on sale at $37.50 each.

CJAT, Trail, B.C.: Super-Valu super market plucked a special price on 100 half-crates of oranges. A doll was given away with each purchase. The sale was announced between 1:00 and 1:30 p.m. on a local giveaway show. By 5:30 p.m. all the oranges were sold.

CJVI, Victoria, B.C.: Pagoda Dry Goods Store used one announcement in a participating giveaway show to advertise clearance of dresses at $5 each. In three days the store sold 60 dresses, including many higher priced numbers for total sales of $425. Total cost of radio: $8.

CJKL, Kirkland Lake, Ont.: Bryan Agencies, Frigidaire dealer in Englehart (pop. 1,500) sold 25 in one week in January using only radio. Schedule called for two announcements daily in addition to regular noontime announcements on Monday, Wednesday, and Friday. Another client, Central Cash Store, sold more than 40 cases of strawberries with one announcement and no other advertising. A third client, Galbraith Jewellers, attracted such a crowd to its auction (five spots a day for three days accounted for 30% of the advertising) that the floor caved in under the throng.

CKOC, Hamilton, Ont.: Jackson's Bakeries has been using CKOC for more than 10 years. Firm programs four hours of concert music a week, uses regular announcements daily plus special announcement campaigns. Jackson's had been baking a small-sized loaf for some time without pushing it. Production averaged 130 loaves daily. On 5 March, announcements began during its program and regular announcement periods. At the end of a week, daily production was over 1,000 loaves.

CKRC, Winnipeg, Man.: Safeway Stores have been advertising over CKRC, using both announcements and programs. A carload of canned cream corn in the midst of the corn-on-the-cob season was sold out with only two announcements before 9:00 a.m. Sponsor called the station to cancel the remaining spots.

CFIC, St. John, N.B.: City's largest department store—Manchester Robertson Allison, Ltd.—aired 35 announcements in one day, offering 300 women's suits at $15. Fifty minutes after the sale began the next day every suit was gone, including those worn by window mannequins.

CKRD, Red Deer, Alta.: An auto dealer in the town of Innisfail sold 11 new cars and 40 used ones during a month's radio campaign.

CKOY, Ottawa, Ont.: Larocques department store sponsors 9:00 and 11:00 a.m. news, decided, in addition, to test an announcement campaign in February. CKOY developed flattery character "Tom Jackson" of Sales Manager Jack Thompson. It was decided to use a factual, down-to-earth approach. With Thompson announcing, the new approach was tested on 15 spot announcements per day. Test campaign was successful and Larocques boosted its annual radio budget from $10,000 to $25,000 yearly.


CHWK, Chilliwack, B.C.: Local farm machinery dealer had eight used units he wanted to clear. Bought four one-minute spots (total cost $18) and sold equipment valued at $3,200.

CFOS, Owen Sound, Ont.: An Owen Sound man advertised a 1941 car with one announcement on a program at 12:40 p.m. By 4:30 the same afternoon he had 58 calls about the car.

Q. What kind of merchandising is carried out for air clients by Canadian stations?

A. As is pointed out by J. E. Palmer of McCann-Erickson's Toronto office: "Canadian merchandising methods closely resemble our own, simplifying the coordination of campaigns planned for both countries."

Canadian stations are active in dealer mailings, checking stocks and pushing displays and good shelf positions. Tying-in air personalities to branded products, and so forth. (CBC stations do no merchandising.) A popular form of continuous merchandising is small station booklets which are mailed regularly to retailers. CFOS, Owen Sound.
Ont., for example mails a monthly Merchandising Memo. CKWX, Vancouver, B.C., also mails a booklet.

The Merchandising Memo contains news items about the station, sales success stories, personality sketches, and program descriptions. On the back cover every month is a list of national advertisers. For a station in a community of about 16,000 the list is quite long—about 40 to 50.

At least one station has noticed a certain carelessness on the part of advertisers when it comes to merchandising in Canada. The station, CKOV, Kelowna, B.C., told SPONSOR: "It has been noted on numerous occasions that a spot or program campaign has been scheduled from the Eastern (Canadian) or U.S. agencies without the advertiser's district representative being notified of the campaign. Quite often the representative has to come to the station to find out what it is all about."

To what extent this sort of thing goes on among Canadian advertisers, sponsor was not able to learn. What was learned, however, was that Canadian stations can rival their U.S. brothers in the various facets of merchandising.

Here is a sample of what CKWX did for Robin Hood Flour (International Milling Co., Minneapolis), which sponsored Raceway, a giveaway show, culled from a program promotion report to the client:

- A generous sampling of promotion announcements.
- A display card in the station's showcase on a busy downtown street.
- A station tie-in with a lobby display in a local theatre during the showing of the film Robin Hood.
- The program was featured in two issues of the station's merchandising booklet, CKWX-TRA.
- Twenty-five weekly papers carried an ad publicizing the program.

Here, in the words of CHUM, Toronto, Ont., is a super market merchandising scheme involving the station, IDA stores and various national advertisers:

"1. 150 IDA stores of the Greater Toronto area set up counter or aisle displays for the various participating accounts, as directed by station CHUM.

"2. To further promote the products of CHUM's clients, the IDA chain is offering them the closing commercial on its 10:00 a.m. daily newscast, with these commercials to run in conjunction with the store displays.

"3. To completely tie in this plan, IDA's weekly newspaper ad promotes their 10:00 a.m. newscast."

Another example of merchandising is provided by CFCH, Calgary, Alta. It revolved around one of the so-called "Casino shows"—giveaway type participation programs that have been taking Canada by storm. Below is a list of merchandising activities carried on for the show during the 1952-53 season.

1. The season was started off 2 September with a gathering of clients or their local representatives at a local hotel at which CFCH played host. Promotion plans were outlined and point-of-sale material was exhibited.

2. The three major grocery wholesalers were contacted by the station's commercial department and arrangements made to have the Casino Carnal products prominently featured in their weekly sales bulletins to their staff and trade.

3. An on-the-air promotion campaign was begun two weeks before the show began on 15 September.

4. Display advertisements were run in four dailies and 10 weeklies.

5. Since the program was one in which listeners answered riddles by mailing in their answers along with labels and box tops, listeners were urged to send in the name of the dealer at whose store the product was purchased. When a jackpot was won, the dealer who sold the product to the winner got a prize of $25.

6. Jackpot winners were promoted by courtesy announcements and program appearances, as well.

Q. Do Canadians like the same kind of programming as U.S. listeners?
A. So far as English-language programming goes, Canadian listeners go (Please turn to page 100)
Pass the biscuits, Pappy... or how Martha White makes dough in the milling business!

Since 1946, and using WSM and WSM's Grand Ole Opry almost to the exclusion of all other media, Martha White Mills, Inc. has shown the most phenomenal growth in Southern Milling Circles.

Martha White's family flour business has more than doubled. Martha White Self Rising Cornmeal has become a household word. And Martha White Coffee, Martha White Cake, Pancake and Waffle Mixes, and Martha White Jams, Jellies and Preserves have been successfully launched in one of America's most competitive food markets...

When you ask Cohen Williams, Jr., president of Martha White Mills, his secret he grins and says, "Early to bed, early to rise, work like hell, and advertise over WSM..." The Martha White Agency, Noble-Dury and Associates, agrees.

Tom Harrison or any Petry Man can fill in the Martha White details. It's American radio's biggest single success story!

WSM 650 Nashville
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Radio, practically saturating the homes of the Greater Indianapolis Market, swings merrily along the outdoor circuit; add car radio to portable and regular coverage and you sum up WFBM's morning-evening share of audience leadership.
ABOUT TV IN CANADA...


THESE ARE SOME OF THE QUESTIONS—FOR THE ANSWER:

CALL CALDWELL!

Staffed and equipped at Canada’s finest radio-TV location—providing the only complete commercial and programming service to Canadian Radio and Television. Presently producing Canadian commercials for WESTINGHOUSE STUDIO ONE and GOODYEAR TV PLAYHOUSE.

LET US BE YOUR RADIO-TV DEPT. IN CANADA. WE’LL SAVE YOU COSTS, TIME, and HEADACHES

IT PAYS TO CALL CALDWELL NORTH OF THE BORDER!

S.W. Caldwell LTD.

447 Jarvis Street, Toronto 5, Ont. Kingsdale 2103

CANADIAN RADIO
(Continued from page 91)

for the same kind of programing that’s popular in the States. Locally, Canadians have a strong preference for local color and news, of course, but this is common to people the world over.

However, the CBC purposely gets variety into Canadian programming to satisfy minority as well as majority tastes and, hence, it does not regard a low rating as a reason for pushing a show off the air.

So far as ratings go, U.S. network shows piped into Canada live or re-broadcast at different times walk off with the popularity prizes. The top nighttime network shows in Canada, according to Elliott-Haynes ratings of May 1953, were the Edgar Bergen Show (25.1), Amos ‘n’ Andy (24.8), Lux Radio Theatre (23.0), Our Miss Brooks (21.7), The Great Gildersleeve (16.7), Ford Theatre (14.3) and Share the Wealth (14.6). The latter two are produced in Canada but they represent the kind of programing that goes over south of the border, too. (Share the Wealth is sponsored by Colgate.)

Soap operas carry the day in Canada. Most, but not all, originate in the U.S. The top nine daytime network programs are sponsored by the Big Three soap companies, with P&G having six, Lever two, and Colgate one.

You can’t write about Canadian local programing without mentioning the rash of giveaway shows which have been sweeping Canada. Most of them are known under the name of “Fiesta” or “Casino” and some of the mail pull figures have been fantastic.

There is some difference of opinion about who started the trend, but one of the stations given the credit is CKAC, Montreal, Que., with its French program, Le Casino de la Chanson. The show has been on for the past three-and-a-half years and its mail pull has been rising steadily.

It is a 90-minute program, running daily from 10:30 a.m. to noon. Format is the disk jockey variety with a recorded word riddle. Listeners must mail in their answers with proof-of-purchase box tops and labels. Here’s what they mailed in:

During 1950, the first year, more than 2,300,000 letters. The show gave away more than $12,000 in jackpot money with $11,000 in consolation prizes to runners-up.
In 1954, mail jumped to 5,200,000 letters with prizes totaling $42,000.

In 1952, close to 6,500,000 letters came in. Total prizes were a little under $35,000 including what was said to be the biggest single cash award in the history of Canadian radio—$5,050 given to a Montreal woman.

While the success of Le Casino de la Chanson is undoubtedly a commentary on the lure of money, it is also due to the magnetic power of radio over the French-Canadian. Not only is French listening greater than English listening in Canada—as has been pointed out previously—but French radio is growing fast. The Province of Quebec has five times as many stations as it had 10 years ago and these are predominantly French-speaking.

This rapid growth, says Andy McDermott of Radio and Television Sales, Inc., which represents many Quebec Province stations, has posed a problem to the Quebec station operation.

"How do you run a station for a French-speaking audience," says McDermott, "when there is practically no available transcribed material, such as the English station operator can call on?"

The answer: "It calls for a great deal of ingenuity, it means all kinds of live shows, it means the employment of local talent and the adaptation of program formats at minimum expense. It also means that in Quebec, as nowhere else in Canada, the operation of network broadcasting."

McDermott is talking about regional networks. There are two privately-operated regional networks (lines are leased from the CBC) for the French-speaking population in Quebec. One operates out of CKAC and the other from CKVL, Verdun-Montreal. Some of the shows presented have ratings in the 20s and often beat out CBC French programs. In U.S. terms, the production and talent costs are low, running from $250 a half hour to $800 for 35 minutes.

As for English-language transcribed shows, the beginnings of TV are making them more popular. Says Robert F. Tait, manager of the program division of All-Canada Radio Facilities, Ltd., independent AM operators and the largest distributors of transcribed programs in the Dominion:

"There is a growing acceptance of the selective method of radio advertising. More and more, Canadian advertisers are realizing the flexibility of the
open-end transcription method of programing. This way they can select their times, markets and adjacencies, without being bothered by time differences, poor availabilities and the necessity of using stations in markets they don’t wish to reach."

Q. What should the advertiser know about Canadian networks?

A. There are three national networks in Canada, all controlled by the CBC. There is the Trans-Canada, which contains most of the CBC-owned stations and is filled out with private affiliates. It broadcasts 16 hours a day. The Dominion network contains all private stations, with the exception of its key station, which is a CBC station. It broadcasts mostly in the evening but presents a few daytime shows.

The French network had been centered in Eastern Canada (Quebec and New Brunswick Provinces) but was recently extended as far west as Edmonton, Alta. Also added was Gravelbourg, Sask.; St. Boniface, Man., and Sudbury and Timmins, Ont. The new markets are all considered supplementary so far as advertiser buys are concerned. The French populations are not large in these towns, but the CBC, supported by tax money, can think in terms of service, not cost.

Advertisers who buy the networks must purchase the basic lineup. Supplementary stations can be bought singly but if they are bought in regional groups there is a discount given.

The advertiser can (1) bring his U.S. network show into Canada and have it carried over the facilities of the Dominion or Trans-Canada networks if the CBC okays the program, or (2) he can produce a live network show in Canada using Canadian talent, or (3) he can use a French adaptation or an original French program over the French network.

As brought out before, only about 20% of the network shows are sponsored, with the average higher at night than during the day. As explained by a CBC spokesman:

“This 20% figure is not a matter of policy. It isn’t the percentage that’s important. We believe programing should include something for everybody. Theoretically, if sponsored programing could provide the variety we feel necessary, all shows could be sponsored. But that’s quite unlikely.”

CBC policy on sponsorship also flows from the desire to nurture Canadian talent and from the fear of “commercial and excessive Americanization of Canadian programs.”

The private broadcasters take the stand that the government should let the majority decide what should be heard, as in the U.S. They say it is unfair that a minority of listeners gets the programs it wants if the government supports such programing with taxes on everybody. While private broadcasters pay nothing for the sustaining programing they receive, neither do they get any income from such programs.

Does all this mean that the CBC networks are closed to new U.S. advertisers unless one of the current clients drops out? No, but it depends on what kind of show the new advertiser has in mind. If he plans on using Canadian talent, his chances are better than they would be if he were considering a U.S. show. If there is a choice between two similar shows, one with Canadian talent and one with U.S. talent, the former will get the nod from CBC.

A CBC source told SPONSOR that with the Canadian talent pool weak in comedians, an advertiser who could latch on to a promising Canadian comic

Rich, untapped market of KAMLOOPS awaits you!

Why Buy Kamloops, B. C.?

1 It’s headquarters for the new $100,000,000 pipeline.

2 A new $10,000,000 oil refinery is being built. This alone will double Kamloops’ population within a few years.

3 Kamloops is rich with other industries — cattle, lumber, railroads, agriculture, government seat tourists.

How can you reach and sell this thriving, untapped market? Buy CFJC! 96.7% of the homes have radio. CFJC DOMINATES with 94.9% of the audience.

910Kc * CFJC * 1000 watts

Kamloops, B. C.”
would have an excellent chance of getting a network spot. CBC is also looking for good dramatic shows.

Q. Are Canadian stations well regarded in their communities?
A. Canadian stations are exceptionally well regarded in their communities. Here are some instances of how well they are regarded and what they do to merit this regard.

CKOK, Penticton, B.C., wanted to carry a play-by-play broadcast of the local hockey team’s bid for the Western Canadian amateur championship last spring. The team was to play in Fort William, Ont., 1,600 miles away. But there was no local firm large enough to foot the bill for line charges.

CKOK appealed over the air for contributions to pay line charges. Within 48 hours, hockey fans had contributed the necessary money, which was $3,000. Penticton won and went on to Kitchener, Ont., to compete for the Allan Cup, which goes to the senior amateur hockey champion in Canada. Again CKOK made an appeal for line charge funds and again the necessary money ($3,600) was raised.

A similar job was done by CHEX, Peterborough, Ont. Last fall, Peterborough found itself with a championship football team, but the club found itself without money to make a western trip to round out its season. They needed $1,500 to go to Winnipeg for the big game. CHEX ran a mammoth request program starting at 3:30 p.m. Saturday night and ending at 2:00 a.m. More than $2,000 was raised from football fans.

CHWK, Chilliwack, B.C., participates in a forest conservation effort to protect the forest cover around Mission, a neighboring community. The station, starting in the summer of 1951, threw its weight behind the effort by airing interviews with leading citizens, flooding the air with spot announcements of dangerous conditions and warnings to motorists.

CKOM, Saskatoon, Sask., gives two scholarships every year to two local pupils to go to the University of Saskatchewan. The station also carries 55 minutes a week of news about campus activities at the university.

Q. What’s available in the way of Canadian radio research?
A. The newest service available is the Schwerin system of qualitative testing of programs and commercials. It is being offered to Canadian radio and TV advertisers on a quarterly basis by Canadian Facts, Ltd.

Canada has one coverage service, the Bureau of Broadcast Measurement, whose last study was made at the beginning of last year.

Other research services include: Elliott-Haynes, Ltd., Toronto and Montreal, Canada’s biggest. It offers network ratings, city-by-city day and night ratings, quarterly area reports, auto listening figures, out-of-home listening figures, other reports.

Penn McLendon and Associates, Ltd., Toronto and Vancouver. Does radio ratings, market research, consumer, readership, and public opinion studies.

International Surveys, Ltd., Montreal, uses diary technique to measure national ratings, puts out combined reports of radio and TV audiences in the Toronto and Montreal areas.

Grameen Research, Ltd., Toronto, operates a marketing and public opinion research service.

CORE (Communications Research), Toronto. CORE does consumer, trade and opinion surveys.

### CANADIAN TV

(Continued from page 67)

CBC’s Monday evening Big Review, kiddie and puppet shows, quiz programs, panel discussions, films, as well as some leading U.S. network shows, like Studio One, Goodyear Television Theatre, Campbell Playhouse, and The Jackie Gleason Show.

Among the “firsts” scored by Canadian television was the TV production of George Bernard Shaw’s Candida, first Shaw play to be telecast in North America.

Q. What research organizations are analyzing Canadian TV?
A. The four major ones are Elliott-Haynes, Ltd., Penn McLendon & Assoc., Ltd., Canadian Facts, International Surveys.

Q. What research studies are presently available to sponsors contemplating going into Canadian television?
A. Elliott-Haynes, Ltd., puts out its monthly Teleratings, a compilation of latest sets-in-use figures, as well as program ratings. In March 1953, this

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**IF YOU HAVE THE GOODS CHRC HAS THE BUYERS**

**TOP FRENCH RADIO VOICE IN QUEBEC AREA**

**CHRC**

Coverage: 250,000
French radio homes.
For availability and rates, write, phone or wire our representatives:

CANADA: Jos. A. Hardy & Co., Ltd., U.S.A.
Adam J. Young Jr., Inc.
research organization also published its Reports on Television Audiences in Canada, including data on coverage area, audience composition, TV homes per area, U.S. TV stations which are regularly received on sets in various parts of Canada, radio listening trends in TV areas.

Penn McLeod puts out a quarterly Television Audience Study, with a wealth of qualitative research analysis on radio and TV audience composition, viewing habits, program preferences, and so forth.

International Surveys completed an audience measurement study in July 1953, devoting a portion of its analysis to two major segments: U.S. and Canada TV viewing comparison in Toronto, showing degree of viewer loyalty to U.S.-originated programing versus programing from the Toronto station; a radio-TV comparison in Montreal area.

Q. What facts about Canadian TV have emerged from those studies?
A. Some of the facts brought out in International Surveys' two area studies show that trends in Canadian TV will parallel developments in the U.S. The research organization's purpose in setting up these studies was to "trace, evaluate, and measure the audience to Canadian TV competitively, and simultaneously with the audience to radio and non-Canadian TV in 'good' Canadian TV reception areas.

The organization's radio-TV area reports are based on a panel-diary technique and consist of having a practically constant representative sample of families report on a continuous basis the programs to which they actually listen or which they view during every 15-minute period of the day. This system bypasses the difficulties of surveying families in non-radio homes.

A fact that emerges from the organization's Toronto Area Report comparing ratings during various time periods between CBLT and WBEN-TV, Buffalo, is a deeply entrenched loyalty in Toronto to the U.S. station.

Another fact that becomes apparent from the study is the decrease in nighttime radio audience in the face of TV competition. This factor is brought out particularly clearly in the Montreal Area Report where there is no reception of U.S. TV stations.

Taking the same Monday evening slot, between 9 and 10 p.m., in Montreal, here's how the total audience is split between radio and television:

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The Penn McLeod studies, the first published in November 1952, the second in spring 1953, begin to indicate a trend in viewing habits. One of the questions that was asked during both surveys was: "Do you now listen to your radio more, about the same, or less than you did before you got your television set?"

November 1952 answers broke down as follows: More: 0% ; About the same: 29.1% ; Less: 70.9% .

The spring 1953 question was broken down into daytime (before 6 p.m.) and evening (after 6 p.m.) with the following results:

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These figures seem to indicate that the inevitable big chunk TV had taken out of radio audience initially is leveling off for the moment.

In the spring survey, respondents were asked: "Do you think the programing of CBLT is improving, about the same, or getting worse?" Toronto station viewers gave the following answer:

Improving: 53.2%
About the same: 27.4%
Getting worse: 1.6%
No opinion: 12.8%

Q. Where are the TV sets concentrated?

(please turn to page 137)
12 FALLACIES
(Continued from page 31)

homes—a healthy increase.

In other words, during a period
where many of TV's top nighttime
vehicles were making audience gains,
radio's top shows also made a gain in
audience. In terms of homes reached,
the average growth was 8.7%.

This comeback trail for nighttime
radio's pace-setters is even more strik-
ing when you consider the number of
"people" reached, rather than "homes." On
the basis of American Research
Bureau's estimate of 2.4 listeners per
set during evening hours, the gain in
the average number of listeners-reached
—about 1,300,000 per program (9,-
900,000 total average per program for
1952 vs. 11,200,000 for 1953 for the
same percentage of increase, 8.7%)—
is eye-opening.

Incidentally, the growth rate of the
NRI "Top 10" in nighttime radio ap-
ppears to be faster than daytime's "Top
10." During the same 1952-1953
period mentioned above, the daytime
leaders increased their homes-reached
audiences only by an average of 4,000
homes—or a gain of 0.13%.

2. "No big clients are buying night-
time spot or network radio this fall."

A SPONSOR checkup at all four of
the major radio networks and among lead-
ing station reps indicates that the blue-
chip advertisers haven't deserted the
nighttime radio medium by any means,
and that nighttime business in radio is
enjoying good health.

Mutual, for example, reports a 150%
increase in the number of nighttime
commercial minutes of network time
for fall 1953 as against fall 1952. ABC
Radio which feels that "advertisers
haven't done all their buying for fall."
reports a gain of 5.7%. NBC and
CBS Radio networks report that, so
far, their nighttime fall business will be
at "about the same" level as it was in
1952. Reps, too, indicated that spot
radio business for fall is "very good,"
and that the level for nighttime would
be "about 10 to 15% higher than it
was last year."

Is radio drawing only on the ranks
of medium-sized and small advertisers
for its nighttime clientele? By no
means. Here's a partial list of some of
the advertisers who will be active
(either with new business or sizable
renewals) in nighttime network and
spot radio in the fall season:

Liggett & Myers for Chesterfield (in-
cluding an evening musical strip on
Mutual, and evening newscasts and
announcements on various stations); Bristol-Meyers (a barn dance musical.
Saturday nights on Columbia Pacific
web); Sinclair Oil, Life, Bayer, Best
Foods, General Foods, Monsanto
Chemical, Bromo-Seltzer, Coca-Cola,
Chevrolet, Coleman Stoves, Kool ciga-
ettes (although some of the brand's
daylight radio announcement slots are
being dropped); Mazda, Shell Oil,
and Morton Salt (story page 28).

3. "TV areas contribute almost zero
to your nighttime radio campaign."

Many a client has this picture of
nighttime radio: In video markets, no-
body except a few recalcitrant non-TV
homes listens to his show. Outside
of the TV areas, there's still plenty of
listening—but it's dropping fast as TV
spreads.

The real picture of radio listening in
TV areas, therefore, may come as a
surprise. Nielsen Radio Index figures
for December 1952 (a height-of-the
TV-season month) show that 31% of
the listening to all commercial full-

NIX TO NETS AT
NIGHT -- say Cincinnati
radio listeners -- Hooper
survey shows WCPO with
music-news-sports programs
FIRST in listener preference

TV CHANGES LISTENING HABITS

In the television-saturated Cincinnati Area,
where almost everybody can watch TV,
there's a new pattern in nighttime radio
listening.

Oh, yes — people still listen to radio at
night in Cincinnati, as shown by the latest
Hooper Survey. But they now say NIX to
NETS at NIGHT . . . and turn to WCPO
Radio first for the kind of programs that
TV can't replace: music, news, sports . . .
programs that can be enjoyed anywhere
in the house, on the porch, in the back
yard, or in the car.

Result: night after night, more Cincin-
natians listen to WCPO than to any other
radio station.

* Here's how Cincinnati radio stations rank in night-
time audience [8:00 to 11:00 PM], based on an indepen-
dent survey made in May, 1953 by C. E. Hooper, Inc.

<table>
<thead>
<tr>
<th>RANK</th>
<th>STATION</th>
<th>AVERAGE 1/4-HR. RATING</th>
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<tbody>
<tr>
<td>1st</td>
<td>WCPO</td>
<td>3.8</td>
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<tr>
<td>2nd</td>
<td>network station &quot;B&quot;</td>
<td>3.6</td>
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<tr>
<td>3rd</td>
<td>network station &quot;C&quot;</td>
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<td>4th</td>
<td>station &quot;D&quot;</td>
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<tr>
<td>5th</td>
<td>network station &quot;E&quot;</td>
<td>0.7</td>
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</tbody>
</table>

[And remember . . . for television it's WCPO-TV—
Cincinnati's favorite TV station.]

WCPO
CINCINNATI'S FAVORITE RADIO STATION
Represented by the Branham Co.
network radio shows comes from inside TV areas, and that 49% comes from outside. And, the 10 largest TV markets can contribute anywhere from 30 to 45% of the total audience of evening network radio programs. (See "Is dropping your radio show in a TV market false economy?" SPONSOR, 1 June 1953).

This heavy contribution of radio audience on the part of TV areas isn't just a matter of the listening done in radio-only homes that are outside the metropolitan coverage areas of TV stations. TV-saturated metropolitan areas contribute a share from both TV and radio homes. Take a look at these Pulse and TelePulse figures, for instance.

In the New York metropolitan area, which has the country's largest concentration of video stations and receivers, Pulse calculates that during January-February 1953 in the evening (Sunday through Saturday, 6:00-11:00 p.m.), 20.3% of all homes were using radio.

What about the TV homes in 73.2%-saturated New York? Well, 17.0% of the TV homes were listening to nighttime radio. This is about 60% as good as the figure for radio-only homes (29.5%).

Some similar Pulse figures: Chicago: All homes—18.0%, TV homes—15.3%, radio-only homes—24.3%; Los Angeles: All homes—21.8%, TV homes—17.1%, radio-only homes—34.3%; Philadelphia: All homes—16.5%, TV homes—16.0%, radio-only homes—17.9%.

"That's all very well," you may ask, "but aren't these figures on the downgrade?"

Again, the answer may be a surprise. In Cunningham & Walsh's "model" TV community, "Videotown," a sort of cross-section of U.S. television located in the New York area, viewers reported this spring that they had increased their nighttime radio listening 60% in 1952 over the nighttime level of 1951. And, late last winter Pulse reported that there had been a 112% increase in nighttime radio listening in radio-TV homes in the New York area, a mature TV market, as compared with winter 1949. Other 1949-1952 Pulse comparisons: In Chicago, the increase was 20.5% at night, and in Los Angeles 21.0%.

Two more important points for admen to remember on nighttime radio:

1. The figures above largely reflect the kind of listening levels found in radio-television homes. Today, by latest industry estimates, about 53%—or around one out of two—U.S. homes have television sets. But radio's saturation is nearly 100% of U.S. homes. That means that about one out of two U.S. radio homes does not have a television set. Even with TV's current expansion, it will be quite a while before that figure drops even as low as four out of 10 homes.

2. No matter how large TV grows, it doesn't seem likely to affect the amount of out-of-home radio listening that exists in TV areas. The Joint Radio Network Committee's figures for the number of U.S. auto radios, as of January 1, was 26,200,000 and "sets in public places," amounted to 9,000,000. And, according to Pulse (see page 3, "Radio Basics", SPONSOR, 13 July 1953), nighttime out-of-home listening holds up much better in major TV areas than many people think. The ratio of out-of-home to in-home listening at 5:00 p.m. on a week night (the weekday peak) is around 17.5%. But at 9:00 p.m., the same ratio has slipped back only to around 12.5%. This is very significant since the Pulse check-up was made in the winter of 1952 in 18 large radio-TV markets. Summer figures would be higher.

4. "When the TV set is on at night in a video home, nobody's listening to radio."

Two facts seem to contradict this statement:

1. TV homes are more likely to be multiple-set homes. According to Nielsen Coverage Service, some 64% of the one-set radio homes in the U.S. are in the "radio-only" (no TV) class. But only 36% of the one-set radio homes are in the "radio-TV" category. Further up the line, half of the homes with three-or-more radio sets are "radio-only." But the other half is "radio-TV."

2. In TV homes, radio listening is "diffused" into several locations. In a 1952 study of listening and viewing habits in what is virtually the entire New England area, Dr. Forest L. Whan of the University of Wichita (Kansas) made an interesting discovery.

In checking the simultaneous use of radio and TV sets in TV homes—in an area that was 98.5% radio-saturated and 49.5% TV-saturated—Dr. Whan learned that only 1.1% of the TV
PROVIDENCE, RHODE ISLAND

Announces

JOHN BLAIR & COMPANY

AS NATIONAL REPRESENTATIVE

Effective Sept. 1, 1953

Night and day, WPRO is your guarantee of blanket coverage of the nation’s 14th market, comprised of Providence, Rhode Island; Fall River and New Bedford, Massachusetts.

A million and a half potential listeners live well within WPRO’s MV/M contour and account for over one billion dollars in retail sales annually. With 98.7% of the population owning one or more radios, WPRO penetrates completely this unusually large and prosperous market.

A combination of top flight CBS and long established local programs assures not only large but loyal listening audiences... in other words, highest ratings for all WPRO advertisers.

To take advantage of this rich, pre-sold audience put WPRO on your next advertising schedule and watch your sales increase.

WPRO 5,000 WATTS • 630 KC • BASIC CBS RADIO

MORE NEW ENGLANDERS LISTEN TO WPRO THAN ANY OTHER RHODE ISLAND STATION
homes used both radio (or radios) and TV in different rooms at eight o'clock on a weekday morning. But, at eight o'clock at night on weekdays, about 13.0% of the TV homes were using both radio and TV sets.

The general pattern, as shown in Dr. Whan's study, was this: During TV's "weakest" periods (morning, daytime) the simultaneous use of radio and TV was at its lowest. When TV was strongest (nighttime, 7:30-10:30 P.M.) the simultaneous use of radio and video was highest, averaging around 11%.  

5. "The sole radio fare of TV families who do tune to radio, is music-and-news programming."

This popular advertising belief caused CBS Radio to order a Pulse study covering the type of listening done by radio-TV homes in the New York area during September 1952. CBS Radio considers this study very revealing, since New Yorkers had a choice of four network radio stations, 26 independent radio outlets, and seven TV channels. And, better than seven out of 10 New York homes were TV homes.

The key results:
A. The four network outlets in New York got more than half (52.6%) of all nighttime radio listening in New York TV homes between the hours of 6:00 P.M. and midnight.
B. Over the course of a week, the radio programs which drew the biggest listening in TV homes were—according to the study—"the same program types that are most popular in all radio homes from coast to coast."
C. The "Top 10" radio programs in New York radio-TV homes during the period 1-7 March 1952 were:

1. Jack Benny
2. Amos 'n' Andy
3. Lux Radio Theatre
4. Theatre Guild
5. Bob Hope
6. Mr. District Attorney
7. Ozzie & Harriet
8. Charlie McCarthy
9. CounterSpy
10. Suspense

D. Concluded CBS Radio: "Contrary to general conjecture, music and news do not become the most popular radio programs when a family acquires a television set."

This does not mean, of course, that independent stations are making no progress in building larger audiences. They are, and the nation's independent outlets often give network stations a real run for the money at night. But independent stations are picking up listeners in both radio-only and radio-TV homes—not just in video homes.

6. "With nighttime radio sliding downhill, the cost-per-1,000 of radio's circulation is rising."

Since TV has arrived as a major advertising force, clients have often felt that radio's power to produce large audiences at low costs was dwindling. Not so, as an examination of media circulation-vs.-cost figures shows.

As compiled by NBC Radio's researchers, here are the key figures:
A. Magazines: The average cost-per-1,000 circulation of nine leading magazines is up 16.4% since 1949; up 32.4% since 1946. These magazines include Life, Saterepost, Look, Collier's, Ladies' Home Journal, Woman's Home Companion, McCall's, Good Housekeeping, Better Homes & Gardens.

B. Newspaper supplements: The average cost-per-1,000 circulation of three leading newspaper supplements—Metro Group, This Week, American Weekly—is up 7.9% since 1949: 22.3% since 1946.

C. Nighttime radio: In terms of weekly home circulation, the cost-per-1,000 of four nighttime radio networks is down 12.5% since 1949; down 3.8% since 1946.

For spot buyers as well, here is a "grand total" figure you can paste in your time buying hat!

According to a study prepared by the Broadcast Advertising Bureau for sponsor's "Media Evaluation" series, the cost-per-1,000 homes of gross circulation in all radio dropped 23.3% between 1 January 1943 and 1 January 1953.

7. "Male listeners dial radio only in the morning and early evening."

This is a fairly popular belief among a number of clients who have products to sell to men. Packard, for example, signed recently for a radio spot campaign in 150 markets with announcements and chainbreaks scheduled primarily in the morning and evening to reach men. Other male-appeal clients, like Armstrong Tires, shave-product sponsors like Mennen, non-tipped cigarettes like Camel, follow similar patterns of buying.

It's quite true that the 7:00-8:00 a.m. period on the average weekday
NOW, as always, midwest farm homes offer tremendous sales opportunities . . . and now, as always, WLS offers an effective and economical means to reach and sell those homes.

For instance, in two July days nearly 550 orders were received from a campaign just starting . . . and this for an advertiser who had failed to get results for the same offer in other media—including certain good radio stations.

Throughout its long years of service to Midwest agriculture WLS has been accepted as undisputed leader in that field. The national advertiser needs WLS to round out complete coverage . . . to fill the gaps left by non-specializing radio stations and other media.

The same opportunities to sell this market are available to you . . . as to the advertiser mentioned above . . . in programs fitted to the audience—and to your advertising budget.
GOLD!

IN SOUTHERN CALIFORNIA

You don’t have to dig for it.
You don’t have to pan it. It’s
rolling into the cash registers . . .
as California again this month
hits a new high for "settlers"!

MARKET FACT NO. 1:

More families are moving
to California every month
than ever moved to any part
of the world in any part
time in history. It’s a "gold rush"
for advertisers.

MARKET FACT NO. 2:

KMPC gives you primary
coverage of Southern
California in 205 communities.
Like to hear about the
golden opportunities for you?
Call, write or wire:
H-R Representatives, Inc.

has more male listeners-per-1,000 radio
homes than any other daytime period,
according to an 18-market Pulse study
for the Katz Agency (station reps).
(See page 4, "Radio Basics," sponsor,
13 July 1953.) Early-evening figures
run around the same level as this peak
morning slot.

But the Pulse study cited shows two
other little understood facts:

A. After 7:00 p.m. the number of
male radio listeners-per-1,000 homes
climbs sharply. At 8:00 p.m., on a
weekday, there are about a third more
than any daytime slot, including early-
morning hours. At 9:00 p.m., there are
47% more.

B. On weekends the pattern of male
listening shows a steady climb through-
out the day. In fact the peak period
for the entire week in male listening,
according to the Pulse report, is Sun-
day night at 8:00 p.m. At that time,
there are about 200 men tuned in for
every 1,000 radio homes. (On a week-
day morning at 7:00 a.m. there are
about 135 men tuned in for every 1,000
radio homes.)

The point: In the rush to buy early-
morning radio time, sponsors and
agencies often overlook the fact that
there are about 48% more men tuned
in on a Sunday night at 8:00 p.m. than
there are at the most-highly-regarded
morning slot, 7:00 a.m. on weekdays.
And, in general, nighttime radio al-
ways reaches more men on weekdays
than does any particular daytime slot.

3. "Women listen to radio only in
the late morning and afternoon."

This is a concept no less popular
than the feeling that male radio listen-
ers can be reached only in pre-evening
hours. And, the majority of food,
drug, cosmetic, clothing, and other
advertisers who use radio to reach wom-
men act accordingly when planning their
air campaigns.

However, let’s look at the facts, as
shown in the same 18-market Pulse
study mentioned above:

A. In every 1,000 radio homes, re-
searchers learned that there are about
276 women tuned to radio on week-
days at 10:00 a.m. This is the peak of
female listening for the entire week,
and certainly justifies the popularity of
mid-morning time slots with adver-
tisers who have products to sell to
women.

B. Afternoons, too, hold up strong-
ly in terms of female listening, with
the average number of women tuned to
radio in the noon-3:00 p.m. period
averaging around 226 for every 1,000
radio homes.

C. The big surprise comes in an
examination of female listening during
evening hours. On weekdays, the num-
ber of women tuning to radio starts to
pick up again around 6:00 p.m. By
8:00 p.m., there are some 243 female
listeners-per-1,000 radio homes. This
is higher than any afternoon slot—and
is 68% as good as the peak mid-morn-
ing hour.

D. On weekends, the pattern of fe-
nale listening closely follows that of
male listening, and builds to night-
time peaks on Saturday and Sunday. In the
8:00-9:00 p.m. slot on Sundays, for
instance, there are some 247 women
radio dialers per 1,000 radio-equipped
homes. This represents 39.5%—al-
nost nine-tenths—of the amount of
female listening at the 10:00-11:00
a.m. hour on weekdays.

The point: On the basis of these
figures, it would seem that nighttime ra-
dio is almost as good in reaching wom-
en during the week as daytime radio.
On weekends, it’s better.

9. "Daytime radio is now bigger than
nighttime."

Most advertisers who come to this
conclusion do so on the basis of a
quick examination of program ratings,
with little regard to the fact that there
are more listeners-per-set at night than
in the daytime.

However, even isolated ratings do
not tell the full story.

During the October 1952-April 1953
season, A. C. Nielsen figures for CBS
Radio show that the daytime (6:00
a.m.-6:00 p.m.) average rating for
that network was a 4.4—good for an
average of 1,969,000 homes. But at
night (6:00 p.m.-midnight) during the
same period, CBS Radio’s average rat-
ing was a 6.7 and the homes-reached
average was 2,999,000. Thus, nighttime ra-
dio for CBS Radio last season was
132% larger than daytime radio in
terms of homes. (CBS Radio Research
Director Harper Cariuane feels that
this pattern is "roughly true" of all four
major radio web.)

In terms of people—using American
Research Bureau’s figures of 1.6 per-
sons per set in the daytime and 2.4 at
night—the figures show even greater
strength for nighttime radio. Averages
then become 3,150,000 during the
daytime and 7,198,000 at night—with

50,000 watts days + 10,000 watts nights
Gene Autry, president
Robert O. Reynolds, vice president
& general manager

RADIO
AMERICA'S GREATEST
ADVERTISING MEDIUM
KRNT IS THE ONLY DES MOINES STATION THAT CAN TALK HOOPERS

- So you know you're right when you buy the Big-Time Buy . . . the station with the fabulous personalities and the astronomical Hoopers!

HOOPER LEADER...
MORNING—AFTERNOON—EVENING
51.1%  49.8%  36.9%
Audience Share  Audience Share  Audience Share
C. E. Hooper Audience Index, Des Moines — June, 1953

Represented by Katz

10 AUGUST 1953
nighttime radio being 229% larger in terms of total audience size.

Showing that the CBS Radio figures are not atypical, a Pulse study prepared for John Blair & Co., station reps, gives an equally revealing picture of daytime versus nighttime spot radio. The checkup was made during March and April of this year in a dozen major markets, all within the top 50 metropolitan markets. All were also mature TV markets.

Using regular monthly Pulse ratings for Blair-represented stations and Pulse sets-in-use figures, the results showed:

A. Nighttime sets-in-use figures ranged from 5 to 125% higher than daytime.
B. Ratings of Blair stations were 9 to 155% higher than daytime levels.
C. Listeners-per-set ranged from 6 to 29% higher.

10. "Nighttime radio always costs you more than daytime."

In 1940—or even 1947—nobody would have questioned this fact. Today, the story is different.

Nighttime network time charges, it's true, are still generally higher than those in daytime slots, and are likely to continue that way for some time. Program prices are something else again, and almost any advertiser can find a nighttime network package with a price tag that's far below the levels of a few years ago.

A check of scoopson's "Network Radio Comparograph" of 29 June 1953, for example, shows that the average daytime quarter-hour network program today costs $2,229 for talent and production with daytime half-hour shows costing an average of $3,353. At night, the averages are: Quarter-hour—$2,295; half-hour—$5,152. Nighttime program prices are still higher—but not much higher.

In comparing these prices, you should remember that nighttime network rates for time may be higher than daytime (by perhaps 30%) and nighttime program prices the same or higher. But, since nighttime radio reaches more people than daytime radio, your ultimate cost-per-1,000 figure may be lower.

Another point: A growing number of stations have adjusted their spot radio rates so that daytime and nighttime are equal. Such single-rate stations are to be found in every major video market. On such an outlet, a nighttime buy can produce an audience for you at a lower cost-per-1,000 (both in terms of homes and people) than a daytime slot with the identical rating.

These days, with daytime radio rates inching up and nighttime rates often being adjusted to daytime levels, it's not safe to make too-generalized statements about nighttime rates. Agencies and advertisers will have to check networks and reps for the latest prices. But those who feel nighttime price tags are always larger may be in for something of a surprise.

11. "At night, TV shows have higher ratings than radio shows, therefore reach bigger audiences."

Air advertisers in nighttime radio often develop a sort of inferiority complex over the fact that the top 10 nighttime TV shows, on a per-broadcast basis, often come up with Nielsen homes-reached figures of 10,000,000 or more while nighttime radio, at its best, produces comparable figures only half that size.

However, these figures—strange as it may seem—do not mean that nighttime radio over a period of a normal air contract cannot do a real job in reaching U.S. homes. There are two reasons for this:

A. Radio is about twice the "size" of television. Almost every home in the country has at least one radio, but only slightly better than half have video sets.
B. Radio, therefore, has much better opportunity for audience turnover than does television. When I Love Lucy, for example, hits 15,000,000-odd TV homes each week, there's little room for turnover in a three-month period since three-out-of-four video homes regularly watch it.

What does the radio turnover factor mean to an advertiser?

A recent report prepared by A. C. Nielsen for NBC Radio research gives some important clues:

Audience: During the October 1952-March 1953 period, the nighttime News of the World strip (sponsor: Miles Laboratories) reached about 2,600,000 homes during the average broadcast. A typical half-hour evening show, Railroad Hour, reached an average of some 3,220,000 homes. Neither show, it need hardly be said, looks exciting from an advertising standpoint as compared to I Love Lucy and other TV toppers.

Turnover: Here's where the mathematics begin to work in nighttime ra-
selling TV is no longer a buggy ride

Two short years ago, a rep could telephone an agency friend, quote most any kind of an avail and make a sale. TV stations were few, availss were scarce and buyers were waiting in line.

But today with a new TV station coming on the air every few hours, buyers of time are prone to sit back and do a lot of measuring with slide rules and sharp pencils.

SALESMAINSHP has returned to popularity . . . and of necessity. H-R is rather glad to see this trend because the H-R organization has never been geared to just take orders. The owner-partners learned their advertising selling trade back in the 30's. In those days, the sale of advertising required intelligence, ingenuity, aggressiveness plus long hard hours of digging.

The owners of H-R have never forgotten that basic sales training and they have surrounded themselves with a band of hard-hitting SALESmen who believe in the same sales principles. Every man on the H-R force, including the owner-partners, are on the street, selling, every day!

That's why H-R is always able to Send a Man to Do a Man's Work, whether it be for an old established AM station or for a TV station that is still in the blue-print stage.
radio's favor. Because of the frequency of broadcasts (five a week), News of the World had a 6.7 turnover during a 12-week period. Railroad Hour had a turnover figure of 3.3—a bout average for nighttime half hours during a period which approximates the usual 13-week cycle. (Comparable TV turnover is often 2.0 or less.)

**Cumulative audience:** Because of the turnover factor (part of the audience being "new" audience every night), News of the World reached 17,400,000 homes (unduplicated) during a 12-week period. The cumulative rating was therefore 38.9. And, since the number of episodes of the five-times-weekly show heard by the average home reached was nine episodes, the "home impressions" figure was a startling 156,000,000 for the Miles Laboratories network.

For Railroad Hour, the figures are also revealing. Since the show is aired on a once-a-week basis, the turnover (3.3) was lower than News of the World. But it was still high enough to give Railroad Hour a 12-week cumulative figure of 10,700,000 homes reached at least once. And, since the average number of episodes tuned to by those homes was a 3.6, the final number of "home impressions" at the end of a 12-week stretch was 33,520,000. Cumulative rating was 23.9.

One of NBC's top researchers gave some interesting figures in pointing out the meaning of these cumulative audiences in radio-TV comparisons:

"Suppose you had a TV show with a general family appeal and a Nielsen TV rating of around 20.0. And, suppose it had a good station lineup on one of the two leading networks and that the network has a 95% circulation at night.

"With a normal TV turnover factor, during 12 weeks you might reach as much as 35% of all the TV homes at least once and thus have a cumulative rating of around the same thing. However, as compared to all U.S. radio homes, the 12-week cumulative TV rating might be worth around 40.0. This isn't much better than the 38.9 News of the World produced in 12 weeks.

"Don't forget, too, that the kind of money expended on a TV show that gets a 20.0 rating at night is usually several times the amount spent for a nightly news strip like News of the World. Thus, a radio show with an average rating can build over a period of time to homes-reached figures that rival TV's."

Even on a short-term basis, radio's shows pile up plenty of audience. Take the case of Lux Radio Theatre, consistently one of nighttime radio's star attractions, but a show whose audience today often doesn't look as big as that of the leading TV shows.

Recently, during a two-month winter-season period, Lux on CBS Radio drew an average per-broadcast rating of 15.3. However, with a turnover factor of nearly 2.0, Lux piled up a cumulative audience rating in just four weeks of a 30.6% of all U.S. radio homes. In other words, Lux can easily reach—at least once during the course of a month—an unduplicated audience of radio homes that numbers 14,000,000 or more.

12. "There's nothing nighttime radio can do that night TV can't do better."

This paraphrase of Irving Berlin's *Anything You Can Do I Can Do Better* number has a surprisingly large acceptance in the offices of agencies and advertisers.

But it doesn't really stand up to close examination.

Here are just a few items for you to remember when you feel that nighttime video outshines nighttime radio in every way:

**Item 1:** Radio's saturation—98% in the U.S., as of 1 January of this year—means that almost every home in the nation is a potential advertising target with radio. TV's ultimate target is only half the size of radio's. And, radio still can count more auto radios—some 26,200,000 at last look—than there are TV homes. (Even though car radios aren't used as often as TV sets, the nighttime listening done to them is still largely unmeasured and still represents a TV-free bonus audience.)

**Item 2:** Broadcaster profit margins in TV aren't as lush as some people imagine. Also, many TV networks and stations are still in a seller's market at night. Therefore TV seldom offers the "extra" services that nighttime radio now includes as standard practice. Such services include merchandising, contest support, promotional gimmicks, special promotions for sales meetings, extra publicity and extra research.

These 12 points add up to strong evidence that a lot of the negative talk on nighttime radio won't stand up against facts.
“After 13-week trial, furniture company signed for 52 weeks.”

“Ever since we started AP news, the biggest problem has been to find time for new advertisers — the old ones keep on renewing.

“Another sponsor, Wright & Wagner Dairy Co., with 15 AP newscasts a week, says he is delighted with the results . . . increased enthusiasm among drivers, plus many new customers.”

“AP news shows a good profit month after month.”

L. O. FITZGIBBONS, Manager
WBEL, Beloit, Wisconsin

sponsors STAY with AP NEWS

VICTOR C. DIEHM
President and General Manager
WAZL, Hazleton, Pennsylvania

“Sponsor of week-day AP news so pleased he bought Sunday slot on WAZL too.”

“Robert Astleford, official of the Farmers Cooperative Dairy, says that since the inception of his AP news programs, business has increased — not only for milk but for all his other dairy products.

“Much of WAZL’s local weekly billing is derived from steady sponsors of AP news and there’s a waiting list of prospective sponsors.”

Hundreds of the country’s finest stations announce with pride

‘THIS STATION IS A MEMBER OF THE ASSOCIATED PRESS.’"
MORTON SALT
(Continued from page 29)

Almost 50% of the budget for the Trace Mineralized Salt and meat curing products goes into Visitin' Time, with other portions of the budget divided between farm and consumer newspapers and farm magazines. The time and talent cost of the program is about $300,000 annually. (The table salt division of the company pays one-third of this cost; table salt's other advertising includes billboards, magazines, and newspapers.)

The program is aimed primarily at a rural audience since two of the three products, Trace Mineralized Salt and the meat curing products, are used mainly in farm and rural homes. But it has attracted a large metropolitan audience as well which has proved advantageous for sales of table salt. Trace Mineralized Salt, by the way, is used as part of the diet of cattle. The curing products are of the type injected into meats as a preservative.

Results from the program are described this way by Radio-TV Director Bob Long:

- Trace Mineralized Salt: Each year since the product was introduced in 1948 sales have materially increased and radio has been a major factor almost since that time.
- Meat curing products and table salt: District managers report that sales of table salt and meat curing products have risen in small towns and rural areas and this is attributed in large degree to radio.

Format of Visitin' Time consists of familiar songs of the Twenties and Thirties laced with a few currently popular numbers. An important feature is a five-minute informative salute on some subject of wide interest (flowers, for example). The show is produced in Nashville, Tenn., by C. C. Thomas of the Thomas Production Co. Supervision is divided between the two Morton Salt agencies and company executives, including W. K. Yates, manager of the agricultural products department of the Morton Salt Co., and G. W. Carrington, advertising manager. While the program is low in cost the cast includes a 15-piece band, an eight-voice chorus, an m.c., featured vocalists, and occasional guests.

One of the primary advantages of the program is its commercial flexibility. Bob Long told SPONSOR: “We are able to localize commercials to any degree that we wish to. For example, we can use one set of commercials on the West Coast, one set in the New England area, and still a third set in any other section of the country as we might see fit. We could carry this to further extremes if we so desired. In some cases we’ve actually used five and six sets of commercials on the same products in different localities. This was done without disturbing the over-all program and with the same announcer at little additional costs to us. In other words, the cost of localizing commercials was so nominal that it is hardly worth mentioning. This would certainly not be possible on TV and would require complete new plates in public relations advertising.”

The flexibility afforded by the combination of spot radio and transcription is valuable to Morton Salt in a number of ways. First, local weather and other conditions differ with the farming regions. The proper time to push the meat-curing products, for example, depends on the time of the year animals were slaughtered in various areas. Second, the competitive situation differs with each market. In some regions Morton, whose farm salts are number one nationally, bucks strong competition from local brands. Here the commercial slant will tend to differ from the approach in other areas where Morton has mainly a product educational job to do.

Commercials are always of a low-pressure “service” type, fitting in with the desire of farm and rural people to be given tangible facts rather than generalities. Morton farm products are important in feeding livestock, in preserving food for the family. They’re sold therefore with information as to how to make the most of their usefulness so as to find sympathetic attention. In selling table salt, the historic “when it rains, it pours” slogan is stressed.

There are four commercials in each half-hour show, rotating between the three products. An offer of literature is made each week and whichever product is connected with the offer gets the fourth commercial. Over 50,000 pieces of literature were mailed in the ’52-’53 season as a direct result of the requests pulled in by the program.

As a check on the quality of the listeners, Morton made an offer of words to a song on several of its programs during the ’51-’52 season. The company wanted to determine whether what it considers the “influence group” was listening. The response to this one offer ran upwards of 10,000—about half of which was on “letter head” stationery. In addition to this about 250-500 requests were received weekly for copies of the “salute.” No offer was ever made on this item.

In the past season the program’s ratings and mail pull have been up in every TV market where it is carried with the exception of one Midwestern city. Here, however, a big adjustment was made in nighttime rates which Bob Long felt compensated adequately for the decline.

In several markets the show was switched from daytime to nighttime this season. Ratings went up in each case. Here are the figures for one of these markets, Minneapolis, “We had been on WCCO daytime Sunday mornings,” says Long. “We switched to Friday night. Class ‘A.’ Our ratings more than doubled, going from 3.0 to about 7. Our costs approximately doubled; our mail more than doubled. We feel that with more people listening per set in the evening, we undoubt-
By late summer, a rating point on WPTZ will mean more for advertisers than ever before on any Philadelphia station!

WPTZ’s upcoming coverage increase will bring an area gain of 60%, and a population gain of more than 25%. Cities such as Allentown, Reading, Bethlehem, Trenton and Wilmington... already looking to WPTZ for the best TV... soon will be getting a signal as strong and clear as that received within a few miles of the WPTZ transmitter. WPTZ will continue to deliver the best signal to the largest number of people over the largest area.

Be sure to get this important plus in your Philadelphia market coverage! For availabilities, get in touch with WPTZ or NBC Spot Sales.

WESTINGHOUSE RADIO STATIONS Inc
WBZ • WBZA • KYW • KDKA
WOWO • KEX • WBZ-TV • WPTZ

TO BRING ITS STRONG, CLEAR PICTURE TO
6 1/4 million people IN AN AREA OF
OVER 15,000 SQUARE MILES
edly gained a good deal in terms of cost-per-1,000 people reached. It’s important to us that we reach both the man and the wife in a household which we’re more apt to do at night. The reason for this is that our products are bought by both.”

Morton Salt likes nighttime radio for other reasons than the higher ratings and greater number of listeners per-set delivered. It’s also sensitive to the fact that its audience is more relaxed and receptive to commercials at night. During the day, says Bob Long, the farm listener is anxious to hear weather and crop news. At night he listens with his wife to be entertained and is more apt to absorb the commercial message if it is presented in an informative, low-key manner.

The show is aired on a spot basis despite the fact that it might be possible to save money on a network. The previously referred to factor of commercial flexibility is one of the pluses Morton feels justifies the higher cost. Another important plus is merchandising by each of the stations which it’s felt would not be matched by a network.

Merchandising support for Morton includes car cards, outdoor billboards, store displays, calls on dealers. In one area all the express-truck routes were lined up to carry signs. Bob Long says enthusiastically, “If you were to boil down this effort as compared to time cost, you could state that Morton was given merchandising and promotional effort in a very high dollar ratio to time purchased. Whether stations have done this type of job on other programs, I do not know, but as far as the Morton show is concerned, they certainly went all out.”

Morton farm salt products started in radio back in 1949 with a test campaign on three stations. The show was called “Visitor’s Time” but the format differed from today’s variety slant, emphasis then being on hillbilly. When the program was changed to its present format, the table salt division of the company via Needham, Louis & Brorby became interested and joined in sponsorship.

MARKET DIFFERENCES
(Continued from page 37)

What causes variations between markets? Answer: a variety of factors, ranging from physical characteristics inherent to a particular region, to the circumstance of a time lag.

San Francisco: Bay Area residents, for example, arise when the cock crows not because they differ psychologically from the majority of this country’s sleep-loving population, but because of the three-hour discrepancy between Eastern Standard and Pacific Standard times.

Approximately 1,600 U. S. branch offices (mainly of Eastern firms) are located in San Francisco. These offices employ over 25,000 people. Many of these firms open their doors between 7:00 and 7:30 a.m. to maintain close liaison with parent firms in East.

Non-Eastern affiliates, in chain reaction fashion, decree early hours to keep pace with the branch offices.

The KCBS report points out that almost two-thirds of Bay Area families live in the suburbs, work in San Francisco; that they average about 40 minutes traveling time to get to work. The typical Bay Area employee is up at about 6:00 a.m., is a potential radio listener from then on.

Detroit: On the other hand, Detroit is a fully industrialized automotive and manufacturing center. Its unique workday timetable is a direct outgrowth of the swing-shift setup.

According to WMJ, 179,000 workers are getting up and preparing for work between 12 noon and 2:30 p.m. each day. Some 50,000 swing-shift workers start their day at 9:30 p.m., report to the factory at 11:30 p.m. These two groups are available as radio listeners in the late mornings, early evenings, and in the post-midnight hours while they are on the job.

Philadelphia: Although this is a staid community dating back to colonial times, Philadelphia isn’t standing still. Large industrial plants like U. S. Steel have recently moved in to the Delaware Valley, have brought workers with them and attracted new employees.

Between 1940 and 1950, population in the Philadelphia area increased 14.7% as against the average gain of 10.3% for 21 states in the Northeast. WCAU points out. Estimates for the 1950-’60 period are for a further increase of 20-25% in Delaware Valley population.

Cedar Rapids: Most residents of this Iowa farm community and others like it get agricultural education, community farm news via radio. The medium’s hold on the population, therefore, is a strong one.

WMJ, Cedar Rapids, like other farm area stations, slants its programing to the needs, interests of the farm population, has a total of 34 farm programs per week; weekday schedules include four early-morning shows, two noon-hour farm programs. On Saturdays, there’s an additional show at 8:30 p.m., and there are three farm programs on Sundays.

Miami: Like other beach, lake, and mountain resort areas, Miami is inundated by hordes of vacationers each year. These tourists are generally free with their money, often spend more in few months than the area’s residents do in a year. Many vacationers listen to portable radios out of doors, won’t show up on area’s ratings.

The above examples represent only five ways that markets can vary. Actually, each city in the United States has its own living patterns, physical characteristics, industrial patterns, and other important attributes that are distinctly its own.
POSTSCRIPTS TO A CONTROVERSY

GHLIGHTS OF LIFE'S 4-media study and what air experts say about it.

WHAT AIR EXPERTS SAY

Air experts state LIFE stacked cards in its favor. Here's consensus of what 21 experts on all media told SPONSOR

IT LIFE STUDY REPORTS
The New York Times wasn’t enthusiastic...

but Walter Winchell was

Walter Winchell Of New York

July 6, 1953
so was Bill Hunt's "Inside Advertising"... and John Karol...

and Bill Fineshriber...

and, like Ray Weber of Swift...

...many many others!
Right you are, Y & R!

And, gentle time-buyer, when you throw away the old book, be sure you have the new one on hand. It's the new Westinghouse Radio Stations manual. At a glance, it shows you time rates, frequency discounts and general information on all Westinghouse stations. And it gives full information on Group Station Plans... budget-stretching plans that now cover both programs and spots. If you haven't a copy of this new manual, see Free & Peters.

TV COMMERCIALS
(Continued from page 33)

When analyzing the "reasons why" respondents like their "favorite" commercials, it is found that 37.46% like them because they are "cute, clever, entertaining;" 20.12% "like announcer(s);" 11.15% "like musical approach;" 8.67% find them "unique, different;" 8.05% find them "informative;" 7.74% enjoy "humorous, cartoon-type (animated)" commercials; and 7.12% like the "integrated or incorporated form" of commercial presentation.

As might be expected, there is a tendency for respondents to name as their favorite commercials those appearing on their favorite programs. When respondents were asked their opinions of commercials appearing on their favorite programs, 60.21% said "like" the commercials, 21.18% were "neutral," and only 38.50% expressed "dislike" for them.

These results are in sharp contrast to respondents' opinions of commercials appearing on their least-liked programs. Only 26.11% responded favorably to the commercials, 41.15% were neutral, and 32.74% reported a dislike for them.

Almost half (49.35%) of those who recalled spot announcements said they like the commercials. 29.44% were neutral, and 21.21% dislike them. These results give credence to the theory that "pleasant" advertisements are best remembered: 49.9% responded that they would definitely buy the brands advertised on the "favorite" program on television.

Why television commercials are disliked: Only one commercial stood out significantly as "least-liked:" 9.4% of those responding to the questionnaire named a beer commercial as the most disliked.

Sixty percent of those naming this beer commercial as their least-liked commercial said they "dislike announcer;" 15% find the commercial "too repetitious;" and 10% claimed it is in "bad taste."

Commercial are disliked for many reasons, chiefly: "dislike announcer(s)," 23.47%; "bad taste," 20.66%; "too lengthy," 16.43%; "too repetitious," 13.15%; "irritating," 11.27%; "foolish and/or false claims," 9.39%; and "uninteresting, boring," 7.98%.

Attitudes toward television commercials in general: When asked to select from a list of five the opinion(s) most nearly expressing their attitudes toward television commercials in general, nearly half (49.5%) responded, "Television advertising is O.K. as is; leave it alone." At the other extreme, only 3% said that "all advertising should be removed from television." These figures indicate a general acceptance of television advertising and suggest a general high level of advertising; this is not to imply that improvements are not desired—for 47.5% urged some renovation.

"The industry under its new code should control more closely what is said and shown over television commercials," said 35.25%: only 5.25% feel that "the government should control more closely what is said and shown over television commercials."

Fifty-three (13.25%) respondents urged the "removal of advertising of certain types of products" from television. Of this group 79.2% want all beer and wine advertising removed from television; 22.6% ask for the removal of cigarette advertising; and 7.5% oppose the advertising over television of medicinal products.

"Other" opinions expressed were that television commercials should be shortened in length; television advertisers should be prohibited from breaking into the middle of a telecast (especially dramatic plays) with a sales message; the amount of beer, wine, and cigarette advertising should be reduced significantly; television commercials should be limited to a brief statement of sponsorship appearing at the beginning and/or end of program.

It is interesting to note that upper income respondents (Income "A") tend to be more critical of television advertising than do those in other income groups. Only 36.9% of the Income "A" interviewees consider television advertising "O.K. as is," whereas 52.8% of the other respondents were satisfied with television advertising "as is."

The more one views television per day, the more tolerable one becomes of television advertising in general. This conclusion is borne out by the results of this study in which it was found that 60.63% of those respondents who viewed television "more than four hours yesterday" consider television advertising in general "O.K. as is." This compares with but 44.32% of
sell 'em country style!

While Dallas may reign as the Southwest's center of culture, Saturday nights the "white-tie set" dons sports shirts and joins the masses to seek entertainment on another level, and finds it in the hilarity and simple honesty of the Shindig's country music.

WFAA's Saturday Nite Shindig is country music at its biggest and best. Fifty folk artists (many are recording stars), several comics, four bands, feature acts and guest stars congregate for a four-hour frolic. Folks flock from towns around to join in the foot-pattin' fun — a big, paid audience that threatens to outgrow the Shindig's summer location at the State Fair bandshell.

On the air it's the same story— multiplied by the bigness of the Southwest. Warming up on WFAA-570, the Shindig switches to big WFAA-820 (rated by SAM among the top most-listened-to stations in the nation) — gaining in tempo and audience as these country music makers with native showmanship take it away from one another without a curtain. It's fast-paced radio — from eight to midnight — and the ringing applause of the Shindig's unseen audience across four states frequently jams the wires with calls for favorites 'til the last song's sung.

The Shindiggers' way with a song or a commercial is catching as laughter. And if you'd infect the mass millions of this big, rich WFAA market with your story, the way to do it is sell 'em country style — they'll love it!
those who viewed television "four hours or less yesterday" who opined that television advertising is satisfactory as it is.

A somewhat less significant trend was noted when comparing respondents of different age levels. The older the respondent, the more tolerant of television advertising he tends to become; 43.66% of those under 35 said television advertising is "O.K. as is," whereas 50.67% of those 45 and over responded similarly.

An hypothesis was presented before the results of this study had been tabulated that respondents with children would more likely favor the "removal of advertising of certain products (beer, wine, cigarettes, and the like)"

Misleading television commercials: When asked to recall "misleading or deceiving" television advertisements, 138 or 34.5% were able to respond with specific examples. Many others said they knew they had seen misleading commercials, but that they could recall none offhand. This percentage represents a relatively large segment of the television watching audience — and its magnitude should serve as a warning to television advertisers. For sales messages that are unbelievable are relatively weak in effecting sales.

Over two-fifths of this group (41.3%) mentioned "cigarette advertising in general," as unbelievable. It is apparent that cigarette advertising is responsible for a great deal of "unbelievability" in television advertising.

This conclusion presents dangerous implications — for if a televiewer becomes convinced that cigarette advertising is "misleading or deceiving," he likely will generalize and condemn all television advertising as "unbelievable."*

**Attentiveness to television commercials:** Obviously, if the televiewer fails to give attention to commercials, he will likewise fail to absorb the sales message. A commercial is effective only in so far as it is viewed.

Somewhat comforting to advertisers might be the results of this study which show that only 6.25% said they "turn their attention away" from television commercials "always." It was further found that 19.5% "usually" fail to view commercials; 41.25% "sometimes;" 18.75% "seldom;" and 15% "never."

Even though 6.25% responded "always," many of this group were able to recall "favorite," "least-liked," and/or "spot" commercials. This inconsistence leads to a conclusion that the group of televiewers who actually never watch or listen to commercials is extremely small.

Of course, as advertisers improve the quality of presentation of their commercials and increase the believability of their sales messages, viewers tend to become more attentive.

In informative media: An important purpose of advertising is to present to potential customers information helpful in buying. It is therefore important to the advertiser to know how effec-

*"Is today's rash of cigarette claims harmful to all advertising?" (review, 17 December 1951, p.31."

124
ORDER YOUR supply of the 16-page RADIO BASICS Featured in 1953 Fall Facts Issue

at these special low quantity rates:

- 100 Copies or more ............. 15c each
- 25 or more copies .............. 20c each
- Single copy .................... 30c each

Note: Agencies, advertisers and stations bought 30,000 reprints of 1952 Radio Basics.

Write to:

SPONSOR SERVICES Inc.
40 EAST 49TH STREET, NEW YORK 17, N. Y.
The National Gallery of Art is the place to look for landmarks in art history...but if it's culinary art you're interested in, try some participations on WNBW's "Margaret's Kitchen." Every weekday morning Margaret Matthews puts women in the mood for buying food products and services...in a city which spends almost $1200 per family in food stores annually.

The Nation's Capital is famous for both.

Where in the history of advertising is there a more important wedding of the art director and the writer than in television? In this medium certainly is the big payoff for the artist-writer breed. The whole future of television commercials lies in our ability to wash out early mistakes in believing a radio writer with a story board sketch man pinned to his lapel was the answer!"  
JOHN H. TINKER JR.  
Creative Director  
McCann-Erickson, Inc.

named television as the most informative medium, 50.95% of the other interviewees consider television tops in this respect.

The more one views television per day, the more impressive television looms as an informative advertising medium. This conclusion is substantiated by the results of this study in which it was found that whereas only 31.07% of those who viewed television "one hour or less yesterday" consider television the most informative medium, 62.2% of those who viewed "more than four hours yesterday" named television "most informative."

Audience approval and acceptance are essential if the commercial is to sell. It is believed that this factor will become more important as television grows in importance as an advertising medium. Further research of a long-range character is needed.
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's Far Higher Tower Increases Area Coverage
By 85.5%!

"Seeing Is Believing!"

In television, Tower Height is of course far more important than any other factor in "reaching out" to fringe TV areas. Low Channel is next most important, and Power is third.

WAVE-TV is now operating from a new 600-foot tower, located on top a 985-foot hill, giving an over-all height of 1585 feet above sea level. In addition, WAVE-TV is now telecasting on Channel 3 (instead of Channel 5), and with 100,000 watts of radiated power, instead of 24,000.

100,000 watts at our new tower height and lower channel is equivalent to 600,000 watts from our old downtown tower, on Channel 5!

Check these engineering facts against actual coverage results. Ask your local distributors about WAVE-TV coverage, and about the great WAVE-TV television market. It's actually far greater than the Louisville Trading Area itself!

LOUISVILLE'S
WAVE-TV
Channel 3
FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT
Free & Peters, Inc., Exclusive National Representatives

10 AUGUST 1953
CHRISTAL STUDY
(Continued from page 35)
York agencies as to the value of the study. The most enthusiastic of the three was the advertiser. Here are their opinions:
$15 million advertiser known for his keen interest in research: "I think it's quite exciting. It got some very interesting things in it. These people are certainly to be congratulated for doing this kind of work. Several things in it will definitely help advertisers:
"1. What people are doing when they are listening. For instance, in the morning, they're dressing, eating breakfast, or something like that. In such a case, you'd obviously want to write a different kind of commercial than in the evening when they are sitting around listening to radio. If you have a complicated selling story to tell, you won't choose a time when most of your listeners are doing something that may absorb all of their attention.
"2. How the audience composition changes according to the type of program. If the advertiser knows what kind of audience he wants to reach, he now has some more information on when it's available according to program type—music, news, entertainment, and others.
"3. Most exciting thing is the thought of all the additional information that can be obtained if this sort of thing is continued. The more radio can tell advertisers about the kind of people it can reach, how often, and what these listeners are doing, the more intelligently we can use the medium and in the long run the more radio time will be sold."

This advertiser did not think total audience figures revealed in the study were useful to him for the reason that in buying he doesn't buy all of it—just a program or an announcement. He agreed, however, that total audience figures could be useful if done every year or so to show trends in different cities.

STATISTIC
FROM
SIOUXLAND:

A $40 (1-time, Class A) minute buys 50,581 homes (RTMA, May 1) in 32 Iowa, South Dakota and Nebraska counties with $655,999,000 in '52 retail sales.

Spots make sense in Sioux City. See the Katz Agency for the whole TV picture.

KVTV
Channel 9
SIOUX CITY, IOWA

A Cowles Television Station • CBS, NBC, ABC & DuMont

**The American system of broadcasting is part and parcel of the American way of life, the essence of which is freedom tempered by a sense of responsibility. Broadcasting, like the rest of our industry, is financed by private capital that is put to work to earn a profit. If we are able to maintain and enlarge our capacity to serve the public, the various elements of our broadcasting structure must be kept in sound financial condition.**

DAVID SARNOFF
Chairman of the Board, RCA & NBC

Agency research director: "I think it's very interesting. As Politz says in the preliminary report, the most significant finding is something we all know: that radio creeps into all the crevices; you're not even aware it's doing it: it follows you everywhere.

"Any medium to survive has to provide a service people want. The success of the advertising in it depends on the degree that the service the medium offers is made acceptable. Advertising hangs on the coattails of the service aspects, and this study shows that the coattails are long and broad and ubiquitous.

"I take issue with two statements made in the preliminary report: 1) That "radio emerges in this study as an indispensable medium." The study does not necessarily establish radio as indispensable—maybe something else could replace it. But it does establish
WSYR-TV
Now 100 kw on Channel 3

...The Only Low-Band VHF Station in Rich Central New York

WSYR-TV channel 3

Write, Wire, Phone or Ask Headley-Reed

NBC Affiliate in Central New York.
radio as universal. (2) That "it has unmatched ability to penetrate." This is too sweeping. You can't say unmatched unless you've measured other media. This they didn't do.

"I also have three questions to ask:

1. What is meant by listening?" (Politz' answer to sponsor: "Audible exposure to the medium. People were asked questions like, 'At anytime between wakening and breakfast yesterday, did you listen to or hear radio?")

2. Of the 35% who don't listen to radio on an average day and the 12% who don't listen during the average week, what percentage are in TV homes and what are in non-TV homes?

3. Average listening is just under three hours a day. What is the breakdown between TV and non-TV homes? I don't mean to draw a causal relation from it—just curious." (Politz feels on both these questions that it would have been misleading and inconsistent with the survey objectives to compare radio's position among people with and without TV.)

The agency researcher's conclusion:

For editorial on new Christal study covered in this article, see page 150.

Additionally, the article discusses the importance of radio in the economic context when addressing the viability of radio. Esso may extract all the data on news programs. Cadillac may be interested chiefly in the economic material—when can it reach those who can afford big cars. General Foods may care mostly about the information on housewives. Basic as this study is, it should give all advertisers and agencies a new perspective on the indispensability of radio.

Here then is an elaboration of 10 basic findings of the study extracted by sponsor from the Christal stations' preliminary report entitled "Radio's Place in the Daily Life of the American People":

1. Radio emerges in this study as an indispensable medium—important to advertisers because it is important to people. This is shown by the great amount of listening going on, by the numerous reasons people give for listening, and by the fact that 55% or 33.8 million adults in TV areas would turn to radio to verify a rumor of war. In addition, a total of 49%, or 30.3 million adults, looked upon radio as a "necessity." (Five percent actually said they "couldn't be without it: everyone has one; part of living.")

2. In TV areas of the U. S. virtually all the people use radio. On the average day, two out of three adults in these areas listen to radio. During the average week, almost nine out of 10 people in the adult population are included in radio's audience.

Of the adult population of 61.6 million in the TV survey area, 38.2 million or 95% have one or more radio sets in working order. 32% have two radios, and 23% have three to seven radios.
YOU MIGHT GET A 12' 8" BLACK MARLIN*

BUT...

YOU NEED THE FETZER STATIONS TO LAND BUSINESS IN WESTERN MICHIGAN!

WKZO-WJEF RADIO

WKZO, Kalamazoo and WJEF, Grand Rapids, rank high among America's most attractive radio buys. According to March, 1953 Nielsen figures, WKZO-WJEF have a 12-county radio audience of 151,050 daytime homes, 130,530 nighttime homes. February, 1953 Pulse figures for Kalamazoo-Grand Rapids credit WKZO-WJEF with more than 40% of the radio audience, morning, afternoon and night! The next-best two-station combination in these two cities gets only 24%, 20% and 29%—yet costs about 14% more!

WKZO-TV (80,000 WATTS VIDEO—40,000 AUDIO)

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids—the nation's 23rd television market. Latest Nielsen and Pulse figures prove that WKZO-TV is the overwhelming favorite in more than 300,000 Western Michigan and Northern Indiana television homes. The April, 1953 Videodex Report, for example, credits WKZO-TV with 107.3% more afternoon viewers than the next station—188.4% more evening viewers!

Get all the Fetzer facts, and be convinced!

*In 1926 Laurie Mitchell got one this long, weighing 976 pounds, in Bay of Islands, New Zealand.

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY

AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES
3. Radio is a universal medium. Its appeal cuts across all economic, educational levels. It has unmatched ability to penetrate—to reach people wherever they are. Set ownership is highest in the upper economic level (99%). But even in the lowest economic groups, nine out of 10 homes have at least one radio in working order. Among people who did not complete grade school, 85% have radio in their homes. Almost all (98%) of the people with college education have radio. One out of three home radio sets is usually kept in the living room; 31% in the bedroom; 23% in the kitchen, and the rest in other places. Three out of four home sets are either table models (64%) or portables (12%), either of which can readily be moved from place to place. Fewer than one out of four sets is a floor model.

4. Radio operates indoors and outdoors, as a constant companion to the people. Fifty-two percent of all adults in TV areas (31.3 million) have one or more cars equipped with radio; 12% of all non-car sets are portables;

54% of all people (33.5 million) had a portable or a car radio with them on their last pleasure trip; 26% (7.7 million) of those without a radio-equipped car took a radio with them. Radio’s out-of-home audience alone is large enough to constitute a major advertising medium. In the single time segment between breakfast and lunch, for example, 26% of the listeners or almost four million people are in radio’s generally uncounted audience outside the home.

5. Radio operates continuously for a changing, dynamic audience. The 40.9 million people in radio’s daily audience in TV areas listen for approximately 115 million hours a day. The average individual listens for just under three hours: about 172 minutes. Of the 61.6 million adults in TV areas, radio reaches about 13 million before breakfast while they are doing other things (principally dressing, bathing, shaving, cooking and preparing a meal). This is in addition to the people radio reaches at the same time who are doing nothing but listening. During breakfast radio reaches 17.2 million people in TV areas. Between breakfast and lunch, the figure is 12.6 million people reached who are doing other things besides listening (principally housework and driving). During lunch radio reaches 9 million. Between lunch and supper 10.2 million listen while doing principally housework and driving. Radio reaches 10.5 million people while they are eating supper. Between supper and going to bed, the number of listeners-while-doing-other-things falls off to 6.5 million. At this time 11.1 million other listeners are doing nothing else but listening. In addition radio is always available—
We're growing—so we've moved. The new place is twice as big.

We're now in the new offices. Hope you'll drop in

and see how you like them. The address is 49th & MADISON

40 E. 49th, New York 17. The phone remains Murray Hill 8-2772.

Other offices are in Chicago and Los Angeles.

ADVERTISERS PLEASE NOTE:

Change your records and
ship plates, copy, and
instructions to 40 E. 49th St.,
New York 17.
able to reach people wherever they are. Thus it reaches a total of 65% of the adult population in a single, average day. The kitchen seems to be the most popular spot for listening to radio—57% of all people who listen between waking and breakfast listen there; 81% during breakfast, 61% during lunch, 65% during supper. Evenings most of the listening—56%—is still done in the living room in TV areas, contrary to popular belief. Outside the home 16% of all people who listen on an average day do so while driving in their car in the morning, 13% while doing the same in the afternoon—a big audience generally overlooked by advertiser and rating service alike. (See tables on where people listen page 34.)

6. Radio commands a universal audience—by size, geography, income, education, age, sex—which devotes a huge amount of its time to listening to the radio. For example, a table from the study shows how much listening goes on during each of seven logical segments of the day (though unequal in length):

<table>
<thead>
<tr>
<th>Time of Day</th>
<th>Minutes Listening</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waking &amp; breakfast</td>
<td>30</td>
</tr>
<tr>
<td>Breakfast</td>
<td>20</td>
</tr>
<tr>
<td>Lunch</td>
<td>10</td>
</tr>
<tr>
<td>Lunch &amp; supper</td>
<td>15</td>
</tr>
<tr>
<td>Supper</td>
<td>15</td>
</tr>
<tr>
<td>Night</td>
<td>50</td>
</tr>
</tbody>
</table>

7. Detailed reports:

"In our business, as in any consumer business, every product must compete with many other products for the consumer's selection. The consumer is perfectly free to do what he wishes with his money. He can buy any food products he wishes, or he can buy less food and more shelter. We are not competing just with the other companies in the same line of business we are in; we are competing for the consumer's dollar, competing with all of the other appeals that are made to him and all of his other wants and aspirations."

ROBERT J. KEITH
Vice President
Pilsbury Mills, Inc.

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Precision Film Laboratories—a division of J. A. Maurer, Inc., has 14 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.

Precision Film Laboratories, Inc.
21 West 46th St.,
New York, N. Y.
JU 2-3970
The detailed survey findings also show considerable differences in the kinds of people reached at different times of the day, in terms of sex, age, education, and economic status.

7. The people accept radio. More than that, they insist on having it. Most adults in TV areas (95%) have home radios and more than half (52%) have car radios. An estimated 3.5 million people, according to the study, plan to buy a home set in the next few months. Two out of three of these new radios will be additional sets. Of those planning to buy a car, 30% are in favor of having it equipped with radio. In the past four and one-half years of TV's growth, people planning to buy a home radio have grown from 21 million home radios (against 13.6 million TV sets). The survey shows they will continue buying heavily, as follows:

**WHY PEOPLE WANT NEW HOME RADIOS**

<table>
<thead>
<tr>
<th>Total</th>
<th>Why do you plan to buy a radio?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>answers</td>
</tr>
<tr>
<td>One for kitchen, bedroom (other room)</td>
<td>36%</td>
</tr>
<tr>
<td>To replace an old set</td>
<td>34%</td>
</tr>
<tr>
<td>(just need another, want one)</td>
<td>16%</td>
</tr>
<tr>
<td>Want a block radio</td>
<td>16%</td>
</tr>
<tr>
<td>Want 1M radio</td>
<td>15%</td>
</tr>
<tr>
<td>Want a portable radio</td>
<td>4%</td>
</tr>
<tr>
<td>Starting a new home</td>
<td>2%</td>
</tr>
<tr>
<td>For a gift</td>
<td>1%</td>
</tr>
<tr>
<td>Other reasons</td>
<td>4%</td>
</tr>
</tbody>
</table>

As a result of recent purchases, a large proportion of the radios in TV areas are new or almost new, as follows:

**AGE OF HOME RADIOS**

<table>
<thead>
<tr>
<th>How long ago purchased?</th>
<th>All home radios</th>
</tr>
</thead>
<tbody>
<tr>
<td>8% months or less</td>
<td>8%</td>
</tr>
<tr>
<td>8% to 18 months</td>
<td>15%</td>
</tr>
<tr>
<td>18% to 25% years</td>
<td>15%</td>
</tr>
<tr>
<td>25% to 35% years</td>
<td>10%</td>
</tr>
<tr>
<td>35% to 45% years</td>
<td>9%</td>
</tr>
<tr>
<td>45% to 60% years</td>
<td>16%</td>
</tr>
<tr>
<td>60% to 9 years</td>
<td>10%</td>
</tr>
<tr>
<td>9 to 11 years</td>
<td>10%</td>
</tr>
<tr>
<td>Over 11 years</td>
<td>22%</td>
</tr>
<tr>
<td></td>
<td>100%</td>
</tr>
</tbody>
</table>

8. The majority of people depend on radio as a source of contact with the outside world. In time of emergency they turn to it for information. People rely on radio, in the broadest terms, for two things: entertainment and information (see 9 below). But they also have come to depend on it beyond these bounds: 33.8 million (55%), for example, would turn to radio to verify a rumor of war. As stated previously, 49% regard radio as a "necessity."

9. People primarily are favorable toward radio; they rely on it for entertainment, relaxation, and information. When asked what they considered the advantages and disadvantages of radio, more than 70% did not or could not name any disadvantage. Most (70%) could and did name one or several advantages they felt radio has. As an
answer to why they have radio, 70% gave reasons referring to the medium’s entertainment features (entertainment itself, programs, music, and sports as examples); 66% listed reasons referring to information features (news, education, weather, time, among others).

The higher the income group the more often people referred to the information features of radio in explaining why they have one (75% vs. 60%). Those at the low end of the economic scale tend slightly more than those at the upper end to answer in terms of radio’s entertainment features (74% vs. 65%). But the groups were quite similar in referring to radio’s news content as a reason for having it (48% of upper income answers, 42% of lower income answers).

Men and women differed significantly as to what they “like most” about radio. Men tended to favor radio’s information content; women, its entertainment features. Music is what 45% of the women, 33% of the men “like most” about radio. The study shows: More men than women “like most” radio’s sports content (13% vs. 2%), but more women than men mention radio’s stories, plays, and similar shows (19% vs. 16%). Radio’s overall function of providing relaxation and enjoyment is liked about equally (10% vs. 11%).

10. People like radio because they can use it while they are doing other things. Some 13.8 million (26%) consider it radio’s greatest advantage. To 2.2 million (4%) it is principally the reason why they have radio. To a larger number—4.1 million (7%)—the thing they like most about radio is that they can listen while doing other things as explained in point 5 above. People listen while they dress, undress, bathe, cook, prepare meals, do housework, drive, work at jobs outside the home—in fact, only time of day when they are not doing anything else but listening in large numbers is evening. At this time 63% of all listeners are concentrating entirely on their listening.

As the preliminary report declares: “These statistics expose and describe radio’s impressive ability to inform and entertain at times and places when people must be busy in other activities. Radio is a medium for leisure and also a medium for work. The almost universal set ownership and listening to radio is partly the result of this unobtrusive yet penetrating power of the medium.

“Eating and housework, driving and working, and many other activities are things people must do. It may or may not be a strength of radio that many of its listeners are also doing other things, but it is a great strength of the medium that people are necessarily doing other things are still able to listen to radio and do listen in very large numbers.”

** SPONSOR’s All-Media Study **

Published to date:

(1) Introductory article, “Why sponsors spent 8 months evaluating media” published 6 April 1953.


2. Media Basics I—newspapers, direct mail, radio, magazines (1 May 1953).


4. How to choose media, part I (1 June 1953).

5. How to choose media, part II (13 June 1953).

6. What you should know about Life’s 4-media study (29 June 1953). Supplementary article on some topics: “In Life’s media study ear to radio and TV to debate.” 13 July 1953.

7. Review of these media research pitfalls, part I (27 July 1953).

To be published:

8. Review of these media research pitfalls, part II.

9. How 50 leading advertisers evaluate media.


11. How a leading agency evaluates media.

12. The client who lost $1 million on its media test.

13. How a small agency tests media.

14. How to set up a “proof” media sales test.

15. Psychological aspects of media.

16. Sales impact of radio and TV.

17. Why these corporations don’t use air media.

18. New media evaluation and research developments.

19. Sponsor’s conclusions.
Continued

A. sponsor's estimate for total set ownership by August 1953 is 400,000. However, latest figures, available on TV set sales in June 1953, show that French-made Colgate is the number one soap, followed by Sarnia—5,300; Toronto—5,300; Hamilton-Niagara—4,943; Windsor—1,221; Ottawa and East Ontario—3,079; remainder of Ontario—503; Prairies—191; British Columbia—2,139.

Elliott-Haynes' Teleratings amplifies upon Canadian Manufacturers' reports with the following figures on TV home distribution as of April 1953:

Windsor-Chatham-Sarnia: 65,500; London-Woodstock-St. Thomas: 9,200; Toronto-Hamilton Niagara: 16,600; Belleville-Kingston-Brockville: 5,400; Montreal-Ottawa: 62,600; Vancouver-Victoria: 6,300; other areas: 5,600.

CANADIAN SPONSORS

(Continued from page 69)

uses two versions of its English shows, Les Joyeux Troubadours, French counterpart of The Happy Gang, and La Mise d'Or, French version of Share the Wealth. (Quaker Oats Co. is co-sponsor of both Les Joyeux Troubadours and The Happy Gang.)

* Regional and local shows: Mr. and Mrs. North, taken live from CHS Tuesday over CJAD, Montreal, and delayed to Wednesday over CFRB, Toronto. (2) The More the Merrier, a quiz show used only in the Maritimes. (3) Colgate Newscast, over CHAT, Medicine Hat, Alta. (4) Colgate Matlair, half-hour disk jockey program over CHAR, Moose Jaw, Sask. (5) Estelle Caron Show, French vocalist over CKAC, Montreal; CKVL, Verdun, and CHRC, Quebec. (6) Uncle Paul, French music, chatter.

Colgate also sponsors a half-hour show of La Casita de la Chanson, CKAC's fabulous giveaway show (see Canadian radio story). Products plugged are Super Suds, Cashmere Bouquet, Ajax, Vel, Colgate Dental Cream, and Palmolive Soap.

Gillette: Spitzer & Mills handles the following shows for Gillette of Canada's two home-pension brands:

* Toni: The Tyler Touch, a half-hour situation comedy 7:00 p.m., Sunday over 33 Dominion network stations. Also disk jockey shows in 11 English and five French markets.

* Prom: Fun for All, a variety show with Arlene Francis and Bill Cullen, taken from CHS and rebroadcast a week later over 32 Dominion network stations. Also a French news show, Et le Vie Continue, four markets.

Shell Oil: Like many I.S.C. radio advertisers, Shell Oil Co. of Canada patterns its radio advertising on its U.S. experience. In the case of Shell Oil, it's local newscasts. In Shell's has been using them in Canada since 1949, via J. Walter Thompson's Toronto office.

Here's how Shell works its newscasts and commercials. The words are those of Victor Brooker of J. Walter Thompson Co., Ltd.: "Great care is taken to encourage stations to use local news items and personalized commercials for dealers in each city. Farm dealer copy is provided for the smaller markets in agricultural areas. Dealers' names are rotated. In some cases an individual dealer is called the 'sponsor of the day's edition of the news,' in other cases dealers' names and addresses are broadcast on the program as 'sponsors.'

"The flexibility of these newscasts makes them the most valuable advertising tool for our client—viz., quick copy changes for local weather changes and sales promotion plans. Special promotions at Christmas and during the Coronation period have been most successful, resulting in real dealer enthusiasm.

This year's major campaign is based on a new product development—TCP. Because of this, spots (one-minute announcements) and flashes (15-second announcements) have been added to the schedule, as well as new stations. Many of the announcement schedules call for three to five spots and flashes a day, five times a week for six weeks. TV flashes have also been added because of the TCP campaign. The commercials consist of slides with voice over. In Montreal, a bilingual market, Shell leaves it to the station to decide whether English or French should be used by the announcer, who reads the commercial live.

Regarding the effect of TV on radio, Brooker says: "As the TV audience across Eastern Canada grows, evening newscasts are being reviewed with the likelihood of a change to morning and suppertime hours in order that major audiences may be reached."

Miles Laboratories: Another use of news in Canada, Miles, which sponsors such broadcasts for Alka-Seltzer, goes about it in a somewhat different way. Miles and its agency, Robert Otto & Co. of Toronto, look for well-known commentators. Here's whom they've picked:

1. Campbell McDonald over CFRB, Ottawa, who once characterized Maynooth Chardine-Whitten as "running around City Hall henhouse like a chicken with its head cut off."

2. Ethnom Philpot over CKNW, West Westminster, B.C., of whom it has been said: "He talks red, writes pink, but votes Green!" This is reference to the fact that Philpot, usually left-of-center politically, publicly supported Howard Green, a conservative, for Parliament.

3. Gordon Sinclair over CFHR, Toronto, world traveler and author. Sinclair has covered many of the world's major news beats and events as a reporter for the Toronto Star.

4. Lorne Greene over CKEY, Toronto. An actor and nationally known Canadian radio figure, Greene has invented a stop-watch for the radio-TV industry. Known as the RTV Timer, it tells the wearer how much time is left during a broadcast.

Ronson: Placing its business through Grey Advertising in New York, Ronson has two network shows for its Canadian-made fighters. One is It Happened Here, a 15-minute dramatic sketch on Wednesday nights over 33 Dominion Network stations.

The show, produced in Canada, uses Canadian freelance scripts. The stories are about little-known Canadian events with a human interest angle. One for example was about Enrico Caruso, who once joined two Salvation Army members in singing before fashionable guests at a Lake Ontario resort. The program is produced by the well-known Esie Luyngh (pronounced "Young").

The other program, a French offering, is entitled Le Journal de Claude-Henri Grignon. M. Grignon is a popular, as well as volatile personality in French Canada. He has been described as a combination of Walter Winchell, Bennett Cerf and Louella Parsons. While his program features commentaries on current events and artistic pursuits, it is heard weekly for 15 minutes. Both shows are taking a summer hiatus.

F. J. Watley, general manager
Try going **SOUTH** to Canada!

It's a fact! You can go south to Canada from no less than 18 States of the Union. That's how close the States are to its best customer ... a customer that buys 20% of U.S. exports and pays cash for them. Canada's a booming, spending, expanding country ... larger than the States by one quarter ... a country that it really pays to sell to.

But—and here's where you need to go carefully: Canada has a population of only 15,000,000. So people are kind of spread out. And the Number One problem for any manufacturer who wants to talk to those people is just how?

Well, all over Canada, in the cities and the towns and the villages even in the remote parts where the press rarely penetrates, they listen to the radio. Proof? 95% of all Canadian homes own at least one radio receiver. Last year, there were 631,866 sets sold; and since the war Canadians have spent $400,000,000 in buying over 5,100,000 radio sets. And in the first five months of this year set sales were higher than for the same period last year by 40%.

That represents an awful lot of listening. To serve these listeners there are 155 radio stations and one FM station and only 3 TV stations. This in comparison with 2,500 radio stations, 620 FM stations, and about 180 TV stations in the States—16 times as many radio stations to reach less than 11 times the people.

Yet Canadian radio rate structures are lower than in the U.S., have increased less since the end of the war than any other medium. Result—radio is used by 800 national advertisers (including some 140 U.S. firms or their affiliates) and 10,000 local advertisers. Yes, radio in Canada is a proven medium. It reaches all of the people all of the time. So remember, when you're planning budgets—

“In Canada, you sell 'em when you tell 'em”

- A message from the 117 member stations of the Canadian Association of Broadcasters whose voices are invited into over 3 million homes every day.

**CANADIAN ASSOCIATION OF BROADCASTERS**

108 Sparks St., Ottawa
37 Bloor Street West, Toronto
of Ronson Art Metal Works (Canada), says regarding these two shows: "In presenting these two Canadian live programs, Ronson is aiming at encouraging Canadian talent and at fostering further interest in Canadiana. It is the opinion of this company that the interests of Canadian sponsors are best served by investing in Canadian talent and production for radio and television. Live programs of wide interest produced by and for Canadians are gaining more and more of an edge in this country over transcribed, recorded, or delayed shows originating outside its borders. In short, our advice is, 'Sell Canada to Canadians and you will also sell your products.'"

Ronson awards prizes to stations for promotional efforts for the It Happened Here show. Its last award was given to CHNS, Halifax, N. S.

**Campbell Soup:** With the exception of adding radio outlets in Ontario and Quebec Provinces, Campbell plans no changes in its radio schedule. Here is what it used last season:

- Bert Parks' Double or Nothing over 31 stations of the Dominion Network. It is broadcast a half hour in the afternoon Monday through Friday.
- Over the French Network, a nighttime radio drama, Jeunesse Doree, also Monday through Friday. In May the program led all French daytime shows with an Elliott-Haynes rating of 29.4. It also rates highest, according to Elliott-Haynes, in sponsor identification, with 92.5% of the listeners correctly identifying Campbell as sponsor of the program.
- In addition to the network shows, Campbell uses a Friday night half hour on TV over CBLT, Toronto, and a five-minute newscast in Newfoundland.

**Philadelphia & Reading Coal & Iron Co.:** Producers of Reading Anthracite Coal. Philadelphia & Reading is a 52-week spot advertiser in four important Canadian markets. They are Ottawa, Montreal, Quebec, and Toronto. Announcements are used Monday through Friday.

McKee & Albright, a Philadelphia agency which handles Philadelphia & Reading's advertising, says, as regards Canadian radio: "The Canadian market for anthracite is a highly important one, and both client and ourselves feel that the most effective and economical method of reaching this market is through the consistent day-after-day use of Canadian radio."

**Hallmark Cards:** Handled in Canada through William E. Coutts Co., Ltd. Hallmark cards uses the U.S.-produced Hallmark Hall of Fame with host Lionel Barrymore telling tales of little-known people. The program is taken from CBS Sunday night and re-broadcast over CFRB, Toronto, and CJAD, Montreal, Tuesdays at 3:30 p.m. The business is placed through Spitzer & Mills.

**RCA:** Another Spitzer & Mills account. RCA Victor Co., Ltd., forms a half-hour program over CFRB, Toronto, out of two shows—News & Sports and Melody Mardi-Gras, the latter being recorded music. These shows are heard early Sunday evenings.

RCA also uses two shows back-to-back over CJAD, Montreal. They are a 15-minute program of recorded music, Prelude to Midnight, followed by a five-minute newscast. A five-minute newscast is also by this firm on CKVL, Verdun.

**Bromo-Seltzer:** An intensive spot announcement campaign on three or more stations in each of six major markets during June and December is handled for Bromo-Seltzer by F. H. Hayhurst Co., the only Canadian agency used by P&G. The announcements run at the rate of 25 to 30 a week with a vacation theme in June and a holiday pitch in December.

**Willys:** Another spot user of U.S. network shows is Willys Motors of Canada. Willys' New York Philharmonic Symphony concerts during the winter, as well as its taped concerts from European music capitals during the summer are taken off CBS and heard over CFRB and CJAD.

**IGA:** This U.S.-affiliated wholesale grocery firm has a 10-minute program five days a week on CKEY, Toronto, at 11:50 a.m. The firm uses the trade character, "Clara Jefferson," played by a home economist on IGA's Toronto staff. The program consists of every-day shopping aids; simple recipes of a type that the average-income housewife can make without having to get all kinds of fancy ingredients. Also included in the program is background information on food- and food developments as well as interviews with people in the food trade. The agency is Associated Broadcasting Co., Ltd.

**Bell:** A spot advertiser, Bell Telephone Co. of Canada is heard in five Ontario markets. The commercials promote the use of yellow pages in the telephone book. Spitzer & Mills is the agency.

Canadian firms, who should know something about Canada, are primarily users of spot radio when they advertise on the air. One of the biggest Canadian air advertisers is Templeton's, Ltd., a patent medicine house. The firm buys more than 100 stations through one agency alone—F. H. Hayhurst Co. Another agency handling account is Associated Broadcasting.

The Hayhurst Co. told spoxson that many air advertisers, both Canadian and U.S., are foregoing a summer hiatus to hold time on the casino-type giveaway programs.

The agency also said: "American advertisers should keep in mind the advantage of creating Canadian shows for use here. Tape is being used more and more and all stations are equipped to handle and give good reproduction on this type of operation which lends itself to fast, economical, national coverage on a selective list of stations."

The increasing experience of U.S. advertisers in Canada has had a good effect on Canadian radio, Explains Adam J. Young Jr., who heads the station rep firm of the same name: "All of the personnel that go to make the decisions in the U.S. so far as the buying of Canadian time is concerned are more and more familiar with all of the problems involved. Whereas formerly the Canadian accounts had to rely on expert timebuyers in this country who had made a particular study of the Canadian picture and who had been doing a very intelligent job of buying radio in the past, today the account itself in most instances and all levels of personnel in the U.S., advertising agencies understand the Canadian picture and its multiple problems. This is resulting in more and more business for Canadian radio."

Looking to next season, Joseph Bloom, head of Forjeo & Co., says: "For the 1953-54 season Canadian radio is bound to show further increases. This is due to the increase in the Canadian population, purchasing power, expansion of industries and further development of natural resources. The investment in Canadian business by U.S. firms and individuals has provided most of the stimulation."

10 August 1953
MEN, MONEY

(Continued from page 3)

Trouble with New York is that it's so "glamorous." Every person of artiste or aesthetic aspiration dreams the great dream of conquering hard-to-make Gotham. Of course it can be done but, as in all undertakings in life, common sense should be taken into account. Mere good looks, for a girl, is a drug on the market. Mere mental alertness and willingness, for a boy, is a so-what. Why spend a year in Times Square jerking sodas and reading theatrical journals vainly hoping for a "call" when the same year might be profitably invested in a smaller city actually on a television payroll?

* * *

Television is glutted, and radio is glutted, and magazine editing and writing, too, precisely because we are uniquely a land in which the young dream of careers of self-expression free of prosaic drudgery. What hopefuls never quite see for themselves until

**Many factors are contributing to the current downgrading of radio. Among these, of course, is the impact of radio’s new competition—television. I would not be guilty of underestimating it. But neither am I willing to regard it as the big villain, for many of radio’s ailments were festering long before TV. I’d like to repeat my belief that the appearance of a new advertising medium doesn’t create weaknesses in any other medium. Television has merely exposed the poor practices that radio has long tolerated.**

VICTOR A. SHOLIS
V.P. and radio-TV director
WHAS, Louisville, Ky.

years of disenchantment have taught them some perspective is that run-of-mill “talent” is common as Coca-Cola signs in the United States. An educated guess places the number of writers in the country at 125,000. There are perhaps 30,000 directors and producers and 150,000 actors of various kinds. As for “Girl Fridays,” they are more ubiquitous than “models,” and often as good looking.

* * *

So, we repeat, stay away from the big city unless you really have something special, some contacts, some capital. Or, in the classic phrase of the talent-casting offices, “Don’t call us—we’ll call you!”

SPONSOR ASKS

(Continued from page 5)

didn’t take to big a budget for the advertiser to do the job, but it’s certainly indicative of what the proper vehicle can do. This advertiser had a problem and radio solved it.

Radio moves goods and it moves people, because wherever you go, there’s radio. Radio has certainly replaced the boy on the street yelling “Extra! Extra! Read all about it!”

The current election in Canada will depend a great deal on the power of radio as the candidates for public office know it to be the most powerful and persuasive medium they can use.

The very geography of Canada has almost dictated to advertisers that radio has been the No. 1 medium if properly used.

In my experience in the last eight or 10 years with Canadian radio, advertisers’ budgets have increased year after year, and they still admit that Canadian radio is a very inexpensive buy even though rates have increased.

In the early years, however, Canadian stations proceeded cautiously in their rate structure but in the last few years have come into line.

THOMAS F. MALONE
Canadian Sales Manager
Adam J. Young Jr., Inc.
New York

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. Topic in the 24 August issue will be: “Are there any characteristics of Negro-oriented radio that advertisers ought to be aware of?” Answerers of the question will include advertisers, agency personnel, station reps, and specialized consultants. Frequently readers submitting questions have found the answers are helpful guides in the solution of industry problems. Questions can either be of general interest, or related to some specific air advertising problem.
NETWORK TELEVISION
By the Bell System

Bell System coaxial cable and radio relay routes provide the television industry with nationwide facilities making live network programs available to more than half the people in the United States. This is another of the Bell System's public service achievements.

The job, which began years before the first commercial network service in 1948, is a long and costly one. It requires huge investments of money, intricate equipment and personnel trained in special skills. Above all, it takes planning years ahead... channels must be engineered long before orders are received from network companies.

In addition, television plans are always integrated with future requirements for long distance telephone service... for private line networks for government and industry. All can use the same routes as television. Thus, the public interest and the requirements of the television industry are both factors in this development.

Equipment is complex, yet it must be highly dependable and long-lasting. The value of coaxial cable, radio relay systems and associated equipment already in use by the Bell System for television is nearly $100,000,000. About 34,000 miles of television channels are now available and 13,000 more will be ready by the end of the year.

Charges for these facilities average about 10 cents a mile for a half hour of program time.

Technician in Bell System television control room makes a split-second switch by remote control of network facilities at radio relay station over 200 miles away.
49TH & MADISON
(Continued from page 21)

Our protest has to do with "Status of TV Stations in 225 Metropolitan Markets" by Dick Dunne beginning on page 205—not, we hasten to add, with the intent or with the information he has presented but with the fact that in the process it purports to rank television markets. The information about allocations, stations on the air, FCC priority numbers, etc., is most valuable and we would have no complaint at all if the information had been listed alphabetically or regionally. But such is not the case. It is listed on an alleged "market importance" basis and it is this basis with which we quarrel.

Dick has used Sales Management designations of markets which, in turn, go back to U.S. Census designations. On this basis, Charlotte is listed as the one hundred and second U.S. market because the U.S. Census, and all market studies based on [it] define the Charlotte market area as the home (Mecklenburg) county. We contend that this designation is obsolete and blind to the facts pertaining to Charlotte and many other markets. For example, Hearst Advertising Research made a national on-the-spot survey last year, involving thousands of personal interviews, asking people where they shopped. Through this research they established trading areas for hundreds of cities through the U.S. published under the title, "The 88 Leading Markets of the U.S." The Charlotte market area was listed as twenty-second in population in the nation.

The current and widespread disagreement about "markets" is graphically illustrated by tabulation which immediately followed the SSC&B tabulation in your same issue on page 220. Here you listed the "Dimensions of the Television Audience." A quick check showed us that on the basis of total families, the Charlotte television market ranks twenty-third in the nation.

So Charlotte is one hundred and second on one page—twenty-third on the next. Surely this illustrates most pointedly the necessity of clarification of the market concept.

What is a market, anyway?

Somebody, whose hand I would like to shake sometime, said "Markets are people with money to spend." I would like to endorse this definition and suggest a few other qualifications. These people should have several unifying characteristics. They should in general, speak the same language, have easy transportation to and communications with each other and, from a seller's point of view, should be susceptible to advertising through common media. The stores where they trade should be located that they can be sold and serviced at reasonable cost by a centrally located salesman or sales force.

Given these basic unities, the market becomes more distinct with each additional unifying factor. Suppose, for example, that these people are unified by a predominant industry and a common agriculture, by a common racial and cultural background, by a distinctive history and— at the center—an easily accessible and dominant city. Then we have a market in fact.

This is a very different thing from market-marriage of convenience where a smaller city claims a larger one as part of its market or where several relatively equal cities pitch in together as one market to improve their national ranking. The unified area-dominant city market is a bona fide, honest-to-goodness, effectively exploitable market. As a unit for marketing operations it has every advantage of logic and economics for the manufacturer's selling effort as contrasted with the illogical, pin-point home-county market concept.

Naturally, we're going all out to put across our market concept with specific reference to Charlotte and its market area. Just when we think we are making progress we run into this beautiful tabulation in an outstanding publication which reverts to the Census Bureau concept and, incidentally but effectively, shoves us out of the first twenty-five and into the second hundred. The thing that hurts most is that we feel it unnecessary. I don't think it was any important part of Dick's intention to rank American TV markets but the article definitely had that effect for the casual reader, which we all are at times.

This is not a problem for Charlotte alone. There are many other markets which are definitely sold short by the home-county market concept. What is needed is a definitive study on the
question "What is a market?" And we think sponsor is just the institution to do it.

Think it over, while I pick up my toppled blocks and prepare a three-page memo to all our salesman, clients and prospects. It will point out that, in America, county lines are not iron curtains; that advertising, salesmen and products cross them daily; and that pending a more general agreement on what constitutes a market, a manufacturer must know each market intimately in order to get best value for his advertising and selling dollar.

J. Robert Covington
Vice President
WBT and WBTV
Charlotte

* SPONSOR hopes that no buyer will ever use the ranking in the stamp report on TV as an index of the market’s importance without first considering the same criteria other than market size as defined by the home county population. In an article in the 27 July issue, SPONSOR pointed to the dangers of using single ranking as a determinant in buying stations.

BIG JUMP

It’s a big jump from Hollywood, Cal., to Greensboro, N. C.—but sponsor accomplished it in a recent issue—when it had an ad for KBIG on one side of the page, and one for WBIG on the other (29 June 1953).

In the middle of the two ads was a column entitled “Timebuyers”—and that is understandable, as timebuyers are usually in the middle!

Another coincidence was the fact that in the KBIG ad there was a mention of “John Poole,” and in WBIG’s space, of course, Bob Poole was prominent.

Allen Wannamaker
General Manager
WBIG, Greensboro

STAMPS ON TV

It was with greatest interest that I found, in your June 29 issue, an article entitled “The Stamp of enthusiasm” in “Men, Money & Motives” (page 10) and devoted to the possibilities of a television-postage stamp tie-up.

We have been thinking the same thoughts for some time and have developed an adventure show based on the stories behind stamps...

All of the points outlined in the article hit the nail on the head. However, going even further, a program based on the many exciting stories about stamps can be attractive not only to the collector but to practically anyone because the stamp can be used simply as a medium for telling the story.

In addition the production of such a show can be very inexpensive and can incorporate audience participation in even the smallest local station, thus building up tremendous local popularity.

Especially now, with the growing sentiment against crime in children’s shows, such a program should appeal to any sponsor sensitive to public feeling. It provides all the thunder and action that juveniles ask, yet because of the historical and civic aspects of stamps, can be billed as an educational feature.

Herbert Rosen
TV-Unlimited, Inc.
New York

* "Adventures in Stamps," a 15-minute live TV show for children, is described in a 26-page presentation available on request to TV-Unlimited.

15% COMMISSIONS

We’re in this thing together: If every advertiser and his agency would repeat the above phrase at the start of
every client-agency meeting and then act according to all its implications. There would be few advertisers who could truthfully say that the agency isn’t worth its 15% on air accounts.” (29 June 1953, page 321.)

An advertiser who doesn’t take advantage of the cumulative thinking and experience of, not only his account group at the agency, but of agency management as well, isn’t getting his money’s worth. In order to do just that the advertiser must accept the thesis that “We’re in this thing together,” and offer to the agency every opportunity to know the client’s business and problems as well as the client does himself. Once this basis is established, then the advertiser should accept the guidance and counsel that his agency offers. Generally speaking, agencies hire more high-priced talent in the creative and research fields than most advertisers simply because advertising agencies have no products to sell—only human talent. And they must offer the best.

In today’s competitive market the “one-man survey,” the “everybody’s a TV programming expert” approaches are dead—more than that, they’re deadly. Give the agency an opportunity to put its creative talents to work, armed with all the facts, informed concerning all the problems, and entrusted with the confidence it should enjoy in its role as counsel and advisor, and any advertiser will receive more than his 15% worth.

**Secrectary-Treasurer**

**Midwest Agency**

(Name withheld on request)

**Air Media Abroad**

Your forum, “How can the American advertiser make the best use of air media in other countries?” (29 June 1953, page 62) made for very interesting reading. I’d like to add these observations.

Radio is a powerful advertising medium yet it is so economical and flexible it permits the advertiser to reach whatever class of people he desires, at a low cost. Before spending his money, however, he should acquaint himself with the rating of each station. Since ratings are either unavailable or unreliable the advertiser or his agency should survey the medium thoroughly.

Whatever networks are available, their use is advisable to give the advertiser more effective and better controlled advertising.

In some countries, like the Philippines or Mexico, time on principal stations is hard to get. The advertiser then may take a group of smaller stations and discover that with a smaller budget he is still reaching a considerable segment of the audience.

Many advertisers use ordinary run-of-the-mill programs, yet with a little effort they could arrange for a successful quiz program, say, in Australia, where they are popular. A baseball program in Cuba or Venezuela will prove more popular than a bullfight.

Develop a good jingle and keep on using it if you know it sells. The Pepsi-Cola and Black Flag jingles (the latter based on the Chuau Chu melody which gives it a natural tie-up) are good examples.

TV has made great strides in some countries and certainly should be considered. However, rates continue high and sets costly—as in Belgium—where each part that goes into the set pays a “taxe de transmission,” which hampers development and keeps cost-per-1,000 high.

**Richard F. Cousins**

**Vice President**

**Dillon-Cousins & Assoc., Inc., New York**

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**Negro Survey**

I believe you will be interested in this news.

With the cooperation of the Houston-Tillotson College for Negroes we have just completed a pantry and medicine cabinet survey in 400 Negro homes. This establishes for the first time, at least in this region, the percentage of usage of basic foods and proprietary medicine usage and brand preferences.

We believe many national advertisers and sales managers will want to know the relative position of their products in the Negro market of Central Texas.

Inquiries concerning specific brand names or product classification will be answered promptly.

The report is far too large to be published and distributed in its entirety.

**Frank Stewart**

**Manager**

**KTVX, Austin**

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**Cost-per-m Buying**

I have read and reread your article on cost-per-1,000 buying with a great deal of interest (“Why ‘cost-per-1,000 buying’ hurts spot radio sponsors,” 15 June 1953, page 27).

I thought you would like to know that we have secured over 100 additional copies of SPONSOR for circulation to all of our staff and stations to make doubly sure that they digest the material you have so ably presented.

We have been using cost-per-1,000 for several years as a “sales tool,” but strictly as a sales tool and not as the sole criterion for selling radio or television time.

I think you would find it very interesting if you pursued your study of cost-per-1,000 buying and selling in the field of television where, you will find, a great many facets in television that make the proper application of cost-per-1,000 even more complicated.

**Ralph E. McKinnie**

**Pbane H. Raymer Co., New York**

**SPONSOR**
service, provided critical emergency communications and broadcast vital information during two of the worst disasters in Michigan history,” the pamphlet shows what a radio station can do for the community it serves.

* * *

WNBC-WNBT’s new “Drug Store Network” merchandising plan has greatly helped Alka-Seltzer improve its point-of-sale support in New York State, according to Max Buck, merchandising and promotion director of the New York stations. This “Network” involves a tie-in with the New York State Pharmaceutical Association and its 5,800 members among retail druggists. Along with a heavy ad schedule on the stations, bulletins were sent to the 5,800 druggists telling them of display material available on request. Henry Schmidt, Alka-Seltzer sales manager, reported that “1,000 requests for display material were mailed to us by druggists in 14 counties. This is a showing without precedent as far as my memory is concerned,” Alka- Seltzer was the first product to be launched by the “Network.”

* * *

When WBIG-FM, Philadelphia, decided to discontinue its broadcast of night baseball games, it didn’t think anyone would mind. By day, the station broadcasts Storecast music to customers in Philadelphia’s Acme Super Markets. But before cutting off the games, the station wanted some audience reaction, broadcast hourly requests three times a night for two nights. Within three days, almost 1,400 letters and telegrams had inundated the station, coming from 174 towns and from as far as 103 miles away. The station yielded gracefully, begged listeners to stop sending mail. WBIG-FM and the Storecast Corp. are very happy with the newly discovered importance of the home audience.

* * *

In line with the increasing need for trained TV personnel the University of Houston has instituted a special training program for “professional” students—people already employed at a TV station. Using the facilities of KUHF, the university station, the program consists of a two-week intensive training course 10 hours a day covering every phase of TV production and station management. First participants in the KUHF program were five members of the staff of KNOE, a new station scheduled to open this month in Monroe, La. They are Mrs. Nell Grigsby, Irving Zehman, Jack Ausell Jr., Jack Ratliff, and Ed Love. Commercial stations interested in the program can contact KUHF.

* * *

An ultra-modern building, featuring an art gallery, a zoo, a greenhouse and street-level entrances on each of its eight floors, will be the new home of Hallmark greeting cards as of January 1955. Located near the heart of the Kansas City, Mo., business district, the site of the new building is a rocky area once thought to be unsuitable for construction. The new project, however, has been designed to take fullest advantage of the huge mass of rock and earth by incorporating the rugged terrain in the plans. According to Hallmark president, Joyce Hall, construction is already underway. Hallmark sponsors the Hall of Fame on CBS Radio, Sunday 9:00-9:30 p.m.; also the Hallmark Theatre, NBC TV, Sunday 5:00-5:30 p.m. Foote, Cone & Belding is the agency.

* * *

WCPO, Cincinnati, realizing way back in October 1954 that nighttime radio as it was programed before TV could not survive in competition to videos in a TV-saturated area, then and there made a sweeping change in its evening programming. It switched to a basic program structure of popular music, intertwined with news and sports, to capture temporary non-TV viewers. That this programing policy has paid off would seem to be borne out, according to v.p. and general manager M. C. Watters, by the May 1953 Hooper report for Cincinnati which shows 250-watt WCPO in first place at night with the highest average quarter-hour rating from 8:00-11:00 p.m. 

* * *

WFMY, Greensboro, N. C., is distributing copies of a market analysis of six leading Southern cities that has been prepared by the firm of Peat, Marwick, Mitchell & Co., certified public accountants. The report covers estimated population, retail sales, and effective buying income of market area within a 55-mile radius of Atlanta, Greensboro, Charlotte, Birmingham, Norfolk, and Richmond. It can be used as a basis for comparison of the market area covered by the TV stations located in these cities. Copies can be obtained from Peat, Marwick, Mitchell.
The lighting of TV studio sets generally presents a big headache to station directors because it entails the complicated and tedious work of switching each light individually. Also lights can not be set up for a show while another show is being televised. KOTV, Tulsa, has installed a "simplified lighting" unit that eliminates these difficulties. It is an electrical panel that gives directors "finger-tip control" of all studio lights, plus a mike for communication to all parts of the building. The switches enable the director to set the lights for a given set, and flip a lever to the position which darkens the set until ready for use. Then, when the time comes, he throws the lever to the opposite position and the set is illuminated as planned—all in one operation.

* * *

WBAP-TV, Fort Worth, Tex., now boasts a completely equipped weather station right in its own studios. With weather such a vitally important thing to Texas farmers, ranchers, pilots, builders, WBAP-TV has been presenting a Weather Telefacts program since October 1949. One of the originators of this program was Bob Denny, American Airlines meteorologist. With the idea that weather instruments for a TV station would be very practical, Denny designed and built the weather station at WBAP-TV. It is complete with dials indicating barometric pressure, temperature, wind velocity, and direction; these dials are linked to outside weather instruments, enabling viewers to get up-to-the-minute weather data around the clock. The nightly Telefacts program (10:30 p.m.) now employs the new facilities.

* * *

KYA, San Francisco, captured the National Safety Council’s Public Interest Award for 1952 with its Monday-Friday 4:00-6:00 p.m. program, Car-Tunes. Broadcast since September 1952 and aimed at homeward-bound commuters, the program originates in part from the dispatcher’s office at the San Francisco-Oakland Bay Bridge where KYA announcer Bert Winn is stationed to give first-hand bridge, weather, and safety information. Music, news, and commercials come from the KYA studios. Official statistics show that in the first six months after the inception of the program (September 1952 to February 1953) the accident rate on the bridge has decreased 19%.

* * *

Long known for its high-fidelity recording and transcription work, United Broadcasting Co. in Chicago finds itself sufficiently deep in film work to warrant changing its name to United Film and Recording Studios. Firm has been undergoing a $250,000 expansion program during past three years and has experienced a tremendous demand for TV features and commercials as well as industrial films, according to William L. Klein, president of the company.

* * *

After a 13-week test run with rental applicable against purchase, Phil Davis Musical Enterprises, Inc. signed a contract giving all radio and TV broadcast rights for its musical commercials to Kal. Ehrlich & Merrick. The commercials are for Old Georgetown Beer.

* * *

The College of Arts and Sciences of Indiana University has established a new department in the radio-television fields. Although the university has conducted courses in radio for 16 years, and in TV for the past two years, the subjects had not been given academic rank. Centralizing the supervision for these subjects was necessary to meet the growing demand of commercial stations for college trained personnel, say college officials. Existing courses provide for a B.S. degree in radio, but the curriculum may be rearranged in the future to tie in with other University schools and departments, and to permit the student majoring in radio to receive an A.B. degree.

* * *

“The Story of Selling in Baltimore Through Television” is being circulated among advertisers and agencies by WBAL-TV. The presentation departs from the routine in detailing the character of the station itself. It was compiled by WBAL-TV Sales Manager Bud Freiert and the Edward Petry & Co., station’s national reps.

* * *

More than 3,000 women from Minnesota, the Dakotas, Nebraska, and Iowa attended a series of four Neighbor Lady Picnics celebrating Wynn Speece’s 12 years of broadcasting as Your Neighbor Lady over WNAX-570, Yankton, South Dakota. The gallivanting gals brought their own lunches and coffee and cake was served by WNAX. Station musicians furnished the entertainment.

* * *

A new book, The Television Manual, by William Hodapp has just been published by Farrar, Straus and Young. A guide to TV production and programming, the book was written by the executive director of Teleprograms, Inc., and producer of American Inventory, NBC’s weekly experimental venture into adult education by TV.

* * *

When a fire caused a lot of smoke damage to Kay’s Department Store in New Haven, the owner scheduled newspaper ads saying he’d be closed "all day Thursday." Wednesday night he changed his mind, but it was too late to change the print ads. So he peppered New Havenites with announcements over WAVZ that he was running a “smoke sale” on Thursday. The store was jammed when the doors opened, stayed that way all day.
Nielsen figures show that the Ford Motor Co. Fiftieth Anniversary Show, telecast via 110 NBC and CBS TV network stations on 15 June reached 16,494,000—the largest audience for any show put on by a single sponsor or an estimated 70.7 of all TV homes.

A new type of radio sponsor was picked up by WCMR, Harrisburg, Pa. A 52-week contract for five announcements daily was signed between the station and the Pennsylvania Turnpike Commission. Drive is designed to promote safe driving, educate the driving public concerning Turnpike rules and regulations, and prepare for winter weather and road condition bulletins.

In keeping with industry’s tendency to kick off a new line of products with a blast of bugs, Crosley Division of Avco tossed up a star-studded production as a means of introducing the 1954 TV line to its distributors. At the Cincinnati showing, Dorothy Collins, Snooky Lanson, and other featured performers on the Hit Parade joined Victor Borge, Patsy Kelly, Phil Foster in demonstrating new features of the line. Crosley will co-sponsor Your Hit Parade with the American Tobacco Co. next season.

The Radio Executives Club of New England celebrated its healthy financial status by bestowing gifts upon past presidents who served during a period when the treasury was sadly depleted. Now in its fifth year, and with close to 175 members, the club presented suitable gifts to William B. McGath, general manager of WHDH and REC-NE’s first president; also to Rudy Bruce, ad manager of New England Coke Co. Presentations were made by C. Herbert Masse, sales manager, WRZ-TV, newly elected president of REC-NE.

KTLX-TV, San Angelo, Tex., recently placed ads in local newspapers as well as announcements on its own programs encouraging San Angelites to come to the studios for TV auditions. Station, interested in building up local programming, plans a number of shows built around local talent.

Working on the theory that it’s more important for listeners to know where you are than who you are, CJOR, Vancouver, B.C., has registered the name "Station 600." The station plays down its call letters on the air, even answers the phone as "Station 600." There being only one station 600 in Canada, the station is able to use this in all its national promotion.

Alert listeners to WNBC, New York flagship station of NBC Radio, can get a clue to weather conditions even before hearing the official report. Program Manager Steve White has scheduled forecasts 60 times a day, during station breaks, and the wisecracks can tell the meteorological outlook by the positioning of the announcements. If the weather forecast is read before the call letters it’s a sign of good weather, but if the forecast comes after—well, get out the old umbrella.

The Muscular Dystrophy Fund is $70,000 richer today as the result of a marathon telecast staged by WLW-A, Crosley TV outlet in Atlanta. Local personalities were joined by Captain Video and Iona Massey in the 16-hour telethon for the charity.

DON’T BEFooLED

ABOUT ROCHESTER

IN ROCHESTER Pulse surveys and rates the 422 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!
WHEC carries SIX of the “top ten” evening shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:

WHEC

of Rochester

NEW YORK

5,000 WATTS

Representatives: EVERETT MCKINNEY, Inc. New York, Chicago, LEE F. O'CONNELL CO., Los Angeles, San Francisco
New England's fastest growing area is Eastern Conn... Served best by its largest city "NORWICH thru WICH"

Some of Eastern Connecticut's big installations include

**DOW CHEMICAL**
(Six miles from Norwich)

**ELECTRIC BOAT CO.**
(Submarines)

**SUB BASE, GROTON**
(Ten miles, nearly 15,000 people)

**PHIZER CHEMICAL**
**AMERICAN SCREW CO.**
**U. S. FINISHING CO.**
**AMERICAN THERMOS CO.** and hundreds more.

Here is the #1 Hooper station with the best local Music and News programming and NOW one LOW RATE
6:00 AM - 10:15 PM

Newsmakers in advertising

**Robert L. Foreman**, radio-TV ed., BBDO, recently took on new duties as chairman of the TV plans board of the agency. Foreman, who headed the radio-TV commercial department, will concern himself with program development, dissemination of TV information throughout the agency, and maintenance of relations among advertisers, agency, and broadcasters. Associated with BBDO since 1939, Foreman has contributed a regular column of commercial critiques and comments to Sporson for over three years, will continue to do so.

**Henry R. Flynn**, formerly Eastern sales manager for CBS Radio Spot Sales, has been promoted to general sales manager for CBS Radio Spot Sales. His new post includes operations in New York, Chicago, Detroit, Atlanta, San Francisco, and Los Angeles. Flynn started working for CBS in 1935 while still a student at USC. After tackling various selling jobs for the net, and time out for five years in the Navy, he transferred to New York in 1949, became ass't. sales mgr. in 1951, Eastern sales mgr. in '52. He's married, has four children.

**Theodore C. Streibert**, former chairman of the board of Mutual Broadcasting System, was nominated by President Eisenhower as director of the new United States Information Agency. New agency embraces the Voice of America, the overseas library program, and other overseas information activities. Streibert became associated with radio station WOR in 1935, was among the founders of MBS the following year, became board chairman in 1939, said he of his new government post: "It's a tough job."

**Tom McDermott**, director of TV department of Benton & Bowles, was named vice president in charge of production of all Benton & Bowles radio and television shows. McDermott has been with the agency since 1932 and in his new job, will take on many of the duties formerly supervised by Walter Craig who resigned in May. Craig becomes vice president and director of Pharmaceuticals, Inc., New York, makers of Novation and Geritol, on 1 September. Among big BBF air spenders are: GE, Best Foods, Crosley, General Foods,
This is the Land of... Milk and Honey

Wisconsin's Most Full Station in Green Bay


10 August 1953
Welcome back, King Arthur

Nobody who witnessed Arthur Godfrey’s return to the TV network picture on a recent Monday night could have failed to be deeply affected.

He ran the show from a chair on a Virginia farm, his crutches on the grass beside him, his chuckle filling the air, as though he hadn’t just spent long weeks in a hospital after an operation that might have paralyzed him for life.

You needed to see him only now to understand why he has become radio and TV’s leading star as well as top salesman.

Is it because of the fine core of humbleness beneath his jolliness, his ease and dignity, and his flair for the dramatic that America loves him so? Maybe this Godfreyian quality will not escape other advertisers (and performers) seeking the key to successful selling.

It made us glad to read the next morning that, according to Trendex, 91.1% of all viewers who had their sets on in 10 cities were tuned to King Godfrey’s program.

Nighttime radio coming back?

From potentate to pariah in five years.

That’s the story of nighttime radio—but the last chapter hasn’t been written yet. Sponsor predicts, in fact, that the pendulum of advertiser interest will swing again. It’s dubious, of course, that advertisers will ever flock to nighttime radio as they did before TV. But we think there’ll be a definite turning from low interest to high attentiveness.

Nighttime radio has been plagued by two factors:

1. Buyers aren’t prone to measure it against other media in terms of cost-per-impression or sales results. Instead they measure nighttime radio against itself, against what it could deliver in its top audience years.

2. The reports of nighttime radio’s audience decline were exaggerated.

A lot of the trouble boils down to loose talk. Once the tongues start wagging, negative factors become distorted and blown up larger than life. In this issue, for example, sponsor takes 12 loose statements about nighttime radio you might hear in any conversation among admen nowadays and rebuts them with the research facts. Among the statements we’ve labeled as fallacies are these:

- “When a TV set is on, nobody listens to radio.”
- “Nighttime radio’s circulation costs are rising.”

You’ll find this article on page 30. If you’ve got some rebuttal to our rebuttal or another point of view to advance, here’s an invitation: Write us a letter so that we can give the issues the fullest airing. Address: 40 E 49 St.

Another article in this issue (on page 28) gives you a case history of the nighttime radio advertising of Morton Salt Co. Morton’s experience is that nighttime radio’s impact has been increasing—especially in the older established TV markets. The company is enthusiastic about nighttime radio and, as we said, we predict the ranks of the enthusiasts will grow.

Why you should sell in Canada

With the help of magazines like sponsor the American air advertiser is becoming more and more aware of the basic facts about Canada and Canadian radio and television.

As a market, Canada is America’s biggest customer and also sells the most to us of any foreign country. Its 14.6 million people enjoy an annual income of over $18 billion and spend $11.3 billion of it on retail goods.

There are 123 U.S. companies advertising today on Canadian radio; 75 U.S. agencies are using Canadian radio. Both numbers are growing. More TV sponsors are also coming in.

Especially interesting is the evidence of the tremendous vitality of Canadian radio. Example culled from sponsor’s third annual Canadian section (starts page 59):

- Le Casino de la Chanson, a give-away program on CKAC, Montreal, pulled close to 6.5 million letters last year alone. (There are only 4.5 million French-speaking Canadians.)

Canadian radio is perhaps even more indispensable to the advertiser in Canada than radio is in the U.S. because of greater size, distances, and population, and fewer newspapers, set. Americans have been quick to realize this. You’ll find most of the network program sponsors in Canada to be of U.S. origin as a result. This most penetrating of sponsor’s annual Canadian sections should help you get into the race.

Applause

The Christal study

Radio owes a debt of thanks to the 11 Christal stations for sponsoring something revolutionary in radio research: a non-competitive study designed to help all radio and not just a few individuals or stations.

This study uncovers one astounding fact about radio, among many others interesting but not quite so remarkable: that 53% of all adult Americans (some 33.6 million in TV areas) have so much confidence in radio that they would turn to it to verify a rumor of war.

Full credit should be given by agency and advertiser alike to the Christal stations and the Henry I. Christal Co., as well as Alfred Politz Research, for statistically proving the universality of radio and its importance in the daily life of the American people. (sponsor’s story on this remarkable precedent-shattering survey begins page 36.)
more than 10% of the nation's filling station sales takes place in WJR's primary coverage area!

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<th>WJR MARKET DATA</th>
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<td>Food Sales</td>
<td>$3,266,766,000</td>
</tr>
<tr>
<td>Retail Sales</td>
<td>$13,613,431,000</td>
</tr>
<tr>
<td>Drug Sales</td>
<td>$461,447,000</td>
</tr>
<tr>
<td>FILLING STATION SALES</td>
<td>$738,614,000</td>
</tr>
<tr>
<td>Passenger Car Registrations</td>
<td>4,116,934</td>
</tr>
</tbody>
</table>

Throughout the year this area accounts for an important part of all filling station sales. And because this rich market area is the Midwest's number one vacationland, your sales potential here almost doubles in the summertime. Sell your filling station items forcefully and economically this summer with the single sales voice that effectively covers the Great Lakes area. Use WJR. The Great Voice of the Great Lakes. Contact WJR or your Christal representative today.
Whb in Kansas City Swings to CBS-TV
Sharing Time with KMBC on CHANNEL 9

With a jointly-owned transmitter ... using maximum allowable power, 316 kw visual, 158 kw aural ... with a thousand-foot tower to transmit from a height above average terrain of 1079 feet ... with the full schedule of Columbia network TV programming ... plus WHB's and KMBC's outstanding AM Radio personalities, in bright, new, smartly-produced local TV shows —

Channel 9 in Kansas City is really something to see and bear! It is a "must" on every Television advertiser's national spot schedule!

Interim operation beginning in August is from a transmitter and mast atop Missouri's tallest office building, reaching most of the 298,633 television homes in the Kansas City market — including the metropolitan trading area of Johnson, Leavenworth and Wyandotte counties in Kansas; and Jackson, Clay and Platte counties in Missouri.

In Kansas City, plan to use Channel 9 for your future TV schedules!

WHB-TV NATIONALLY REPRESENTED BY BLAIR-TV, INC.*

*May 1953 Statistics of the Kansas City-Platte Association

And as always

WHB

★ Kansas City's Mutual Network outlet since 1936 — 17 years.
★ Exclusive play-by-play broadcasts, at home and away, by Larry Ray, of the Kansas City Blues baseball games (New York Yankee's No. 1 farm team), since 1939 — 4 years.
★ "Night Club of the Air" since 1951 — 3 years.
★ "Club 710" (mid-afternoon d.j. show featuring the "Top Twenty" records) since 1952 — 2 years.
★ Sandra Lea (women's program) since 1953 — 10 years.
★ WHB Newshour and Associated Press newscasts since 1966 (John Cameron Swazy was our first newscaster) — 4 years.
★ "WHB Musical Clock" since 1931 — 22 years.
★ "WHB Neighborin' Time" (formerly the "Farmers' Hour") since 1922 — 31 years.
★ Represented nationally for Spot Radio by John Blair & Company since 1948 — 6 years.
Keeping in stride with changing tastes is as essential as the quality ingredients in the product itself. This has been done with singular success by Bayuk Cigars, Inc., makers of Phillies and Webster cigars. Improved methods of manufacturing, modern packaging, advertising, merchandising, and promotion are a continuing Bayuk program that has contributed much to increased sales. This certainly proves that Bayuk management knows its business well.

Havens & Martin, Inc. Stations always keep in step with changing tastes, too. Pioneers first in AM, then FM and TV, they established Richmond's one and only complete broadcast institution. Audiences grow larger and more loyal each year—which explains why so many advertisers rely, year after year, on these First Stations of Virginia for outstanding sales results. Do you?

**WMBG AM  WCOD FM  WTVR TV**

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneers NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Boiling Co.
Leading network engineers proclaim the TK-11A the finest television camera ever produced—the easiest camera in the world to handle—and the simplest one to get at. It has all the proved performance advantages of the world-famous RCA TK-10 camera—PLUS THESE NEW FEATURES:

NEW 7" viewfinder picture tube produces larger, brighter, sharper pictures to help the cameraman.

NEW plug-in, high-stability video amplifier—with frequency response uniform to 8.5 Mc.

NEW fixed-position alignment coil for the Image Orthicon. Electrical control of coil eliminates all mechanical adjustments!

NEW plug-in blower for cooling the deflection coil and Image Orthicon!

For complete information on the TK-11A, call your RCA Broadcast Sales Representative.

One latch opens both hinged sides and top. Dual bar handles provide better grip and easier carrying.
New toothpaste hits market

Lambert Pharmaceutical will spend $1 million (half of it in radio and TV, network and spot) next 12 months to advertise new toothpaste, "Listerine Antizyme," hottest thing in dentistry since chlorophyll. Product contains anti-enzyme ingredient which keeps enzymes from converting carbohydrates in mouth into tooth-decaying acids. "Ozzie & Harriet" simulcast will be used over ABC Radio and TV starting 18 September. Stars will personally announce new product over summer replacement, "Listerine Summer Theatre," 28 August.

-SR-

$15 billion Negro market booming

Booming Negro market is 15 million strong with over $15 billion to spend. Successful sponsors are those who've taken time to learn how to program to reach average Negro. For 4 articles on Negro market, radio, results, tips, see section starting page 65.

-SR-

Lux TV Theatre to go full hour

Lever Bros. has advised JWT to get ready to expand its Thursday night "Lux Video Theatre" (CBS) to full hour starting 7 January. "Big Town" (McCann-Erickson), following "Lux Video Theatre," and "Lux Radio Theatre" may be axed. Lux show starts originating in CBS' huge TV plant on West Coast soon. CBS reported to have made bargain concessions to get Lever there with idea of inducing other sponsors to shift.

-SR-

NBC Radio to juggle shows

NBC's Bill Fineshriber, Ted Cott working on plan to reshuffle as many as 20 network radio programs aiming to build stronger lineups day and night. Cott plans to refuse taped versions of TV shows, will insist radio programs be specially produced.

-SR-

Leading sponsors report big profit

Heavy air advertisers making money: P&G, which got rich pioneering large-scale use of radio, reports 1952 net of $42 million, up 4 million over previous year, on net sales of $850 million. General Foods netted $24.8 million (against $20.4 million previous year) on sales of $701 million. General Mills made $11.4 million on $483 million sales.

-SR-

P&G's $80 mil. keep it on top

General Foods' $54 million ad expenditure was hailed as top in the field when first released other week. But ex-P&G ad executive told SPONSOR giant soap firm now spends upward of $80 million on advertising, making it kingpin. (Combined PIB-Media Records figures for 4 media list P&G's expenditures at $45.4 million, with $30.4 million for gross network time.)

-SR-

SPONSOR in new offices

Remember to change directories: SPONSOR editorial, advertising, and circulation hq. now located at Madison & 49 St. (40 E. 49 St.), New York 17. Phone number remains Murray Hill 8-2772. Other offices: Chicago, Los Angeles.
REPORT TO SPONSORS for 24 August 1953

Industry income tops $404 mil.
U.S. Commerce Dept. reports 1952 national income for radio-TV industries at $404 million, up $30 million over 1951. Total of 59,000 full-time employees averaged $5,559 each in salary, higher than any field except banking. Profit trend's continuing. Latest CBS Inc. report shows net income for first 6 months at record $4 million.

Kraft looks for 2nd net TV show
Kraft has instructed its agency, JWT, to recommend second network show—because of success of "Kraft TV Theatre" in selling products. Order comes several weeks after Kraft mixed NBC's bid to go alternate weeks so U.S. Steel could have other week for Theatre Guild hour. Niles Trammell was called from retirement to make this pitch to Kraft.

ABC getting set for fall season
While ABC's new talent was signed primarily with TV in mind, ABC is making plans to use some of its stars in radio too come fall. In works is musical variety show 9:00-10:00 p.m. Wednesdays. Among those mentioned: George Jessel, Joel Gray. ABC Radio's experiment with 15-minute strips between 8:00 and 9:00 p.m. during week will be watched closely by trade, especially serialized dramas.

GF outlook: from mags to color TV
Why—magazines—are—trembling dept.: General Foods, $54 million advertiser in 1952, reported among those planning to switch some of its huge magazine expenditures to TV when color video arrives. GF's sponsoring 7 radio, 4 TV shows during summer. Jell-O line will return to net TV with shared sponsorship of "Our Miss Brooks," Bob Hope nighttime show, and participation on "Mama" after two-year absence. Sponsorship of daytime Bob Hope radio show will continue.

Lever testing new fertilizer
Lever Bros. quietly market-testing sensational new powdered fertilizer "Feralon" on fairly extensive scale. Made by Oswego Soy Products Mfg. Co., Oswego, N.Y., product's for amateur gardeners (window box variety), guaranteed not to burn your plants. Incidentally Lever execs highly amused by rumors soap firm about to be sold to General Foods or General Mills. Firm's owned by Unilever, British-Dutch corporation.

Admiral sales 58% over 1952
Does sponsoring Bishop Sheen's "Life Is Worth Living" pay? Ross D. Siragusa, Admiral Corp. president, told SPONSOR Admiral sales of appliances first half of 1953 rose 58% over same period 1952. Firm's $1 million TV show is given much credit. Program returns 13 October on Du Mont. (See page 31 for article.)

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>Colgate-Palmolive-Peet</td>
<td>Halo shampoo</td>
<td>Sherman &amp; Marquart, NY</td>
<td>150 radio mks, throughout country.</td>
<td>Radio: anncs campaign; st early Sep: 52 wks</td>
</tr>
<tr>
<td>Coty, Inc.</td>
<td>Candy</td>
<td>Waite &amp; Schueler, NY</td>
<td>Radio, TV stns in 17 major cities on Eastern Seaboard</td>
<td>Radio-TV minute-anncs; st mid-Nov: 6 wks</td>
</tr>
<tr>
<td>Fanny Farmer Shops</td>
<td>Rheingold Beer</td>
<td>Feets, Cone &amp; Boldin, NY</td>
<td>25 stns in NY, Conn</td>
<td>Radio: anncs campaign; st 17 Aug; 5½ wks</td>
</tr>
<tr>
<td>Laborn's Beveries, NY</td>
<td>Manischewitz Wine</td>
<td>Donahue &amp; Coe, NY</td>
<td>50 radio, some TV mks scattered throughout country</td>
<td>Radio-TV: anncs, parlic; st mid-Sep: 13 wks</td>
</tr>
<tr>
<td>Monarch Wine Co., NY</td>
<td>Drene</td>
<td>Comcast Advertising, NY</td>
<td>30 mks scattered throughout country</td>
<td>Radio-TV: anncs campaign; st 7 Sep: 52 wks</td>
</tr>
<tr>
<td>Procter &amp; Gamble, Cincinnati</td>
<td>Reader's Digest</td>
<td>BBDQ, NY</td>
<td>20 radio mks</td>
<td>Radio: 60-sec anncs; st mid-Sep: 13 wks</td>
</tr>
<tr>
<td>Readers' Digest, Pleasantville, NY</td>
<td>New coffee product</td>
<td>Donahue &amp; Coe, NY</td>
<td>Radio, TV in Norfolk</td>
<td>Test campaign; st Sep; duration not set</td>
</tr>
</tbody>
</table>
All this... and Heaven too!

- WDSU-TV, New Orleans, reaches new horizons with its increase to 100,000 watts video — the maximum power allowed Channel 6.
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Is Bishop Sheen a good salesman for Admiral?
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After more than a year away from network radio, Block now has one network and two regional radio shows in addition to net TV show, is looking for more radio coverage for future 7 Sept.

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49TH & MADISON
AND RENEW
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NEW TV STATIONS
FILM TOP 20
COMMERCIAL REVIEWS
AGENCY PROFILE, Eugene Lessere
SPONSOR ASKS
ROUND-UP
TV COMPARGRAPH
NEWSMAKERS IN ADVERTISING
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Published biweekly by SPONSOR PUBLICATIONS
combined with TV Forecast, Editorial, Cleveland Advertising Offices: 86th & Madison, 80 E. St.
New York 17, N. Y. Telephone: McLean 5-500
Chicago Office: 353 W. Madison St. Telephone: 5-8060
West Coast Office: 6097 Sunset Blvd., Hollywood
Phone: Hollywood 1-4000
Printed by 2318 Elm Ave., Batimore 15, Md. Subscriptions: States $5 a year, Canada and foreign $10. Single
Stamps printed in U. S. A. Address all remittances to 80 E. 89th St., New York 17, N. Y. Mailing
2172. Copyright 1953. SPONSOR PUBLICATIONS
More people hear KWKH than all other Shreveport stations combined!

KWKH is by all odds the most listened-to, most productive station in the Arkansas-Louisiana-Texas area.

KWKH gets 22.3% more Average Daily Listeners than all other Shreveport stations combined—yet costs 44.2% less!

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

Write direct or ask your Branham representative for the whole 50,000-watt KWKH story.

0,000 Watts · CBS Radio ·

KWKH
A Shreveport Times Station

The Branham Co., Representatives
Henry Clay, General Manager
Fred Watkins, Commercial Manager
The Blue Ribbon already —and just a year old!

"The Best News Reporting of any non-network radio station."

That's the inscription on the trophy just awarded KBIG, the Catalina station, by The Radio and Television News Club of Southern California.

With men who know news best — the writer at the teletype, the newscaster at the mike — these expertly handled hourly 5 minute-news gems of KBIG's Alan Lisser rank tops!

A long list of KBIG news sponsors verify this judgment with pen on contract.

You can join them with your own newscast every day of the month for only $25 a day ... twice daily for $36.

10,000 WATTS AT 740

KBIG

STUDIOS IN AVALON AND HOLLYWOOD
GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO

John Poole Broadcasting Co.
KBIG • KBIF • KPIK
6540 Sunset Blvd., Hollywood 28, Calif.
Hollywood 3-3205


Carl E. Hassel. Ross Roy, Detroit, tells a story that illustrates spot radio's flexibility. He had just completed having announcement time for Dodge's "Job-Rated" Trucks this spring, when Dodge reduced prices. "We had to get new copy to 240 radio stations throughout the Midwest," says Carl, "and we did it overnight, thanks to the fine cooperation of all the stations." Carl placed half the announcements in early morning to reach car radio listeners, half near early evening news and late sports to reach men at home.

Ira Singleton. Humbert & Jones, New York, bought announcements only between 7 and 8 a.m. for his new Sonneborn Sons account—the Amalie Division. The reason for concentrating his fire? The manufacturer of Amalie motor oils and grease wants to be sure to reach men who are car owners while they're driving to work. "Hence," explains Ira, "we're sticking to minute announcements near 7 to 8 a.m. and d.j. shows in the nine New England markets which coincide with firm's distribution." Agency specializes in automobile accounts.

Mildred Gaunon. French & Preston, New York, has made the swing from selling securities to pushing groceries. She used to work for Doremus & Co., financial specialists, now buys time for Grand Union Super Markets. Here's the parallel she's found between selling bonds and selling biscuits: "To sell bonds, specific offers of booklets were made to attract leads for security salesmen. To get women into Grand Union Super Markets we stress specials." Announcements are bunched on heavy shopping days.

Howard A. Schwartz. Beacon Advertising Assoc., New York, is backing the tradition of "hard-sell spots only" which prevails among New York retailers. For his Michael Bros. account, a chain of 30 retail furniture stores in New York and New Jersey, he recently bought New York Page One, 11:11:15 p.m. across-the-board, to start in September. "We'll be using this TV show for institutional advertising," he explains, "supplementing it with flexible TV spot announcements keyed to Michael Bros.' daily sales needs."
Dick McAdoo,  
FARMER'S FRIEND

Dick's shingle might be so worded, if he had one up. It so happens though that he reaches his audiences through our microphones. WBIG, Greensboro, broadcasts to one of the most important industrial and distribution centers in the South. It could occasionally be overlooked that we are also in the heart of a prosperous agricultural area. McAdoo heads up two "Farm" shows—early morning and midday—with emphasis on the problems and interests of this special group of listeners. Entertainment is about the same as we would offer everyone; but Dick is especially adroit in the lingo of tobacco curing, sheep shearing, or how to make apple jelly.
Men, Money and Motives

by Robert J. Landry

Tax and sympathy

Radio broadcasters have been obliged for some five years now to "sweat it out" against the inroads and threats of the new "monster" called television. Only lately have they felt that radio was regaining lost ground, reestablishing former standing. In any event it did radio no good to beef. During its ordeal radio got about as much sympathy as self pity usually elicits in this life.

* * *

What radio has been obliged to live with, and rise above, in recent seasons, will suggest that radio broadcasters are not perhaps the ones to feel an overpowering compassion for moving picture exhibitors when the latter complain of the same television menace and seek amusement tax relief. Radio's likely reaction is this: "It's tough all over, chum!" The movies must find, as radio has found and is finding, its own technique for survival in a television age.

* * *

Not that the movie exhibitors don't have a legitimate case to support their plea of "distress." In five years, 5,700 theatres closed. This year alone, so far, 500 movie parlors have folded. Precisely this sort of evidence of "distress" influenced both houses of Congress and prompted them to the exceptional legislative action of voting a special repeal of the 20% tax still in force as a war measure.

* * *

In his not unexpected "memorandum of disapproval" President Eisenhower pocket vetoed this special exemption for movies because, he said, the government could not in 1953 forego any taxes and because, in his opinion, to give one industry relief from a 20% admission tax while so many other industries also complained against a 20% luxury purchase tax was unjust.

* * *

Getting the movie exemption through Congress, even though now killed by Eisenhower, was a considerable accomplishment in lobbying. Credit is apparently owing to COMPO (Conference of Motion Picture Organizations), and its legendarily may be attributed to enterprise and imagination. But the principle was pretty extreme. It could be argued—it was argued—that if movies were entitled to special relief via tax repeal then the wax would be opened for all sorts of other industries to demand similar consideration. Whisky, for example, can plausibly argue that a $10.50-a-gallon excise tax is not only a disproportionate burden on a legal and tax-paying business but that it directly encourages bootlegging, a "competitor" paying no tax at all.

* * *

Theatre men contended that the 20% tax converted-into-added-gross would be socially justified if, as predicted, it halted the de-

(Please turn to page 131)
WJAR-TV's symbol is a crowing Rhode Island Red rooster. In the four years it has been on the air WJAR-TV has accumulated a record of performance that warrants a lot of crowing. The mood of this WJAR-TV story is restrained and factual, with the focus on these success-spelling factors: power, prestige, personalities.
TEST YOUR PRODUCT IN THIS $8-BILLION MARKET

Here are some of the hard economic facts that make the market served by WJAR-TV a "must" buy for national and regional advertisers:

The net effective buying income exceeds $8.25 billion.

The buying income per family in this area is $5,193, as against a national average of $5,086 per family.

The economy as a whole in the market is now stable as a result of the greater diversification of industry. Upward employment trends, as pointed out in a recent roundup of industrial developments in the New York Tribune have become increasingly noticeable.

Rhode Island, specifically, is the most highly industrialized state in the nation, with a still more vigorous trend toward diversification. While textiles and jewelry still dominate manufacturing, the machinery, fabricated metals and plastics and rubber goods industries have been expanding rapidly.

There is no keener index to an area or state's economic health than its comparative aggregate payrolls. In 1952 total payrolls in Rhode Island were 3.5% higher than they were in 1951. Manufacturing accounted for $470,926,000 of 1952's total payroll, $769,826,000. The ratio for manufacturing was 66%.

Rhode Island, itself, is the most densely populated state in the union. A graphic example of this density: five of its municipalities are absolutely contiguous. Providence, Cranston, Warwick, Pawtucket and Central Falls are so crowded together that it's difficult for the motorist to tell when he's entering or leaving a city.

In terms of effective buying income per family Providence ranks eighth among the cities of America.

More and more national advertisers are finding Providence and the surrounding area an ideal test market. Following is an excerpt from a letter from Edward Felbin, of Philip Klein Advertising, Philadelphia, that testifies to this fact eloquently:

"We decided to use nothing but daytime WJAR-TV participating spots in order to first sell the women of Providence and the surrounding area on the merits of Nylast. As a test market your station was the best by far of the four we used. In fact the results far exceeded our expectations.

"On the basis of the Nylast results we are happy to again use WJAR-TV and the Providence market as an exclusive test for another new product, Nu-Suede.

"I appreciate the coordination of your merchandising effort to really make the advertising pack a wallop."

---

### Basic market data on WJAR-TV coverage area

| COUNTIES                | POPULATION | FAMILIES | RETAIL SALES | FOOD   | GEN'L MDSE | DRUG   | NET EFFECTIVE BUYING INCOME | EFFECTIVE INCOME PER | SOURCE: 1951 Sales Management "Survey of Buying Power."
<table>
<thead>
<tr>
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<td>RHODE ISLAND:</td>
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<td></td>
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<tr>
<td>Bristol</td>
<td>30,100</td>
<td>8,500</td>
<td>$20,676,000</td>
<td>$7,456,000</td>
<td>$704,000</td>
<td>$812,000</td>
<td>$46,836,000</td>
<td>$5,6</td>
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<tr>
<td>Kent</td>
<td>68,930</td>
<td>20,700</td>
<td>69,337,000</td>
<td>21,077,000</td>
<td>2,156,000</td>
<td>2,029,000</td>
<td>134,204,000</td>
<td>5.4</td>
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<td>Newport</td>
<td>65,200</td>
<td>15,700</td>
<td>62,078,000</td>
<td>2,175,000</td>
<td>2,616,000</td>
<td>2,173,000</td>
<td>105,892,000</td>
<td>6.3</td>
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<tr>
<td>Providence</td>
<td>355,000</td>
<td>72,700</td>
<td>641,535,000</td>
<td>168,380,000</td>
<td>65,644,000</td>
<td>21,196,000</td>
<td>989,890,000</td>
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<td>45,103,000</td>
<td>14,715,000</td>
<td>3,012,000</td>
<td>1,608,000</td>
<td>60,325,000</td>
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<td>Barnstable</td>
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<td>6,500</td>
<td>79,229,000</td>
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<td>3,021,000</td>
<td>2,717,000</td>
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<td>12,204,000</td>
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<td>Dukes</td>
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<td>411,000</td>
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<td>Middlesex</td>
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<td>64,743,000</td>
<td>33,781,000</td>
<td>1,834,322,000</td>
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<td>Norfolk</td>
<td>411,800</td>
<td>116,000</td>
<td>355,519,000</td>
<td>113,994,000</td>
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<td>12,655,000</td>
<td>768,875,000</td>
<td>6.0</td>
</tr>
<tr>
<td>Plymouth</td>
<td>196,400</td>
<td>56,600</td>
<td>202,851,000</td>
<td>61,467,000</td>
<td>11,970,000</td>
<td>5,456,000</td>
<td>279,113,000</td>
<td>4.6</td>
</tr>
<tr>
<td>Suffolk</td>
<td>896,300</td>
<td>255,300</td>
<td>1,375,513,000</td>
<td>315,756,000</td>
<td>294,225,000</td>
<td>37,454,000</td>
<td>1,408,374,000</td>
<td>5.5</td>
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<tr>
<td>Worcester</td>
<td>557,800</td>
<td>160,100</td>
<td>608,145,000</td>
<td>175,306,000</td>
<td>48,456,000</td>
<td>15,499,000</td>
<td>841,950,000</td>
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<tr>
<td>TOTAL</td>
<td>5,203,400</td>
<td>1,500,200</td>
<td>$5,608,058,000</td>
<td>$1,602,399,000</td>
<td>$585,954,000</td>
<td>$170,675,000</td>
<td>$2,257,877,000</td>
<td>Avg. U.S. Arg.</td>
</tr>
</tbody>
</table>

Percent of U.S.A. 3.3 3.2 3.4 4.0 3.1 3.6 3.6 U.S. Arg.
100 MICROVOLTS PER METER

Worcester

Brockton

Pawtucket

Woonsocket

Taunton

Fall River

New Bedford

PROVIDENCE

PREDICTED FIELD INTENSITY CONTOURS FOR 225 KW OPERATION ON CHANNEL 10

Prepared by
CRAVEN, LOHNES & CULVER
Consulting Engineers
Washington D.C.

WJAR-TV CHANNEL 10
The Outlet Company
PROVIDENCE RHODE ISLAND
POWER • PRESTIGE • PERSONALITIES

Programing

WHEN A LOCAL afternoon program becomes a "must" stop for visiting theatre and screen luminaries the show's presiding personality must have something special. Olive Tinder (above center) has proved that her "Matinee Time" has that via ratings and sales. Flanking her are Joan C. Zachary Scott and Pam, Miss Tinder's Kerry Blue, who shares regular In the adjoining gallery are: (top) starring singer-m.c. Russ Emery.

WJAR-TV DOMINATES NEW ENGLAND TV IN LOCAL SHOWS, PERSONALITIES

Whenever a seasoned ad agency man makes a tour of TV markets one of his prime points of interest is the degree and quality of each station's local live programing. He especially notes the roster of locally developed personalities and the variety of fields of programing they encompass.

In his observations the seasoned ad man thinks not merely in terms of what are good buys at the moment. He also tends to project: how will the station's local programing structure stack up under expanding station competition in the area?

The agency man recalls this: when the real competitive showdown came in radio it was the station with the strongest local programing setup that tipped the scales in its favor.

WJAR-TV's programing philosophy is geared to the future as well as the expediencies of the day. In the degree and quality of local programing it is the dominant station in New England. The ratings demonstrate that it has mastered the business of producing successful commercial programs and developing personalities who are as adept at selling as at entertaining.
There's selling impact in these WJAR-TV shows

Sugar 'n' Spice A kitchen show presented by Mrs. Betty Alden, whose reputation as a home economist is matched by her ability to sell a product. Shows feature demonstrations with guesting famed New England chefs. Format includes best food buys of the day. April 24 Pulse, 12:30 Mon., Wed., Fri., 11:45 a.m.

New England Talent Club This showcase idea, starring Russ Luney, has developed into a major success story: in April '53 it got a 22.2 Pulse and Mars Candy credits it with booming sales. Has the twin magnetic pull of adult and children's audiences. Mon. through Fri., 5 to 5:15 p.m.

Riddle Skits Walter Caseil, "man with 100 voices and faces," phones viewers to identify, for prizes, the subject matter of skits that he creates. A tip-off to his prowess: the April '53 Pulse rates this time this 24.8 Mon. through Fri.

The Nancy Dixon Show With the carry-loaded Nancy Dixon, who was an EFA, Boston, eight consecutive years for Castelli-Peabody, following her tips-to-shoppers program, which includes the showing of a feature film, she helps merchandise what she advertises with point-of-sale visits to local stores. April '53 Pulse, 13.3. She's on mornings, 9 to 10, Mon. through Fri.

TV Sports Page voted "man of the year," Warren Walden ranks as New England's top TV personality. Walden's guests are invariably the reigning sports heroes of the day. His sports strip (Mon. through Fri., 7:15-7:30 p.m.) is virtually always sold out. Just one index of his popularity: he had a 30 Pulse for April '53.

Weather Show Something distinctly different in format. Pretty Aileen MacPhere magically describes the weather in appropriate pop tunes, while Jim Laferriere, Eastern Air Lines forecaster, backs her up with charts and maps. Mon. through Fri., 6:55 to 7 p.m. April '53 Pulse, 22.01.

Matinee Time The famous stage and screen stars who have been interviewed by her role Olive Tindal as professionally pretty much in a class by herself, Deftly blended into the program are news of the women's world, the theatre and books, plus an excerpt from an outstanding Hollywood film. Show's April '53 Pulse was 15.0. Program on Mon. through Fri., 2 to 3 p.m.

Late News, Sports and Weather Final Arthur Lake and Russ Van Aisle alternate through the week to make this one of the area's most potent viewing spots. Consistently among the top 10 mid-weekly shows. The rating (Pulse) in April '53 was 31.4. Mon. through Sat., 11:11:10 p.m.; Sun., 11:15-11:25 p.m.

Today in New England Casual Ted Metcalf and LaGareauxy delivers regional news, using AP and INS news, Telenews clips, INS studio photos, weather reports and late news and pictures from WJAR-TV news department. "Today's" five-minute segments at 7:25, 7:55, 8:25 and 8:55, Mon. through Fri. April '53 Pulse averaged 66.0.

Milkman's Movies Versatile Ted Knight does pantomimes, comedy patter, sings, dances, wearing his talented self into the plot of the movie he introduces on each show. At breaks in the film he interviews guests from the entertainment world. Mon. through Fri., 11:30 p.m. to 1:30 p.m. April '53 average Pulse: 18.0.

The Eddie Zack Show Lissilly exciting, this New England hillbilly trompe offers a variety of entertainment in the western music field with country's largest names in that field as guests. Zack and his Los Rancheros drew a 24.8 Pulse in April '53. Saturdays, 5:30-6 p.m. Originates from WJAR radio coast-to-coast over NBC Saturday nights.

WJAR-TV's strong news schedule maintains high viewer interest

Believing that news is of super importance to a TV schedule, this station maintains a large staff of newscasters. It provides for 20-second photo spots on station breaks, using the INS facsimile service as well as the regular reports at well-spaced intervals. Below are just the Telenews crew.

Pete Gardner Jim Metcalf Bill Sharpe Jim Brennan

This presentation was rehearsed on the scene and prepared in its entirety by SPONSOR Production, Inc., for WJAR TV, Providence.
THEY MAKE WJAR-TV A PERSONALITY POWERHOUSE

Warren Walden
Area’s top sportscaster who has won countless awards for his work in community campaigns and humanitarian efforts

Betty Adams
Admen agree she not only handles a kitchen show magnificently but clinches a commercial in topnotch style

Russ Emery
Before his big click on “A.E. Talent Club” he appeared on many TV net shows and starred in leading nightclubs

Nancy Dixon
A Y&R syndicated show gained her top ranking as authority in fashion retailing, retail merchandising

Ted Knight
An extensive acting career paved the way for his smash success as mirth-making m.c. of “Milkman’s Movies”

Olive Tinder
Did all sorts of commentaries in radio, including the woman’s angle on the Indianapolis auto races

Eddie Zack
Seven years in radio has established his western, hillbilly troupes as tops in New England area

Alice Jackson
Conducted “Homemakers’ Institute” on radio before coming to “Let’s Go Shopping” three years ago

Walter Corell
Spent years in theatre, radio, TV, perfecting art of the one-man type of dramatic show, such as his “Riddle Skits”

Jim La Ferriere
He’s the figures and map reader on “Weather Show.” When not on TV Jim serves as R.I. traffic rep for Eastern Air Lines

Aileen MacPhee
She’s the roofer half of the “Weather Show.” Her career includes much radio and supper-room work in Boston

Ray Smith
Started strumming his guitar, vocalizing and acting in radio back in 1938. Has been recording for Coral past 3½ years

Ted Metcalf
With 35 years of radio and TV and master of all types of announcing, he’s now star attraction of “Today in New England”

Russ Van Arsula
Graduate of WJAR radio and 35 years in both media as announcer, now doing many live shows, including “The News”

Art Lake
Has been with WJAR radio for nine yrs. and with WJAR-TV four yrs., doubling from announcing spots to newscaster
WJAR-TV EXCELS IN PUBLIC SERVICE

Public service programming at WJAR-TV has achieved a bright niche all its own. The amount of time it devotes to public service, including religion and education, is probably unmatched by any other TV station in America, with particular reference to single-station markets. Probably on no other TV station have so many station personalities been heaped with honors for services performed in behalf of the community.

Recognition of WJAR-TV's special flair for public service shows has been numerous and frequent but the kudo that the station is deeply proud of concerns the weekly Brown University half-hour, "An Evening on College Hill." It was picked for top honors for the 1952-53 season in the field of educational television programs by American College Public Relations Association.

The importance that WJAR-TV attaches to its public service programming is graphically demonstrated by the fact that the spot assigned the Brown University show was the one following the No. 1 rating, "I Love Lucy.

Among the other public service series that have gained WJAR-TV a set of appreciable ratings as well as public plaudits are "Small Fry Science," "Birds for Kids," "Mayor's Traffic Safety Program," "Portrait of Rhode Island" and "Wildlife in R. I.

Heading up WJAR-TV's public servicing programing is the knowledgeable and energetic Warren Park.

Personalities on WJAR-TV's public service programs

[Images of personalities]

WJAR-TV EXCELS IN PUBLIC SERVICE

Studios
Studio A, which is 46 by 57 feet, utilizes two RCA TK20A studio cameras. Switching and control facilities are available for a third camera and such a camera is used whenever necessary for larger productions. Studio A has complete lighting equipment, including a Kliegl dimming control panel for lighting nearly 100 linear feet of set.

This arrangement permits several programs to be set up in the same studio with a minimum of interference. Studio B is designed for small interviews and news shows. This 25 by 16-foot studio utilizes two RCA TK20A cameras and complete Kliegl light board.

Production facilities
Two RCA 16 mm projectors, two automatic selsolrslide projectors, an S.E. strip film projector, a Gray Telep opaque projector and a TDL slide projector are available. This equipment is utilized in conjunction with two RCA TK20A film cameras with all the latest improvements. 16 mm cameras, instantaneous Polaroid cameras, plus a completely equipped laboratory for rapid processing of stills and motion pictures are in constant use. Complete film editing facilities by a competent staff are available.

Remote facilities
A completely equipped mobile unit is available for special events. The remote truck is equipped with two field cameras and a complete control and switching system for televising a live show at remote locations.

Music
Transcriptions, vertical and lateral 33 1/3 and 78 rpm; library service—World, Sesame, sound effects. Mason & Hamblin grand piano and spinet.

This presentation was researched on the scenes and printed in its entirety by SPONSOR, Providence, R. I., for WJAR-TV, Providence.
Here's Four Years of Solid Know-How

Four years of intensive know-how are behind the operation of WJAR-TV.

The man behind the overall operation is Norman A. Gittleson. With tremendous experience behind him in radio, he helped put WFMY-TV, Greensboro, N. C., on the air. His policy is utmost service to the client and the community, creating a feeling of goodwill. He takes a personal interest in every aspect of TV operations.

It is a know-how that is apparent in every facet of TV station operation: topnotch program production, the development of both commercial and public service personalities, community goodwill building, efficient servicing of the advertiser and merchandising support for the product.

WJAR-TV's 225,000 watts on channel 10 serves one of the most densely populated areas of America and 1,214,530 sets (as of 1 June 1953). Its range extends from Marblehead to Montauk and from Cape Cod to Connecticut and yet—this is one of WJAR-TV's great pride in sales effectiveness—the station is used by scores of advertisers in many relatively small communities in the two states adjoining Rhode Island.

Divided by states, here's a list of the communities whose merchants have used WJAR-TV: Massachusetts—Dighton, Buzzard's Bay, Franklin, Middleboro, Wrentham, Milford, Attleboro, Hyannis, Boston, Mansfield, Taunton, Plymouth, Dennis, Falmouth; Connecticut—Mystic, Norwich, Putnam, New London, Danielson and Willimantic.

Rhode Island's only TV station, WJAR-TV is owned by the Outlet Company of Providence, which also operates WJAR, founded in 1922 and NBC's first affiliate. Although primarily an NBC affiliate, WJAR-TV transmits programs from CBS, ABC and the Du Mont networks, as well as originating 90 local programs a week. WJAR-TV was among the first to sign a color TV contract with NBC.

NATIONAL SALES REPRESENTATIVES: WEED TELEVISION
NEW YORK • BOSTON • CHICAGO • DETROIT • HOLLYWOOD • SAN FRANCISCO • ATLANTA

This presentation was researched on the scene and prepared in its entirety by SPONSOR Presentations, Inc., for WJAR-TV, Providence.
STILL IN USE

A couple of days ago one of our clients was in the office confering on a new TV show. On the way out, he spied a copy of SPONSOR on our "to be read" table.

He hadn't been acquainted with the magazine before and asked a lot of questions.

Then—he decided he would like to take the copy with him. "Might have some interesting information for me," he said.

But as he started out, my assistant stopped him. He pointed out that this was a file copy—for use! He showed the client the turned down pages, the red-lined paragraphs for attention of different departments, the classifying of material for use on future projects.

The client was promised a copy of sponsor, with our compliments—but not the file copy. There were other magazines we might be willing to part with—but SPONSOR wasn't one of them.

I suspect, after the client finishes reading the copy of sponsor we sent him—that you'll receive a subscription. He was impressed that there was a trade publication that could still be in use long after it was thoroughly read by everybody in the office.

Thanks for such a publication.

Manuel Demby
Demby Productions, Inc.
New York

SPANISH-LANGUAGE RADIO

We were very pleased to note the "P.S." in the July 27 issue regarding the General Mills purchase of a quarter hour across-the-board on KIWW, San Antonio, . . . We were a bit distressed, however, to see that SPONSOR neglected to mention that simultaneously General Mills also bought a quarter hour, daily, Monday through Friday Juana Maria Show on XEO-XEOR of the Lower Rio Grande Valley in Texas, to reach the 250,000 Spanish-speaking people there.

In addition, General Mills will be using a quarter-hour, daily show on XEJ, which serves the approximately 130,000 Spanish-speaking people in and around the El Paso area.

General Mills is also utilizing the personalities or unique programs they bought to merchandise their product—the personalities involved will be making appearances in stores in their respective markets, doing actual broadcasts, giving away photos, and in general cooperating with the local General Mills people to really promote and sell Gold Medal Flour.

Actually business has continued to boom, with many of the older Spanish-language radio advertisers expanding their efforts and other new ones coming in. Verily Spanish-language radio in the Southwest has become major league.

Arthur Gordon
Sales Manager
National Time Sales
New York

FALL FACTS ISSUE

Enclosed is a check for two copies of your Fall Facts number. The issue is full of useful information, even for one who, like myself, is concerned with the export phase of the business . . .

If you plan to publish an edition, this year, showing international basics, please be sure to put me on the list to receive it . . .

H. E. Weinholtz
International Media Supervisor
Young & Rubicam, Inc.
New York

* SPONSORS', second annual International Section was published in the 29 June 1953 issue, contains facts and charts of interest to advertisers abroad.

Congratulations! You have produced again with your seventh annual Fall Facts Issue.

May I please have five reprints of the "Radio Basics" section for our sales and traffic departments?

Wm. F. Rippeto
Manager
WHO-F. Terre Haute

* Reprints of the 1953 "Radio Basics" and "TV Basics" are now available. Price 1: 25¢ each, 25¢ for 25 copies or over. 15¢ for 100 copies or over.

RADIO BASICS

In the May 13, 1953 issue of sponsor you published a considerable amount of information on radio set ownership ("CBS Radio turns sponsor," page 34). You also published a breakdown of auto radio, kitchen radios.
CUSTOMER WRITES:

"We have been very well satisfied with your long-range service, and definitely feel that it has been helpful in our sales planning."

There is no indication of the context or the source of this quote, but it suggests a positive experience with a service.

Western Union offers tested Weather Forecasts

You can make or save money by making weather work for you. Accurate long-range weather forecasts help you to plan and time your sales — purchases — production — inventory control — and advertising more effectively. Cooperating with famed National Weather Institute, Western Union provides scientifically based, time-tested forecasts. They range from one month to six months in advance, and can be pinpointed to any desired specific areas.

For information and rates, wire or write to:
Director of Collateral Services
WESTERN UNION TELEGRAPH CO.
60 Hudson Street
New York 13, N. Y.

and others, as well as information on the listening in mid-morning, mid-afternoon, and mid-evening.

We are in the process of compiling a promotional piece on this station and I think the information contained in your May 16 issue very important reading for the prospective advertiser. We would like your permission to reproduce these figures and information contained in this issue. Of course, full credit will be given to the May 18, 1953 issue of sponsor.

M. M. ROCHESTER
General Manager
KSEL
Lubbock, Tex.

* Permission to reprint SPONSOR'S May article on radio listening is accorded KSEL. Readers seeking permission to reproduce articles from SPONSOR should request permission in writing. Address: 10 E. 49th St. Permission is usually granted provided credit is given.

Please send us 50 reprints of the "TV Basics," and the "Radio Basics" in your July 13, 1953 magazine.

DONALD TELFORD
Commercial Manager
KIEM & KRED
Eureka, Cal.

FILM RERUNS

Some time ago we saw an article in your fine magazine on the subject of feature film reruns ("Is the rush to film shows economically sound?" 28 July 1952, page 19). The article stated that the second and third run had higher ratings than the original. Would it be possible for you to furnish us with another copy?

EVERETT L. THOMPSON
Radio-TV Director
Baldwin, Bowers & Strachan, Inc.
Buffalo

* SPONSOR is glad to furnish extra copies of back issues when available. Cost is 50c each.

15% COMMISSIONS

Regarding your article, "Do agencies earn their 15% on air accounts?" (29 June 1953, page 32), here is my thinking on the subject.

In the first place, I think there should be a separation as to whether you are talking about radio or television. I would say that quite generally in radio most everyone would agree that agencies do earn their 15%. There aren't so many outside packages as in television. There are still lots of soap operas and other agency-produced programs—plus a lot of spot time buying—all of which involves a substantial amount of overhead for the agency, apart from writing the copy for the program or spots.

As for television, my only answer would be that it would depend on the agency. If the agency does a superfluous job, as so many of them are doing, then they certainly are not earning their 15%. Even though most shows are not agency productions, if the agency does a conscientious job on all the other things that they have to do in connection with that particular appropriation, they would have more overhead per dollar of billing than they would have in any other media. Consequently, they would be entitled to more than 15%.

Speaking for our agency, we have as many agency-created and produced shows as we have packages bought on the outside. Yet in all instances we render the kind of service in connection with the various appropriations that we just cannot come out even with only the 15%. We have been charging all our clients a service fee in addition, and none of them has objected.

EMIL MOGUL
President
Emil Mogul Co., Inc.
New York

FORD ON "OMNIBUS"

I am ashamed to say that I missed your June 15 issue and so have just been made aware of the figures in your "Report to Sponsors" in that issue.

The Foundation has budgeted over $2,000,000 for the two programs in the coming season: $1,500,000 for 26 weeks of Omnibus, and $520,000 for 26 weeks of the new show, currently titled Excursion.

Not only third but virtually all of this money will be recovered in the event of 100% sponsorship since both programs are being offered for sale at breakeven prices.

It should be obvious that Omnibus last season cost quite a lot more than $838,652 and that sponsors paid a good deal more than $187,850.

The program budget for Omnibus was exactly the same last year, and we also underwrote station payment for the unsponsored portions which cost us $16,320 during the first eight weeks. The Foundation received a net income from sponsors, after agency commissions, of $1,182,350. Your figure of

(Please turn to page 132)
A TELEVISION NETWORK IS BORN
THE CDC - TRI-STATE NETWORK
WKRC-TV  WHIO-TV  WTVN

Now at one low cost the CDC offers advertisers concentrated coverage of three major Southern Ohio markets, Cincinnati, Columbus and Dayton, plus Northern Kentucky and Southern Indiana.

For more detailed information, call or write Don Chapin, Co-ordinating Director, 800 Broadway, GArfield 1331, Cincinnati 2, Ohio.
KNXT is the No. 1 station
KNXT is the No. 1 station in the No. 2 TV market

NOW MORE THAN EVER! For now

KNXT delivers a nighttime audience 25% bigger than its nearest competitor...a daytime audience 48% bigger...half-again as much audience per dollar as the second station. That's the picture latest research paints (ARB, July 1953). For the No. 1 buy in the $11,000,000,000 Los Angeles television market...the biggest audience at the lowest cost...all signs point to... KNXT

Channel 2
CBS Television's key station in Hollywood...
Represented by CBS Television Spot Sales
in Syracuse, Omaha and Phoenix it's Standard Operating Procedure TO BUY THE MEREDITH STATION

THREE BIG MARKETS!

Combined retail sales of the Syracuse, Omaha, and Phoenix metropolitan counties: $1,335,599,000. Combined TV set total in these three big markets: 542,637.

SYRACUSE • • • WHEN

Central New York's most powerful station (190,000 watts on Channel 8). Sets in station area: 220,041. Retail sales: $430,077,000. CBS Basic, ABC, DuMont. Represented by The Katz Agency.

OMAHA • • WOW-TV

Truly a regional station that covers the big Omaha market (191,096 sets) and Lincoln (60,000 sets). Retail sales: $469,879,000. 100,000 watts on Channel 6, maximum power allowed for this channel. NBC Basic and DuMont. Represented by Blair TV.

PHOENIX • KPHO-TV

Arizona’s first TV station that sells the prosperous natives who watch 71,500 sets. Retail sales: $435,643,000. CBS Basic, ABC and DuMont. Channel 5. Represented by The Katz Agency.

TIME BUYERS AGREE IT'S S.O.P.* TO BUY THE MEREDITH STATION

*S.O.P. — Armed Forces lingo for Standard Operating Procedure . . . “the way it should be done according to the book.”

Sources: Survey of Buying Power, 1953; Broadcasting-Telecasting's Telesatus

AFFILIATED WITH Better Homes and Gardens • Successful Farming Magazines

SPONSOR
1. New on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
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<tbody>
<tr>
<td>Amer Dark Assn, Chi</td>
<td>Campbell-Mithun, Mpls</td>
<td>NBC</td>
<td>Bob Hope Show: F 8 30-9 pm; 25 Sep; 52 wks</td>
</tr>
<tr>
<td>Anheuser-Busch, Inc, St Louis</td>
<td>D'Arcy, St Louis</td>
<td>ABC 343</td>
<td>Sports Today with Bill Steril; M-F 6 30-45 pm</td>
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<tr>
<td>Coleman Co, Wichita, Kan</td>
<td>N. W Ayer, NY</td>
<td>NBC 175</td>
<td>Operation Tandem Randie Craig, T B 8-9 pm</td>
</tr>
<tr>
<td>Consolidated Cosmetics, Chi</td>
<td>RBDO, Chi</td>
<td>CBS 201</td>
<td>The Six Shooter: Sun 9:30-10 pm; 15 Sep; 4 wks</td>
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<tr>
<td>Heating Water, Inc, Tulsa</td>
<td>White Adv, Tulsa</td>
<td>ABC 236</td>
<td>Gail Drake; Sat 10 15-30 am; 4-22 Aug only</td>
</tr>
<tr>
<td>Int'l Harvester, Chi</td>
<td>YGR, Chi</td>
<td>NBC 53</td>
<td>Dr. Olal Roberts: Sun 3:30 pm; 4 Oct 52</td>
</tr>
<tr>
<td>Knorr Mfg, NY</td>
<td>Emil Moqul, NY</td>
<td>CBS 201</td>
<td>Alex &amp; Co., M-F 7-7 15 pm; 7 Sep; 52 wks</td>
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<tr>
<td>Liggett &amp; Myers (Chesterfield), NY</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>ABC 80</td>
<td>Arthur Godfrey: M-F 7 30 pm; 30 Aug; 52 wks</td>
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<tr>
<td>Loake Stove Co, Kansas City, Mo</td>
<td>Potts, Callins &amp; Holdien, Kansas City, Mo</td>
<td>MBS 565</td>
<td>Perry Como Show M, W F 7:45-8 pm; 21 Aug; 52 wks</td>
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2. Renewed on Radio Networks

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<th>AGENCY</th>
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<tbody>
<tr>
<td>Electric Auto Lite Co, Toledo</td>
<td>Cecil &amp; Pressby, NY</td>
<td>CBS 191</td>
<td>Suspense: M 8-8 30 pm; 28 Sep; 52 wks</td>
</tr>
<tr>
<td>Mall Brothers, Kansas City, Mo</td>
<td>FGBR, Chi</td>
<td>CBS 200</td>
<td>Hallmark Radio Hall of Fame: Sun 9-9 30 pm; 6 Sep; 52 wks</td>
</tr>
<tr>
<td>Andrew Jergens Co, Cinci</td>
<td>Robert Orr, NY</td>
<td>CBS 130</td>
<td>Time for Love: Th 9 30-10 pm; 3 Sep; 52 wks</td>
</tr>
<tr>
<td>Misti, Inc, Chi</td>
<td>Leo Burnett, Chi</td>
<td>CBS 171</td>
<td>People Are Funny: T 8-8 30 pm; 6 Oct; 52 wks</td>
</tr>
<tr>
<td>Prudential Ins Co of America, Newark, NJ</td>
<td>Callins &amp; Holdien, Carleol</td>
<td>ABC 302</td>
<td>Jack &amp; Billy Show, M-F 12 25-30 pm; 21 Sep 52 wks</td>
</tr>
<tr>
<td>R. J. Reynolds Tab, Winston-Salem, NC</td>
<td>William Esty, NY</td>
<td>NBC 95</td>
<td>Grand Ole Opry; Sat 9-10 30 pm; 14 Oct; 52 wks</td>
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</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>Milton E. Allison</td>
<td>W.L.T., Cinci, sls mgr</td>
<td>CBS Radio Spot Sls, NY, eastern sls mgr</td>
</tr>
<tr>
<td>John H. Bachom</td>
<td>Du Mont TV Net, NY, assst dir sls</td>
<td>same, assst sls mgr</td>
</tr>
<tr>
<td>Roger M. Baker</td>
<td>WKBW-Buffalo, qb, gen mgr</td>
<td>WBS-TV, Buffalo, gen mgr</td>
</tr>
<tr>
<td>Charles Bell Jr</td>
<td>Du Mont TV Net, NY, assst dir sls</td>
<td>WHAY, New Britain, sls mgr</td>
</tr>
<tr>
<td>Ted Bergman</td>
<td>M's Star &amp; Trib, Mpls, natt adv sft</td>
<td>same, gen mgr</td>
</tr>
<tr>
<td>James E. Blake Jr</td>
<td>WCBS-Rimbeck, Chi, office head</td>
<td>KSTP, Mpls, natt sls dept</td>
</tr>
<tr>
<td>Nick Beals</td>
<td>WBKB, New Britain, accs exec</td>
<td>Kitt, Chi, radio sls dept</td>
</tr>
<tr>
<td>Irving G. Boudreau</td>
<td>New Engl Adv Age, consultant chg radio &amp; TV</td>
<td>WORC, Hartford, accs exec</td>
</tr>
<tr>
<td>George E. Burgess</td>
<td>CBS Radio, dir gm admin</td>
<td>Screen Gems, NY, sls dept</td>
</tr>
<tr>
<td>Carl J. Burklund</td>
<td>KXIC, Iowa City, comm sls mgr</td>
<td>Portsmouth, Va, Radio Corp, WSPA, exec vp cm sls mgr</td>
</tr>
<tr>
<td>Larry Butler</td>
<td>CBS Radio Spots Sls, cm sls mgr</td>
<td>WNAX, Yankton, SD, sls serv mgr</td>
</tr>
<tr>
<td>Wendell B. Campbell</td>
<td>Arrow TV, Prodes, Mywd, accs exec</td>
<td>CBS Radio Div, vp chm gm admin</td>
</tr>
<tr>
<td>Boyd B. Carrigan</td>
<td>Armed Forces</td>
<td>FORGE, G &amp; Co, LA, sls acc exec</td>
</tr>
<tr>
<td>Harold G. Carraway Jr</td>
<td>NBC, NY, radio net prog mg</td>
<td>WXYZ, WXYZ-TV, Detr, publicity dir</td>
</tr>
<tr>
<td>John P. Cleary</td>
<td>KMEN, Anchorage, Alaska, accs exec</td>
<td>same, dir radio net inss</td>
</tr>
<tr>
<td>Edward R. Cone</td>
<td>Yankee Net, Boston, accs exec</td>
<td>Proctor TV Enterprises, Mywd &amp; NY, vp chm natt sls</td>
</tr>
<tr>
<td>C. M. Conner</td>
<td>Paramount TV Promo, special project exec</td>
<td>KTVU, Anchorage, Alaska, natt adv mgr</td>
</tr>
<tr>
<td>Charles W. Curtin</td>
<td>CBS Radio Spots Sls, NY, eastern sls mgr</td>
<td>WORC, Hartford, accs exec</td>
</tr>
<tr>
<td>Charles E. Darby Jr</td>
<td>Clinton Foods, Clinton, la, Smm</td>
<td>KTRA-KTV, LA, act gm sls mgr</td>
</tr>
<tr>
<td>Henry R. Flynn</td>
<td>Weed &amp; Co, NY, accs exec</td>
<td>same, gen sls mgr</td>
</tr>
<tr>
<td>Dick Frend</td>
<td>WSAZ, Huntington, W Va, sqn mg</td>
<td>Forage, NY, accs exec</td>
</tr>
<tr>
<td>Dan W. Frost</td>
<td>KTVF Pittsb, public serv dir</td>
<td>Free &amp; Peters, NY, accs exec</td>
</tr>
<tr>
<td>C. T. Gorton</td>
<td>MBS, NY, mg sls serv dept</td>
<td>same, assst natt sls</td>
</tr>
<tr>
<td>John Gibs</td>
<td>ABC TV, West Coast sls</td>
<td>same, gen dir</td>
</tr>
<tr>
<td>Alna Grouf</td>
<td>KWWG, Stockton, Calif, mg</td>
<td>same, mg comml exec</td>
</tr>
<tr>
<td>Hugh Grauel</td>
<td>NBC, NY, accx exec sls dept</td>
<td>RCA Recorded Pred Serv, Ch, Central Northwest</td>
</tr>
<tr>
<td>David T. Harris</td>
<td>CBS, NY, accx exec sls dept</td>
<td>cms sls rep</td>
</tr>
<tr>
<td>Fred Horton</td>
<td>CBS, Mywd, hw West Coast sls</td>
<td>KMR, Fresno, Cal, opers mg</td>
</tr>
<tr>
<td>Kingsley F. Horton</td>
<td>WORC, Hartford, hw West Coast office, new office, address 6087 Sunset Blvd</td>
<td></td>
</tr>
</tbody>
</table>

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

24 AUGUST 1953

23
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>Henry Howard Jr</td>
<td>CBS TV, Hwjd, chg bus affairs</td>
<td>CBS Radio, NY, prog bus affairs dept</td>
</tr>
<tr>
<td>Allen Hummelty Jr</td>
<td>KDSD, Donison, Tex, prog dir</td>
<td>Same, sh mg</td>
</tr>
<tr>
<td>Edwin T. Jameson</td>
<td>Free &amp; Peters, NY, acct exec</td>
<td>NBC Spot Sls, NY, shrm</td>
</tr>
<tr>
<td>Hugh O. Kerwin</td>
<td>Crossby Distrib Div, St Louis, adv, sjs prom mg</td>
<td>WTVI, St Louis, adv, sjs prom mg</td>
</tr>
<tr>
<td>Frank C. King</td>
<td>KCEA-TV, LA, gen sjs mg</td>
<td>Same, gen mg</td>
</tr>
<tr>
<td>Carl E. Lee</td>
<td>Fetzer Bdcst, Kalamazoo, admin asst to pres</td>
<td>Samo, acct mg</td>
</tr>
<tr>
<td>Frederick A. Long</td>
<td>Cozy Adv, NY, dir radio &amp; TV</td>
<td>United Artists TV, NY, vp, gen mg</td>
</tr>
<tr>
<td>Ralph W. Long</td>
<td>Quick Mag, adv mg</td>
<td>George P. Hollenberg, NY, sh mg</td>
</tr>
<tr>
<td>William O. Martin</td>
<td>Wilmot Ety, NY, radio bus mg</td>
<td>Du Mont TV Net, NY, dir srs</td>
</tr>
<tr>
<td>Donald H. McCannon</td>
<td>Du Mont TV Net, NY, admin asst to mng dir</td>
<td>Same, acct mg</td>
</tr>
<tr>
<td>John D. McGinley</td>
<td>WJZ, NY, dir publicity</td>
<td>NBC Radio, NY, acct exec, radio net pr</td>
</tr>
<tr>
<td>Edward C. Mccalfe</td>
<td>KCEA-TV, Hwjd, sjs stf</td>
<td>Wood &amp; Co, Hwjd, sjs stf</td>
</tr>
<tr>
<td>Paul E. Mills</td>
<td>WYOW, Ft Wayne, sjs mg</td>
<td>WBBZ, Boston, mg</td>
</tr>
<tr>
<td>Bill Morgan</td>
<td>WXYZ, WXYZ-TV, Det, dir adv, sls prom</td>
<td>Same, radio news &amp; features exec</td>
</tr>
<tr>
<td>Merrill Mueller</td>
<td>NBC, NY news ed, commentator, &quot;Today&quot;</td>
<td>WOR-TV, NY, acct exec</td>
</tr>
<tr>
<td>John J. Mulvihill</td>
<td>Gen Artists Corp, Hwjd, dir radio-TV dept</td>
<td>Katz Agey, NY, radio sjs stf</td>
</tr>
<tr>
<td>Robert P. Murray</td>
<td>Branhman Co, NY, radio &amp; TV stsm</td>
<td>KXLQ Studios, Chi, acct exec</td>
</tr>
<tr>
<td>Bill Newton</td>
<td>Filmack Studios, Chi, creative sjs</td>
<td>Same, prog mg for radio</td>
</tr>
<tr>
<td>Floyd Ottaway</td>
<td>WSYR, Syracuse, asst prog dir</td>
<td>World Bdsctg, NY, held rep sls</td>
</tr>
<tr>
<td>Martin S. Pollins</td>
<td>WNJR, Newark, NJ, ntl sjs sls</td>
<td>WGBS-TVS, Lansing, Mich, TV prog dir</td>
</tr>
<tr>
<td>James Pollock</td>
<td>WPTZ, Phils, film &amp; prog dir</td>
<td>Same, mg</td>
</tr>
<tr>
<td>James H. Ranger</td>
<td>WKG, Stockton, Cal, sls dept</td>
<td>Dir-Clayton Agey, Atlanta, acct exec</td>
</tr>
<tr>
<td>Stan Raymond</td>
<td>WATL, Atlanta, comm sls</td>
<td>CBS Radio Net, Pacific Coast sls mg</td>
</tr>
<tr>
<td>Bob Reitzel</td>
<td>CPMN, Eastern suts rep, NY</td>
<td>WXPT, Alabama, acct rep</td>
</tr>
<tr>
<td>Stephen R. Rintoul</td>
<td>WXXW, Albany, pres, gen mg (stn off air)</td>
<td>Same, gen sjs mg</td>
</tr>
<tr>
<td>Elton H. Rule</td>
<td>KCEA-TV, LA, spot sjs sls</td>
<td>Also NBC, NY, staff vp</td>
</tr>
<tr>
<td>Emanuel Sacks</td>
<td>RCA, Camden, NJ, vp, gen mg RCA Victor record</td>
<td>C. E. Hooper, NY, res analyst</td>
</tr>
<tr>
<td>Hugh Sebastian</td>
<td>Dever Bros NY, res analyst</td>
<td>KHMO, Hannibal, Mo, gen mg</td>
</tr>
<tr>
<td>William H. Shaw</td>
<td>Broadcasting mg, Midwest sls mg</td>
<td>WMNE, WNBT, NY, gen mg</td>
</tr>
<tr>
<td>Hamilton Shee</td>
<td>WTAM, WNBK, Cleve, gen mg</td>
<td>Zin TV, NY, sls exec</td>
</tr>
<tr>
<td>I. E. Showerman</td>
<td>NBC, vp chg central div</td>
<td>ABC, NY, vp ABC Syndication</td>
</tr>
<tr>
<td>George T. Shupert</td>
<td>United Artists TV, NY, vp, gen mg</td>
<td>WQXK, NY, acct exec</td>
</tr>
<tr>
<td>Robert H. Silverman</td>
<td>United Film &amp; Recording Studios, Chi, dir sls</td>
<td>Kling Studios, Chi, acct exec</td>
</tr>
<tr>
<td>Bert Somson</td>
<td>WRBZ, WBB-TV, Boston, sls prom hd</td>
<td>KDKA, Pittsb, sjs mg</td>
</tr>
<tr>
<td>John G. Stilli Jr</td>
<td>KDKA, Pittsb, sjs mg</td>
<td>Westinghouse stations, Midnight sls mg</td>
</tr>
<tr>
<td>George D. Toms</td>
<td>N. W. Aver, NY, acct exec</td>
<td>Acct mg in Chi</td>
</tr>
<tr>
<td>Dirk A. Watson</td>
<td>Bloom Adv, Dallas, radio-TV dir</td>
<td>Forjee, NY, acct exec</td>
</tr>
<tr>
<td>John D. Wilson</td>
<td>Ferone, NY, acct exec</td>
<td>Screen Gems, NY, Southwestern sls mg</td>
</tr>
<tr>
<td>Helen Wood</td>
<td>Dancer-Fitzgerald-Sample, NY, vp</td>
<td>Richard O'Cinnell, NY, acct exec</td>
</tr>
<tr>
<td>Frank Woodruff</td>
<td>George W. Clark, vp chg NY office</td>
<td>Free &amp; Peters, NY, dir radio prom &amp; res</td>
</tr>
<tr>
<td>William R. Wyatt</td>
<td>Tracy-Locke Co, Dallas, acct exec</td>
<td>BAB, NY, dir memb serv</td>
</tr>
<tr>
<td>Walter S. Zahr</td>
<td></td>
<td>George P. Hollenberg, SF office, sls</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>American Corn Millers</td>
<td>Leading corn millers' national ad campaign</td>
<td>Arthur Meyerhoff, Mili, Chi</td>
</tr>
<tr>
<td>Foundation</td>
<td>New products div</td>
<td>Party Hills</td>
</tr>
<tr>
<td>Charles Antell, Bait</td>
<td>Fastabs (weight reducing tablets)</td>
<td>Dowd, Redfield &amp; Johnstone</td>
</tr>
<tr>
<td>Charles Antell, Bait</td>
<td>Edwards Instant Coffee</td>
<td>Boston</td>
</tr>
<tr>
<td>Dwight Edwards Co, SF</td>
<td>Credit jewelry chain</td>
<td>Rutheuff &amp; Byun, NY</td>
</tr>
<tr>
<td>(Div Safety Stores)</td>
<td></td>
<td>Erwin, Wasey &amp; Co, LA</td>
</tr>
<tr>
<td>Finlay Strauss, NY</td>
<td>Gips Beer</td>
<td>Hizinbo-Carrfield, NY (for ra TV)</td>
</tr>
<tr>
<td>Gipps Brewing Corp, Peoria, Ill</td>
<td></td>
<td>Mace Adv, Peoria, Ill</td>
</tr>
<tr>
<td>Ind심ical Research, Miami</td>
<td></td>
<td>Hizinbo-Carrfield, Miami</td>
</tr>
<tr>
<td>Lewal Industries, NY</td>
<td>Hydrogen Catalyst Battery Cap</td>
<td>Harry B. Cohen, NY</td>
</tr>
<tr>
<td>Sterling Ins Co, Chi</td>
<td>Instant Dip Silver Cleaner</td>
<td>Schoenfeld, Huber &amp; Gronn</td>
</tr>
<tr>
<td></td>
<td>Insurance</td>
<td></td>
</tr>
</tbody>
</table>

5. New Firms, New Offices, Changes of Address

Balling Co, new Chi hdttrs: Tribune Tower, Rm 1817
Balling Co, new NY office in Charlotte: 2001 Liberty Life Bldg,
Charlotte 2, NC

Compton Adv, NY, to move to 261 Madison Ave in Dec;
present address, 630 Fifth Ave

Donald Cooke, Inc, new NY address: 331 Madison Ave
Joe Harry, new Spanish-lang radio & TV rep firm, San Antonio;
to commence opers 1 Sep; Joe Harry to resign as mg RKKW, San Antonio

Hilton & Rigge, new Wyjd office: Hollingsworth-Taff
Nora Kirby Cline, new ad address: Charlotte 2001 Liberty Life Bldg,
Charlotte 2, NC

A. C. Nelson Co, new radio-TV sales-service office on
Coast: 100 Bush St, SF; Joseph B. Matthews, Western
Robert M. Purcell TV, Hwjd, new TV consulting firm to
by Robert M. Purcell, formerly dir opers at KITV,
Rowe & Wyman Co, ad agency, new address: 3800 Rn
Rd, Cinci 29, Ohio

Numbers after names refer to New and Renew category

Joe Harry (5)
M. F. Allison (3)
Carl Lee (3)
Nick Bolton (3)
Emanuel Sacks (3)
C. T. Garten (3)
G. T. Shupert (3)
John D. Wilson (3)
Bill Morgan (3)
SINGULAR PLURALS

(including clowder, murmuration and gaggle)

We have been investigating group designations for the animal kingdom. In the interest of keeping you informed, we publish a passel of our findings.

A bunch of cats is a clowder; one speaks of a cover of coots, a stud of mares, a tribe of goats, a bale of turtles, a murmuration of starlings, a rafter of turkeys and a gang of elk. There are also a dray of squirrels, a pace of asses, a barren of mules, a crash of rhinoceroses, a gaggle of geese.

In a certain part of the Midwest, where consumers herd and listeners muster, there's a plural for human being which gives point to our prose: WMTlisteners. This is a collective term for 338,480 families who listen to WMT every week, the pluralest assemblage that ever.

For a clutch of data (a group of datum), see the Clowder* man.

WMT CEDAR RAPIDS

600 kc 5,000 watts
Basic CBS Network

*The Katz Agency, our national reps.
Dick Owen became Babbitt’s assistant advertising manager at a crucial point in the company’s history: 1950 was the year when Bab-O’s competitor, Ajax, began its heavy inroads into the cleanser’s sales.

As a newcomer in the soap business at the time, Dick got a concentrated course in the philosophy and practice of soap selling from his part in the battle for housewives favor.

Here are some of the lessons he learned:

**Consumer taste is fickle:** Women are the soap buyers, and a woman’s preference today is no guarantee of sales for tomorrow. Everything from premiums to sweet scents in the cleanser have been used in the ding-dong leadership struggle between Bab-O and its arch rival, Ajax.

**Competition is keen:** It’s the boxing game of advertising—a constant case of “he’s up, now he’s down.” New ingredients are hitched up with new advertising strategy in order to get a fresh sales punch. (See “Bab-O bounces back,” Sponsor, 22 October 1951.)

And although Babbitt flatly refuses to disclose its advertising budget, it’s fairly easy to figure it out by simple arithmetic. It is known that the firm’s budget has fluctuated between $2 million and $2.5 million in recent years. According to PIB and Media Records, Babitt spent $273,000 in network TV, $23,000 in network radio, $212,000 in newspapers and newspaper sections, $5,500 in magazines in 1952. Subtotal: $513,500. Conclusion: Babbitt is spending at least $1.5 million in spot radio and TV.

The philosophy of Babbitt’s selling was explained to sponsor by Dick Owen: “It isn’t enough to keep tabs on the competition’s activities and to keep close track of your ad campaign’s sales pull. You’ve got to stay on top of new product developments, consumer preferences, individual market problems. That doesn’t make the soap business different from other parts of the grocery field . . . only more so.”

Before joining Babbitt, Dick was assistant ad manager of the Boyle-Midway Div. of American Home Products for a few years.

Going to his Westbury, L. I., home doesn’t take him away from advertising. His three-year-old daughter has a toe-hold on the business. “She thinks in slogans,” Dick says.
And how those kids can sell mom on the products advertised on WSPD-TV's "Fun Farm".

Dow Chemical Company, through its Saran Wrap Division, purchased participation to promote its new crystal clear plastic wrap in the Toledo Test Market. After a few short months, Saran Wrap enjoys 21% of the total wrap sales in Toledo. Happy local and regional sponsors include Toledo Edison, Kuehmann Potato Chip Co., and Corn City Chicken.

Lovely and talented Mary Ellen superbly handles the fun-making and the commercials five mornings a week. Activities range from dancing the Hokey Pokey to learning about safety in the water (above picture with Red Cross Instructor). A weekly drawing contest attracts over 300 entrants, with such prizes as bicycles, phonographs, popcorn poppers, and pet shop certificates being awarded.

Personal appearances of Mary Ellen in Toledo's leading super markets the past six weeks have drawn over 8,000 kiddies and parents to watch her draw funny faces from their initials. She has definitely proven to be the idol of the younger set. Letters from parents indicate strongly that the adults drop everything to watch "Fun Farm" also, and mail pours in from every town within the WSPD-TV coverage area.

A call to the Katz Agency's nearest office, or Adams 3175 in Toledo will be the first step in bringing you outstanding sales results in Toledo's Billion Dollar Market.

Mary Ellen

24 AUGUST 1953
In November 1952 there were 31 sponsored five-minute programs on the four radio networks. By September 1953 the total number of sponsored capsule shows will be reduced to 25. Last fall the format of these midget shows ranged from comedy and music to philosophy and news. This fall the overwhelming majority of five-minute shows are news programs.

Said one agency radio-TV man: “It's difficult to develop audience loyalty for that brief a show period. The ratings of such capsule programs therefore hinge upon those of their adjacencies. A news program featuring a well-known commentator, however, usually has its own drawing power, more because of the commentary than for the scope of the five-minute news coverage.”

### ABC: Sponsored five-minute programs

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
<th>Sponsor</th>
<th>Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:55-9:00 a.m. M, W, F</td>
<td>Time for Betty Crocker</td>
<td>General Mills</td>
<td>Dancer-Fitzgerald-Sample</td>
</tr>
<tr>
<td>8:15-8:30 a.m. M, W, F</td>
<td>Time for Betty Crocker</td>
<td>General Mills</td>
<td>Dancer-Fitzgerald-Sample</td>
</tr>
<tr>
<td>4:25-4:30 p.m. M, W, F</td>
<td>Time for Betty Crocker</td>
<td>General Mills</td>
<td>Dancer-Fitzgerald-Sample</td>
</tr>
<tr>
<td>10:30-10:35 p.m. M, F</td>
<td>Edwin C. Hill (news)</td>
<td>Philco</td>
<td>Hutchins Advertising</td>
</tr>
</tbody>
</table>

### CBS: Sponsored five-minute programs

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
<th>Sponsor</th>
<th>Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00-11:05 a.m. M</td>
<td>Bill Shadel and the News</td>
<td>Campagna Sales Co.</td>
<td>Wallace-Ferry-Hanly</td>
</tr>
<tr>
<td>11:35-11:50 a.m. S</td>
<td>Galen Drake</td>
<td>Sanka</td>
<td>YOR</td>
</tr>
<tr>
<td>4:00-4:05 p.m. M-F</td>
<td>Robert Q. Lewis Show</td>
<td>Calumet, Post Toasties</td>
<td>Footo, Cone &amp; Belding</td>
</tr>
<tr>
<td>4:15-4:30 p.m. M-F</td>
<td>Sunshine Sue</td>
<td>Corn Products Sales Co.</td>
<td>C. L. Miller Co.</td>
</tr>
<tr>
<td>4:55-5:00 p.m. M-F</td>
<td>Robert Q. Lewis Show</td>
<td>Calumet, Post Toasties</td>
<td>Footo, Cone &amp; Belding</td>
</tr>
<tr>
<td>5:55-6:00 p.m. M-F</td>
<td>Cedric Adams (news)</td>
<td>Sonotone Corp.</td>
<td>Kudner Agency</td>
</tr>
<tr>
<td>6:30-6:45 p.m. M-F</td>
<td>Robert Q. Lewis Show</td>
<td>Calumet, Post Toasties</td>
<td>Footo, Cone &amp; Belding</td>
</tr>
</tbody>
</table>

### MBS: Sponsored five-minute programs

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
<th>Sponsor</th>
<th>Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:55-9:00 a.m. M-F</td>
<td>Gabriel Heather (news)</td>
<td>(1) Black Drug Co.</td>
<td>(1) Cecil &amp; Prebrey</td>
</tr>
<tr>
<td>10:30-10:35 a.m. M-Sat</td>
<td>Headline News— Frank Singiser</td>
<td>S. C. Johnson &amp; Son</td>
<td>Needham, Louis &amp; Broby</td>
</tr>
<tr>
<td>11:25-11:30 a.m. M-Sat</td>
<td>Headline News— Holland Engle</td>
<td>S. C. Johnson &amp; Son</td>
<td>Needham, Louis &amp; Broby</td>
</tr>
<tr>
<td>12:15-12:20 p.m. M-F</td>
<td>Capital Commentary</td>
<td>S. C. Johnson &amp; Son</td>
<td>Needham, Louis &amp; Broby</td>
</tr>
<tr>
<td>2:25-2:30 p.m. M-M-Sat</td>
<td>Headline News— Frank Singiser</td>
<td>S. C. Johnson &amp; Son</td>
<td>Needham, Louis &amp; Broby</td>
</tr>
<tr>
<td>3:25-3:30 p.m. Sat</td>
<td>Headline News—Sim Hayes</td>
<td>S. C. Johnson &amp; Son</td>
<td>Needham, Louis &amp; Broby</td>
</tr>
<tr>
<td>5:55-6:00 p.m. M-F</td>
<td>Cecil Brown, Commentary</td>
<td>S. C. Johnson &amp; Son</td>
<td>Needham, Louis &amp; Broby</td>
</tr>
<tr>
<td>6:25-6:30 p.m. Sun</td>
<td>Cecil Brown, Commentary</td>
<td>S. C. Johnson &amp; Son</td>
<td>Needham, Louis &amp; Broby</td>
</tr>
<tr>
<td>7:45-7:50 p.m. T-Th</td>
<td>Titis Moody</td>
<td>State Farm Mutual Auto Insurance Co.</td>
<td>Emerson Drug Co.</td>
</tr>
<tr>
<td>7:55-8:00 p.m. Sat</td>
<td>Cecil Brown, Commentary</td>
<td>State Farm Mutual Auto Insurance Co.</td>
<td>Emter  &amp; Newell</td>
</tr>
<tr>
<td>9:00-9:05 a.m. M-F</td>
<td>Bill Henry and the News</td>
<td>Johns-Manville Corp.</td>
<td>J. Walter Thompson</td>
</tr>
<tr>
<td>5 min. Sun-Sat preceding “Game of the Day”</td>
<td>Vitalis Warm-up</td>
<td>Bristol-Meyers Co.</td>
<td>Doborts, Clifford, Stiers &amp; Shenefield</td>
</tr>
<tr>
<td>5 min. Sun following “Game of the Day”</td>
<td>Wheaties Scoreboard</td>
<td>General Mills</td>
<td>Knox-Reeves Advertising</td>
</tr>
</tbody>
</table>

### NBC: No sponsored five-minute programs

**See:** “The five-minute network radio show”  
**Issue:** 17 November 1952, p. 34  
**Subject:** No rash of new capsule programing in fall 1953; trend reverts to news, news commentary
Live Talent, Live Audience

The area WNAX-570 covers is immense and predominantly rural. Rural folks like live talent. WNAX-570 delivers it, with 30% of our air time live and local.

Big Aggie Land meets station personalities on the air and in person.

The WNAX Bohemian Band regularly tours our coverage area—Minnesota, the Dakotas, Nebraska and Iowa. On Saturday nights a sizable group travels to various towns presenting The Missouri Valley Barn Dance. Wynn Speece takes Your Neighbor Lady, a kitchen program, on a series of summertime picnics.

As Davis, dean of Midwest coaches, covers major events play-by-play and on-the-spot. The popularity of these and other WNAX-570 personalities is attested by 31,462 requests for picture postcards of our "talent" in a recent 77-day period. And by Diary Study ratings: the average ¼-hour rating is twice that of any one of the other stations mentioned in the Study.

To sell live and lively in our countrypolitan market, see the Katz man.

WNAX-570
Yankton-Sioux City
A Cowles Station
Represented by The Katz Agency
CBS Radio
JUNE 5, 1953--100,000 WATTS

MARCH 9, 1953--50,000 WATTS

JULY 15, 1949--16,300 WATTS

WBTV
CHARLOTTE
N.C.
CHANNEL 3

now operating at television's top power

... the Carolinas' first television station is also first to reach maximum power. Twenty-first station in the nation in sets served (eighth among single-station markets) WBTV reaches out to almost 4,000,000 people with effective buying income of $3,800,000,000.

The Television Service of
JEFFERSON STANDARD LIFE INSURANCE COMPANY
Represented Nationally by CBS TV Spot Sales

According to FCC Engineer, Edward Allen, 100,000 watts on Channel 3 equals 316,000 watts on Channels 7-13, 5,000,000 watts on UHF Channels. WBTV's low channel, maximum power and mountain-top transmitter, located 1090 feet above average surrounding terrain, give the station exceptional geographical coverage.
Has sponsoring Bishop Sheen sold for Admiral?

Madison Avenue’s Doubting Thomases knew for sure a religious personality was “too controversial” but facts confounded them.

It took faith to sponsor Bishop Sheen.

Any hardened programing man could tell you why buying the show was good charity but poor business.

1. Non-Catholics in the audience were bound to be lukewarm if not hostile to a high church official of another religion.

2. The program was slotted opposite Milton Berle (Tuesday 8:00-8:30 p.m., Du Mont), a period generally conceded as hopelessly lost to Berle and NBC.

3. The format called for 25 minutes of uninterrupted talk from Bishop Sheen. No props, no guest stars, no visual devices except a blackboard.

But Ross D. Siragusa, president of Admiral, who founded the company with borrowed capital totaling $3,400 in 1934, was used to being first. (First to make low-cost record changer phonographs; first to make low-cost TV consoles with molded plastic cabinets; first to sponsor Sid Caesar and Imogene Coca.) He swung from sponsoring Lights Out (chilling drama) and Stop the Music (quiz and gags) to Bishop Sheen in November 1952 (along with coverage of special events, including the Golden Gloves boxing tournament, the All-Star football game, the Democratic and Republican conventions, and election night returns).

Would Jesus have appeared on television?

Said Bishop Sheen in reply to this question from Collier’s: “It would be just as acceptable as His entrance into Jerusalem on a donkey. He used the best means available.”

Of his own appearance on TV under commercial sponsorships, he had this to say: “Obviously it would not be in good taste, for example, for me to sponsor ‘My Sin’ perfume. My program and the advertisements of the sponsor must be in good taste. There’s no problem there for us that I can see.”

His views are shared by the Admiral Corp., which, after six months of sponsoring Bishop Sheen’s Tuesday night talks on the Du Mont network, feels that the program has been an unqualified success. See article for details.

THIS WE FIGHT FOR The industry causes sponsor stands for include the following as expressed in a February 1953 editorial: “We fight to encourage advertisers, agencies, networks, and stations to experiment with and create new program forms, to help the industry realize that such experimentation and creativeness is essential to the growth of radio and television.”

Admiral’s sponsorship of Bishop Sheen is, sponsor feels, a notable example of creative sponsorship. (See editorial page 136.)
Admiral ordered record 132 stations for Bishop, is allotting program half its 1953 television budget

Bishop Fulton J. Sheen's Life Is Worth Living started for Admiral with a lineup of 53 stations. This October it returns to the air after a summer hiatus with a scheduled 132-station lineup, probably the longest since yet ordered by a TV sponsor (over 100 stations had been cleared by sponsors' prestige). In six months of sponsorship during the 1952-53 season, Siragusa and his agency for air media (Erwin, Wasey) had seen enough to convince them that the Bishop was indeed a commercial success in refutation of direct prophecies by the Doubting Thomases of Madison Avenue.

These were some of the factors in Admiral's decision to continue with Bishop Sheen, allotting his program half of the firm's $2 million 1953 television budget:

- The Bishop has drawn 3,000 letters weekly, almost half of them from non-Catholics. This is considered strong evidence that the program has wide appeal. A negligible number of the letters have been antagonistic.
- Ratings have been good in proportion to expenditure--and consistent. The Bishop's Nielsen averaged 19.8 for the six months of Admiral sponsorship. (Berle's rating for the same period was 56.9.)
- Sales during the first half of 1953 were 38% higher than in the comparable 1952 period. The increase, Admiral executives feel, is a reflection of effective advertising as well as several marketing factors. (TV set sales were up generally in the industry because of opening of new TV areas. Admiral's refrigerator and range sales were up following postwar years of establishing a name in the hard goods trade.)
- Admiral liked the Bishop so well that in the last four months of the 1952-53 season's sponsorship it signed to put the sound track of the program on over 500 Mutual stations. This 10-week sponsorship in non-TV areas cost an approximate $70,000 for time. Admiral will probably again sponsor the Bishop on radio this season.

When Ross D. Siragusa started sponsoring of the Bishop Sheen program, he had these objectives in mind: (1) selling TV sets and appliances; (2) identifying the Admiral trademark with high-quality products, partially through prestige lent by the program; (3) consolidating Admiral's relationship with its 83 distributors and 32,000 retail dealers throughout the country.

The latter goal is particularly important to Admiral, newest of the companies in the big three of TV set sales. (Rank order of dollar volume is moot, but trade sources say the big three include RCA, Philco, Admiral, not necessarily in that order. Admiral claims number one spot.)

Admiral sponsored "Lights Out" '49-52. Firm was first Sid Caesar-Imogene Coca sponsor

It was partly because Admiral prides its relationships with distributors and dealers that it extended Bishop Sheen to non-TV areas via radio. Distributors had begun to catch wind of the show's effectiveness, and Admiral wanted them to feel they were being backed up on an even basis with the TV-area distributors.

You have to know Bishop Sheen to understand his program's success. The Bishop approached TV informally, drawing upon his long-time experience as a teacher rather than upon a prepared script for his material. The subject for each 26-minute talk is one of wide human appeal, not limited to members of a particular church. He has discussed such varied themes as Communism, boredom, freedom, and love.

In each instance, his approach is philosophic, rather than theological (although the Bishop himself would object to the differentiation between the two). His talks are informal, unchurched with religious terminology. And while the principles upon which they are based are the cornerstones of all Western religions, the viewer never feels that he is listening to a sermon.

Although Bishop Sheen is famed not only as an author (Peace of Soul is among his best-known books), but also as a dynamic converter to Catholicism (Clare Boothe Luce was one of his renowned personal converts), he never touches upon controversial religious themes. Yet he feels that the broad appeal of his program is not due to factors of "omission," but rather to the very positive fact that he is speaking to people about their everyday problems, giving them advice and suggestions in simple language, understandable to all.

As Monsignor Charles M. McBride, assistant national director of the Society for Propagation of the Faith, explains it: "The Bishop feels that people are seeking more than entertainment. They want to be stimulated to thinking."

Chris Witting, Du Mont's general manager, had long had the same feeling about TV viewers. The idea of starring Bishop Sheen in his own program originated with him, but he did not immediately approach the Bishop with that suggestion because he didn't think the Bishop would be interested.

This is the story Witting tells about the origination of Du Mont's Life Is Worth Living.

When Father Edwin Broderick became radio-TV director of the Archdiocese of New York, Witting wrote him a congratulatory letter. Father Broderick immediately called Witting on the phone to thank him. "You were the only network executive to write such a letter," he said. Then he suggested that Witting join him for lunch.

They met for lunch in mid-January 1952 and at the luncheon Father Broderick asked Witting: "What can we do for you?"

Witting thought the question over, and then mentioned his interest in Bishop Sheen as a one-man TV program. (Witting, a Protestant, had long)

(Please turn to page 122)
Nearly half Bishop's 8,000 letters each week come from non-Catholics.

Bishop Sheen has staff of 35 answering 8,000 letters weekly, dictates notes personally to people with pressing problems. Almost half of letters come from non-Catholics. Subject matter of Bishop's weekly 26-minute talks is philosophical and general rather than "sermon." Topics have included love, boredom, Communism. Bishop speaks without notes.
1. Under what conditions was the study made?

A statement of the methods employed should be made available in such detail that the study could be duplicated therefrom. In addition to the information revealed in answer to questions 2 through 5, the report should provide: (a) Full statement of problems to be resolved by the study, (b) Who financed it, (c) Names of organizations participating in study, together with their qualifications and extent of their interest, if any, in the findings, (d) Exact period of time covered in collection of data, with a statement as to the representativeness of the time period regarding subjects surveyed, (e) Date of publication of report, (f) Definition of terms used, (g) Copies of questionnaires and instructions to interviewers, (h) Sources of collateral data, (i) Complete statement of methodology to be issued concurrently with the findings.

2. Has the questionnaire been well designed?

The questions must clearly convey their meaning uniformly to all, without suggesting answers either by their context or sequence. Unreasonable demands on the memory or on the actual knowledge of the respondent should not be made. Responses to simple "why" questions are often inaccurate and to "why not" questions, more so. Diversification of subject matter tends to reduce the interest bias.

The phrasing should avoid, or compensate for, a choice of responses which would reflect such influences as prestige, embarrassment, reward, or retaliation. "Usually or regularly buy or read" questions maximize such biases. Individuals should answer only for themselves.

Monotonous questioning induces antagonism. Lengthy questioning may induce fatigue and cause incomplete responses. If the questionnaire was one of several completed at the same time with a single respondent, the total content of the interview must be revealed to indicate any conditioning induced by questions preceding the questions involved in the study. Limiting of space for replies limits the completeness of the answers. Repeat interviewing also may condition the response. To check on internal consistency of response, "catch" questions may be used. The questionnaire should be pilot tested.

3. Has the interviewing been adequately and reliably done?

Usually a questionnaire form will be used; the interviewer must be well acquainted with it and with the prescribed interview procedure. Where no form is used, the interviewer must have greater maturity, training, and experience; where extended interviews on attitudes are involved, special reporting means such as a tape recorder may well be required. Per interview compensation usually leads to lower quality interviewing; full-time interviewers generally provide more satisfactory work than do part-time interviewers. Unsuitable, ill-trained or irresponsible interviewers are not justified by economy. Even experienced interviewers should be trained and instructed for each survey's problems.

Only interviewers who can be compatible with respondents should be employed, because good rapport must be established. If the sampling plan does not specifically designate those to be interviewed, a bias often is introduced by the interviewer's picking respondents who tend to be like rather than unlike himself. The interviewer should be able to influence the progress of the interview, but must not influence the answers; it is often desirable that the interviewer not know the main purpose of the survey. The identity of the sponsor should not be known to the interviewer nor, least of all, to the respondent.

Not only should spot checks be made of the total interviews, but interviewer by interviewer comparisons should be made as well. More complete checking, to the extent of partially repeating the interview, is required if quota sampling was employed. The interviewing process should be pilot tested. On-the-scene supervisors improve interviewing quality.

4. Has the best sampling plan been followed?

The population being surveyed is most accurately represented when a random sample, in the mathematical sense, is employed. Each unit must have an equal chance or a known relative chance of being included in the sample; listing, enumerating and interviewing in every household in each defined interviewing area are tools for achieving this aim. Stratification and clustering help to make pure area sampling more economical. Disproportionate sampling may be employed to increase sampling reliability in a survey of a given size, but re-weighting must be employed in tabulating. The laws of probability, permitting calculation of error margins, only apply to truly random sampling, not to quota samples or to samples that are "random" only in an accidental or haphazard sense.

Quota sampling is preferable to accidental sampling, but still it is a matter of judgment as to how effectively various pertinent quotas have been introduced and followed in individual surveys. They should be set so as to maximize the range of coverage, especially by geographic and economic groupings. Consistency with census or other basic data is not in itself proof of sampling representativeness unless it can be proven that the subject being investigated, itself, has perfect random distribution.

Other than in the latter case, there are instances where well-constructed quota samples may be acceptable. The rate of non-cooperation in many surveys, especially of (Please turn to page 120)
II. Beware of these media research pitfalls!

Part 8 of All-Media Study quotes 21 experts on how to get your research money's worth

by Ray Lapica

The first half of "Beware of These Media Research Pitfalls" (SPONSOR, July 23, 1953) listed 10 media research traps for the unwary. It also described how one agency checks media weekly, quoted experts to show why most network studies in the past had failed to prove that the mere fact of listening had increased buying of the products advertised, and summarized some of the media theories of independent researchers like Alfred Politz, Frank R. Coutant, and Richard Mansville.

This concluding portion of "Media Pitfalls" quotes eight researchers, seven agency executives, two advertisers, and four air media experts on what they've found to be the most important considerations in planning tests and using media research. "Mathematics," an attempt to reduce media evaluation to a mathematical formula, is discussed. In addition to the entire text of the Advertising Research Foundation's "Criteria for Marketing and Advertising Research" is published (starting on opposite page).

Part below continues with the views of independent research authorities not connected with any one medium.

Lucas: Dr. Darrell B. Lucas wrote a 763-page book entitled Advertising Psychology and Research together with Dr. Stuart H. Britt in which they devote entire sections to strengths and weaknesses of various research techniques.

In speaking with sponsor Dr. Lucas boiled the pitfalls in media research down to three basic ones:

1. Use of specious measures and estimates of size of advertising audiences. This applies especially in figuring the cost per reader. You can't measure an advertising audience. Dr. Lucas says, simply by hunting for admitted readers or listeners. You have to find out from a representative sample of people just how many have seen or heard specific advertisements.

2. Faulty assumption that a contact in one medium is equivalent to a contact in every other medium. Example: In a situation where all media cost seem to be the same per thousand people reached, it doesn't mean that each is as good as the other. Too many other factors enter in, such as classes of people, prestige of the medium, and amount of exposure.

3. Confusing the audience of a publication with the audience of an ad in it. It's not the same in sponsored broadcasting as in publications since the program belongs to the advertiser, and the program audience may respond favorably without hearing specific advertising messages.

Dr. Lucas made this additional important point: He disagrees with the experts who argue that you can "turn off your mind" to a spoken message. He says exposure to a spoken ad may have some value even if on an unconscious level—"Ask any teacher in a class room!". You can't turn off your mind although there's no doubt that alert attention will enhance the impact of a commercial. (From this sponsor concludes that measurements of commercial audiences based on the recall technique would underestimate the audiences, or at least the effect of the commercial on listeners or viewers.)

Freiberg: Dr. Albert D. Freiberg, v.p. of the Psychological Corp., urges you to consider these five factors in making a sales test:

1. Impact of novelty. For example, don't accept your high audience figures for a new TV market or especially a new program as permanent ones. Novelty wears off.

2. Competition. It may do something on purpose to throw you off if it knows you're running a test.

3. Time periods. Watch the seasonal factor.

4. Projection. Is the city you're testing analogous to the nation?

5. Enthusiasm of the sales force. Whether high or low, it's a variable you have to watch.

Finally, Dr. Freiberg says, be careful that your ads aren't the kind that sell the competitor's products, or vice versa. Tests run by the Psychological Corp. have shown this to happen. What this does to the research department's calculations, he hints, is unspeakable. (Please turn to page 97)

COMING: Part 9 of sponsor's All-Media Study: "How 72 advertisers evaluate media." First results of sponsor's 3,000-questionnaire survey of leading advertisers, agencies on how they choose, use, and test the various media.

SPONSOR's All-Media Advisory Board

George J. Abrams — ed director, Block Drug Co., Jersey City
Vincent R. Ellis — executive 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
Ralph H. Harrington — president, Tracy-Locke Co., Dallas
Morris L. Hite — ed director, Wildroot Co., Buffalo
Raymond R. Morgan — ed director, Borden Co., New York
Henry Schacht — president, Gen. Tire & Rubber Co., Akron

24 AUGUST 1953
Robert Hall Clothes planned to use $375 set to represent store interior. Set would last three months, bringing annual construction cost to $1,500. Labor charges for each use: $25. Peter Affe, mgr. operations, WNBC-WNBT, demonstrates Photomural background (blown-up picture of store or canvas). Initial cost: $150. It lasts indefinitely. Annual construction saving is $1,350. Each use costs sponsor only $1.

5 ways to cut commercial costs

You can make your TV budget shrink when knowhow substitutes for dollars

You can save a lot of money on live TV commercials if you know the right gadgets and camera tricks to use.

Pictured on these pages are five ways to cut camera, scenery, other production costs. These devices were demonstrated recently at WNBC-WNBT’s first monthly “TV Camera Clinic” for ad agency personnel attended by over 40 New York agency people. The next clinic is scheduled for 17 September. (For tips on cutting the cost of film commercials, see 29 June 1953 sponsor, page 36.)

WNBC-WNBT personnel conducting the clinics include Ernest De La Osa, station manager; Peter Affe, manager of operations, WNBC-WNBT, who originated idea of the clinics; Duncan Mounsey, WNBT studio supervisor; Sol Cornberg, supvr. plant and facilities, NBC.
2. **Gobos Cost as Little as $5, Give Attent-On-Catching Background Effects**

Gobos are miniature scenes painted and cut out on cardboard, may be used as windows, port holes, airplanes, to create illusion that actors in background are in scene cut out on gobo. Gobos can be made for as little as $5. In picture at right, Duncan Mounsey, WNBT studio supervisor, stands behind gobo with cut-outs simulating “Life” magazine logo. TV viewers get effect he’s on “Life” cover.

3. **You Can Save 91.7% on Animating TV Commercials with the Use of Telerama Pictures**

Telerama is method of animating part or all of monochrome, color pictures. Artwork suitable for reproduction in magazines, newspapers, or other media, is translated into transparency. Areas to be laminated are marked; processing takes two hours. Laminations can be mass-produced for simultaneous use in different locations. Any desired movement can be produced. Cost of Telerama photo with one basic movement: $25; animation via other processes: $300. Saving: 91.5%.

At left, Sol Corazza, NBC (holding mike), demonstrates process.

4. **Portovox, Wireless Mike, Helps Reduce Expenses for Labor, Equipment**

New wireless mike, Portovox, will be available shortly. It can be used where ordinary mikes cannot, in such places as cars, other enclosed spaces. Its operation requires one less boom, one less man, cutting costs. At right, Ed Cook, president, Century Lighting Co., explains use. Wears mike in button-hole like flower.

5. **Rear Projection Gyes Auto Sponsor 3 Scenes for $39.50; One Actual Set Would Have Cost $1,500**

Recently auto sponsor wanted to build background scenery for car. Cost would have been $1,500. WNBT suggested use of rear projection instead. Photographer was sent to shoot outdoor scenes, photos were converted into glass slides. This gave client three scenes to project at total cost of $39.50. Process involves projecting scene from rear onto large screen photographed by TV cameras. Slides can be mailed throughout the country. Rear projection is used most for scenes hard to create in live scenery. Left girl stands before “garden”.

24 August 1953
An ex-magazine man looks at radio

Former ad director of “True Story” Woman’s Group, now a net executive, says some magazines are “getting away with murder” in selling advertisers.

by Edward F. Lethen Jr.

When I joined CBS Radio two years ago after 25 years with magazines, my friends thought I was crazy. Enthusiasm for TV was very high, interest in radio very low.

But over the years I had been studying all media and what I knew of radio made me feel it was healthy and vigorous and not the ghost that competitors and some downhearted people in the broadcasting business were trying to make it. I knew, moreover, that magazines were caught in a nutcracker between rising costs and television’s competition for attention. What I had learned up to then made me willing to take the step my friends called a gamble.

I’ve learned a lot about radio in the 24 months since and in a way I think my perspective is unique. As I explore the facts about radio I can see them in relation to the magazine medium I got to know so well in my years with Macfadden, Dell, and other publishing houses.

What I can see so clearly now is that some magazines are getting away with murder!

I want to explain why that’s so, not with the view of condemning magazines, but with constructive aims in mind. Radio is too often undersold in the offices of advertisers precisely because claims of printed media aren’t fully explored in relation to the facts about radio.

Here are seven points I want to develop which I feel will be beneficial to advertisers and agency people if kept in mind:

1. One great advantage of magazines is selectivity, but many advertisers who pay extra for this advantage do not need it.

2. The circulation, or total audience of a magazine, means nothing to an advertiser, except as it relates to the audience to his advertisement. The average ad is read by only a small percentage of the magazine’s readers.

3. Magazine costs are up sharply in the last few years, while radio costs are up little, if any.

4. Broadcast media have “captive audiences” who hear advertising for all products as their messages come along. Readers of print media may tend to read ads for products in which they are already interested.

5. In print, or in TV, pictures may be valuable, but often they are not. Frequently they are used only as “eye catchers” to induce readers to read the ad.

6. Radio is underrated in audience and effectiveness. Many sets in and out of the home do not figure in ratings at all. Comparing three separate full-minute commercials with mere “notings” in magazines is unfair to radio.

7. Even in the biggest, heavily TV

Magazine cost-per-1,000 ad impressions way up since 1946 in contrast to small radio increase

<table>
<thead>
<tr>
<th>CBS RADIO</th>
<th>1946</th>
<th>1953</th>
<th>% RISE</th>
</tr>
</thead>
<tbody>
<tr>
<td>COST-PER-1,000 COMMERCIAL MINUTE LISTENER IMPRESSIONS, AVERAGE HALF-HOUR EVENING PROGRAM</td>
<td>$0.68</td>
<td>$0.70</td>
<td>+3%</td>
</tr>
<tr>
<td>EIGHT MAJOR MAGAZINES</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>COST-PER-1,000 NOTERS, AVERAGE FULL-PAGE AD</td>
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<tr>
<td>BLACK AND WHITE</td>
<td>$1.83</td>
<td>$3.06</td>
<td>+67%</td>
</tr>
<tr>
<td>FOUR COLOR</td>
<td>$2.06</td>
<td>$3.16</td>
<td>+58%</td>
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</tbody>
</table>

Sources: CBS Radio; Average of half-hour evening averages for eight reports, January through April each year. Nielsen A. B. base, projected to U. S. radio homes as of January. Listeners per home estimated at 2.3. Time cost: full network basis, allowing maximum discount. Taken cost: variety, average of available data. Three commercial minutes allowed per half-hour program. Eight major magazines: Life, Look, Saturday Evening Post, Collier’s, Good Housekeeping, Ladies’ Home Journal, McCall’s, and Woman’s Home Companion—1952 circulation. July 1951—June 1952, used in product 1952 estimate. Circulation ABC, 20 June 1952. Readers per copy, Magazine Audience Group Research, 1949. Noting percentages, Daniel Starch, July 1951—June 1952; space costs, Standard Rate & Data Service, January 1952 (February for McCall’s); cost per 1,000 noters data were weighted by number of ads as reported by Starch.

Cost-per-1,000 ad noters in 8 magazines varies with product category. Motion pictures are lowest

<table>
<thead>
<tr>
<th>MAJOR CATEGORIES</th>
<th>1946</th>
<th>1952</th>
<th>1953</th>
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<tbody>
<tr>
<td>Automotive &amp; Supplies</td>
<td>$1.72</td>
<td>$2.69</td>
<td>$1.78</td>
</tr>
<tr>
<td>Clothing &amp; Accessories</td>
<td>2.63</td>
<td>2.65</td>
<td>1.95</td>
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<tr>
<td>Foods &amp; Food Drinks</td>
<td>2.32</td>
<td>4.10</td>
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<td>Household Equipment</td>
<td>1.73</td>
<td>3.4</td>
<td>2.08</td>
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<td>Household Supplies</td>
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<td>4.02</td>
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<td>Insurance, Banks, Finance</td>
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<td>3.46</td>
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<td>Liquor, Wine, Beer</td>
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<td>4.01</td>
<td>2.10</td>
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<tr>
<td>Motion Pictures</td>
<td>1.45</td>
<td>1.43</td>
<td>1.46</td>
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<tr>
<td>Pharmaceuticals</td>
<td>1.38</td>
<td>3.09</td>
<td>2.13</td>
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<td>Radio, Phonographs, TV</td>
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<td>1.65</td>
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<td>Tobacco &amp; Accessories</td>
<td>1.67</td>
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<td>Toilet Goods, Cosmetics</td>
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<td>Travel &amp; Hotels</td>
<td>1.68</td>
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Sources: Eight major magazines: Life, Look, Saturday Evening Post, Collier’s, Good Housekeeping, Ladies’ Home Journal, McCall’s, and Woman’s Home Companion. ABC Circulation including bulk, 30 June of each year. Readers per copy from Magazine Audience Group Research, 1952. Noting percentages from Daniel Starch, 1952. Costs from Standard Rate & Data Service, 1952. Cost-per-1,000 noters data were weighted by number of ads as reported by Starch.

SPONSOR
saturated markets, radio gives better, cheaper coverage than magazines. In other places, radio’s advantage is more obvious.

Taking them in order, here are the facts to back up my contentions. They’re numbered and headed in bold face italics.

1. Selectivity: Only a few tens of thousands of people are interested in yachting or boating. Radio, TV, or newspapers reach these people, of course, but they reach so many others that, even with very high cost-per-1,000, the yachting magazines reach the prospects more cheaply. This is an extreme and obvious example, but it is a basic one. It applies to photography, women’s fashion items, some products for home owners, and many others for which there are specialized magazines.

Often, yachting magazines carry beer and liquor advertising, men’s magazines carry perfume advertising, and class magazines carry public relations advertising aimed at the masses.

Not only are the smaller magazines selective, but so are all magazines, including the largest. As I have said, this is one of the advantages magazines have. Years ago, when I was a cub magazine salesman, Curtis regularly issued maps of the country, market by market, which showed that Curtis Publications concentrated in the better, wealthier areas. I haven’t seen such a

Ed Lethen writes to 2,500 sponsors and agencies every week:

Each week, a letter from Ed Lethen goes out to a list of 2,500 sponsors and agencies in yachting or boating. The subject: Always some aspect of radio’s size or strength as a medium. The letters have been models quoted, are given respectful attention even by clients hardened by long exposure to media claims. As CBS Radio Director of Sales Extension, Ed’s duties include delivering pitches in which he draws on 25 years’ experience in selling magazine space. He was with Macfadden Publications for 16 years, most recently as Ad Director of True Story Women’s Group of six magazines with over 5,000,000 circulation. Before that he was Western Manager for Dell Publishing Co. Ed is married, has two children, lives in Rye, N. Y., is yachting fan.

zine Advertising Bureau reveals that over half of all magazines are sold to one-fifth of the people. That fifth buys two and one-half times as many as the average. At the other extreme, it shows that almost a third (31.1%) read no magazines.

Fifteen or 20 years ago, this income-group selectivity was more important than it is today. America’s tremendous development in productive capacity has resulted from the fact that today, “almost everyone is a prospect for almost everything.”

Against this background a medium which fails to reach one-third and concentrates three-quarters of its efforts against another one-third is not the right kind of a medium for mass products. When used with radio, which reaches almost everyone, the extra punch which magazines give in certain places can be very useful.

When used with TV, the combination of magazines and television give far from universal coverage. TV does a powerful job, but fails to give full coverage geographically. Magazines themselves tend to concentrate circulation in the areas where TV coverage exists. Magazines and TV, without radio, are not a good team.

2. Circulation: Some advertisers are misled by circulation and audience figures for magazines. It must be remembered that ABC figures for circulation, and audience figures which include passion, are for the magazine and not for your ad. An average full page

(> Please turn to page 128)
Now the Strongest
Quad-City Radio Team

WHBF and CBS

On July 1st WHBF, the Quad-Cities’ favorite, joined CBS the nation’s favorite in a radio affiliation which augurs well for radio listeners in the Quad-City metropolitan area of a quarter-million people.

Thus WHBF radio (5 KW full time on 1270 kc) now 28 years old in the service of the Quad-Cities, marches on in its steady growth... and strengthens its position to provide this area with the finest in radio programming and service.

WHBF began operations in 1925 as a 100-watter. Present ownership took over in 1932. The station then had a staff of six people.

Today, WHBF serves this area with AM and FM radio plus television on Channel 4. With a staff of 75 people the station is located in its own building... enjoys a fine reputation as a community service institution... and is one of the Quad-Cities respected business organizations. This reputation extends into the industry field as well.

Advertisers, local and national, know WHBF as a stable operation with sound, honest and constructive policies — reflecting the good business philosophy of its affiliate, the 102-year-old Rock Island Argus.

So today, more than ever, WHBF radio is a necessary ‘must’ on the list of many aggressive advertisers who sell profitably to the 242,200 people of the Quad-Cities... and to the additional thousands in the trading area adjacent to this important midwest market.

LESLEI C. JOHNSON—V.F. and Gen Mgr.—Telco Bldg., Rock Island, Ill.

avery-knodeL, Representatives

242,000 PEOPLE
Advising Agencies

Spot radio does top job for Sundal shoes
How to sell girdles on TV
Shoe supermarket doubles sales with radio
Local radio show boosts Dickies work clothes

Clothing and Accessories

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SPONSOR
first half, volume 7

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BINDERS accommodating a six-month supply of issues, $4.00 each; two for $7.00.
BOUND VOLUMES (two volumes) per year, $15.00.

SPONSOR
In the motor city, music fans play favorites. Best of all local DJ's, they like Bob Maxwell and Ross Mulholland, who play their favorite music on their favorite station . . . WWJ. Top audience ratings prove it. Top advertiser demand substantiates it. Glance at the list of current spot announcement advertisers—most selective in the nation and in the market—then check your Hollingbery man, for facts and figures.
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>NET AFFILIATION</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>LICENSE &amp; MANAGER</th>
<th>RAD REE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANCHORAGE, ALASKA</td>
<td>WDSM-TV</td>
<td>6</td>
<td>13 Aug.</td>
<td>29 July</td>
<td>13.8</td>
<td>8.32</td>
<td>0</td>
<td>NFA</td>
<td></td>
<td>Free &amp;</td>
</tr>
<tr>
<td>ANCHORAGE, ALASKA</td>
<td>WDSM-TV</td>
<td>6</td>
<td>13 Aug.</td>
<td>29 July</td>
<td>13.8</td>
<td>8.32</td>
<td>0</td>
<td>NFA</td>
<td></td>
<td>Point</td>
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<tr>
<td>BROOKTON, MASS.</td>
<td>WSDM-TV</td>
<td>11</td>
<td>31 July</td>
<td>29 July</td>
<td>18.0</td>
<td>9.33</td>
<td>0</td>
<td>NFA</td>
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<td>CEDAR RAPIDS, IA.</td>
<td>WDSM-TV</td>
<td>6</td>
<td>13 Aug.</td>
<td>29 July</td>
<td>13.8</td>
<td>8.32</td>
<td>0</td>
<td>NFA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DULUTH, MINN.-SUPERIOR, WIS.</td>
<td>WSDM-TV</td>
<td>6</td>
<td>13 Aug.</td>
<td>29 July</td>
<td>13.8</td>
<td>8.32</td>
<td>0</td>
<td>NFA</td>
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<tr>
<td>GREENVILLE, S. C.</td>
<td>WSDM-TV</td>
<td>6</td>
<td>13 Aug.</td>
<td>29 July</td>
<td>13.8</td>
<td>8.32</td>
<td>0</td>
<td>NFA</td>
<td></td>
<td></td>
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<tr>
<td>KNOXVILLE, TENN.</td>
<td>WSDM-TV</td>
<td>6</td>
<td>13 Aug.</td>
<td>29 July</td>
<td>13.8</td>
<td>8.32</td>
<td>0</td>
<td>NFA</td>
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<td>NASHVILLE, TENN.</td>
<td>WSDM-TV</td>
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<td>13 Aug.</td>
<td>29 July</td>
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<td>8.32</td>
<td>0</td>
<td>NFA</td>
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<td>PORTLAND, ME.</td>
<td>WSDM-TV</td>
<td>6</td>
<td>13 Aug.</td>
<td>29 July</td>
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<td>8.32</td>
<td>0</td>
<td>NFA</td>
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<td></td>
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<tr>
<td>SAN JUAN, PUERTO RICO</td>
<td>WSDM-TV</td>
<td>6</td>
<td>13 Aug.</td>
<td>29 July</td>
<td>13.8</td>
<td>8.32</td>
<td>0</td>
<td>NFA</td>
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<tr>
<td>SPARTANBURG, S. C.</td>
<td>WSDM-TV</td>
<td>6</td>
<td>13 Aug.</td>
<td>29 July</td>
<td>13.8</td>
<td>8.32</td>
<td>0</td>
<td>NFA</td>
<td></td>
<td></td>
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<tr>
<td>VALENCY CITY, N. D.</td>
<td>WSDM-TV</td>
<td>6</td>
<td>13 Aug.</td>
<td>29 July</td>
<td>13.8</td>
<td>8.32</td>
<td>0</td>
<td>NFA</td>
<td></td>
<td></td>
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<tr>
<td>WILMINGTON, N. C.</td>
<td>WSDM-TV</td>
<td>6</td>
<td>13 Aug.</td>
<td>29 July</td>
<td>13.8</td>
<td>8.32</td>
<td>0</td>
<td>NFA</td>
<td></td>
<td></td>
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<tr>
<td>WORCESTER, MASS.</td>
<td>WSDM-TV</td>
<td>6</td>
<td>13 Aug.</td>
<td>29 July</td>
<td>13.8</td>
<td>8.32</td>
<td>0</td>
<td>NFA</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 (000)</th>
<th>LICENSEE &amp; MANAGER</th>
<th>REF</th>
</tr>
</thead>
<tbody>
<tr>
<td>ASHEVILLE, N. C.</td>
<td>WISE-TV</td>
<td>62</td>
<td>2 Aug.</td>
<td>24.1</td>
<td>13</td>
<td>All four</td>
<td>1</td>
<td>15 UHF</td>
<td>Battle</td>
</tr>
<tr>
<td>EASTON, PA.</td>
<td>WGLV</td>
<td>57</td>
<td>14 Aug.</td>
<td>99.78</td>
<td>49.89</td>
<td>DuM, ABC</td>
<td>1</td>
<td>15 UHF</td>
<td>Headly-Read</td>
</tr>
<tr>
<td>GREENVILLE, S. C.</td>
<td>WGVW</td>
<td>23</td>
<td>1 Aug.</td>
<td>17</td>
<td>8.51</td>
<td>ABC Basic</td>
<td>2</td>
<td>28 ABC Basic</td>
<td>Brein &amp;</td>
</tr>
<tr>
<td>KANSAS CITY, MO.</td>
<td>KMBC-TV</td>
<td>9</td>
<td>2 Aug.</td>
<td>32.5</td>
<td>15</td>
<td>CBS</td>
<td>3</td>
<td>302 VHF</td>
<td>Perot</td>
</tr>
<tr>
<td>KANSAS CITY, MO.</td>
<td>WSHB-TV</td>
<td>9</td>
<td>2 Aug.</td>
<td>32.5</td>
<td>15</td>
<td>CBS</td>
<td>3</td>
<td>301 VHF</td>
<td>Blair</td>
</tr>
<tr>
<td>PITTSBURGH, PA.</td>
<td>WJKF-TV</td>
<td>53</td>
<td>1 Aug.</td>
<td>13.35</td>
<td>7.21</td>
<td>NBC Basic</td>
<td>2</td>
<td>78 UHF</td>
<td>Mrs. &amp; R.</td>
</tr>
<tr>
<td>TACOMA, WASH.</td>
<td>KMO-TV</td>
<td>13</td>
<td>1 Aug.</td>
<td>95.5</td>
<td>57.5</td>
<td>NBC suppl.</td>
<td>2</td>
<td>267 VHF</td>
<td>Jerry</td>
</tr>
</tbody>
</table>

III. Addenda to previous C.P. listings

Bakersfield, Cal., KERO-TV, ch. 10, to be NBC, CBS affill.; est. rats, 24,124 (RTMA-Nielsen) Des Moines, la., ch. 17, new call KGTV (formerly KTLY); gen. mgr., S. H. McGovern Fairmont, W. Va., WJEB-TV, ch. 35, target, Feb. '54; new nqf rep, Headley-Reed Henderson, Ky., WEHT, ch. 50, target fall '53; to be CBS affill.

Honolulu, Hawaii, ch. 4, call assigned KABS Kearney, Neb., ch. 13, call assigned KHOL Louisville, Ky., WKLO-TV, ch. 21, new target, Oct. '53; new target, Oct. '53; call assigned WCKG (formerly WAMY-TV)

Norfolk, Va., ch. 27, assigned WTV, TV Oklahoma City, Okla., ch. 9, call assigned KTVF St. Joseph, Mo., KFEO-TV, ch. 2, new target, Oct. '53; to be CBS, DuM affill.; est. rats, 48; St. Louis, Mo., KSTM-TV, ch. 3, new target, Sept. '53

Tulsa, Tex., KETX-TV, ch. 19, target, end of A. '53; new affill rep, Headley-Reed Utica, N. Y., ch. 19, call assigned WFRB

These changes and additions may be filed in an original chart of post-freeze C.P.'s appearing in SPONSOR's 9 February issue and in issues thereafter.

BOX SCORE

<table>
<thead>
<tr>
<th>Total U.S. stations on air, incl. Honolulu (Aug., '53)</th>
<th>210</th>
<th>No. of post-freeze C.P.'s granted (excluding 18 educational grants: Aug., '53)</th>
<th>113</th>
<th>Percent of all U.S. homes with TV sets (1 July, '53)</th>
<th>53.7%</th>
<th>Percent of all homes in TV coverage areas (1 June, '53)</th>
<th>78.3%</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of markets covered</td>
<td>112</td>
<td>24,519,000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No. of granites on air</td>
<td>103</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Both new C.P.'s and stations cited on the air listed here are those which occurred between 30 July and 11 August on which information could be obtained in this period. stations are considered to be on the air when commercial operation started. **Power of C.P.'s is that required in the FCC certification and amendments of individual stations. Information on number of sets in markets not designated as being from NTSC Research, consists of estimates from the stations or reps and must be deemed approximate. *Data from NFR Research and Planning.

Percentages on homes with sets and homes in TV coverage areas are considered approximate. In these cases, the representation of a radio station which is created a C.P. also represents any TV operation. Since it is generally too early to obtain viewing representation of a C.P. station, figures given are based on the number of the radio station's affiliates. When a radio station is not given the TV grant, the figure given is its number of sets in market. When a C.P. is given the TV grant, the figure given is the number of sets in market. The two Kansas City stations are operating on a shared-time grant.
“more comment than any other advertising”

Over a year ago, Haymarket Mills of Nashville started a small announcement schedule over WSM-TV to sell their stone ground Haymarket Corn Meal. Since then, the schedule has been increased several times through Buntin-Smith and Associates. Here, in the words of an official at Haymarket Mills, are the reasons for the increases:

“. . . these announcements have provoked more comments from dealers and consumers than any other advertising we have used. Our jingle is a familiar tune throughout this area. It is for these reasons that our television schedule has been increased from time to time. WSM-TV now receives more of our annual advertising budget than any other medium.”

If you want to grind out a similar success story for your product, better put WSM-TV to work for you. Irving Waugh or any Petry Man can give you, show you, many success stories to match this one.

Channel 4

WSM-TV

Nashville
### Top 10 shows in 10 or more markets

Period: 6-12 July 1953

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title, Syndicator, Producer, Show Type</th>
<th>Average Rating</th>
<th>7. STATION MARKETS</th>
<th>8. STATION MARKETS</th>
<th>9. STATION MARKETS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Favorite Story, Ziv (D)</td>
<td>23.0</td>
<td>8.2</td>
<td>14.8</td>
<td>11.6</td>
</tr>
<tr>
<td>2</td>
<td>Cisco Kid, Ziv (W)</td>
<td>20.1</td>
<td>8.7</td>
<td>10.2</td>
<td>9.2</td>
</tr>
<tr>
<td>3</td>
<td>Foreign Intrigue, JWT, Shel, Reynolds (A)</td>
<td>20.0</td>
<td>16.0</td>
<td>14.0</td>
<td>11.8</td>
</tr>
<tr>
<td>4</td>
<td>Boston Blackie, Ziv (M)</td>
<td>19.9</td>
<td>6.4</td>
<td>10.2</td>
<td>14.4</td>
</tr>
<tr>
<td>5</td>
<td>Hopalong Cassidy, NBC Film (W)</td>
<td>19.6</td>
<td>14.2</td>
<td>9.1</td>
<td>8.2</td>
</tr>
<tr>
<td>6</td>
<td>Liberace, Snader, Guild Films Co. (Mu)</td>
<td>18.5</td>
<td>11.9</td>
<td>9.2</td>
<td>8.2</td>
</tr>
<tr>
<td>7</td>
<td>Kit Carson, MCA, Revue Prod. (W)</td>
<td>16.8</td>
<td>7.2</td>
<td>9.7</td>
<td>8.6</td>
</tr>
<tr>
<td>8</td>
<td>Wild Bill Hickok, W. Broidy (W)</td>
<td>16.3</td>
<td>7.2</td>
<td>11.4</td>
<td>12.2</td>
</tr>
<tr>
<td>9</td>
<td>Superman, MPTV, R. Maxwell (K)</td>
<td>14.9</td>
<td>7.2</td>
<td>11.4</td>
<td>12.2</td>
</tr>
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<td></td>
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</tbody>
</table>

### Top 10 shows in 4 to 9 markets

- **Range Riders, CBS Film, Flying "A" (W)**
- **City Detective, MCA, Revue Prod. (D)**
- **Hank McCune, Video Pictures (C)**
- **Dangerous Assignment, NBC Film (A)**
- **Doug. Fairbanks Presents, NBC Film (D)**
- **Heart of the City, United TV Programs (D)**
- **Abbott & Costello, MCA, TCA (C)**
- **Hollywood Off Beat, United TV Programs (M)**
- **March of Time, March of Time (Dec.)**
- **Gene Autry, CBS Film (W)**

Note: Shows are ranked based on average ratings in 4 to 9 markets. The average rating is an unweighted average of individual market ratings for each show. Blank indicates a show not broadcast in this market as of 6-12 July 1953. While network shows are fairly stable from one month to another in the markets which they run, this is true to a much lesser extent with syndicated shows. This should be kept in mind when analyzing rating trends from one month to another in this chart. The ratings cover the period 6-12 July 1953.
If you believe in signs, we have some mighty interesting ones down here in the mid-South’s rich mid-section.

They’re dollar signs... and they represent a buying potential of $1,500,000,000 — waiting to be spent on what you have to sell. This income is comfortably spread across an important area whose prosperity stems from a sound balance of industry and agriculture.

ONE television station — WFMY-TV — opens the way to this money. For four years, watching WFMY-TV has been a steady habit with the people who have this fine purchasing power in their pockets. And so, logically, they buy what they see advertised over the pioneer station of the Piedmont.

All signs point to your success when you travel into mid-South homes with the mid-South’s favorite TV station. No time like now to start your profitable journey!

**wfmy-tv**

Basic CBS Affiliate — Channel 2

Greensboro, N. C.

Represented by Harrington, Righter & Parsons, Inc.

New York—Chicago—San Francisco
Although I’ve never envied the gent who trains big cats in the circus, I’m not sure I wouldn’t prefer his type of work to that of being a station rep. I’ll admit a chair isn’t much protection if one of the animals gets really sore, but the trainer does know what to expect and can usually manage to keep the roughest beasts in front of him.

Not however the time salesman. Armed with only a rate card and a martini, he seldom can anticipate the angle from which trouble will come, mainly because the folks he deals with are so varied in temperament. Then, too, there’s the bigger problem of the varied responsibilities allowed timebuyers by the agency for which they work.

"I'd rather be a lion trainer than a station rep," says Bob Foreman in this issue's column

It’s this last quirk that makes station-repping and the selling of local time such a hazard. Every agency has a different attitude toward its timebuyers.

In agencies large enough to support two or more buyers there will be as many different ways of doing business as there are people in the department. Going one step further into confusion, a single timebuyer working on two accounts may shoulder entirely different burdens on those two accounts. He or she may be permitted to make the decisions on one account and merely carry out someone else’s orders on the other.

In some instances timebuyers are treated like grownups and are present at client meetings. They know the account man by first name and are party to and part of decisions that affect the spending of broadcast money. They may even have an idea or ideas that help determine how and where the budget will be used.

However, in the very next instance the decisions may be made somewhere else. Within the television department, for example, an operation that is often completely divorced from time buying and comes under "media." In this case the timebuyer may be told what to do and given little or no latitude in carrying out the decisions, perhaps having no idea at all why the time is being bought as it is. Confusion is thus rampant at the rep offices!

Depending on the personality and capability of the account executive, he too may be the guiding light in time buying decisions consulting timebuyers when, as, and if he pleases, bypassing them completely if that’s his whim. Or he may keep as far away from this vital detail of his job as he would from a leper colony.

Since these variations and combinations make it extremely tough for the folks selling time to know whom to talk to, the intelligent time salesman goes all out to learn not only the peculiarities (an understatement) of the agencies he is assigned to but those in each account he is involved with. He not only must delve into the account setup and the personalities of those working on the account but figure out the screwball relationship of all these people so he can be at the right place at the right time. Otherwise he just won’t get the business that is available.

Of course, by contacting an account executive, the time salesman often makes the timebuyer sore or by taking someone from the TV department to lunch he may antagonize the account man. All of which is the state of affairs so many nice guys are deeply concerned with five days of every week.

If anyone thinks I have a solu-
More Advertisers buy WIP...

19% more than network station A
35% more than network station C
39% more than network station B

More National Advertisers buy WIP...

6% more than network station A
26% more than network station B
29% more than network station C

More Local Advertisers buy WIP...

42% more than network station A
42% more than network station C
54% more than network station B

More Advertisers buy WIP Exclusively...

30% more than network station A
53% more than network station B
108% more than network station C

More National Advertisers buy WIP Exclusively...

50% more than network station A
91% more than network station B
110% more than network station C

More Local Advertisers buy WIP Exclusively...

19% more than network station A
35% more than network station B
107% more than network station C

Nationally represented by
EDWARD PETRY CO., INC.
Some situations may call for an all-out bombardment—but believe us, doing a smart radio job in Kentucky isn't one of them.

More than 50% of Kentucky's total retail sales are made in WAVE's "home precinct"—the prosperous, concentrated Louisville Trading Area which includes the economic heart of Kentucky, plus a quarter-billion-dollar slice of Southern Indiana!

5000-watt WAVE is powered, priced and programmed exclusively for this important market. WAVE covers it thoroughly, without waste circulation!

Ask Free & Peters for all the facts.

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**Television**

**Sponsor:** American Greetings Cards

**Agency:** Fuller & Smith & Ross, Cleveland

**Program:** Announcements

A competently created and well-filmed series for this advertiser makes smart use of mood choral music with lyrics especially tailored to fit Mother's Day, Father's Day, Christmas, etc.

From this audio-intro we look in on a nicely constructed set pertaining to a relevant scene—for example, Father on Father's Day reading the card youngster-in-a-cowboy suit has sent him. The people are well cast and well directed.

The young lady who does the on-camera selling in front of a greeting card counter has poise and a quiet sincerity most suitable for the product. The optical work is excellent, especially that in which the product name in script dissolves onto a card to form a sign-off.

Without being saccharine, these announcements create the right atmosphere for selling the product.

**Sponsor:** Collier's

**Agency:** Kudner Agency, New York

**Program:** "Today," NBC TV

Collier's provides another good example of straightforward "personality selling" by its use of Dave Garroway to plug the new biweekly issues. As usual, Mr. G. is relaxed, convincing, and effective. He holds the magazine open, cover-camera-ward (for newsstand identification) and riffles through the book featuring an item here and there. When he came to the article about midget subs the camera took an insert of an illustration from the magazine.

Camera work was a bit sloppy in the way the cover was cropped, the way it covered Dave's face and the way it made obvious the fact that Dave was reading his copy from inside the magazine. Despite these problems, however, the general impression was good.

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**Commercial Reviews**

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**WAVE Louisville**

Free & Peters, Inc., Exclusive National Representatives
KFH

Announces

JOHN BLAIR & COMPANY

as National Representative

EFFECTIVE OCT. 1

KFH WICHITA, KANSAS...CBS for 25 Years...5000 Watts 1330 KC.
On October 1, KFH, Wichita, Kansas, joins the list of radio stations nationally represented by John Blair & Company. KFH, noted for 31 years for its fine public service record, is every advertiser's assurance of dominant penetration of the rich Wichita market, where sales response is matched by high purchasing power.

KFH is a strong selling force because its local area programming is smart, personalized and sales minded. As "The Radio Voice of the Wichita Eagle," KFH is able to offer the finest news coverage and sports services in the area. Coupling its CBS affiliation and outstanding local programs, KFH has for years maintained a leading position, with more audience than the next two stations combined.

If you need a top selling job, you need a station that’s been tops for thirty-one years. Call your John Blair man!
BUILDING SUPPLIES

SPONSOR: Standard Lumber Co. AGENCY: Direct
CAPSULE CASE HISTORY: When Standard Lumber finished constructing an entire home, it wanted to publicize the open house to be held there. The company purchased $66 worth of time signals on KREM, free a day from Thursday through Sunday of one week. Of the 61 interested parties who viewed the home, one purchased it, a second ordered another house, and a third party arranged for an extensive remodeling job. This amounted to over $30,000 in business from a $66 air investment. No other advertising was used.
KREM, Spokane, Wash. PROGRAM: Time signal announcements

CARPETS

SPONSOR: The Carpet House AGENCY: Direct
CAPSULE CASE HISTORY: Carpet retailer generally experience a sharp slump in summer. In an effort to break this slump, the Carpet House revamped its merchandising, put in a lower-priced line, decided to accent a friendly, informal customer relationship. To advertise these changes, it bought a schedule of five participatory weeks in KRDO’s morning Yawn Patrol program. Rather than slumping, sales rose 15 to 20%, a business increase of several thousand dollars per month. Monthly radio investment: $69.
KRDO, Colorado Springs, Colo. PROGRAM: Yawn Patrol

RANGES, TV SETS

SPONSOR: Stark Davis Co. AGENCY: Direct
CAPSULE CASE HISTORY: Appliance dealer Stark Davis Co., Portland, Ore., wanted to up sales on electric ranges and television sets. Firm purchased a series of 2 announcements on KWJL in order to obtain sales leads. As a direct result of the air pitches, the company received over 400 leads for the stores and video sets. An investment of $151.20 brought a potential sales revenue of $30,000 with $3,200 in sales realized to date.
KWJL, Portland, Ore. PROGRAM: Announcement

SUMMER THEATRE

SPONSOR: Old Town Theatre AGENCY: Lynn Kim
CAPSULE CASE HISTORY: This summer theatre a Smithtown Branch, Long Island, was to open on a Friday night, James S. Moreno, producer at the theatre, purchased four 30-second daytime announcements on WGST to run on the Tuesday and Thursday prior to the opening. Announcements told the play’s title and the theatre phone number. By Friday, the Old Town had received more reservations than in any similar interval in the theatre’s eight-year history. No other advertising was used. Radio cost: $22.50 per day. In past years, expenditures in local newspapers averaged $60 weekly.
WGSM, Huntington, L. L. PROGRAM: Announcement

SERVICE STATION

SPONSOR: Singer Sunoco Service Station AGENCY: Direct
CAPSULE CASE HISTORY: Automobile owners, especially those planning summer vacations, were this service station’s target when it scheduled a two-day campaign on WAW. Mr. Singer purchased six one-minute announcements, three to run each day, telling about a free tire inspection service for one day. Objectives were to create goodwill, increase station traffic, and sell tires. Though copy included no direct sales pitch for tires, approximately $1,000 worth were sold as a result of this free inspection service, in addition to extra sales of gasoline and other products. Total advertising cost: $45.
WAW, Indianapolis, Ind. PROGRAM: Announcement

USED CARS

SPONSOR: Esquire Motors AGENCY: Direct
CAPSULE CASE HISTORY: When business slumped in May, Big Steve, Esquire Motors’ owner, decided to shift his entire budget from newspaper advertising to three KQO announcements a day. He aimed the advertising at the working class audience which he knows buys most used cars. He took care to (1) tell the true facts about the car for sale—thus building a good reputation; and (2) reassure buyers that payments could be made up at a later date without forfeiting the car by purchasers who lost income through sickness. Since then, he has sold up to six cars a day at a radio cost of $12 daily.
KQO, Wenatchee, Wash. PROGRAM: Announcement

FURNITURE

SPONSOR: Wilson Furniture AGENCY: Direct
CAPSULE CASE HISTORY: “Len” Wilson, owner of this furniture business, bought a package announcement schedule on KRIZ at a cost of $150 per week. He reports direct sales results immediately following the start of the campaign. In one week alone, he sold $14,000 worth of clearance furniture. The greatly expanded business volume has enabled Wilson to add a door-to-door sales staff to the organization. Wilson describes the KRIZ results as “sensational”—topping any other medium he has ever tried—and is continuing use of the station.
KRIZ, Phoenix, Ariz. PROGRAM: Announcement

RADIO results

RANGES, TV SETS

CARPETS

BUILDING SUPPLIES

USED CARS

FURNITURE

SERVICE STATION
In the 2nd Largest Massachusetts Metropolitan Market, More and More National Spot Advertisers are improving local coverage on . . . 

When WTXL marks the spot on your scheds, spot saturation means market domination in Springfield, Massachusetts . . . at lowest cost per thousand of any area station. Many spot advertisers know this . . . they repeat scheds regularly, running morning, noon and night. But you be the judge . . . try saturation spots this fall on WTXL.

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., 9-1763, or any office of The Waker Representation Co., Inc.
Eugene Lessere’s two newest responsibilities were acquired within three days of one another: on 3 July, his first child, a son, was born; on 6 July, he joined William H. Weintraub as director of TV commercials for the agency.

Lessere’s past training and experience are helping him master the second job more easily than the first. His record includes turning out radio and TV commercials for four agencies, operating a college radio station, and dabbling in art and photography. These last two pursuits, he feels, are among the most useful for anyone in TV.

“Every agency today,” he says, “is faced with the problem of establishing a topnotch television department. Many times, they hire spacewriters or radio people for TV.

“Actually, it isn’t as simple as all that. Television is a visual medium with a fourth dimension: pictures that move in time. You have to be able to visualize what story board drawings will look like when in motion accompanied by sound.”

Television’s effectiveness—and its problems—will be doubled with the advent of color, Lessere believes. “No doubt color will add a lot more excitement to the medium. With color comes more depth, definition, and distinctiveness. But there are dangers in its use, too.

“At the start, there’ll probably be a lot of garish colors used indiscriminately as attention-getters. The really smart producers, though, will plan color carefully to achieve the desired psychological effects. They’ll be more subtle about it, in other words.”

Lessere’s chief criticism of present-day TV commercials: “Just as there’s not enough experimentation in programing, there’s not enough in commercials. When there is one outstanding commercial, you can be sure there will be a dozen poor imitations.”

Thirty-one-year-old Lessere is a native of Rochester, N. Y., and a graduate of Cornell University. After college he worked at Buchanan Advertising as a radio copywriter, was instrumental in the Texas Co.’s decision to renew its opera broadcasts. He did radio-TV commercials for Compton and BBDO (he worked on 90% of the latter’s TV accounts), and was cosupervisor of TV copy and production at Ted Bates before joining Weintraub.

In his present position, he is creating television commercials for such accounts as Blatz, Revlon, Kaiser-Frazer.
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

ATLANTA
MACON
SAVANNAH

represented individually and as a group by

The KATZ AGENCY, INC.

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

24 AUGUST 1953

The Trio offers advertisers at one low cost:

• CONCENTRATED COVERAGE
• MERCHANDISING ASSISTANCE
• LISTENER LOYALTY BUILT BY LOCAL PROGRAMMING
• DEALER LOYALTIES

In 3 major markets
Are there any particular characteristics of Negro-audience radio that advertisers ought to be aware of?

The phrase “particular characteristics” of Negro radio audience is vague. Radio advertisers should be aware, however, of certain definite Negro audience attitudes. I sketch here only three out of many: (1) Negro listeners, from ditch-diggers to divines, from domestics to college professors, have a keen sense of their dignity as human beings, which they have struggled to protect. Their history is eloquent with evidence of this fact, which expresses itself in many different ways.

Advertisers should be sensitive to anything that might offend this attitude.

(2) Negroes as consumers seek to be on a par with others, especially the people they work for or with. They want and they are buying the same kind of products from liquor to limousines, from lipsticks to baby grinds, from cabins to garden estates.

(3) Negroes are aware that Negro spirituals, jazz, swing, and boogie-woogie have captured America and Europe; but they also know that they have other racial group gifts. Therefore, other types of radio programs could be presented such as sports, husband-wife teams, kiddie shows, audience participation, and news commentaries, etc., which would play up their full life and history.

Radio advertisers who want to sell goods and services to Negroes should seek more counsel and knowledge about these consumers and thus use this full range of radio potential.

George E. Haynes
President
Four-Polf Associates
New York

The Negro radio audience is extremely loyal to Negro personalites and programs. This loyalty arises from the Negro’s recognition that the program provides him with equal cultural representation in his community and makes him feel that his race is recognized.

The common bond of understanding between the Negro personality, who does the program, and his audience creates a feeling of trust and confi-
dence for the statements he makes. When a Negro personality gives a commercial for an advertiser the audience is most willing to accept the commercial statements and to buy the product.

Negroes have learned to appreciate the value of living for today. They are realists. They want the best and they will buy the best. They do not want cheap, second-rate imitations. When they buy food, they prefer the best brands. When they buy automobiles, washing machines, appliances, and any other home furnishings, they buy the best. Branded merchandise has always enjoyed the strongest acceptance so long as the pocketbook could possibly buy it.

These are essential characteristics of the Negro audience, and advertisers who recognize these factors enjoy high, profitable results.

JOSEPH BLOOM
President
Forjoe & Co.
New York

There are so-called primary characteristics of Negro-directed radio as currently broadcast which advertisers should seriously evaluate when planning to buy Negro radio time.

These characteristics fall into three categories:
1. Spiritual shows
2. Personality shows
3. Blues and Rhythm shows

Obviously, each show classification finds its affinity among listeners with completely different personal interests and/or physical activity. Each segment infers the economic strata within the market pattern from which its fandom is drawn.

Spirituals very definitely attract the older, wiser, and presumably more economically sound-type fan. These followers of spirituals have shed their frivolities, few can dance, most are either homemakers or heads of families. They take greater pride in property ownership, and spend their recreational time through membership in churches, fraternal orders, and civic activities.

(Please turn to page 133)
NBC IS AMERICA

1. NETWORK COVERAGE
2. HOMES DELIVERED
3. TOP PROGRAMS
4. ADVERTISER ACCEPTANCE
5. BIGGER AUDIENCE LEAD
6. COST PER 1,000

7. HOURLY RATING
NBC programs rate highest
in 71% of evening time periods

NBC programs reach the largest audiences in television...
And in the evening when all four networks are
most competitive, NBC's lead is especially impressive.

Of the 84 weekly quarter-hour evening periods
(7:30-10:30 P.M.)* NBC rates highest in 60 periods,
or 71% of the time; and the No. 2 network in 20
periods, or only 24% of the time.

Here's how the networks rank by time periods:

<p>| NUMBER OF EVENING QUARTER-HOUR LEADS |</p>
<table>
<thead>
<tr>
<th>NBC</th>
<th>NETWORK #2</th>
<th>NETWORK #3</th>
<th>NETWORK #4</th>
<th>TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>60</td>
<td>20</td>
<td>4</td>
<td>0</td>
<td>84</td>
</tr>
</tbody>
</table>

In ratings by time periods, as in every other measure of audience size,
the results are the same...NBC is America's No. 1 Network.

Next week...further proof.

NBC's Audience Advantage is to Your Advantage...Use It.

NBC TELEVISION

a service of Radio Corporation of America.

SOURCES: Nielsen Television Index, January-April, 1953
NOTE: The accuracy of the above data has been verified by the A. C. Nielsen Company.
*All evening option time periods on NBC
KING-TV meets ad emergency when newspapers abdicate

Television recently proved it could do an effective selling job under critical conditions and in a big hurry.

Since last March, Seattle's big Bon Marche and other department stores had been planning a huge summer sale to take place in mid-July. The Bon Marche had made elaborate preperations, had stocked more than a quarter million dollars worth of goods for the event.

The sale, to start on 16 July, was to get the bulk of its promotion in newspapers. But it so happened that on the very day the sale was to begin, the Seattle-Tacoma Newspaper Guild went on strike, making newspapers unavailable at the crucial moment (at Bon's prestrike, strike was still on).

To help meet the crisis, the Bon Marche called on KING-TV shortly before noon of the opening day. By 1:00 p.m., the Bon Marche was on the air sponsoring a motion picture (KING-TV's Tom Dargan had had 15 minutes to prepare five live announcements to be delivered during the movie).

Before the movie was over, the Bon Marche had also bought three studio shows to be presented as remotes from the store the next day. All that night, KING-TV engineers worked at the store to set up equipment for the remote, drilling through 12-inch concrete walls to make way for the cables.

The remotes, with studio personalities showing store merchandise, were a rousing success almost immediately. Record-breaking crowds came to the store to see the telecasts, to meet the TV stars—and, most important, to buy merchandise. The Bon Marche signed for two weeks of the remotes, also bought announcements on some baseball telecasts.

John Keeler, sales promotion and merchandising manager of the Bon Marche, sums up the experience with: "What was certain disaster, KING-TV turned into a very successful achievement."

WATO, Oak Ridge station, to get atomic power

The first radio station in the nation to speak with an "atom-powered voice" will be WATO, located at the Oak Ridge, Tenn., atomic installation.

According to WATO Executive Vice President Ross Charles, the station has already taken the first steps aimed at powering itself with atomic-reactor-produced electricity. A five-minute "proof-of-the-pudding" broadcast during which WATO will operate solely on this power is scheduled for the near future.

"We realize that large-scale 'peaceful' atomic power for industry generally may be some years away," said Charles, "but we look forward to being the first industry in the world to demonstrate in a practical way the potentiality of this new source of energy."

Men can sew, Pfaff expert discovers

When two WABC-TV cameramen started to kid sewing expert Lucille Rivers about her references to "gussets" and "gallows" on her Pfaff Sewing Center show (Thursdays, 1:00-1:30 p.m.) she threw out a challenge to them to show her they could sew.

So they took her up on it. They marched themselves down to the Pfaff Sewing Center on New York's Fifth Avenue, rolled up their sleeves and proceeded to lay out patterns, cut fabrics and sew away on sponsor Pfaff's machines, while bulbs of press photographers popped all about them. Result (after several days): two finished sport shirts. These, Lucille said, were "as good a job as many women turn in after years of experience."

On WABC-TV for the past six months, the Pfaff program is scheduled to go on a network in the fall (see sponsor, 23 February 1953, page 36, for full-length article on Pfaff). Presently, producer Denby Productions is offering the show to department stores, soap product, foundation garment, and other women-interest advertisers for local or national sponsorship on additional days each week.

WOR makes $1,000,000 deal for new shoes

Demonstrating its firm faith in radio's future, WOR, New York, recently transacted for over $1,000,000 worth of big-name transmitted dramatic shows which will form the basis of a new two-hour afternoon series. The series is to incorporate special advantages for participating advertisers, says James M. Gaines, General Teleradio v.p. in charge of WOR.

WOR Radio Playhouse, the Monday-through-Friday, 3:00-5:00 p.m. series, includes program packages from Frederick W. Ziv Co., valued at $650,000, and from Harry S. Goodman. Among the packages: I Was a Communist for the FBI, Bold Venture, Freedom U.S.A., Favorite Story (Ziv); Let George Do It, Mystery House, and Thirty Minutes to Go (Goodman).

Ziv Executive V.P. John L. Sinn says this is the largest single sale of its kind Ziv has made to any radio station in its history.

Advertisers participating in the Playhouse series will get air pitches not only in the afternoon, says WOR, but also in the station's nightly block of mystery and adventure programs—for the same price. This will give the advertiser two minutes and 10 seconds of commercial time for each participation he buys, plus the opportunity to reach the variety of audiences covered by romance, adventure, mystery, and classic drama programs.

The series is slated to start 14 September; each two-hour Playhouse program will present three of the transcribed shows woven together with special commentary.
**Briefly...**

Steve Allen now works for Knickerbocker Beer in a nightly (Monday through Friday) variety show on WNBT from 11:20-12:00 midnight. To launch Allen in the new show (which started last month), WNBT threw a kick-off party for him. sponsor contributed to the proceedings by presenting Allen with a special plaque—a framed ad commemorating the three-hundredth anniversary of New York, showing Father Knickerbocker with the face of Steve Allen. Joe Taylor, ad manager of Knickerbocker Beer, got as big a kick out of it as Allen (see photo).

One cigar smoker who watches the Phillies-sponsored Saturday Night Fights (ABC TV) over WNAC-TV, Boston, demonstrated his loyalty by sending in a box filled with 8,909 cigar bands. The viewer, Carl F. Anderson, Saugus, Mass., collected the bands from fellow workers at a General Electric plant in Lynn, then took the trouble to count them. Result: His survey shows Phillies a five-to-one favorite. Announcer Jack Gregson told the story and showed the bands on the program.

(Please turn to page 132)

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**WTRY Personality**

**Roy Shudt**

MOBILGAS SPORTSCASTER 6:15 P.M.  
"FIFTH AT SARATOGA" 4:30 P.M.

Roy Shudt didn't know whether to say "yes" or "no" when asked several years ago to call the trotting races at Saratoga. The track for trotters had just opened, and, although a seasoned sports commentator and play-by-play star on WTRY, Roy had never described the trotters before.

Fortunately, he finally said, "Yes." He used his fine, clear voice and crisp style to develop the most distinctive and successful technique in the business. Now he's the country's highest paid trotting race caller; a sportscaster with a national reputation for being tops in his specialty. He has broadcast the Hambletonian coast-to-coast for CBS. He's the star performer at Hollywood Park on the coast. He opened the fabulous Ponce de Leon Raceway at Jacksonville this season. He helps pack 'em in at Rosecroft in Baltimore.

Naturally, his success abroad has made him a hero at home in the Albany, Troy, Schenectady market. His large WTRY audience is nothing short of enthusiastic. He's a great booster for his home town area and will work and live no place else on a permanent basis—no matter how attractive the many offers are.

Roy's 6:15 p.m. sport show every day, Mon. thru Fri., has the biggest audience of sports fans in the area and certainly one of the most vigorous and articulate in the country. He's the Mobilgas Sportscaster for Socony-Vacuum on the 6:15 show and during the racing season he's on the air every afternoon with the "Fifth at Saratoga" for Owen Cartwright, one of the top Ford dealers in the country.

Roy Shudt's top-notch performance is very much in keeping with the quality programming WTRY maintains...the kind local radio people like to call "network quality." And when you're with CBS "network quality" means aiming higher all the time.
Leonard Evans announces a dramatic, transcribed daytime radio serial for the Negro Market!

"RUBY VALENTINE," first dramatic radio serial created especially for the Negro Market is available for sponsorship in \( \frac{1}{4} \) hour segments five times a week on September 1st.

2. Based on realistic, believable situations in Negro life.
3. Designed to build maximum audience loyalty and sales response.

The dramatic story of "RUBY VALENTINE" and other packaged programs designed to sell the Negro consumer are created and produced by Wyatt and Scheubel in association with Leonard Evans, Negro Market Consultant.

For further information contact—

Leonard Evans Associates
203 N. Wabash Ave., Chicago 1  Franklin 26444

Wyatt & Scheubel
40 East 51st Street, New York 22  Eldorado 57785
Advertisers should know about NEGRO RADIO

Project editor: Charles Sinclair

24 AUGUST 1953

1. Negro market: the facts, figures of today's U.S. Negro economy, with new data on buying habits, brand preferences, and latest marketing trends. page 66

2. Negro radio: a U.S.-wide round-up of latest research on what the Negro listens to and reacts to—and why. page 68

3. Negro radio successes: Everything from fried shrimp to new Cadillacs has been airsold to loyal Negro listeners recently. page 74

4. Tips on Negro Radio: Negroes are a sensitive audience and can spot phoney selling in a minute. Here's how to avoid traps in Negro airselling. page 76
ANNOUNCE

a dramatic, daytime radio show for the Negro Market

"RUBY VALENTINE," first dramatic radio show for the Negro Market is available for sponsorship.

1. Featuring top Broadway and Hollywood Negro talent
2. Based on realistic, believable situations in Negro life
3. Designed to build maximum audience loyalty and sales response.

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For further information contact—

LEONARD EVANS ASSOCIATES
203 N. Wabash Ave., Chicago 1 Franklin 2-6444

WYATT & SCHEUBEL
40 East 51st Street, New York 22 Eldorado 5-7785
What advertisers should know about NEGRO RADIO

Loyalty of Negroes to programing aimed at Negro listeners can boost a client's sales

Behind the Color Curtain which some advertisers have dropped on the 15 million U.S. Negroes, the Negro lives a busy and prosperous community life. And an ever-increasing group of U.S. radio outlets, from the four UBC stations in the East (WOOK, WANT, WSID, and WJMO) to Santa Monica's KOWL on the Pacific Coast, are aiming all or part of their programing at Negroes. Result: More and more Negroes are tuning to these stations and are buying the goods and services they hear airsold by Negro radio personalities. In fact, Negro-appeal radio is growing so fast that few agencies and advertisers can keep up with it. As a result, Sponsor therefore is proud to present its third spotlighting of the U.S. Negro market as well as the latest data, tips, results, and research to aid advertisers in planning successful radio campaigns beamed at Negroes.

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page 76

24 AUGUST 1953
1. The Negro market: $15 billion

U. S. Negroes buy top-quality, brand-name goods of all types. But you

Is the U. S. Negro a good customer for U. S. consumer goods?
The answer to this question, on the basis of the latest group of facts and
figures on the U. S. Negro market to be gathered by sponsor, is "Yes."

As Norman Stewart, commercial manager of Nashville's WSOK, a station
with a sizable Negro-appeal program schedule, stated:

"It cannot be emphasized too much that the Negro is no different from the
average white person in his needs and luxuries. He buys and uses the same
merchandise and services that the average white consumer uses. He wants
the same quality... often a little better quality... offered to anyone else."

And, as Robert D. Williams, manager of WBCO, Birmingham, an all-
Negro-programed station, puts it:

"Don't let anyone try to kid you into thinking this is a poor market.
According to the 1951 Sales Management 'Survey of Buying Power,'
$150,000,000 in retail sales were made to Negroes in 1950 in the Birmingham
area, and later estimates are far above this. We advertise and sell to Negroes
the most expensive automobiles, the biggest and most expensive television
sets, appliances, home furnishings."

But the answer to the question, "Is the Negro a good customer?" is a
"Yes" with certain qualifications, even though the country's 15,000,000 Ne-
groes have a combined annual income estimated to be over $15,000,000,000.
The Negro is still not on an entirely equal basis with U. S. whites. He may
be welcomed at a Cadillac showroom in New York or New Orleans but he is
not particularly welcome at many of America's leading resorts and most fa-
amous restaurants.

Because of continuing of racial seg-
regation, the Negro's 1953 buying hab-
its in the U. S. are not identical with
those of the country's whites.

Negroes, for instance, still buy larg-
er-than-average amounts of drug prod-
ucts and patent medicines, since the
medical services and facilities available

to whites are not always available to
Negroes. Negroes still extend a lower-
than-average patronage to many res-

taurants, night clubs, theatres, hotels,
and vacation spots and generally spend
less for out-of-home recreation than

8 key facts to remember about the U. S. Negro market

1. NEGRO POPULATION OF U. S. ......................................................... 15,000,000*
2. LONG-TERM TREND IN U. S. POPULATION:
   NEGRO (SINCE 1940) ......................................................... UP 15.8%
   WHITE (SINCE 1940) ......................................................... UP 14.4%
3. TOTAL U. S. NEGRO INCOME, ESTIMATED ........................................... $15 billion*
4. TREND IN U. S. NEGRO-VS.-WHITE MEDIAN INCOMES:
   NEGRO (SINCE 1940) ......................................................... UP 192%
   WHITE (SINCE 1940) ......................................................... UP 146%
5. U. S. NEGROES WHO LIVE IN URBAN AREAS ........................................ 60%
6. TREND IN U. S. URBAN HOME OWNERSHIP:
   NEGRO (SINCE 1940) ......................................................... UP 129%
   WHITE (SINCE 1940) ......................................................... UP 84%
7. EMPLOYMENT OF U. S. NEGRO LABOR FORCE (OVER 14) ................................ 91.5%
8. OWNERSHIP OF RADIO RECEIVERS:
   U. S. AVERAGE (1 JAN. '53) ......................................................... 98%
   NEGRO AVERAGE (1 JUNE '53) ......................................................... 90%

SOURCES: U. S. Bureau of the Census, joint Radio Network Committee, SPONSOR survey of Negro-appeal stations *Or over
whites, since they can't always be sure they won't be embarrassed.

Having lower median incomes to start with ($1,569 for Negroes vs. $3,135 for whites, according to the U.S. Census), they usually live in lower-rent sections than whites, even though Negroes today own nearly a third of the homes in which they live.

What does all this mean to the average radio advertiser? One good answer was given by D. Courtenay Jamison, advertising advisor to Atlanta's Negro-staffed WERD, who said:

"The fact is that since Negroes pay less for rent and recreation (two large items in the white family's budget) they pay more and buy more of the things that are nationally advertised. They insist upon quality, and will not stop at any sacrifice of price to get it."

But this is only part of the answer. Modern psychology provides the rest.

The U.S. Negro, many top psychologists and social researchers feel, suffers from an "insecurity neurosis." As far as manufacturers of nationally advertised products are concerned, this "insecurity neurosis" means two things:

1. A Negro will often buy the very best of those things he can buy readily in order to prove—if only to other Negroes or even to himself—that he is just as good as anybody else. A well-known marketing consultant, himself a Negro, told sponsor: "Until prejudice disappears in this country, Negroes will always feel in competition with whites. That's why a Negro may drive a Ford now but hopes some day to be able to drive a Lincoln or a Cadillac."

2. Being denied the same general entertainment opportunities as U.S. whites—particularly in the South and Southwest—Negro families are likely to spend more than the white average.

(Usually)

where, when, and why

Negro housewives buy premium-price food and household items as photo taken in New York's Harlem area shows (right). Development of super markets in Negro communities heightens importance of airselling. (Picture courtesy station WWRL, New York City)
2. Negro radio

Research shows Negro...

"Why Negro radio?"
The advertiser's best answer to this basic question comes from a simple fact: Negroes like Negro-appeal radio.
They like it and they listen. As WDIA, soon to celebrate its fifth anniversary as one of the country's top Negro radio outlets, told SPONSOR:

"Some months ago a special C. E. Hooper survey showed that an average of 69.6% of Memphis Negro homes had their radios tuned to WDIA at any one time of the day. That's almost seven out of 10 Negro homes in a major market where there are over 562,212 Negroes."

Such high share-of-audience figures as these are not uncommon in other markets where Negro-appeal outlets have done a good job of integrating themselves with the life of a city's Negro community. But such audience figures provide only part of the answer to the question.

Another reason for the success of the 200-odd U. S. radio stations now beaming all or part of their schedules at Negro listeners is found in the comments of Negro marketing specialists.

Says Joe Wootton, a Negro himself and station rep for some two dozen Negro-appeal outlets:

"Certainly Negroes listen to Arthur Godfrey and watch I Love Lucy. But seldom can a Negro—particularly one who is getting more and more proud of his racial heritage as his status improves—find anything in the ordinary air show sponsored by a national advertiser with which he can identify himself.

"He listens to ordinary radio newscasts, too. but rarely finds that they answer the question, 'How will this news affect me as a Negro?' And so on and on.

"Negro-appeal radio therefore is the radio in the increasingly race-conscious, race-proud world of millions of colored Americans."

Another Negro market researcher, Dr. George E. Havnes, president of New York's Four-Fold Associates, con-
ytestone of community life

reaches as many as 70% of Negro homes in a market during day, night

cipient specialists in the Negro market, carries this thesis further. Said he:

"The Negro consumer market is not limited to large urban centers or any segregated area or even to small Negro communities and individual families. No matter where they live, the social life, organizational connections, feelings, and attitudes of Negroes are tied into Negro life and the Negro community as a whole.

"Negroes with few exceptions belong to churches, lodges, fraternities, sororities, social, and welfare groups made up of Negro members. News and features of special interest to Negroes are often omitted or not slanted to them in the general press. Therefore, Negroes turn regularly to Negro-edited newspapers and magazines.

"This is true of radio and TV as well. Negroes enjoy many general programs. But they give special attention—just as they give to the Negro press—to programs and sports events that embrace Negro life and which feature Negro artists and athletes."

Especially in the southern U.S., where the Negro percentage of a city's population almost invariably runs higher than in the North, Negro-appeal radio is often the keystone of community life. As Jules Paglin, president of The OK Group (WBOK, New Orleans; WXOK, Baton Rouge; KAOK, Lake Charles) which beams programs at some 1,000,000 Gulf Coast Negroes, puts it:

"This vast Negro population with high purchasing power is a potential gold mine for advertisers who will seek it out and contact it through radio. Negro radio listeners are loyal listeners. In the South, they read few newspapers, magazines, or books as compared with the time they spend with radio. In the New Orleans area, for instance, Negroes read fewer books from the public library by 50% than any other city of the same size.

"Negroes get their information, their entertainment and their educational gains from radio and every survey has shown this. Radio is the one medium they all can hear and understand and enjoy."

Radio research

How well are Negro-appeal stations attracting and holding Negro audiences?

An over-all answer was furnished to sponsors by Clayton J. Cossé of Atlanta's Dora-Clayton station rep firm, specialists in Negro radio:

"Sets-in-use by Negro listeners has shown consistent strength. Ratings have increased due to the fact that (Please turn to page 72)

Local stars seen below have loyal Negro followings. Top row: King Porter, WBCO; Chuck Richards, WITH; "Rockin' Lucky," KSAN. Bottom row: Clarence Welch plays spirituals on KALI; white d.j.'s Hunter Hancock and "Jumpin' George Oxford" are heard on KGFJ and KWBR. Negro-appeal d.j.'s and gospel music are the backbone of Negro programming on some 200-odd United States stations
ZIV'S NEW SHOW IS
TV DYNAMITE!
FROM
THE SECRET FILE

STARRING HOLLYWOOD'S BRILLIANT ACTOR

RICHARD CARLSON

IN THE TRUE-LIFE STORY OF A PATRIOTIC YOUNG AMERICAN WHO LED 3 LIVES IN THE SERVICE OF OUR COUNTRY!
1. CITIZEN! 2. COMMUNIST! 3. COUNTERSPY FOR THE FBI!

"I LED 3 LIVES"

TENSE because it's FACTUAL! GRIPING because it's REAL! FRIGHTENING because it's TRUE!

EACH HALF-HOUR A TRUE-LIFE ADVENTURE!

YOUR OPPORTUNITY
TO HAVE THE MOST
TIMELY AND IMPORTANT
TV PROGRAM IN YOUR CITY!
OF A COUNTERSPY FOR THE FBI!

TREASON ON OUR DOOR STEP . . . THIS MAN SLAMMED THE DOOR!

Not just a script writer's fantasy—but the authentic story of the Commies' attempt to overthrow our government! You'll thrill to the actual on-the-scene photography . . . the factual from-the-records dialogue.

Taken from the secret files of a counterspy for the FBI. Authentic sets and scripts personally supervised by Herbert Philbrick, the man who, for 9 agonizing years lived in constant danger as a supposed Communist who reported daily to the FBI!

NEVER BEFORE HAS SUCH A DRAMATIC DOCUMENT APPEARED ON TV!

ZIV-TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK
HOLLYWOOD
most Negro-programed stations are
daytime operations. Since more disk
jockeys are programming to the Negro,
naturally the mail pull has shown an
increase. Even in television markets,
radio sets-in-use has not declined be-
cause of more purchasing of radios by
Negroes.”

In individual markets, research
shows that Negro-appeal stations are
attracting ever-growing numbers of the
nation’s 15,000,000 Negroes. Here’s a
quick coast-to-coast round-up of the
latest audience research figures:

New York: Station WWRL, a multi-
language independent with a sizable
Negro-appeal program schedule, told
sponsor:

“The Negro population in New
York has increased to the point where
there are more Negroes in New York
than the entire population of Clevel-
dand, St. Louis, Boston, San Francisco,
or Houston. According to the 1950
Census, there are 1,014,371 Negroes in
New York. Later estimates are even
higher.

“On the basis of the latest Pulse
Report on Negro Listening Habits in
New York sets-in-use in Negro homes
averages about 30%—much higher
than the over-all New York average
which is only 22%. The Pulse survey
also showed that programs like Morn-
ing Spirituals with ‘Doc’ Wheeler had
a higher Negro listening audience than
such top network shows as Don Mc-
Neil’s Breakfast Club, My True Story,
Martha Doane, When a Girl Marries.”

Philadelphia: “In June 1951,” stated
WDAS, “Pulse took a special survey
for us on Negro listening habits during
our original Negro program, Randy
Dixon’s Ebony Express. The results of
this survey indicated that this segment
had 43.7% of all Negroes—and there
are over 450,000 Negroes in Phila-
delphia—listening in. Dixon had almost
as many listeners in the Negro areas as
all other stations combined.

“We are still able to claim validity
for these figures after two years. The
regular eight - county Philadelphia
Pulse indicates that Dixon has held or
increased his audience since 1951.”

Charlotte, N. C.: WGV, which de-
votes about a third of its program
schedule to Negro programing, told
sponsor that “when Genial Gene and
Chatty Hatty, WGV’s two top-flight
personalities, hit the air Pulse says the
Negro audience flocks in by the thou-
sands. They start tuning in on the
average 15 minutes before show time
and stay for 15 minutes or more after-
ward. Now get this, because it’s im-
portant: 52% of the white audience
stays all the way through these Negro

IN-PERSON VISITS: WBOK D.J.’S AT DRUG STORE; WJLD SINGERS AT CLOTHIER
segments." Cost-per-1,000 homes on both shows ranges from 43¢ to 67¢.

Incidentally, Genial Gene last month was voted "Man of The Year" by the local Negro newspaper, Charlotte Post.

Louisville, Ky.: In a recent checkup of its own, WLOU learned the following on Louisville Negro listening:

a. Some 97.5% of Negro homes in WLOU's area (Negro population: 160,000) have one or more radios in the home. Average per home: 2.15 radios. In addition, some 25.8% have portable radios.

b. Of Louisville’s Negro families, some 77.6% owned cars or trucks that are equipped with radios.

c. Efforts to build loyal Negro listening in a large area were effective. Said the station: "Our Negro personalities have made personal appearances —arranged because of popular demand—in areas 50 miles away from Louisville itself."

St. Louis: In a city where nearly one person out of five is a Negro (total Negro population: 250,000), station KLW ordered a radio survey conducted by Western Union. The sets-in-use figure among Negro homes was found to be 26.6%.

The station commented as follows:

"This is indicative of the fact that Negroes do depend on their radios for day-in and day-out multi-houred entertainment. We found that our Spider Burks and The 'G' (George Logan) took some two-thirds of all votes among Negroes where any preference was indicated. Cost-per-1,000 for this enthusiastic audience? About 40¢ based on national rates."

Los Angeles: According to KALI:

"The Negro population in Los Angeles County is approximately 350,000 and some 1,000 Negro families move to the Los Angeles area each month."

(More turn to page 73)
3. Negro radio results

Listener loyalty means big results for long list of advertisers

Negro radio can sell almost anything you can name.

The list ranges from Cadillacs to fried shrimp, from houses to soap. The Negro trusts his station, is loyal to its disk jockeys and homemakers, will buy with faith when the commercial message comes from someone he can identify himself with.

Sales result stories culled by sponsee from a mass of material on Negro radio are presented in brief form below. Not all of them are specific in terms of dollars and cents, for obvious reasons, but the list illustrates the variety of products the Negro buys through Negro radio's selling power.

**Appliances, WBOK, New Orleans:** The Wilken For Furniture store told the station that "it was no mere coincidence that we started selling washing machines within an hour after our first spot announcement on WBOK..." in our initial advertising campaign with your station... It will interest you to know that a number of sales of gas ranges, television sets and some furniture, in addition to approximately 25 washers, can be directly traced to these spot announcements (during the first month of the campaign)."

**Shoes, WRAP, Norfolk:** Mark's Shoes, a local retailer, used a small schedule of announcements for a month, sold more than 3,500 pairs of advertised shoes. Compared with the corresponding month the year before, when the store used no advertising by WRAP, sales were 21% higher. *Beef:* Advertising a cut of economy beef, Big Chief Super Market bought two announcements daily for six days. During those six days 1,600 pounds were sold by Big Chief Super Market.

**Beer, WMBM, Miami Beach:** On a Friday morning this past May, Jockey Jack, program director and featured air personality of the station, made one announcement to the effect that the first motorist to arrive at the WMBM studios with the correct answer to a question would be awarded a case of Ballantine Beer. To quote the Miami *Whip*, Negro weekly: "Within 15 minutes the roads were blocked with cars for hundreds of feet, causing a spillage of traffic into MacArthur Causeway, main artery to Miami Beach." The traffic jam on the causeway attracted police who arrested the disk jockey as well as the station manager, Jim Vaughn, for creating a traffic disturbance in the area.
The Paradise Park Development Co. sponsored the Echoes of Zion program on Sundays, 12:15-12:30 p.m. About a month and a half after it started advertising, the firm wrote the station: “The results obtained from this medium of advertising have been astounding. A few minutes after the program starts the phone starts ringing and we have had calls as late as 7:30 p.m.

“In the past we have used every medium known in advertising, including direct mail, which we had considered the very best way to reach the individual. Our experience with your facilities is that we have obtained as good if not better results at a far less cost in outlay than any source of advertising has ever produced for us.”

Appliances, WSOK, Nashville: A local retailer of a major national appliance and auto accessory chain spent $729.75 on WSOK during January 1953. More than $15,000 in TV set sales and a substantial gain in other appliance sales were credited to the station. Toiletries: White’s Specific Toilet Co. increased sales 65% over the corresponding month the year before during the first month it advertised on WSOK. The second month, sales were up 600%.

Flour, WWRL, New York: Using only WWRL, and no other medium, Quaker Oats’ Aunt Jemima Self-Rising (bread) Flour, increased its 1952 sales 45% over 1951. The client uses participations in two disk jockey shows—Dr. Jive and Doc Wheeler. Commercials are done in the disk jockey’s own words from fact sheets furnished by the client. The product is now going into its sixth year on WWRL. Since it has been advertised on the station, the product has risen from third to first place in bread flour sales among Negroes in the New York area.

Baking Powder, WMRY, New Orleans: Calumet Baking Powder sponsors segments of the Laura Lane homemaker show. The General Foods district manager told the station: “Indications are that the station has been effective in reaching the Negro market. We picked up many reinstatements in stores catering to the Negro trade. The store owners were acquainted with the Laura Lane promotion and commented favorably on Station WMRY. On top of these factors, the New Orleans territory showed the best increase in the district for the 12-month period ended 30 June 1953.”

Furniture, WBCO, Bessemer, Ala.: The Willoughby’s Furniture Co. of Fairfield, Ala., said this in a letter to the station: “During a two-day period recently we sold over $1,700 worth of furniture which we attribute directly to advertising on your station. A very, very large portion of our total sales volume consistently comes from WBCO advertising.” The two-day period on WBCO cost Lewis Willoughby, who runs the furniture store, a total of $10 in advertising.

Fried shrimp, WHOD, Homestead, Pa.: “Hot Sauce Williams,” with a half-ton shipment of shrimp on hand, bought six announcements on the Mary Dee Show. Miss Dee told WHOD’s listeners that “Hot Sauce” had just received a shipment of “those big, fat shrimp from Boston and he’s cooked up an extra special sauce to go with them.” The shrimp were gone in three days. Cost: $10 per announcement or 6¢ per pound of shrimp sold. No other means of advertising were used.

Fishing equipment, WGVY, Charlotte, N.C.: Thorne’s Variety Store (Please turn to page 96)
4. Tips on how to get most out

Few can airsell a product to Negroes faster than a good Negro entertainer, a

It's some time a leading manufacturer of household soap had been airing an announcement schedule on a large Negro-appeal station in the Midwest. Then he decided to add a premium offer to his commercials.

The premium: a bottle of a low-priced brand of perfume.

The soap company had used the same premium in middle and low-income white areas with great success and felt there was no reason why it shouldn't work among Negro audiences in the same general income bracket.

The campaign started—and proceeded to lay an egg. The sponsor was amazed. What had gone wrong? He wanted to know. A man was sent from the sponsor's regional office to make a survey in the area. The interviewer found his answer after ringing only a few doorbells.

"Certainly I heard your offer," a pretty young Negro housewife snapped, "and if it had been something I could really use in my kitchen I might have sent for it. But when I buy perfume I buy Chanel Number Five."

Stories like this one, told to sponsor by the manager of the Negro-appeal station, are all too numerous.

Take the case of one of the top bakery firms in the country which decided to air a series of transcribed announcements on a Negro-appeal outlet in one of the largest cities on the Gulf Coast. As an executive of the station recalls it, "One of the announcements was to be a transcribed jingle which went 'Mammy's little baby likes Tip Top, Tip Top' to the tune of Shortnin' Bread. Can you think of a better way to alienate the Negro listener who is on the lookout for so-called 'Uncle Tomming' anyway?"

Or the Nashville advertiser who had his agency copywriter concoct a series of announcements, against the advice of a local station, which featured the agency man's conception of jive talk. The sponsor felt he was "talking the Negro's language"—but he couldn't have been more wrong. As irate phone calls from listeners later showed.

Mistakes like these are common in use of Negro radio. Most admen still have to rely on a mixture of facts and guesswork when they design campaigns for Negro ears. Sponsor took this into consideration in surveying a cross-section of the country's outstanding Negro-appeal stations. It's hoped that this quartet of tips based on replies from stations will prove valuable to those agencies and advertisers who are comparatively new to Negro-appeal radio advertising, and a good refresher course to those who are old hands.

* * *

1. Don't try to sell stereotyped or second-rate products on the air to Negroes.

"Negroes buy Ivory soap and Camel cigarettes and many other top products in abundance when they hear these products advertised through Negro radio. Therefore, don't try to sell something you would not sell to a group that is non-Negro," is how Jim Vaughn, manager of Miami's WMBM, one of three Negro-appeal stations (others: Louisville's WLOU and Cincinnati's WCIN) owned by R. W. Rounsaville of Atlanta.

(For further details on Negro brand preferences, see Negro market story on page 66.)

Most Negro-appeal stations will warn an advertiser against appealing to the bargain-hunting instinct. Typical comment, from Norfolk's WRAP: "Pressure selling gets quick results. But quality selling gets lasting results."

However, some stations go even further. New York's multi-language WLIT, which has won the respect of the million-plus New York Negro community with a well balanced program schedule, told sponsor: "WLIT has rejected many advertisers. For instance, one client wanted to advertise a cream that would lighten a person's skin. Such advertising would ruin a station.
Eight ways to improve Negro air campaigns

1. Never use Negro-appeal radio to sell a second-rate product, or one which is stereotyped as a "colored" product. Negroes today earn good wages, prefer to buy premium-priced and top-quality merchandise.

2. Don't try to use high-pressure selling methods in Negro radio. The Negro listener resents it, will show his dislike at the cash register. Said Norfolk's WRAP: "Quality selling always gets lasting results."

3. Experiences of leading Negro-appeal stations and top advertisers show that, with few exceptions, commercials aimed at Negro radio produce the best results when they are done live by Negro artists.

4. Attempts by advertisers to produce a synthetic "Negro speech" in agency copy usually don't work out. WSOKE recommends that the talent be furnished fact sheets, be allowed to work "in own style."

5. Don't expect short-term miracles from Negro radio. Campaigns must be consistent, just as they are in "regular" radio; to get top results. WHAT says: "Results often proportionate to expenditures."

6. Live programs, and music shows composed of race records are not the only way to sell the Negro air audience. True, they attract a big audience. But gospel programs, homemakers reach more Negro women.

7. Although quality of available radio research in Negro market is improving, there are still many gaps. A good picture of local Negro radio can often be obtained quickly from sponsor's own distributors.

8. Don't be afraid to seek the advice of Negro stations, either. In normal radio practice, agencies and clients usually know more about successful air selling than do stations. Here, it's just the reverse.

And goes along with the premise that any attempt to "play down" to the Negro market can only lead to failure.

2. Commercials aimed at Negro listeners produce the best results when they are performed by Negro artists and done in the artist's own style.

This should be obvious to any sponsor who has had experience in air selling his product on women's-appeal participation shows of the Mary Margaret McBride type or who has used network shows built around a strong personality.

Nevertheless, the stations replying to sponson's survey of Negro-appeal air outlets stressed the above tip strongly almost without exception.

Here are just a few of the comments of stations and organizations familiar with the procedure (and problems) of air selling shows to Negro audiences:

(Please turn to page 93)

**WHOD'S MARY DEE SOLD SHRIMP; A THEATRE WAS PACKED BY WGV'S "GENIAL GENE"; WMBM'S "JOCKEY JACK" MADE HEADLINES**
NEGRO RADIO
(Continued from page 73)

Negro sales are estimated to be at $20 million. The average Negro family here has at least one radio in the home, and 72% have car radios.

Oakland, Cal.: KWBR conducted a survey among the 150,000 Negroes who live in the San Francisco Bay Area. The station, which beams some 25% of its programs at Negroes, concluded as follows:

“Radio is the only advertising medium that penetrates this vast audience in widely separated areas. A personal survey showed that 96% of the interviewees are acquainted with our Sepia Serenade programs. Some 63% prefer to listen in the morning, 91% in the afternoon, 48% in the evening, and 65% on Sunday. Of those sampled, 62% had TV sets in their homes. Our principal show aimed at the Negro listener, incidentally, has been on the air on a daily schedule for the past six years and has expanded from the original half-hour presentation to three editions, totaling six hours per day.”

Here’s the key to the great
$100 MILLION NEGRO MARKET
on Florida’s Gold Coast!

Clear channel coverage from West Palm to Key West . . . from Nassau to the Gulf Coast! It’s a 100-million-dollar Negro market, and WMBM all-negro programming, plus top all-negro personalities consistently deliver the goods! They'll deliver your goods to this profitable market of 190,000 Negroes with sound advertising and merchandising techniques; and they’ll do it most economically! See our Reps for the complete story.

Get complete coverage with Miami’s all-negro-programmed
WMBM
1000 watts . . 800 kilocycles

ACTUAL RESULTS: FANTASTIC!

Many “Per Inquiry” merchandisers have bought WMBM on a straight time-buy basis (P. I.s are not accepted) . . . and have found their cost-per-sale over WMBM actually less than average P. I. cost. That’s ample proof of power!

NEGRO LISTENING PREFERENCES*

<table>
<thead>
<tr>
<th>PROGRAM TYPE</th>
<th>MENTIONS AS NO. 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spiritual music</td>
<td>736</td>
</tr>
<tr>
<td>Blues music</td>
<td>459</td>
</tr>
<tr>
<td>Soap operas</td>
<td>212</td>
</tr>
</tbody>
</table>

*Sudy conducted in the Winston-Salem area by Roper's Commercial Research. Panel included 3,000 homes containing 8,725 people. Interviews were done between 7:00 a.m. and 7:00 p.m. for five days.

Negro programing

Two basic program ingredients make up Negro-appeal radio today: The Bible and The Blues.

The chief reason: These two program elements are generally the path of least resistance for a station that is setting out deliberately to woo Negro ears.

High-rated d.j. shows have been developed by the simple process of picking a lively Negro disk jockey and then giving him plenty of airtime and a big stack of the latest recordings. Other music shows have been developed using the low-cost live musical talent to be found in almost any market with a large Negro population.

On the religious side, it is just as easy to build programs out of the libraries of recorded gospel singers, spiritual artists, and the like that are readily available. Also, local Negro churches and Negro ministers are usually only too glad to have the opportunity of going on the air live.

There’s another big reason why only a handful of Negro-appeal stations have tried to go beyond the gospel-and-jazz formulas of programing.

There is no Negro radio network to feed big-name programs from a central point to Negro radio outlets. Independent program producers, too—both those who package live shows and those who produce transcriptions—have developed only a few successful shows aimed at the nationwide Negro audience, although this situation may change in the near future.

And, no national advertiser has yet accepted the challenge to develop a transcribed Negro-appeal dramatic serial or variety show or some other type of program to suit the listening tastes of those U. S. Negroes who want something in addition to standard Negro program fare.

Do Negroes want other types of programs?

Research seems to indicate that they do. A survey conducted for Winston-Salem’s WAAA in 1951 among some 2,000 Negro families, for example, showed this pattern:
America's Number 1 Negro Market Station...

Completely Dominating Coverage of the Great Memphis Negro Market

Radio Station WDIA, programming exclusively to the Negro audience, completely covers the 562,212 Negroes which make up 46.9% of the total population in the 27-county WDIA Nielsen area. For nearly 5 years now WDIA has consistently proved to local, regional and national advertisers alike that here is a truly great market that cannot be as effectively sold any other way! So, be sure you are not just selling half the Memphis market. Add WDIA and sell the entire market!

**FIRST by PULSE!**

Out of 48 Daytime 1/4 Hrs. WDIA Rated:

<table>
<thead>
<tr>
<th>FIRST</th>
<th>SECOND</th>
<th>THIRD</th>
</tr>
</thead>
<tbody>
<tr>
<td>31 Times</td>
<td>16 Times</td>
<td>1 Time</td>
</tr>
<tr>
<td>(1 tie)</td>
<td>(1 tie)</td>
<td></td>
</tr>
</tbody>
</table>

Source: "The Pulse of Memphis"

June, 1953 Monday-Friday, 6 A.M.-6 P.M.

**FIRST by HOOPER!**

<table>
<thead>
<tr>
<th>HOOPER RADIO AUDIENCE INDEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>M-F, T.R.T.P.</td>
</tr>
<tr>
<td>May-June 1953</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WDIA</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
<th>H</th>
</tr>
</thead>
<tbody>
<tr>
<td>22.5</td>
<td>21.2</td>
<td>16.8</td>
<td>15.0</td>
<td>11.3</td>
<td>9.7</td>
<td>9.6</td>
<td>2.5</td>
</tr>
</tbody>
</table>

(Note: WDIA’s share Sat.: 20.6; Sun.: 26.6)

**JOIN THE LIST OF BLUE-CHIP NATIONAL ACCOUNTS, INCLUDING**

<table>
<thead>
<tr>
<th>Arid</th>
<th>Bayer Aspirin</th>
<th>B C</th>
<th>Camel Cigarettes</th>
<th>Carnation Milk</th>
<th>Cheer</th>
<th>Crisco</th>
<th>Folger’s Coffee</th>
<th>Gold Medal Flour</th>
<th>Gulf Oil</th>
<th>Maxwell House</th>
<th>Pet Milk</th>
<th>Purex</th>
<th>S.S.S. Tonic</th>
<th>Tide</th>
<th>Shell Oil</th>
<th>Wilson &amp; Co.</th>
<th>Wonder Bread</th>
</tr>
</thead>
</table>

... and many others

Get the Full WDIA Story Today

SOON

50,000 WATTS

John E. Pearson Co.
Representative

Dora-Clayton Agency
(Southeast)

A. C. Williams

Floyd Nelson

Willie Monroe

Nat D. Williams

Starr McKinney

Rufus Thomas

A. C. Williams

24 AUGUST 1953
Housewife shows .................................................. 193
Contest shows ..................................................... 121
General dramas ..................................................... 66
Swing music ......................................................... 45
Classical music ...................................................... 41
Hillbilly music ...................................................... 28

Some stations meanwhile are serving up a balanced diet of local Negro-appeal programming which includes everything from Negro versions of the "Mr. and Mrs."-type show (such as the Harlem Frolics show with Sara Lou Harris and Buddy Bowser, husband and wife, on New York's WLIR) to the Negro Man-on-the-Street program scheduled soon to start on WHOD in the Pittsburgh area. Such stations however are in the minority.

Warned Walter Suttler, a Negro radio consultant: "Gospel-and-blues programming is rapidly reaching a saturation point today, in terms of attracting new listeners to Negro-appeal stations and to advertiser's commercials.

"Sponsors and stations are soon going to face a situation where they will have to collaborate on the development of new forms of programming in order to maintain the strong position Negro-appeal stations have today with Negro listeners throughout the land."

**Negro availabilities**
The pattern of availabilities in today's Negro-appeal programing seems to shape up roughly as follows:

1. **Spot announcements:** Slots adjacent to top-rated shows on the better-rated Negro radio outlets are generally scarce, as you might imagine. However, many national advertisers use short-term saturation campaigns in Negro radio, so the turnover is fairly high and constant checking usually produces a good station list.

2. **Participations:** Most of the disk jockey shows in Negro radio are handled on a participating basis, occasionally with extra charges for talent fees or placement within a high-rated participation show. The same applies to the growing number of participation shows aimed at daytime afternoon Negro women's audiences.

3. **Programs:** Some of the d.j. and religious programs are available on a "block" basis of sponsorship. Most are not. A rep-by-rep market-by-market check by timebuyers is the only answer to the question of what programs are available.

4. **Costs:** The price of Negro radio — since it includes everything from network affiliates who devote part of their time to Negro programming to top-rated independent stations who spend all of their airtime in Negro programming — runs all over the lot. However, here are a few examples of actual costs furnished to sponsor by Negro-appeal stations:

For the Hunter Hancock Show, a KGFI d.j. program, Hollywood, Cal.

<table>
<thead>
<tr>
<th>Time</th>
<th>Cost per minute</th>
</tr>
</thead>
<tbody>
<tr>
<td>15 mins</td>
<td>$50.00</td>
</tr>
<tr>
<td>10 mins</td>
<td>$25.00</td>
</tr>
<tr>
<td>5 mins</td>
<td>$15.00</td>
</tr>
<tr>
<td>1 min</td>
<td>$10.00</td>
</tr>
<tr>
<td>30 secs</td>
<td>$7.50</td>
</tr>
</tbody>
</table>

For the Timekeeper, Gospel Caravan and Bob King shows on Norfolk's WRAP, the 312-minute announcement rate is $5.60. However, WRAP adds:

"Regular rates prevail on all programs on WRAP. No talent is payable on any programs. In the event a sponsor wishes to take over one of our Sunday programs, usually reserved to local advertisers, at regular rates, he may do so, with a guarantee of live talent without extra cost.

"The only requirement is that the sponsor allow the group involved one personal announcement of local appearances. More than 20 live pro-
HAS THE GREATEST NEGRO RADIO AUDIENCE
IN THE SOUTH'S GREATEST NEGRO MARKET!

BIRMINGHAM RETAIL SALES $671,873,000.

BIRMINGHAM NEGROES — 37% OF THE TOTAL MARKET! 43-1/3% OF THE POPULATION!!
Can now afford all the things they've wanted

★ Reach this wealthiest Southern Negro Market with WBCO!
★ MORE NEGRO AUDIENCE!
★ MORE SALES PUNCH!
★ MORE RESULTS PER RADIO DOLLAR!

WBCO gets and holds the Negro audience, makes the sales, and keeps the sponsors — because WBCO is the only Radio Station in the vast Birmingham market that programs night and day exclusively for the Negroes with an all-Negro announcing and production staff! No one can sell a Southern Negro as well as another Southern Negro.

WBCO NIGHT AND DAY
Birmingham, and Bessemer, Alabama

PARTIAL LIST OF SATISFIED SPONSORS:

A & P Tea Company
Carnation Milk
Pan-Am Petroleum Products
Firestone Rubber Company
Four-Way Cold Tablets
Westinghouse Appliances
General Electric Appliances
Jiptan Tea Company
Sears-Roebuck & Co.
S.S.S. Tonic
Vick's Vapo-Rub
Budweiser Beer

Burger Brewing Company
Coca Cola
Buick Motor Company
Frem a Mint
Griffin Shoe Polish
Admiral Appliances
Goodyear Tires
Roller Champion Flour
Stanback
Southern Bell Telephone
Philco Appliances
Youngstown Kitchens
Pepsi Cola
Black Draught

Forjoe & Company — National Representatives
Dora-Clayton — Southeastern Representatives
Programs are carried on Sunday and the day is devoted entirely to spirituals and church programs, as are four hours daily during the week."

In New Orleans WWEZ beams the Jack the Cat show at the Negro air audience, and charges $10 for a single announcement and $6.35 per announcement if two are bought daily for a year. The 15-minute rate for the show is $30.60 for a one-time shot; for two quarter hours a day for a year the price is $20.94 per segment.

WDIA, Memphis, soon to go to 50,000 watts daytime and 5,000 watts at night, offers only one program as an availability—the others were sold out as sponsor went to press. The program: Teen Town Singers, supervised by A. C. Williams, one of the station's top disk jockeys and a well-known local choral director. Commissionable cost, on a 52-week basis: $44.65 for time and $30 for talent per broadcast.

**Merchandising**

Most Negro-appeal stations offer merchandising assistance to air advertisers, usually basing the amount of merchandising on the dollar-volume value of the sponsor's contract.

The minimum schedule which an advertiser can carry and still hope for merchandising assistance, judging by the results of sponsor's survey of Negro-appeal stations, is one spot announcement per day.

When the campaign goes beyond three or four announcements per day, the majority of Negro radio stations will extend such support as mailings to local retailers, store displays, personal appearances by local air talent, plugs in station ads in local Negro print media and such promotional gimmicks as free pictures of personalities.

Here's a brief round-up of comment by Negro-appeal stations on the subject of merchandising:

**WERD, Atlanta:** This large, Negro-owned independent station stages sizable merchandising campaigns for its clients, which include the following services for various categories of WERD advertisers:

1. **Fifteen-minute programs or longer, five or more days per week for 52 weeks:**
   a. Promotional cards and/or letters to retailers and wholesalers in the Atlanta area every 13 weeks.
   b. Billboard advertising once during schedule. (Advertising is for one month.)
   c. Car card advertising once during schedule. (Advertising is for one month.)
   d. Promotional announcements each day.
   e. Publicity in the program schedules. (Schedules sent to advertising agencies, manufacturers, distributors, etc., and listeners requesting same).
   f. Pricing labels distributed to trade.

2. **Fifteen-minute programs or longer, three or more days per week for 26 weeks or more:**
   a. Promotional cards or letters to retailers and wholesalers in the Atlanta area each 13 weeks.
   b. Billboard or car card advertising for one month during schedule.
   c. Promotional announcements each day.
   d. Publicity in the program schedules.
   e. Pricing labels distributed to trade.

3. **One-minute spots—five or more days per week for 52 weeks:**
   a. Promotional cards or letters to retailers and wholesalers at beginning of schedule and once during schedule.
ITAL STATISTICS

According to official sources, the Negro birthrate in Virginia’s Tidewater area represented more than a third of the total during 1952; more than a third of the marriage licenses issued were for Negro marriages! Logically, more than a third of Tidewater’s households are Negro, and more than a third of family expansion needs in every category, including food and clothing budgets, represent Negro homes! Yet, only one radio station broadcasts exclusively to that population!

All announcers, disc jockeys and other talent heard on WRAP are Negroes themselves. An efficient program department insures good copy, effective placement and top-notch delivery.

The format, audience and non-directional power of 1,000 watts add up to just one thing...you can’t sell half a million Negroes in Eastern Virginia without WRAP!

**NEGO POPULATION**

<table>
<thead>
<tr>
<th>Contour</th>
<th>Population</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.0 MV/M</td>
<td>204,000</td>
</tr>
<tr>
<td>0.5 MV/M</td>
<td>283,100</td>
</tr>
<tr>
<td>0.1 MV/M</td>
<td>579,000</td>
</tr>
</tbody>
</table>

You’ve heard success stories before...but where have you heard one like this...with proof?

**ACCORDING TO A SURVEY OF NEGRO HOMES IN THE NORFOLK AREA, MADE BY PULSE, INC., EVERY PROGRAM ON WRAP...ALL DAY LONG...HAS A HIGHER SHARE OF AUDIENCE THAN OPPOSING PROGRAMS ON ANY OTHER STATION, NETWORK OR INDEPENDENT!**

If the product in which you are interested can be sold to a Negro audience...and if you feel that more than half a million Negroes represents a suitable market...then we feel that we have earned the right to make recommendations to you for the radio time you purchase in the Norfolk area!
1st
IN THE NATIONS
15th NEGRO MARKET

KSAN
SAN FRANCISCO
(* PULSE SURVEY APRIL 1953)

6
HOURS DAILY OF
PERSONALIZED SELLING BY
LEADING NEGRO ARTISTS
12-4 P.M. DAILY
9-11 P.M. DAILY

ALSO DAILY PROGRAMS
IN 7 FOREIGN LANGUAGES

DON'T OVERLOOK THIS
TERRIFIC BUYING POTENTIAL

KSAN
—SAN FRANCISCO—
National Rep.
JOSEPH HERSHEY McGINLYRA
NEW YORK  CHICAGO  BEVERLY HILLS

b. Mention in program schedule.
c. Pricing labels distributed to
   trade.
4. One-minute spots—three or more
days per week for 26 week period or
   more:
   a. Promotional cards or letters to
      retailers and wholesalers once during
      schedule.
b. Mention in the program sched-
      ule.
c. Pricing labels distributed to
   trade.

KNUZ, Houston: “We maintain a
mailing list of stores catering to the
Negro trade; one complete list for
grocery stores and another for drug
stores. Once a year KNUZ maintains a
booth at the Houston Home Show
which has an attendance of 80,000 to
100,000. Along with the promotion
for our other shows, both of our Negro
shows’ sponsors are given display
space along with the other merchandise
shown. On June 19 of this year, for
instance, we had a booth at Playland
Park, featuring our Negro disk jockey,
with a show for the benefit of all Ne-
groes attending. Airsold products were
displayed and merchandised.”

WVO, New York: “Advertisers us-
ing one or more broadcasts daily, Mon-
day through Saturday on a minimum
13-week non-cancellable contract, will
benefit by WVO’s comprehensive mer-
chandising plan aimed at the New
York Negro market.” Plan includes:
1. Personal calls on grocers, druggists
   or package stores in Negro areas.
2. Placing window or store stream-
ers in Negro outlets featuring clients’
   products (streamers to be furnished by
   advertisers).
3. Letters to grocers or druggists
   calling attention to advertisers’ WVO
   broadcasting — and urging them to
   stock and feature the product.
4. Where the advertiser’s organization
   prefers to place the streamers—a
   procedure that many advertisers find
   highly effective—WVO will participate
   up to 50% of the cost of producing
   the streamers.
5. Advertisers using a minimum of
six broadcasts weekly in Italian. In
conjunction with six Negro broadcasts
weekly, will receive the same type of
merchandising support in Italian groc-
ery, drug, and package goods stores.

WFEG, Miami: “We do everything
possible to aid in the promotion of a
sponsor’s product. When a sponsor
signs up with us—taking one or more
announcements per day for a period
of at least 13 weeks—we send out pic-
ture postcards of the person or persons
whose show they have selected to re-
tail distributors. The card merely in-
forms the retailer that such-and-such a
product is now being advertised
regularly on a particular show.

“We then follow up with a letter
suggesting that they take advantage of
the sponsor’s campaign by setting up
tie-in displays. For retail outlets we
cooperate by having our personalities
visit the stores to meet their fans.”

WMOZ, Mobile: “Advertisers
can receive local tie-in promotion—
in proportion of course to the amount
of their order—but including personal
letters from the station to local outlets,
personal calls, and point-of-purchase
placard service. Mailing pieces fur-
ished by the advertiser will be mailed
by the station.”

KSAN, San Francisco: “Normally,
the advertiser who buys two announce-
ments daily for long periods of time
will receive some or all of these mer-
chandising aids:
1. Direct mail pieces to retailers.
2. Point-of-purchase displays in
   local Negro-area stores.
3. Personal appearances by KSAN
   Negro personalities.”

OF 118,000 NEGROES IN
GREATER KANSAS CITY

KPRS sells its vast Negro
audience. Follow the lead
of such satisfied advertisers
as Wonder Bread, Admiral, Crosley,
Hamm’s Beer, Frigidaire, Carling’s
Red Cap Ale.

KPRS is the only station in K.C.
beamed exclusively to the Negro
market.

1000 W  KPRS  1590 KC
KANSAS CITY, MO.  HUMBOLT 3100

SPONSOR
In PITTSBURGH it's WHOD

Mary Dee

Mal Goode

At 3:00 P.M. when Mal Goode Does the News
On the Mary Dee Show PITTSBURGH NEGROES listen!

STATION A ............... 5.4
STATION B ................ .8
STATION C ............... 2.6
WHOD .................. 12.0
STATION E ............... 5.4
STATION F ................ 1.2
STATION G ............... .2
STATION H ............... .8
MISC. ..................... .4

* * * * * * * * * * * *

WHOD
PITTSBURGH'S NEGRO STATION

Represented by FORJ OE & CO.

SOURCE: Pulse of Pittsburgh Negro Homes
NEGRO MARKET
*(Continued from page 67)*

for a similar income bracket to buy products which can be enjoyed at leisure in the home. This is heightened by the fact that Negro racial identity tends to build a strong community and home life. Thus, the Negro is a good customer for merchants who sell furniture, radios, appliances, TV sets, and home furnishings.

The U.S. Negro market, 1953 style, therefore, shapes up something like this:

The average Negro household—both in the North and the South—is a better-than-average consumer of nearly all of the products regularly advertised on radio anywhere in the U.S., since nearly all of them can be used or enjoyed without risk of embarrassment and can be purchased within the average Negro family’s budget.

Consumption of airsold products in Negro homes falls to subnormal levels only when: (1) the product is high priced even by wealthy white standards, (2) the product is sold at such high pressure and low prices that Negroes feel they are being patronized, (3) there is suspicion that the airsold product involves some racial embarrassment, and (4) the airselling does not reach Negro homes effectively.

Those are the highlights of today’s Negro market. For other interesting detail—particularly as it applies to Negro-appeal air advertising—SPONSOR has drawn on a variety of sources, including surveys by Negro-appeal radio stations and admen familiar with selling to the Negro consumer.

Here then in question-and-answer format are other data on the buying power of the one out of 10 Americans who is a radio listener and who is a Negro.

Q. Is the Negro a heavy user of "standard" household products?
A. According to the latest market surveys, the Negro is indeed a big user of most “standard” household items, particularly categories of products which are consistently among the top air advertisers.

This is clearly indicated in a study of the New York Negro Market conducted by WOV, one of several large independent stations (others include WLIB, WWRL, WHOM) aiming programs at the city’s million-plus Negro population.
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.

24 AUGUST 1953
In a cross-section of Negro homes, the following usage of several "standard" food and drug products was discovered by the survey:

<table>
<thead>
<tr>
<th>PRODUCT</th>
<th>USAGE IN NEGRO HOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baked beans</td>
<td>70.0%</td>
</tr>
<tr>
<td>Baking powder</td>
<td>85.0%</td>
</tr>
<tr>
<td>Bread</td>
<td>97.0%</td>
</tr>
<tr>
<td>Hot cereals</td>
<td>61.7%</td>
</tr>
<tr>
<td>Canned cereals</td>
<td>74.4%</td>
</tr>
<tr>
<td>Salad &amp; cooking oils</td>
<td>44.1%</td>
</tr>
<tr>
<td>Flour</td>
<td>91.8%</td>
</tr>
<tr>
<td>Margarine</td>
<td>52.0%</td>
</tr>
<tr>
<td>Canned meat</td>
<td>29.1%</td>
</tr>
<tr>
<td>Canned fruit</td>
<td>81.2%</td>
</tr>
<tr>
<td>Canned vegetables</td>
<td>78.2%</td>
</tr>
<tr>
<td>Catsup</td>
<td>72.7%</td>
</tr>
<tr>
<td>Coffee (packaged)</td>
<td>71.8%</td>
</tr>
<tr>
<td>Coffee (instant)</td>
<td>21.3%</td>
</tr>
<tr>
<td>Frozen fruit</td>
<td>28.0%</td>
</tr>
<tr>
<td>Frozen orange juice</td>
<td>36.0%</td>
</tr>
<tr>
<td>Frozen poultry</td>
<td>16.0%</td>
</tr>
<tr>
<td>Frozen vegetables</td>
<td>46.7%</td>
</tr>
<tr>
<td>Canned milk</td>
<td>76.0%</td>
</tr>
<tr>
<td>Peanut butter</td>
<td>55.1%</td>
</tr>
<tr>
<td>Potato chips</td>
<td>45.3%</td>
</tr>
<tr>
<td>Rice</td>
<td>96.6%</td>
</tr>
<tr>
<td>Salad dressing</td>
<td>98.0%</td>
</tr>
<tr>
<td>Shortening (reg.)</td>
<td>93.0%</td>
</tr>
<tr>
<td>Soda crackers</td>
<td>75.0%</td>
</tr>
<tr>
<td>Soup (canned)</td>
<td>76.0%</td>
</tr>
<tr>
<td>Soup (dry mixes)</td>
<td>17.0%</td>
</tr>
<tr>
<td>Spaghetti</td>
<td>81.0%</td>
</tr>
<tr>
<td>Spaghetti sauce</td>
<td>39.0%</td>
</tr>
<tr>
<td>Tea (bag)</td>
<td>79.0%</td>
</tr>
<tr>
<td>Tea (loose)</td>
<td>18.6%</td>
</tr>
<tr>
<td>Biscuit mix</td>
<td>28.0%</td>
</tr>
<tr>
<td>Cake mix</td>
<td>28.0%</td>
</tr>
<tr>
<td>Hot roll mix</td>
<td>14.0%</td>
</tr>
<tr>
<td>Muffin mix</td>
<td>22.0%</td>
</tr>
<tr>
<td>Pancake mix</td>
<td>46.0%</td>
</tr>
<tr>
<td>Pie crust mix</td>
<td>16.7%</td>
</tr>
<tr>
<td>Baby food</td>
<td>21.7%</td>
</tr>
<tr>
<td>Beer (shatless)</td>
<td>50.0%</td>
</tr>
<tr>
<td>Beer (malti)</td>
<td>40.0%</td>
</tr>
<tr>
<td>Cola drinks</td>
<td>66.0%</td>
</tr>
<tr>
<td>Ginger ale</td>
<td>50.0%</td>
</tr>
<tr>
<td>Scouring powder</td>
<td>97.3%</td>
</tr>
<tr>
<td>Bleach</td>
<td>88.0%</td>
</tr>
<tr>
<td>Starch</td>
<td>81.1%</td>
</tr>
<tr>
<td>Floor wax</td>
<td>90.7%</td>
</tr>
<tr>
<td>Paper napkins</td>
<td>78.1%</td>
</tr>
<tr>
<td>Paper towels</td>
<td>49.5%</td>
</tr>
<tr>
<td>Toothpaste</td>
<td>88.8%</td>
</tr>
<tr>
<td>Tooth powder</td>
<td>19.0%</td>
</tr>
<tr>
<td>Razor blades</td>
<td>73.8%</td>
</tr>
<tr>
<td>Cigarettes—men</td>
<td>56.1%</td>
</tr>
<tr>
<td>Cigarettes—women</td>
<td>46.2%</td>
</tr>
<tr>
<td>Cigars</td>
<td>11.3%</td>
</tr>
</tbody>
</table>

Q. Do Negroes buy the cheapest available brands of household items, or do they buy quality, widely-advertised brands?

A. Market research definitely indicates that the choicer brands of almost any household item are purchased by Negro families. In booming New Orleans, for instance, where three outlets (WBOK, WMRY, WFEZ) do an excellent job of prograning to the area's 500,000 Negroes, this is certainly true.

One of the New Orleans Negro-appeal outlets, WMRY, has conducted a series of regular brand-preference studies. In Miami, WFEC led all Miami stations among Negro listeners. In the most recent overall Pulse from 12 to 6 PM, WFEC led all Miami Independents PLUS one (two on Saturday) network stations. Hit Miami's 100,000 Negroes PLUS a large bonus non-Negro audience with...
studies among the Negro families who make up about a third of the area's population and who represent, with a total income of over $300,000,000, about 20% of the purchasing power. The WMRY studies are made among panels that range from around 300 to 500 homes at a time.

The following figures from these reports were gathered mostly during the spring of this year. Admen will note that many top-quality, nationally advertised products appear in the "Top Three" listings in various product categories. However, some unfamiliar names (Jax Beer, Luzianne Coffee, Barq's Root beer, among others) appear among the leaders. Invariably, these are choice-quality local or regional products, priced competitively with national brands and backed by strong local advertising, including Negro-appeal radio.

Here's how actual brand preferences ranked among Negro families in the New Orleans area in a number of different household-product categories:

<table>
<thead>
<tr>
<th>PRODUCT NAME</th>
<th>NUMBER OF MENTIONS</th>
<th>% OF MENTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Toilet soap</td>
<td>110</td>
<td>21.1%</td>
</tr>
<tr>
<td>2. Palmolive</td>
<td>104</td>
<td>20.1</td>
</tr>
<tr>
<td>3. Camay</td>
<td>94</td>
<td>18.2</td>
</tr>
<tr>
<td>4. Lux</td>
<td>64</td>
<td>11.7</td>
</tr>
<tr>
<td>R. Shampoo</td>
<td>61</td>
<td>22.1</td>
</tr>
<tr>
<td>1. Halo</td>
<td>36</td>
<td>15.5</td>
</tr>
<tr>
<td>2. Drene</td>
<td>29</td>
<td>10.9</td>
</tr>
<tr>
<td>C. Cleaners</td>
<td>25</td>
<td>9.2</td>
</tr>
<tr>
<td>1. Axx</td>
<td>35</td>
<td>4.0</td>
</tr>
<tr>
<td>2. Old Dutch</td>
<td>20</td>
<td>4.0</td>
</tr>
<tr>
<td>3. Octagon</td>
<td>20</td>
<td>4.0</td>
</tr>
<tr>
<td>D. Local beers</td>
<td>209</td>
<td>15.2</td>
</tr>
<tr>
<td>1. Royal</td>
<td>154</td>
<td>34.1</td>
</tr>
<tr>
<td>2. Dixie</td>
<td>86</td>
<td>17.8</td>
</tr>
<tr>
<td>E. Premium beers</td>
<td>150</td>
<td>20.4</td>
</tr>
<tr>
<td>1. Blitz</td>
<td>126</td>
<td>12.3</td>
</tr>
<tr>
<td>2. Reverser</td>
<td>19</td>
<td>8.7</td>
</tr>
<tr>
<td>F. Flour (all-purpose)</td>
<td>117</td>
<td>44.6</td>
</tr>
<tr>
<td>G. Shortening</td>
<td>26</td>
<td>7.9</td>
</tr>
<tr>
<td>1. Jewel</td>
<td>11</td>
<td>9.6</td>
</tr>
<tr>
<td>2. Crystal</td>
<td>9</td>
<td>7.9</td>
</tr>
<tr>
<td>3. Vononi</td>
<td>7</td>
<td>6.4</td>
</tr>
<tr>
<td>H. Canned milk</td>
<td>10</td>
<td>50.0</td>
</tr>
<tr>
<td>1. Campbell's</td>
<td>8</td>
<td>40.0</td>
</tr>
<tr>
<td>2. Del Monte</td>
<td>2</td>
<td>10.0</td>
</tr>
<tr>
<td>J. Laundry starch</td>
<td>227</td>
<td>12.1</td>
</tr>
<tr>
<td>1. Emulsion</td>
<td>227</td>
<td>12.1</td>
</tr>
<tr>
<td>2. Aro</td>
<td>70</td>
<td>37.1</td>
</tr>
<tr>
<td>3. Camay</td>
<td>11</td>
<td>5.5</td>
</tr>
<tr>
<td>J. Soft drinks</td>
<td>227</td>
<td>20.0</td>
</tr>
<tr>
<td>1. Coca-Cola</td>
<td>227</td>
<td>20.0</td>
</tr>
<tr>
<td>2. Barq's Root Beer</td>
<td>227</td>
<td>20.0</td>
</tr>
<tr>
<td>K. Coffee</td>
<td>104</td>
<td>15.9</td>
</tr>
<tr>
<td>1. Luzianne</td>
<td>14</td>
<td>41.9</td>
</tr>
<tr>
<td>2. &quot;R.1&quot;</td>
<td>4</td>
<td>10.5</td>
</tr>
<tr>
<td>3. Lord Howe</td>
<td>3</td>
<td>10.5</td>
</tr>
<tr>
<td>L. Tea</td>
<td>28</td>
<td>77.4</td>
</tr>
<tr>
<td>M. Powdered milk</td>
<td>29</td>
<td>29.9</td>
</tr>
<tr>
<td>1. Tide</td>
<td>142</td>
<td>29.9</td>
</tr>
</tbody>
</table>

KGFJ HOLDS THE KEY!

TO THE NEGRO MARKET IN LOS ANGELES

with

the only program beamed to this special audience at the most select time!

9:00 to 11:30 P.M.

Monday through Saturday

"The Hunter Hancock Show"

75% of his original sponsors STILL ON!
50% of his current sponsors RE-NEWALS!
25% of his current sponsors INCREASED!

THERE ARE MORE THAN 350,000 NEGROES IN LOS ANGELES
THAT'S MORE PEOPLE THAN THE CITY OF Indianapolis!

(Plus over 200,000 Spanish-speaking audience)
(Plus a very large White audience)

GET ON THE HUNTER HANCOCK BANDWAGON NOW!

KGFJ

1230 ON THE DIAL—"The Original 24-Hour Station"

6314 Sunset Blvd. Hollywood 28, California

PHONE: HOLLYWOOD 4-0201
Get the FACTS on...

NEGRO MARKETS and STATIONS!

Consult the South’s most active representative in the negro radio field

PIONEERS IN....

- Negro Programming
- Spot Radio Planning

We have the Know-How based on long experience. Let us help you cash in on this Rich and Responsive Audience.

Full Information available on all Markets and Stations

DORA-CLAYTON AGENCY, INC.

502 Mortgage Guarantee Bldg.
Atlanta, Georgia  Alhine 7841

Q. What percentage of Negro family income is spent on products widely advertised on the air?

A. No accurate national figures are available. But an interesting set of figures were provided by WJLB, Detroit, which draws high ratings among the Motor City’s 361,923 Negroes (11.9% of the total), 95.7% of whom have radios.

Here are the WJLB figures, from such sources as surveys by the University of Michigan, U. S. Bureau of Census, Wayne University, and the Booker T. Washington Trade Association. They are measured against an annual family Negro income in Detroit of $3,750.

<table>
<thead>
<tr>
<th>Category of purchase</th>
<th>Annual average</th>
<th>% of average per family income</th>
</tr>
</thead>
<tbody>
<tr>
<td>Food products (all)</td>
<td>$45.00</td>
<td>29.1%</td>
</tr>
<tr>
<td>Household furnishings</td>
<td>$100.00</td>
<td>52.0%</td>
</tr>
<tr>
<td>Gas &amp; oil for autos</td>
<td>$200.00</td>
<td>7.3%</td>
</tr>
<tr>
<td>Clothing, accessories</td>
<td>$120.00</td>
<td>5.7%</td>
</tr>
<tr>
<td>Auto repairs</td>
<td>$20.00</td>
<td>0.5%</td>
</tr>
</tbody>
</table>

Q. Do Negro families consume more or less than the “average consumption” of food and drug products in proportion to their share of a city’s population?

A. A good example of how important the Negro consumer can be to a city’s business life was furnished by station WDIA, Memphis.

WDIA gathered its information primarily in a house-to-house survey conducted among a cross-section panel of some 500 Negro homes in the Memphis area. Field work was done early in the summer of 1952 by an independent firm, Psychological Service Center. The study also drew on resources of the Memphis Commercial Appeal and Press-Scimitar.

The study is particularly interesting since it does not represent Negro purchasing solely in either a higher-than-average-income Negro area or in a Negro area whose economy is tied to a single fluctuating source, like an agricultural crop. Memphis is a good combination of both and fairly representative of the “New South.”

As Bert Ferguson, WDIA’s general manager, pointed out to SPONSOR:

“In an economy which no longer zigs and zags with the price of cotton, the Memphis Negro has found a new financial security and a much higher

With regard to these brand standings in Negro homes, WMRY points out:

“In all these surveys, we try to cover colored homes in all sections of the city and attempt to have fair representation of various earning groups. We also make every effort to eliminate the possibility of ‘suggestion’ or ‘helping the respondent answer the question.’

“In studying these reports, you should bear in mind that these calls were made during the day to women in the home. Also you should bear in mind that this sample is a small one. Knowing these two facts, you can figure that the results may not be 100% true of the whole Negro market. However, we have found that the relative standing is usually correct, although the percentages may be off.

“No doubt you have a good idea of the standing of the product, in which you are interested, as against competition in the New Orleans market as a whole. These reports give you the facts on the standing in New Orleans Negro homes. You may find that a special effort toward the Negro market will be beneficial.”
TOP TOWN UNE-IN!
HUNTER HANCOCK'S ARLEMATINEE KFVD
LOS ANGELES
Represented by
Joseph Hershey McGillivra, Inc.

WHAT
Philadelphia's Leading Station for Negro Programs

SERVING OVER 450,000 PEOPLE

46 HOURS OF PROGRAMS WEEKLY

FIRST WITH TOP TALENT & VOLUME OF COMMUNITY PROGRAMS

TO REACH AND SELL NEGRO
PHILADELPHIA WHAT IS A MUST

250 Watts—Unlimited Time
—18 1/2 HRS. DAILY—
AM—1340 k.c.—FM—105.3 meg.

Represented by
Jones Sales, Inc.

standard of living from the present-day industrial growth of the South. In
Memphis, he finds steady, well paid employment with a host of local busi-
nesses and industries along with the great branches of the Northern giants,
including Firestone, Kimberly-Clark, General Electric, Borg-Warner, Interna-
tional Harvester, and many others. Almost overnight the Negro and his
power to buy have made the difference between profit and loss for many a
Main Street and neighborhood merchant.

This was the basic fact: According to the 1950 U. S. Census, there are
130,185 Negro families in the city of
Memphis, representing 37.3% of the
total population. By WDIA's estimate,
there are 562,212 Negroes in its cover-
age area (Memphis and 27 coun-
ties), representing 46.9% of the total
area population.

Compare, therefore, this 46.9% yard-
stick with the following unit consump-
tion figures discovered in the Mem-
phis survey. (The percentage figures
represent the Negro share of all such
units sold in the area.)

Air advertisers will notice an interest-
ing pattern in these figures: Negro
families consume a larger-than-average
amount of certain low-priced items
(such as lard, rice, spaghetti). And
the purchasing power holds up well
in many standard items (such as toilet
bar soap, wax, mayonnaise, deodor-
ants, toothpaste, and tooth powder).

Here are the figures:

<table>
<thead>
<tr>
<th>ITEM</th>
<th>NEGRO %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baby food</td>
<td>21.5%</td>
</tr>
<tr>
<td>Baking mixes</td>
<td>23.1</td>
</tr>
<tr>
<td>Beer</td>
<td>31.2</td>
</tr>
<tr>
<td>Beverages (carbonated)</td>
<td>27.9</td>
</tr>
<tr>
<td>Bread</td>
<td>45.3</td>
</tr>
<tr>
<td>Cereals (cold)</td>
<td>36.9</td>
</tr>
<tr>
<td>Cereals (cooked)</td>
<td>66.0</td>
</tr>
<tr>
<td>Coffee (instant)</td>
<td>14.4</td>
</tr>
<tr>
<td>Coffee (regular)</td>
<td>30.0</td>
</tr>
<tr>
<td>Dog food</td>
<td>22.1</td>
</tr>
<tr>
<td>Flour (all-purpose)</td>
<td>67.3</td>
</tr>
<tr>
<td>Frozen foods</td>
<td>16.8</td>
</tr>
<tr>
<td>Fruit juices</td>
<td>39.9</td>
</tr>
<tr>
<td>Gelatin desserts</td>
<td>33.1</td>
</tr>
<tr>
<td>Lord</td>
<td>93.9</td>
</tr>
<tr>
<td>Margarine</td>
<td>37.1</td>
</tr>
<tr>
<td>Mayonnaise</td>
<td>49.3</td>
</tr>
<tr>
<td>Meat (canned)</td>
<td>31.9</td>
</tr>
<tr>
<td>Milk (skimmed &amp; powdered)</td>
<td>61.1</td>
</tr>
<tr>
<td>Peanut butter</td>
<td>42.7</td>
</tr>
<tr>
<td>Puddings &amp; pie fillings</td>
<td>33.2</td>
</tr>
<tr>
<td>Rice (package)</td>
<td>77.1</td>
</tr>
<tr>
<td>Salad dressing</td>
<td>46.1</td>
</tr>
<tr>
<td>Shortening</td>
<td>99.6</td>
</tr>
<tr>
<td>Spaghetti &amp; macaroni</td>
<td>68.1</td>
</tr>
<tr>
<td>Soap (laundry bar)</td>
<td>57.7</td>
</tr>
<tr>
<td>Soap (packet &amp; detergent)</td>
<td>41.6</td>
</tr>
<tr>
<td>Soap (liquid)</td>
<td>49.1</td>
</tr>
<tr>
<td>Tea</td>
<td>31.6</td>
</tr>
<tr>
<td>Vegetable juices</td>
<td>19.3</td>
</tr>
<tr>
<td>Waxes &amp; polishes</td>
<td>46.9</td>
</tr>
</tbody>
</table>

FOR SELLING — The Negro Market in Ultra Rich Charlotte
call or write Forjoe & Co.
For full particulars write for
free brochure on "The Top Ray
in Charlotte, North Carolina".

WGIU, P.O. BOX 58
CHARLOTTE, N. C.

REP. FORJOE & CO.

MGR.: FRANCIS M. FITZGERALD

24 AUGUST 1953
The percentage of all the drug items bought in Memphis by Negroes, in many ways, is even higher than that in the food field. Here are the figures:

<table>
<thead>
<tr>
<th>ITEM</th>
<th>NEGRO %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deodorants</td>
<td>55.1%</td>
</tr>
<tr>
<td>Facial cream</td>
<td>42.5%</td>
</tr>
<tr>
<td>Face powder</td>
<td>45.1%</td>
</tr>
<tr>
<td>Hand lotion</td>
<td>47.5%</td>
</tr>
<tr>
<td>Luxurites</td>
<td>52.9%</td>
</tr>
<tr>
<td>Lipsticks</td>
<td>22.3%</td>
</tr>
<tr>
<td>Razor blades</td>
<td>33.5%</td>
</tr>
<tr>
<td>Shampoo</td>
<td>17.7%</td>
</tr>
<tr>
<td>Shave cream</td>
<td>18.6%</td>
</tr>
<tr>
<td>Toothpaste</td>
<td>46.2%</td>
</tr>
<tr>
<td>Tooth powder or liquid</td>
<td>52.5%</td>
</tr>
</tbody>
</table>

A few other highlights: The study estimates that Memphis Negroes accounted for 38% of all department store sales in that city during 1952, a figure less than their population percentage of the area but about the same as the city percentage figure. Also, 74% of the families owned refrigerators, 58% owned gas stoves, 43% owned washing machines (regular or automatic), 28% owned a car, 56% owned their own homes, 70% had telephones, 24% had TV sets, and 92.8% owned at least one radio with 28% of the homes being multiple-set units.

Q. Do Negro families shop for household items—like food and drugs—primarily in Negro areas?
A. According to sales executives of several national advertisers who make a strong pitch for Negro customers in their air and print advertising, the answer is “Yes.”

“We recently checked up on Negro purchases of ordinary household items in several cities along the Eastern seaboard and found that the bulk of them was done in stores in and around city sections where colored families live,” the sales director of an Eastern beer company told SPONSOR.

“They are therefore influenced in the buying of these products by the kind of merchandising and display work done in stores in Negro areas,” the executive added.

Q. Are there any notable trends at work in the development of shopping facilities for Negro families?
A. Yes. For one thing, many new Negro housing developments have been built in the past few years in cities like New York, Los Angeles, Memphis, Atlanta, New Orleans, and others. And when such a new apartment or
suburban community is developed there's usually a move on the part of one or more leading food or drug chains to open large new stores—usually of the self-service type in the community.

The point: Advertising and merchandising aimed at "preselling" Negro customers is going to become increasingly important in the next few years.

NEGRO TIPS
(Continued from page 77)

WBCO, Bessemer-Birmingham, Ala.: "Make sure that a Negro handles the announcing. Forget about your fancy white transcriptions. A good local Negro announcer will sell 10 times the amount of merchandise."

WFEC, Miami: "Personality spot announcements seem to get much more in the way of results than straight staff announcer spots. Our listeners have developed quite a loyalty to the different personalities on our station."

WSOK, Nashville: "If a Negro personality is handed a "fact sheet" about a product, or handed a piece of regular copy that would be used on any other station and told to put the contents "in your own words," that will usually work. The message never comes out the same way any two times. But the meat of the commercial is there every time—in the words of the personality, not the agency."

WUSN, Charleston, S. C.: "It cannot be over-emphasized that the first step in successful Negro programing is to obtain Negro personalities of prominence in the Negro community. For example, WUSN Negro newscasts are presented by Arthur Aiken, editor of the local Negro newspaper. He handles commercials as well. While we have other Negro personalities who might sound just as good or even better, editor Aiken's prestige and recommendations are the sure selling factors."

3. Don't expect overnight miracles from Negro-appeal radio with small campaigns. Selling here must be consistent and well planned, just as it is in any radio campaign.

Some valuable advice on this subject was furnished to SPONSOR by the Dora-Clayton station rep firm, an Atlanta outfit which represents a long list of Negro-appeal stations and which acts

Everybody loves KUDL
... and they love KUDL's "Mad Lad" too.

That cool character who spits what folks want each day from 1:00 till 3:00.

THE ONLY FEATURED COLORED DJ IN THE GREAT KC MARKET
Buy "MAD LAB"—saturate the KC Market
Buy KUDL . . . programmed for all KC
"MAD LAB" participation just $10. Quarterly hour $30.

See nearest FORJOE office.

1000 WATTS . . . 250 WATT RATE

KUDL STATIONS: 1012 BALTIMORE BUILDING
Covers The Greater Kansas City Market

KUDL GREATER KANSAS CITY TRADE AREA
KOKO
KUDL—KANSAS CITY
KOKO—WARRENSBURG
KDKD—CLINTON

24 AUGUST 1953
as the Southern office of Forjoe & Co. Stated Clayton J. Cossé:

“No radio schedule beamed to Negro audiences should be done in a haphazard manner. You seldom hear of a success story on the basis of one spot announcement per week. Very few advertisers in the field succeed by going in and out of the market. Several brands listed in success stories have first started on Negro-appeal radio and grown with the market by using mail order pitches and then switching to retail.”

Other comments from stations included these:

**WOPA, Oak Park, Ill.:** “Advertising on Negro programs will achieve results in proportion to the amount of time used. Results will not increase substantially if a client uses a half hour instead of 15 minutes. On the other hand, a regular 15-minute show will produce better results than spot announcements. Past experience has shown us that block programming is of advantage and that a station should have at least two hours of solid Negro programming a day to be effective.”

**WBMS, Boston:** “We have found from our own experience and from that of our clients that buying 15-minute programs across-the-board is the most successful.”

**WOOF, Dothan, Ala.:** “Our experience has shown us repeatedly that consistency in advertising is the only way to make it pay off. We have also found it a good policy to change commercials frequently.”

**WWCA, Gary, Ind.:** “For the past four years, WWCA has been doing an outstanding job of programing to Negroes in the great Calumet industrial area. However, interest in our Negro programing has been growing among the 500,000 Negroes in Chicago. Effective 1 September, we will therefore originate Negro programing from new studios within the South Center Department Store in Chicago, a landmark familiar to that city’s Negroes. Programs will feature our d.j., Sam Evans.”

**WLOU, Louisville:** “If a client really wants Negro business, he should indicate it by carrying a schedule substantial enough to create this impression over an extended period. This extended schedule allows the Negro listener to be aware of the fact that the advertiser is supporting the Negro radio station and not just dashing in to grab quick rewards from his drive.”

---

**There’s a Star and Program For YOUR SHARE of the**

**WSOK “Package Audience”**

**LOUISE FLETCHER**

“A Woman Speaks” (Part.)

**LEE DORRIS**

“A-Train” (Part.) & “Red Hat & Blue’s” (Part.)

**BILL POWELL**

“Bouncing with Billy” (Part.)

Pick any spot or program on the WSOK schedule and you’ll be assured of a big “package audience” for your product or service. All day... from sign-on to sign-off... the loyal WSOK audience (the big NEGRO segment) stays tuned to 1470.

The one-station WSOK daytime “package audience” represents almost 30% of the Nashville radio market. It takes the combination of the other 6 Nashville stations to deliver the balance of the market.

The important NEGRO segment can only be reached through WSOK, day in and day out.

**PARTICIPATING GOSPEL PROGRAMS**

“Peace in the Valley,” 10:15-10:55 AM

“Old Ship at Zion” 2:00-3:00 PM

FORJOE and DORA-CLAYTON have complete program schedules

---

**WSOK**

1000 WATTS • NASHVILLE
1. Don't hesitate to seek the advice of Negro-appeal radio stations, or Negro market specialists, in planning air drives.

With Negro-appeal radio having grown rapidly in the past few years, the advertiser today is in a better position to obtain skilled counsel in the field. Such men as Joseph L. Wootten (Radio Division, Interstate United Newspapers, Inc., a Negro media rep firm), and such firms as Leonard Evans, Dora-Clayton, Forjoe, John E. Pearson, and others have made much progress in gathering facts on Negro radio for advertisers and agencies.

Some agencies have even hired Negro specialists, such as BBDO's Clarence Holte. And distinguished Negro sociologists, like Dr. George Edmund Haynes of Four-Fold Associates, have turned their talents toward market research designed to assist the advertiser using Negro-appeal radio.

But the stations themselves still remain a primary source of ad tips:

WMRY, New Orleans: “The most important suggestion we can make to advertisers is that they depend on the station management to help them in making the right buy.” A number of our advertisers have taken the advice of others and as a result have put out programs which were not designed to reach the masses. Many advertisers feel that the only way to reach the Negro market is through ‘jive programs.” We have been in some cases more successful and in many cases equally successful with spiritual programs and shows directed to women.”

WMFS, Chattanooga: “Many local distributors are really frustrated over the way national radio spot budgets are spent. For instance, in Chattanooga a local distributor is watching her national dollars going out the window with no result. Of course, the agency could not predict that when they placed the advertising. But locally, the distributor can see trends and would do a good job of placing his own advertising...”

WERD, Atlanta: “In normal spot practice, the sponsor and agency usually know more about the technique of reaching and selling an audience than the station does. In using Negro-appeal radio—perhaps because of its fast growth and complex personality—this situation is reversed. Sponsors should not be afraid to seek the advice of a station experienced in handling Negro radio campaigns.”

WWRL

New York’s No. 1 Station for America’s No. 1 Negro Market

Dr. Jive
One of WWRL’s sales-producing personalities

WWRL has a larger audience in the 1,001,371 New York Negro Market than any other station—network or independent—according to Pulse Reports.

WWRL moves merchandise FAST— that’s why more and more national advertisers are using WWRL’s $5 great Negro audience shows to outsell all competition. They include:

Camel Cigarettes
La Rosa Macaroni
Aunt Jemima Flour
BC Headache Powders
Carolina Rice
Fenamint
Frum
Carnation Milk
Moles Shoes
Gallo Wine

Discover today why WWRL’s specially designed programs plus spot creating station merchandising can produce greater sales for you in New York’s one million Negro market—at a cost of 12c per thousand listeners.

Remember, New York’s Negro population exceeds the entire population of Pittsburgh, Boston, St. Louis or San Francisco.

Pulse Reports on request.

DEFENDER 5-1600
In New York City at 5,000 Watts

WWRL

24 AUGUST 1953
A MAP FOR TIME BUYERS

Here in a basic 7 wards of Philadelphia
is reflected the hard core of a city within
a city larger than 90% of all other
American cities.

In this tightly-knit, compact area resides the
majority of Philadelphia's 450,000 Negro
population (3rd largest in the U. S.). Com-
posed of a brand-conscious and advertising-
motivated audience whose income is continu-
ously on the up-grade (spending over
$4,000,000 per week in Philadelphia)—they
offer a greatly expanding market for all
products.

This population segment increased
31.6% from 1940 to 1950, while the
total population increase for the same
period was 7.3%.

The advertiser in Philadelphia cannot
afford to overlook this market.

NEGRO RESULTS
(Continued from page 75)
bought a schedule of one announce-
ment a day on the Genial Gene morn-
ing show. The second morning the
announcements ran, 33 customers for
fishing equipment said they came to the
store because they heard Genial Gene's
commercials.

Auto parts, WMFS, Chattanooga:
Chattanooga Auto Wrecking Co., spon-
sors two singing groups, including
"The Spirit of Memphis Quartet"
which is advertised by posters in 35
locations by the client. Since using
WMFS, the auto parts firm reports a
30% increase in business.

Home remodeling, WWCA, Gary,
Ind.: The Steel City Construction Co.,
which remodels and reconstructs old
homes, had tried many media before
coming to WWCA for low-cost leads.
The firm advertised during the first six
months of this year, made $200,000
in actual sales resulting from WWCA
leads. Total cost of radio: $6,000.

Used cars, KWBR, Oakland: A
local used-car dealer, advertising Cad-
illacs exclusively on the Jumpin' 
George program, sold 16 during a
three-week campaign.

Magazine, KNUZ, Houston: Ebony
magazine ran a test over KNUZ with
announcements on the Spinner Sanct-
tum and Bee Hive shows. The cam-
paign plugged two issues of the maga-
zine. Comparing newsstand sales with
comparable issues the year before, 
Ebony found sales up 30%; for the first
issue advertised and 50% for the
second one mentioned on KNUZ.

Automobiles, WWKZ, New Or-
leans: During May 1953, Terry Motor
Co., bought two announcements daily,
Monday through Saturday, on Jack
the Cat. During the week of 11-16
May, Terry sold seven automobiles.
Total sales: $13,000. Total advertising
cost for the week: $48. Cost per car:
$630. Five of the seven cars were
bought by Negroes.

Watch repairs, WMOZ, Mobile: On
the very first day that Palace Jew-
elers advertised their watch repairing
on WMOZ, about 100 customers
brought their watches in to be fixed.
The station reports that practically
each one of the customers was trace-
able directly to the WMOZ commer-
cials.
MEDI A PITFALLS
(Continued from page 35)

Barton : Sam Barton, president, Market Research Corp. of America, cautioned against buying research without having a clearly defined idea of what you want and what you need to know. Example: Don’t spend a lot of money on a secondary or a tertiary problem when you haven’t solved the primary problem. Example of this: Ordering a study of the duplication of media without first knowing what you want duplication and when you don’t.

Crossley : Archibald Crossley, president of Crossley, Inc., frowns on trying to measure sales results of specific ads or commercials or even specific campaigns. He prefers measuring the impact or impression the campaign has made.

“Most of us have tended to eliminate the dollar volume of sales from our measurement of effectiveness,” he told sponsors. “We feel we have enough to do if we stick to measuring the impression a campaign has made rather than its sales results. The primary job of advertising is to create a favorable impression for a product and to do it so firmly it will resist other impressions. I think it’s asking too much of an ad to expect it to go beyond that stage and have a measurable effect on sales.”

He adds: “If you get into testing campaigns, it’s better to stick to one classification of media: outdoor, TV, radio, newspapers, or magazines, not cross media lines, for different media have to be handled in different ways.”

To measure impressions, Crossley uses the playback recall technique—before and after the campaign is run. You find someone who knows about the product, then ask him probing questions to learn what he knows, where he learned it, and how. Comparing the before-and-after figures, you can easily determine what impact the particular campaign has had on the consumer public.

Williams: Robert Williams, an executive of the Elmo Roper organization (no one has any title over there), offered this well-chosen smile on media:

“Media are like transportation—cars, buses, railroads, airplanes, etc. Most people find it necessary and most efficient to use more than one kind to get to their destination. So it is with advertising efforts. Most of them require a combination of media to do the best job.”

He offers these three “cautions” in using survey research:

1. Try in every way to insure you’re getting the honestly held opinions of people. Questions which are badly written or have not been properly tested can introduce considerable error into the results.

2. Sampling of course is very important, but even more so is the whole contribution to the total error that can come from interviewer variance due to

CAN MEDIA EVALUATION BE EXPRESSED MATHEMATICALLY?

Ira N. Bix, director of advertising research of the Farm Journal, has tried it. Here are his three basic formulas for reducing media evaluation to the status of a mathematical science (see page 107 for explanation):

1. Net coverage

The “y function”:

\[ y = k \cdot \frac{a(n) \cdot b(g) \cdot r}{x(1 + e) \cdot (1 + p)} \]

The factors in the expression are defined as follows:

- \( y \) is net audience coverage (families or individuals) expressed as a percent of total possible audience coverage.
- \( k \) is a constant representing maximum net audience coverage, dependent on the media used, the audience definition, etc.
- \( k \) is a constant representing the rate of climb or accumulation of net audience. The value of \( k \), just as \( k \), depends upon the media used, the audience definition, etc.
- \( a(n) \) represents the number of magazines included in the list. (Its actual expression in the equation is probably the form \( n \pm 1 \).
- \( b(g) \) represents the amount of group factor, if any is present.
- \( r \) represents the variance in audience measurement based on thoroughness of readership.
- \( c \) represents turnover of primary circulation (cumulative factor).
- \( p \) represents pass-along (secondary coverage).
- \( x \) is total gross circulation coverage (of families or individuals) expressed as a percent of total possible audience coverage.

2. Total impressions

The “z function”:

\[ z = \sum (i) = n \cdot a(b \cdot c \ldots n) \]

\( = 1 \cdot \sum a(b \cdot c \ldots n \cdot 2 \cdot \sum ab(c \ldots n) + \ldots + (a \cdot ab(c \ldots n)) \)

The symbols in the equation are defined as:

- \( i \) is the number of insertions in each magazine.
- \( n \) is the total number of magazine insertions. (That is, the number of magazines plus the number of repeats.)
- \( y \) is the total audience exposed to a specified number of issues.

For example, \( a(b \cdot c \ldots n) \) is the audience exposed to issue \( a \) and not \( b, n \). \( ab(c \ldots n) \) is the audience exposed to issue \( a \) and \( b, n \), not \( c, n \).

3. Total audience with required frequency of impression

The “t function”:

\[ t = ab \ldots f(c \ldots n) \]

Over the entire range of audience getting “t” or more impressions.

24 August 1953
complexities in the questionnaire and burdensome mechanics of handling the survey in the field. "This is why we strive so hard to achieve simplicity in the questionnaire makeup."

3. Of course the basis of the whole research operation is quality interviewing. It doesn't make any difference how good all of the other operations are; if you haven't got top quality handling in the field, you haven't got anything.

Williams added this cautionary note: "Make sure the interviewer has been properly trained. If not—if he can't handle fringe questions (the degrees of doubt), then the percentage of error is increased and can throw the results off."

Elmo Roper made the CBS radio listening study "Roper Counts Customers" in 1940. Williams' comment on it: "Sure there are some flaws in it as we look at it now, but remember it was done quite a long time ago—before we had as much understanding of the problems involved as we have now. But it is interesting to note that in every case people who listened to the programs used more of the sponsor's products than people who didn't listen."

(For SPONSOR comment on study, see 27 July 1953 issue, page 39.)

Schwerin: Horace Schwerin of the Schwerin Research Corp., which uses audiences to test radio and TV commercials and programs, says any single test has too many variables to permit drawing general conclusions from it.

Over-all principles do gradually emerge from a large volume of testing, but even here the "rules" are virtually meaningless unless their application to the problems of a specific advertiser are worked out through actual testing of the commercials.

Schwerin has made this interesting discovery: One TV show can sell as much as eight times as many goods as another, even though the audience size and the commercial may be the same or similar. In addition, he has found that key sales ideas of some products are not readily demonstrable so radio proved as effective as or better than TV. As a result, he has recommended on occasion that a client drop out of TV and return to radio. Could Schwerin give SPONSOR some specific examples?

"The TV people would hang me!"

(A very quotable researcher, Schwerin also made this challenging statement to SPONSOR: "Radio nearly committed suicide in not measuring its qualitative sales effectiveness. In the early days its audience expansion was so terrific it never bothered to count all its listeners. Now it's paying for it.")

Henrikson: Carl H. Henrikson Jr., v.p. and general manager of S-M Surveys, is another researcher who believes that you can't measure your profit from each medium. Reason:

"The cumulative results of advertising in future periods make it difficult to measure the long-run net effectiveness of any one ad or any one medium at a given time. For instance, I may be influenced by one specific ad to try a product and continue to buy the product for 20 years because I like the product. True, subsequent advertising may have something to do with my continuing to use your product, but that is difficult to measure, except in general terms of what happens to sales when advertising is changed. Expenditures varied, or competitors out-advertise you."

He says of pitfalls in sales tests: "Beware of variations in the effect of local media. (Tests may show newspapers are superior in one town but
In the NEW Pittsburgh... on the NEW KQV...

... Jack Henry walks away with the Top 12:30 News audience!

Here's more amazing proof the one best way to sell the New Pittsburgh is on the New KQV... now CBS Radio! Since taking over as star newscaster on KQV in June, veteran newsman Jack Henry has walked away with the No. 1 rating at 12:30 p.m.—a traditionally favorite news time on Pittsburgh radio. Here are the results of a coincidental telephone survey conducted from July 13-17 by a well-known research organization:

<table>
<thead>
<tr>
<th></th>
<th>Share of Audience</th>
<th></th>
<th>Share of Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>KQV</td>
<td>31.3%</td>
<td>Station &quot;C&quot;</td>
<td>10.5%</td>
</tr>
<tr>
<td>Station &quot;A&quot;</td>
<td>20.9%</td>
<td>Station &quot;D&quot;</td>
<td>5.8%</td>
</tr>
<tr>
<td>Station &quot;B&quot;</td>
<td>15.1%</td>
<td>Others</td>
<td>16.4%</td>
</tr>
</tbody>
</table>

And Jack is building up the same big audiences on his 8 and 9 a.m. news shows. It's one more example of how KQV's well planned local shows keep pace with the station's high-rating CBS shows. Write or wire for availabilities!

Pittsburgh's Aggressive Network Station

National Representatives: WEED & CO. New York • Boston • Chicago • Detroit • San Francisco • Los Angeles

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you can't apply these results to another. He also said one of the biggest unsolved problems to date is the acceptance or believability of ads. "Lotsof work is needed in this field."

**Gallup:** Another pitfall in media evaluation is attributing lack of sales to the medium, or even the copy, when it might be the star and the kind of audience he attracts. Dr. George Gallup's comment in this regard has already been mentioned (see "How to choose media," SPONSOR, 1 June 1953, page 81). He found that some radio comedians attracted audiences that bought less of the product than was sold to the public generally.

As for pitfalls in using print and air rating services, the subject is so extensive that a separate article will be devoted to it. In brief, complaints about all of them center on three things:
1. The sample is not big enough.
2. Not enough data are supplied.
3. Data supplied are not what the client wants.

One harried researcher commented in discussing this: "There's nothing here that a little money couldn't cure. But will advertisers—or media—part with it?"

**What agencies say:** To William B. Wallace, associate research director of McCann-Erickson, measuring ad effectiveness in terms of reaching people and delivering messages is "infinitely" easier than measuring it in terms of stimulating people to action.

"Advertisers and agencies spend millions through Nielsen, Starch, and a multitude of other services to measure the effectiveness of media in delivering messages," he says. "But I know of no service that has the answer to the second. This is in itself evidence that the pitfalls must be numerous."

He sees two main groups of pitfalls in measuring effectiveness in terms of creating action:
- Isolating the effects of various media.
- Controlling the variables that exist, assuming that the media can be isolated.

He explains the first one thusly: "When you think of the number of influences that have been brought to bear on the consumer's mind over the years for the vast majority of products on the market, the problem of sorting these influences out and putting a yardstick on each one becomes enormous. In addition to the four main media—radio, TV, magazines, and newspapers—there are direct mail, point of sale, product displays, the package itself, 'Mother used it,' the next door neighbor, outdoor, car cards, sky writing, and many others.

"All of these play a role in delivering an impression which can lead to action on the part of the consumer. How in the world does research sort them out?"

And the second point, controlling variables, Wallace explains as follows: "Let's assume that a 'controlled' experiment is set up. This might be done given enough time, money, and patience on the part of the advertiser. (You can add these three to your pitfall list while you're at it.) But there are plenty of pitfalls here too. If a test market operation is considered, the selected markets must be matched for dozens of factors—size, many population characteristics, distribution characteristics of the test product and its competitors, coverage of the media under test (and those not under test). And how do you include magazines in a test market study?"

Wallace mentions additionally that there is the problem of how are you going to use each medium: announcements on radio and TV (can you buy comparable time in your test markets?); what size space in newspapers (color or not?); does radio take longer to develop customers than newspapers, but will it develop more in the long run, so how long do you run the test?

He poses this question: "How do you control your competitor's activities which might vary from market to market or local conditions such as a strike, the building of a new defense plant, a disaster? One answer to this..."
YOUR ALL-TIME BIG-TIME BUY!

Morning Hoopers - KRNT is First . . . 51.1% AUDIENCE SHARE
Afternoon Hoopers - KRNT is First . . . 49.8% AUDIENCE SHARE
Evening Hoopers - KRNT is First . . . 36.9% AUDIENCE SHARE

Morning, Afternoon, Evening - KRNT is the only station in Des Moines that can talk Hoopers!

SURE... you're right when you buy KRNT for your product or for your client's product! You get the All-Time, Big-Time buy on KRNT, the station with the fabulous personalities and astronomical Hoopers! You'll go places with the "Know-How, Go-Now" station!

BETTER BUY that highly Hooperated, sales results premeditated, CBS affiliated station in Des Moines.

SOURCE: JUNE, 1953, C. E. HOOPER AUDIENCE INDEX
24 AUGUST 1953
is to have enough markets which in turn increases the problem of matching them.

**Reed:** Dr. Vergil D. Reed, v.p. and associate research director of J. Walter Thompson, answers the query on pitfalls in using research to evaluate media and advertising effectiveness by listing the major strengths and weaknesses he looks for in the research, as follows:

1. **Who did the research?** “This is always my first question in evaluating any research. If I think the individual or organization has integrity as well as ability and uses good methods, then I am apt to believe the information; otherwise, I am skeptical of it to say the least—and good, healthy skepticism is always a desirable characteristic in evaluating research.”

2. **Were all the significant findings included in the report, or were only those findings included which showed the desired answers or the desired standing?** “Is someone using this particular piece of research like a drunkard uses a lamp post, for support rather than enlightenment?”

3. **Does the research show weaknesses as well as strengths, disadvantages as well as advantages, undesirable characteristics as well as desirable characteristics?** “I am tired of the media and copy research which shows that those finding the particular job researched is always Number One. I don’t believe it, and I also know there is nothing perfect in this world, not even a perfect fool. So when I see a piece of research that points to perfection in the organization, publication, station, or work covered by the research, I don’t believe that either.”

4. **Were sound research methods used, including sampling?**

5. **Are the facts which are found really significant?** “In a recent costly and extensive survey done for a group of magazines, one of the items covered was the average time per page spent in reading in each of the magazines surveyed. Frankly, that doesn’t mean a thing to me, and it would mean relatively little even if we had the average of reading for editorial material and

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**Sell More in the South’s No. 1 State!**

*A Lucky Strike in the Camel City*

*Winston-Salem is the home of R. J. Reynolds Tobacco Co.*

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**Ad manager gives his opinions on research**

If you want the attitude of one advertising manager who buys quite a lot of all kinds of media, here it is. I look upon all advertising research studies by independent researchers, particularly studies comparing one medium with another, with reactions ranging from mild skepticism to downright disbelief. Some make me mad; how stupid do they think advertising managers are?

Figures by ABC, Traffic Audit Bureau, and Advertising Research Foundation are accepted because they are tripartite organizations dominated by the buyers of advertising and so escape the suspicion of bias.

Figures on readership and audience by Starch, Nielsen, et al, are accepted for what they are—a general indication, but not to be leaned upon too heavily.

And finally, I fall back on personal opinion, prejudice, and experience—and the greatest of these is experience.

RALPH H. HARRINGTON
Advertising Manager
General Tire & Rubber Co.
In this 5-Station Market, 

WSYR is FIRST

Any way you look at it

PULSE OF SYRACUSE
April, 1953

WSYR FIRST ... in 50 periods
WSYR SECOND in 22 periods
(that's all there is)

NIELSEN 1952

WSYR FIRST
by 47% to 212%

SAMS 1952

WSYR FIRST
by 29.8% to 239%

WSYR ACUSE
570 KC

WSYR-AM-FM-TV — the Only Complete Broadcast Institution in Central New York

NBC Affiliate • Write, Wire, Phone or Ask Headley-Reed

24 AUGUST 1953
advertising material separately.

"I believe it is more important that management know how to get the most out of marketing research than how it is done," Dr. Reed says.

Speaking in Toronto recently, he made these additional points:

- Divorce promotion and research.
- "Real research must be objective."
- Don't confuse trends vs. conditions of the moment.
- Avoid expensive original research until you have gathered and analyzed data already available.
- "Good wine and good research can't be hurried."
- "Shoot at birds—not flocks." (Be specific.)
- Make reports simple and clear.
- Put the results to work.

Use G. Maxwell Ule, v.p. and research director of Kenyon & Eckhardt, divides media and advertising research pitfalls into three groups of factors, as follows:

1. Factors inherent in the person making use of the research in his decisions. "These factors are related to prejudices, biases, and fuzzy thinking which tend to cloud the judgment of the person making the decision. Lack of objectivity in the person using the research tends to be one of the basic pitfalls in the use of research."

2. Factors inherent in the research itself. "Research in media and in advertising effectiveness, even at best is far from adequate. Any man who therefore tends to accept many of the 'near measures' and 'faulty measures,' which are today being given wide dissemination will tend to put his blind faith into an instrument which does not fully deserve such faith. The virtual impossibility of getting some of the media and advertising measures we desire frequently makes it necessary for the research man to be satisfied with 'watered-down' versions of these measures. But these watered-down versions in many cases are only partially applicable and in others completely inapplicable. The only defense in a case like this is high professional research ability and high professional research integrity, which call upon the research man to outline specifically and simply the limitations of his work."

3. Factors inherent in the media selling process. "Special pleaders—that is, space and time salesmen—tend to be inadequately prepared to present objective evidence on their medium. This is almost inevitable since objective evidence practically uniformly shows both good and bad features about a particular medium."

"Mediamatics": Most ambitious attempt to reduce media evaluation to a mathematical formula was made last year by Ira N. Bix, director of advertising research of the Farm Journal. In his manuscript Mediamatics, he presented three major conclusions:

1. "All the numerous bodies of data—gathered by different media analysts at different times for different purposes—are related to one another" according to a given equation. He actually worked out three equations which he said describe a complete media analysis.

2. The way to measure a medium’s efficiency is in terms of a new measure, called a differential, rather than its increment to a given list.

3. This system works because of a homogeneity of population with reference to media rationale which he developed at great length.

The manuscript contains numerous formulas, diagrams, and algebraic discussions as proof of his theorems.

The three formulas to describe a complete media analysis are presented on page 97 for the mathematically minded.

SPONSOR's media evaluator, however, being no mathematician, turned to Stanley D. Canter, McCann-Erickson's associate research director and manager of the market research division, who analyzed the theory of "Mediamatics" before the American Marketing Association's national conference in Chicago last December. Here is what Canter told SPONSOR about the theory:

"1. The theory and the methods of Mediamatics fall considerably short of even the minimum requisites of the scientific method. None of the formulas is proved or derived in precise, unique form. The terminology is loose and usually confusing. The mathematical forms used are of arbitrary choice, and the only types of proofs offered are geometric demonstrations and are not based on deductive reasoning at any point.

2. The three equations, which Mr. Bix presents as solving the complete media evaluation problem, accomplish nothing at all. The first equation contains six unknowns and no method is given or suggested as to how to solve these six unknowns."

(please turn to page 114)
These KYA sports features have proved, year after year, to be the best radio buys in the San Francisco-Oakland Area, so they are sold out for 1953. Plan to get your order in early to reserve these features for '54.

Here's the list:

Notre Dame football season
San Francisco-TV

49'er football season
Burgermeister Beer

Los Angeles Rams football
Burgermeister Beer

49'er Preview
Sold Out

Follow the 49'ers
Sold Out

Major League baseball re-creations
day & night ... Sold Out

Major League Scoreboard
Roma Wine

Here are some other KYA features that are ready, willing and available right now, to do a real job for you:

In the morning
George Ruge's Koffee Klub
(Leads all Local Independents)
6:00 to 9:00 A.M. Monday thru Friday
9:00 to 10:30 A.M. Saturday

In the afternoon
Car Tunes (Winner Nat'l. Safety Award)
Vital Traffic Information to Drivers
4:00 to 6:00 P.M. Monday thru Friday

In the evening
Ramblin' Jimmy Dolan
(The Leading Local Western Program)
9:00 to 12 P.M. Monday thru Friday

Represented nationally by George W. Clark, Inc.
At long last, St. Louis televiewers can make their own choice of television programs. With the advent of KSTM-TV, Television's "Big Mo", the captive St. Louis audience has been released. With a full power of 275,000 watts, ABC and CBS network programs and refreshing, entertaining local shows, KSTM-TV is already a favorite in the St. Louis area.

To adequately cover the country's eighth market, you must have "Big Mo" to fight and win your sales battles. For facts, figures and choice availabilities, contact KSTM-TV... now... or

**H-R TELEVISION INC.**

NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES

**KSTM TV**

Channel 36

ST. LOUIS

AFFILIATED WITH AMERICAN BROADCASTING COMPANY AND RADIO STATION KSTL

William E. Ware, President

SPONSOR
<table>
<thead>
<tr>
<th>Daytime 24 August 1953</th>
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</thead>
<tbody>
<tr>
<td><strong>THURSDAY</strong></td>
</tr>
<tr>
<td><strong>CBS</strong></td>
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<tr>
<td><strong>10:30</strong></td>
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<td><strong>11:15</strong></td>
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<td><strong>10:30</strong></td>
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**FRIDAY**

| **CBS** | **DuMont** | **ABC** |
|------------------------|
| **10:30** | Ding Dong School | Ding Dong School | Ding Dong School |
| | Scott Paper Co. | Scott Paper Co. | Scott Paper Co. |
| | No network | No network | No network |
| **11:15** | Denmark Girl | Denmark Girl | Denmark Girl |
| | By m-f | By m-f | By m-f |
| | No network | No network | No network |
| **10:30** | The Three Stooges | The Three Stooges | The Three Stooges |
| | NY, m-f | NY, m-f | NY, m-f |
| | No network | No network | No network |
| **11:15** | Junior Cereals | Junior Cereals | Junior Cereals |
| | NY, m-f | NY, m-f | NY, m-f |
| | No network | No network | No network |

**SATURDAY**

| **CBS** | **DuMont** | **ABC** |
|------------------------|
| **10:30** | Junior Cereals | Junior Cereals | Junior Cereals |
| | NY, m-f | NY, m-f | NY, m-f |
| | No network | No network | No network |
| **11:15** | Space Patrol | Space Patrol | Space Patrol |
| | NY, m-f | NY, m-f | NY, m-f |
| | No network | No network | No network |

**GRANTS**
WHB in Kansas City Swings to CBS-TV

Sharing Time with KMBC on CHANNEL 9

With a jointly-owned transmitter . . . using maximum allowable power, 316 kw visual, 158 kw aural . . . with a thousand-foot tower to transmit from a height above average terrain of 1079 feet . . . with the full schedule of Columbia Network TV programming . . . plus WHB's and KMBC's outstanding AM Radio personalities, in bright, new, smartly-produced local TV shows — Channel 9 in Kansas City is really something to see and hear! It is a "must" on every television advertiser's national spot schedule!

Interim operation beginning in August is from a transmitter and mast atop Missouri's tallest office building, reaching most of the 298,633 television homes in the Kansas City market—including the metropolitan trading area of Johnson, Leavenworth and Wyandotte counties in Kansas; and Jackson, Clay and Platte counties in Missouri.

In Kansas City, plan to use Channel 9 for your future TV schedules! WHB-TV NATIONALLY REPRESENTED BY BLAIR-TV, INC.

May 1951 Statistics of the Kansas City Electric Association

And as always

WHB

★ Kansas City's Mutual Network outlet since 1916 — 17 years.
★ Exclusive play-by-play broadcasts, at home and away, by Terry Ray, of the Kansas City Blues baseball games (New York Yankee's No. 1 farm team) since 1950—3 years.
★ "Night Club of the Air" since 1951—3 years.
★ "Club 710" (mid-afternoon d.j. show featuring the "Top Twenty" records) since 1952—2 years.
★ Sandra Lee (women's program) since 1943—10 years.
★ WHB News Bureau and Associated Press newscasts since 1946 (John Gameton Sweazy was our first newscaster) —17 years.
★ "WHB Musical Clock" since 1931—22 years.
★ "WHB Neighborin' Time" (formerly the "Farmers' Hour") since 1922—31 years.
★ Represented nationally for Spot Radio by John Blair & Company since 1948—6 years.

WHB Radio—the AM station with Kansas City's oldest call letters—continues to reach "the most listeners per dollar" via Radio in the Kansas City WHBig Market—through the 1,362,929 sets* in the area.

FREE! To advertisers and agency executives

DO YOU READ IT? Swing, the 100 page pocket-size magazine published by WHB, nine times a year. Articles on marketing, advertising, research excerpts from John C. Blair's Radio and Television, Government, Feature, Editorial, News, Travel, Feature, Advertising, Business, and Travel columns.

One copy on your desk, 10,000 Watts in Kansas City's city of 1,362,929 sets.

WHB • KANSAS CITY'S OLDEST CALL LETTERS

1922-1953
MOTION PICTURES

(Continued from page 104)

for these unknowns. The second and third equations are truisms and any discussion of them is irrelevant. None of the equations gives us any basic insight into how the various audience measurements are related.

"3. The incremental and differential approach of a measurement of medium's efficiency are actually the same thing cast into two different forms. Therefore, the new terminology adds nothing to our current state of knowledge.

"4. The rationale of the 'homogeneity of population,' developed to explain this theory, is a contrived and rather naive one which is developed after the fact and not before.

"5. Even if all the things which Mr. Bix propounded were true (which I think, by my above remarks, it is evident I do not believe), then 'Mediamatics' is only a partial solution to the media evaluation and research problem. 'Mediamatics' is a purely descriptive work. It leaves completely unsolved all of the problems which currently face us in the evaluation of media and does not even begin to investigate the relative sales effectiveness of the different media."

Actual tests: SPONSOR discussed pitfalls in setting up actual tests with numerous experts. Dr. Herta Herzog, McCann-Erickson's associate research director in charge of creative research, mentioned some of the numberless problems involved if you want to test TV against other media in one or more markets, for example. The major problems:

1. How to get a "clean" exposure to the advertising. This means getting a new product. Using a new TV market as an alternative wouldn't be the same. The old product would have been sold by other media, so the exposure wouldn't be "clean."

2. Measuring the effect of the campaign. You're interested in purchases, not in any intermediate step, such as "What do you remember about our commercials or product?" To get sales results, you would have to measure over a long period of time, probably using the diary technique.

3. Where can the product be sold? If you use super markets and begin running supermarket advertising in magazines and TV, you'd introduce a new factor because women are used to seeing such advertising in newspapers. It's the usage habit.

4. How can you isolate a market from magazine circulation? One possible step: Try to get the magazine to drop out your ad in that particular market.

Harper: Marion Harper Jr., McCann-Erickson president, and a member of SPONSOR'S All-Media Advisory Board, summarized the status of media analysis in his book Getting Results from Advertising, from the Reading Course in Executive Technique, which shows why testing is so filled with problems.

"Though the purchasing of space is the oldest division of modern advertising practice, much research needs to be done in this field," he told SPONSOR. "One of the principal points is that media evaluation cannot be isolated from media content evaluation. The audience of an advertisement or commercial is determined by the reader, listener, or viewer traffic created by adjacent editorial and program content. An identical newspaper advertisement can vary from one to three or four times in absolute readership in a group of metropolitan newspapers. The same network program can vary from one to five or six times in absolute ratings in individual city markets."

"Until far more quantitative information is available, creative judgment will be paramount. Every program or story should be examined from the standpoint of the objectives of its producer, writer, or editor. What kind of audience is it written to? What kind of response in attention, interest, or impact is it designed to secure? Media researchers and analysts have much to gain from closer understanding and teamwork with the writers, artists, and producers whose words and pictures are the actual creators of the audience, rather than the medium itself. The medium can only offer an opportunity: those who make the message are the only real makers of the audience."

The above is why McCann-Erickson and other big agencies don't like to rush into media tests, why in fact they won't start them unless they feel reasonably certain in advance that they'll come up with some answers that mean something.

How one $50 million agency got fouled up on a simple test of four markets has already been mentioned
SMILIN’ ERNIE LINDELL, the man with the 10 gallon smile

Smilin’ Ernie Lindell and his troupe are now bringing a bit of country life to listeners in the 17th State* with RADIO RANCH, presented over WGY Monday through Friday from 1:05 to 2:00 p.m. and on Saturday at 10:00 p.m.

Ernie, Candy, his wife and partner, and the troupe play and sing country songs and ballads. All the troupe are fine musicians who play several instruments and have over 1000 pieces of music at their fingertips. In addition to music, the program includes interesting bits of local news and one or two minutes of devotional verse. Currently, Ernie and the troupe are playing in theaters and drive-ins in WGY land, and averaging over 2000 attendance each night.

RADIO RANCH is a program that has already shown its popularity in WGY land, a listening area that is more populous than 32 of the 48 states. “I want you to know,” writes one listener from Richmondville, “I think your western show is one of the best to ever hit the air.” Use the friendly convincing approach of Ernie Lindell and his troupe to put across your selling message to listeners in the 17th State.

*The WGY area is so named because its effective having income is exceeded by only 26 states.

WGY The Capital of the 17th State

Represented Nationally by Henry I. Christal,
New York * Boston * Chicago * Detroit * San Francisco

A GENERAL ELECTRIC STATION

50,000 WATTS

Studios in Schenectady, N. Y.

24 AUGUST 1953
in another article of this series. (See "Why evaluate media?" sponsor, 20 April 1953, page 103.) Identical copy and media — newspapers and TV — were used. Results were completely thrown off by two unexpected "variables": (1) a distributor's crew excitement by the campaign, dropped pushing all other brands and got 100% behind the one being advertised; (2) commercials for the wrong cigarette were mailed to stations in one market, so the brand being tested wasn't even advertised in that market.

Adviser Abrams: Fifteen years in the advertising profession have convinced George J. Abrams, advertising director of the Block Drug Co, and a member of sponsor's All-Media Advisory Board, that "every research project contains a pitfall."

"Some are obvious ones," he says. "Like the usual test city operation where you start out to test copy and wind up testing a mixture of copy and media.

"Some are less obvious — like the questionnaire which produces a result showing that 90% of housewives 'would buy such a product if it were on sale.' (The pitfall: Women will "yes" you when you give them the product and "no" you when they have to pay for it.)"

To Abrams, who also teaches advertising at New York University, the basic research pitfall is "failure to keep the test objective in perspective." He explains:

"Through the din of planning, discussing, hassling, revising, etc., the original, clean-cut test mission becomes camouflage by intersecting ideas and the true objective is obscured. "Many research projects require, not calculations, but common sense. Not a slide rule, but a leveling device. Some practical guy who will — in the midst of much confusion — separate the apples from the oranges.

"The biggest research pitfall is often the research man himself, who displays his knowledge of standard deviation and correlation to the detriment of the clear, simple facts necessary to reach the proper conclusion.

Air media experts: Sponsor interviewed all six heads of radio and TV networks for this media evaluation study. Most of them agree with recently resigned NBC President Frank White's comment that "we researched ourselves to death in radio several years back." White's reasoning: Instead of concentrating on how it moves goods, radio came up with so many contradictory facts and figures about its size, ratings, and impact that the advertiser was left confused.

ABC President Robert E. Kinner put it this way: "Radio today is judged by its top success of several years ago, instead of by what other media cost and the number of people they reach. It would be like a sponsor of a show judging his wife by what she looked like on their wedding day instead of judging her on her present performance."

Is TV research headed for the same trouble?

Edward A. Eadeh, Du Mont's research director, says of TV research:

"Although TV research has kept pace with the rapid expansion of TV to a greater degree than in the early days of radio, TV research is still being used in the same manner as in radio. I feel that TV research should be directed away from the pattern of radio research so that a client will have a truer picture of exactly what he is buying. At the present time a sponsor is presented with figures to show that one network's coverage is better than another. We maintain that there is no such animal as a network in television. A program will deliver the same audience in the same markets whether the billing is done through Du Mont or any of the other three networks. I believe comparison of programs should be based on their performance in competitive markets and not weighted by their captive audience in single-station markets. There is evidence to show that, although on a national scale, one program may have a higher rating than another, analysis of the ratings of these two programs in multi-station markets shows that the lower-rated program nationally is a more popular program in these competitive markets.

"Television research makes these data available, but very seldom is the client presented with these facts."

To Maurice B. Mitchell, former Mu- zak v.p., who has just taken over as president of Encyclopaedia Britannica Films, research from the standpoint of testing ad and media effectiveness is easy once you've defined your objective clearly. "Unfortunately, not all advertisers have a realistic understanding of their objective," he says. "Some of them buy advertising simply to keep

---

**WBNS has more than top ratings . . .

**INTERESTED LISTENERS, TOO!

For a community where listening to WBNS is a habit, WBNS has an amazing hold on the attention of listeners, too. Day-after-day, mail proves our audiences are following every word; gift and premium offers draw floods of replies; our disc jockeys get tongue weary reading off dedications . . . this all adds up to listener loyalty . . . with more folks listening to WBNS Radio than any other station. And this CBS outlet carries the 20 top-rated programs consistently. They'll really listen to your sales message on WBNS.

---

CBS for CENTRAL OHIO

WBNS radio

COLUMBUS, OHIO

ASK JOHN BLAIR

SPONSOR
To sell LOS ANGELES... the nation's 2nd TV market use KHJ-TV, L.A.'s number 1 television buy

More Viewers Per Dollar
Check ratings*—check availabilities—check costs. KHJ-TV is Los Angeles' best advertising dollar value.

*Los Angeles Telepulse (excluding Sat. & Sun. eve. when KHJ-TV does not broadcast full time)

For program and spot availabilities that will make your budget go farther ... call or write...

H-R TELEVISION, INC.
New York 17, N. Y.: Chrysler Building MUrray Hill 9-2606
Chicago 1, Illinois: 35 East Wacker Drive RAndolph 6-6431
San Francisco 4, Calif.: 110 Sutter Street EXbrook 2-3407

KHJ-TV DON LEE TELEVISION
Hollywood 28, Calif.: 1313 North Vine Street HOllywood 2-2133

FIRST in the WEST—PIONEER for the NATION

Owned and operated by the DON LEE BROADCASTING SYSTEM, a division of GENERAL TELERADIO, INC.
our name in front of the public. These people are likely to evaluate media on the basis of the effectiveness of a layout or their personal preference for the sound of a radio or TV show. On the other hand, when the ad advertiser knows, for instance, that his primary problem is obtaining distribution for a new product and when he spends the bulk of his money in a single medium, it isn't very hard for him to discover whether or not the advertising is successful and the expanded distribution has been developed. When an advertiser is introducing a new product that replaces an older one and when that is the primary objective of his advertising, it isn't very hard for him to find out whether his advertising works.

"When it comes to testing bulk media, the simplest test of all is obviously to try one at a time. When more than one medium is used at the same time, the advertiser's next resort is to evaluate returns from each medium by using a key of some kind. That is easy to do with mail returns, but much more difficult to do with an item designed for mass sale, like chewing gum or soap.

"In the case of such mass-aimed items, it might be worth the advertiser's while to use the ARBI technique. Since ARBI simply measures the ability of one advertising medium to produce effects as compared with another, I see no reason why the ARBI technique could not be the most useful piece of contributing information in deciding which medium has been most effective.

"Generally speaking, however, it has been my observation that no major advertiser can ignore the fact that every major medium has a substantial audience of its own—a buying group that can best be sold through that medium. Thus the advertiser is far better off wondering why his campaign is effective than he is brooding about the relative effectiveness of a dollar spent in radio as compared with a dollar spent in newspapers.

"His best bet is to start using them both on a 50-50 basis, devoting his energies to producing the best possible kind of advertising for each medium and merchandising it to the hilt."

**Conclusion by Morgan:**

Ray Morgan, president of the Raymond R. Morgan Co., Hollywood, and a member of sponsor's All-Media Advisory Board, refuses to consider the job of testing media effectiveness complicated. He says that "one time, long long ago," he wrote a piece for *Printers' Ink* entitled: "Do Copy Tests Tell the Truth?" He concluded that they do not because there are too many variables.

"Suppose it's gasoline and you're measuring gallonage to see what a campaign does," he says. "The weather freezes. The cars stay home. Gallonage goes down. Does that mean the campaign was bad?"

"Or suppose you were testing TV commercials. Up pops the Coronation or the election and you're competing with that.

"Or suppose you're doing a Tea Council job. How do you compensate for what some instant-coffee guy may do that will knock all existing tea figures into a cocked hat?"

"There are just too many variables," Morgan says it's the same with media.

"Advertising has got to get back to mathematics. If it's coffee, the average family uses some 63 pounds a year—or some figures that can be established as right."

"Divide volume by that figure and count your customers.

"Find what makes the customers—over the years so that snowstorms, Hadacol, and the Korean truce are out."

"Find out what made these customers—and bind that force to you with hoops of steel. Find a formula that works and never change it—until it slows down or stops working."

Many years ago Morgan asked a P&G president how they bought radio shows. The president said: "We have them recorded and brought to Cincinnati. We play them for the executives' wives. If they don't like a show, we buy it."

Morgan adds: "Buy what sells the soup or the soap. That isn't hard to find out. Why does everybody try to make the job so complicated?"

But shouldn't an adman know about Chi Square tests, semi-logarithmic graphs, lines of regression, and Pareto curves as well in order to avoid all these research pitfalls mentioned in this article?"

"Hell, no!" says Morgan.

(The next two articles in the All-Media Study will be "How 72 leading advertisers evaluate media." (7 September); "How 90 agencies evaluate media" (21 September).)
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.
RESEARCH CRITERIA
(Continued from page 34)
the inventory, panel or continuous type, is so high that it liquidates many of the features of random sampling in the end. Copy testing and other instances where the general, rather than the exact answer, is all that is required lend themselves to well-designed quota samples. In general, qualitative in contrast to quantitative data can be satisfactorily obtained from quota samples. Where doubt exists, random sampling should be used since this gives the maximum reliability per dollar expended.

5. Has the sampling plan been fully executed?
Substitutions for assigned units destroy a probability sample design. In personal interview surveys, refusals can frequently be overcome by repeat efforts. Not-at-homes, who have characteristics known to be different, should be brought into the sample by callbacks, or their answers should be estimated by special statistical formulae. If quotas were assigned, they should be fulfilled exactly. In quota sampling, refusals and not-at-homes are not controllable.
In mail surveys the response as well as the mail-out must be representative.

To reduce biases growing out of personal interests and economic factors, which are common in mail surveys with a low rate of return, it is desirable to get as close to a 100% return as possible. In telephone surveys, refusals, not-at-homes and busy lines must not be ignored.

6. Is the sample large enough?
If a probability sample is properly designed and executed, the reliability of its results can be estimated mathematically. Breakdown data should have a large enough numerical base to keep their larger error margins within usable limits.
The desired degree of reliability should be expressed in the definition of the problem or plan of the study. Increase in sample size does not compensate for deviations from a true probability sample though it may provide a better basis for evaluating the effect of non-response.
If a probability sample is not employed, it is a matter of judgment as to what additional error is introduced as a result of using a non-random sample. The error cannot be measured statistically if the sample is non-random.

7. Was there systematic control of editing, coding and tabulating?
All editing of questionnaires should be completed before any tabulations are made, and a statement to that effect should be made a part of the report.
Editing should not involve guessing as to meaning. Where context rather than form is being edited, the same editor should handle specific related sections of all questionnaires. Local supervisors should edit for form and completeness. Directions for editing should be formulated and explained uniformly to all engaged in the process.
In machine tabulation, pre-coding not only saves time and money but catches errors and incompleteness in questionnaire design. If pre-coding is used, a pilot test should be made to develop the codes; if pre-coding is not used, a sample of the completed questionnaire should be examined to establish the codes, especially on open-end questions.
Questionnaires should be numbered serially to guarantee completeness of card punching and as a check against duplicate punching. Pattern or consistency checking of each separate column of the punched card should be done to verify that only appropriate codes have been punched. Each column
Einstein's theory says
Jack McElroy has
4½ Trillion Tons
of TV impact!

\[ e = mc^2 \text{ or } \frac{300 \text{ lbs}}{G} \times 186,000 \text{ mps}^2 = \]
\[ 4,521,005,280,000 \text{ ft. tons of energy} \]

This 300 pound one man
sales force covers Southern
California with the speed of light.
Stars helping him are song stylist
Ginny Jackson, western warbler Carrot-top
Anderson, and music master Eddie Baxter.
Jack McElroy sells to 53,000 TV homes each
day...and how he sells! Says TAPPAN STOVE
COMPANY: “Direct sales results were so definitely
felt that we extended our campaign from
13 weeks to 39.” SUNKIST extended a
2 week introductory campaign for their bottled
lemon juice to 13 weeks. Both of these extensions
were across the board! Other sponsors
have shown similar enthusiasm over sales!
Jack McElroy has the formula
to convert theory into solid
sales results for you, too!
or group code should be separately counted to establish the varying bases, and to verify that different tables with the same base actually agree.

In addition to in-hand tabulating, spot-checking of results by individual tabulators is desired. Each step should be separately spot-checked. All transfers of data should be double-checked.

8. Is the interpretation forthright and logical?

If casual relationship is assigned to one factor, it must be proved that all other factors are held constant or allowance must be made for other variables.

The basic data which underlie percentages, ratios, weighting systems and breakdown groupings of respondents must be shown. Competitive comparisons should be made on the same bases. Since mean averages are often misleading, especially in income studies, the median should also be examined. Any uncommon mathematical manipulation must be fully explained. Error margins and their reliability should be indicated.

Misplaced emphasis may divert attention from weaknesses in research methods or findings. Complete answers to all questions should be uniformly reported. Interpretation, especially of responses involving memory or prediction of behavior, must not overestimate the ability of an individual to give valid responses.

Small differences, considering statistical error margins, should not be over-emphasized. Charts, tables and text should not be distorted or unduly exaggerated. Simplicity and clarity should be the main objective of the analysis and presentation.

Present the results only for what they are and for what they represent.

ADMIRAL ON TV
(Continued from page 32)

been an admirer of the Bishop's radio program, The Catholic Hour, NBC, which had just gone off the air. This program featured the Bishop's talks and a choir to open and close the show.) Replied Father Broderick:

"Bishop Sheen offered his services to CBS and NBC, but was turned down. I don't know whether he's still interested, but I'll ask him."

He was.

Conferences ensued during which Bishop Sheen discussed production and format details with Du Mont's programing director, Jim Caddigan, and other network executives. Among the Bishop's original suggestions: The studio must be a church.

Du Mont executives worried, and thought, and conferred. They made a counter-proposal: Transform the studio into a library set.

Bishop Sheen agreed to the network's suggestion and got together with Jo Milzener who'd been called in to design this library.

Bishop Sheen's first appearance on Life Is Worth Living was over a three-city Du Mont hookup: Chicago, Washington, and New York in February 1952. As viewer mail began pouring in, Du Mont doubled the program's number of outlets, and by May 1952, when the program went off the air for the summer hiatus, it began to look as if Life Is Worth Living would soon be more than a prestige and public service effort.

This is how Chris Witting analyzes the program's success:

"Although the star of the program is known primarily as a prominent religious figure, the program itself is so broad in tone and so transcends dogma that millions have accepted it as their guide to what makes life worth living. Adherents of all creeds and no creed write both the Bishop and the network that they find solace in his philosophy and helpful guidance in meeting daily problems through applying the principles that he enunciates."

It's the program's scope of human appeal that has given it a good track record in terms of viewer interest. The Bishop's Nielsen tells the story of Life Is Worth Living's ability to pull steadily and comparatively high ratings opposite Texaco Star Theatre.
it's TIME to add KTYL-TV to your schedule!

KTYL-TV... NBC and DuMont Affiliate for Phoenix and Central Arizona...

is a time-buyer's paradise! It offers you and your client, for example, more helping hands from a merchandising standpoint than you'll find in an entire carload of watches!

AND IT CHAINS UP a hard-hitting sponsor cooperation package with the greatest coverage in all Arizona... a coverage area that ticks off 63.2% of the state's free-spending population!

HAND IT TO KTYL-TV, too, for providing you with a towering antenna on Phoenix's nearby South Mountains... a soaring 1550 feet above average terrain... four times higher than any other Arizona station!

IT'S ALSO WORTH TAKING TIME to check KTYL-TV's unparalleled reception... including a clear picture in areas where other Arizona stations don't even register a signal. And, while you're at it, note KTYL-TV's superb round-the-clock programming.

IT ONLY TAKES A MINUTE to contact your Avery-Knodel man. So don't lose any precious time in adding KTYL-TV to your schedule!

ARIZONA IS FIRST*

... in Retail Sales Growth
... in Population Growth
... in Per Capita Income Growth
... in Employment Growth
... in Bank Capital Growth
... in Truck Registration
... in Farm Income Growth

*Source: Research Department, Valley National Bank
**Texas Star Theatre**

<table>
<thead>
<tr>
<th></th>
<th>% of homes reached</th>
<th>Millions of homes reached</th>
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<td>Dec. 1952</td>
<td>18.6</td>
<td>2,409</td>
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<tr>
<td>Jan. 1953</td>
<td>18.6</td>
<td>2,384</td>
</tr>
<tr>
<td>Feb. 1953</td>
<td>18.6</td>
<td>2,368</td>
</tr>
<tr>
<td>March 1953</td>
<td>19.4</td>
<td>3,317</td>
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<td>Apr. 1953</td>
<td>23.6</td>
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<td>May 1953</td>
<td>19.0</td>
<td>3,402</td>
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**Texaco Star Theatre**

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<tr>
<th></th>
<th>% of homes reached</th>
<th>Millions of homes reached</th>
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<td>Dec. 1952</td>
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<td>10,523</td>
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<td>May 1953</td>
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Life Is Worth Living, its greater coverage area includes many one-station markets which necessarily boost its ratings. The Videodex Audience Composition Report of November 1952 and subsequent audience studies, further, indicate that Admiral Corp. succeeds in reaching the type of people its message is aimed at: the family at home. Out of total viewing audience tuned in to Bishop Sheen, 34.4% are men. 33.9% are women, 16.8% are teenagers, and 10.3% are children.

The problem of finding a commercial format that would combine the features of dignity in keeping with *Life Is Worth Living* and the hard-sell pitch customary in the electrical home appliance field was turned over to Michael Levin, Admiral account executive and television director in charge of creative production at Erwin, Wasy.

Here's the approach he worked out to Admiral Corp.'s commercials:

Bishop Sheen's talks are never interrupted by a commercial break. His talks, approximately 26 minutes long, are carefully set apart from the actual commercial pitch. Bill Gibberson, who acts as Admiral Corp.'s host, spans the bridge between the prelate's lectures and the commercial copy.

In his 50-second introduction to the program, Gibberson includes some 20 to 30 seconds of institutional copy, enumerating 10 or 12 products manufactured by Admiral Corp. Then he introduces Bishop Sheen. After the Bishop's lecture, Gibberson brings on two other personalities: Murial Williams, who acts as home economist and tells women viewers the various uses of Admiral kitchen and home products; and Glenn Riggs, who is billed as an average Admiral dealer and therefore qualified to tell the viewers some of the technical or engineering features of Admiral products.

The two-minute closing commercial is delivered in the form of dramatic interplay among these three personalities. These dramatic skits are used partly to keep the viewers' attention through a relatively long commercial but mainly to get across the hard-sell without having the dignified host step out of character. This latter effect is achieved by a broad, almost bumptious characterization of the Admiral dealer, who's the logical one to stress prices and to come in with a hard-sell pitch.

These characterizations are not inflexible, however. In a Dual-Temp refrigerator commercial, for example, Riggs pretended to sell another brand (unnamed) refrigerator. He began demonstrating various features of this refrigerator, but after each sales point he made, Murial Williams interrupted with a comparable and superior feature of Admiral's Dual-Temp refrigerator, which she demonstrated. The competitive spirit between the two, Glenn Riggs and Murial, was maintained to the end of the commercial when Riggs finally conceded that he couldn't win in his attempt to sell any brand refrigerator other than Admiral's Dual-Temp.
St. Louis' Major League Baseball Station Televises Home Games of the St. Louis Browns

Pre-Game "Dugout Shows"
Post-Game "Base Ball Roundup"

Sponsored By Falstaff Brewing Corporation

Sports Galore on 54
Major League Baseball
Pro Golf
Pro Football
(Nat'l Pro League Games)
Network Boxing
Pro Basketball
Network Wrestling
Local Sports

WTVI is the Dumont basic affiliate in St. Louis

Signal Hill Telecasting Corp. Business Offices: 1939 Boatmen's Bank Bldg., St. Louis 2, Mo.

Call Weed Television

24 August 1953
“Try as I can in this demonstration, I lose every time...for a very simple reason: the Admiral Dual-Temp, the original two-temperature refrigerator, is far superior to anything else you can get.”

Erwin, Wasey’s Mike Levin has used several production techniques in the Admiral commercials which are good cost-cutting devices, including miniature sets and colored picture slides.

His use of miniature sets, Levin says, dates to The Colgate Comedy Hour in 1949 and 1950, as well as The Aldrich Family, in 1951. He found that he could “cheat” on expensive live-size sets by intercutting shots of the miniature living room, for example, and an announcer standing by a life-size segment of the living room—say, a portion of a wall and drape. By using this announcer’s voice over the full frame of the miniature living room just prior to cutting to him on a set, Levin achieved a realistic effect, making it appear as though the announcer had just walked into the room.

In March 1953, Levin introduced another new production technique: the use of glass transparency stills. Here’s how this technique works:

Levin uses a photographer’s studio. There he sets up a variety of shots of the living room or kitchen set which he plans to use in future commercials. In this studio he can experiment with different kinds of lightings and various arrangements of furniture without worrying about expensive TV studio rentals, cameramen’s and technicians’ time.

These stills are filed in Levin’s Admiral commercials library, which now contains over 100 different transparencies. Used in combination with segments of live sets as well as miniatures, these stills make it possible for Admiral to have more variety in their commercials, to do jobs that would be extremely costly for technical reasons if they were attempted entirely with studio facilities.

Furthermore, Levin stresses that the lighting he can get with the colored glass transparencies is far superior to what he would achieve by using the TV cameras directly on a live set. This is how the cameramen handle the stills: One camera dollies in on the still, then another camera picks up the live set, on a cross-dissolve. Segments of live sets are used only when a demonstrator or announcer actually appears on the scene.

In addition to Bishop Sheen in 1953 Admiral will sponsor the Chicago finals of the Golden Gloves boxing tournament and the All-Star football game on television. Network radio and TV advertising is handled by Erwin, Wasey, Spot radio and TV is part of Admiral’s co-op budget and placed through the various distributors.

This summer Admiral Corp. has been running two test campaigns—20- and 60-second radio announcements in six cities, varying length TV announcements in two cities—to compare (1) announcements with program sponsorship; (2) spot with network; (3) radio with TV. Results of these tests will determine how Admiral will spend the remainder of its 1953 air media budget.

In the past, Admiral has earned a reputation for sponsoring unusual TV programs. Admiral was one of the first sponsors on television when the medium went commercial in 1947. Its first network TV show: Admiral Broadway Revue, Fridays 8:00-9:00.
p.m., from 26 January 1949 to 3 June 1949. This program starred Sid Caesar and Imogene Coca.

Admiral's next two TV programs were Lights Out, NBC TV, Mondays 9:00-9:30 p.m., from November 1949 through 1952, and the 8:00-8:30 p.m. segment of Stop the Music, Thursdays on ABC TV.

Admiral's two major competitors are also heavy air advertisers. Philco (through Huenchins Agency in Philadelphia) sponsors the Philco TV Playhouse, NBC TV, alternate Sundays, 9:00-10:00 p.m. ($25,000 weekly production cost), and Edwin C. Hill, ABC Radio, Mondays and Thursdays, 10:30-10:35 p.m. (weekly production cost of $2,500). RCA (through J. Walter Thompson, New York) sponsors The RCA Victor Show, NBC TV, Fridays 8:00-8:30 p.m. (weekly production cost of $20,000). Kukla, Fran and Ollie, NBC TV, alternate Sundays 4:00-4:30 p.m. (at $4,000 per show production), and Phil Harris-Alice Faye Show, NBC Radio, Sundays 8:00-8:30 p.m. (at $12,000 weekly production cost).

Youngest of the "big three," Admiral was started with borrowed capital totaling $3,400 in 1934. By 30 June 1953 its founder and present chairman of the board and president, Ross D. Siragusa, had catapulted the company into a net worth of over $1 million.

From its earliest beginnings Admiral's policy was to undersell competition, but during the first two years the firm ran a poor last among 52 radio set manufacturers then in business.

By 1941 Admiral sales had grown to $9,400,000. At this time, Siragusa decided that the time was ripe for Admiral to make its bid for war contracts.

Admiral's postwar activities have included the manufacture of radios, combination radio-phonographs, a struggle for a place in the home appliance business, and research and production in the new electronics field—television. In 1948 Admiral studied the TV set market and decided that smaller, cheaper sets would meet the public demand. The firm set out to produce and by the end of the year the company registered $25 million in television sales alone.

In 1949 Admiral claimed first place in the TV field with $112 million in net sales.

During the subsequent year the company introduced its first full line of...
refrigerators and ranges. Net sales for 1950 reached a record high of over $230 million, with earnings of close to $19 million after taxes. These figures were particularly high because of the scare buying which followed outbreak of fighting in Korea.

Last year was more normal, with net sales at $190 million (second highest) and net earnings just under $9 million (third highest).

Admiral's production goal of one million TV sets in 1953 is apace with sales increases over the previous year. During the first half of 1953, sales rose 58% over the comparable period in 1952.

Russel Seeds Agency in Chicago handles print media for Admiral's TV sets, while Tatham-Laird, New York, places print advertising for the Admiral appliance line. Erwin, Wasey handles Admiral net air advertising.

Life Is Worth Living has proved that sponsors need not shy away from unusual programing. The show may start a trend toward programing built around controversial personalizing. One indication: Another bishop recently approached Du Mont with the idea of a lecture program. Any takers?

**EX-MAGAZINE MAN**

(Continued from page 39)

black-and-white ad is not even noticed (noted by three-quarters of the readers of the magazine.

Many advertisers, and some radio salesmen, do not know that about 15 out of 16 magazine readers do not read as much as half of the average black-and-white page advertisement! The circulation of the ad, not the circulation of the magazine, is the important fact to an advertiser.

The new Politz study for Life makes the same erroneous comparison of total magazine readers with listeners or viewers of individual shows. Even this study shows that one show (Jack Benny) reaches 80% as many people as see Life magazine! In four weeks, 41,950,000 different people hear that show, and presumably its commercials for one advertiser, while 52,550,000 different people see copies of four issues of Life. But those four issues of Life carry hundreds of advertisements!

(For sponsor articles on Life, see "What you should know about Life's 4-media study," 29 June 1953, and "Is Life's media study fair to radio and TV?", 13 July 1953.)

Radio has been over-modest in its coverage claims. Its coverage is universal. In spite of TV, it still reaches almost everyone. Less than 2% of all homes are not radio homes. The number of radio sets in use (110,000,000) is much more than twice the number of homes. There is a radio set for every person in America over 17!

And they listen to them. Nielsen says that in an average week only about one family in 16 fails to use it. But radio publishes ratings for individual programs, for the circulation of the advertisers' ads. No doubt, some people whose sets are turned on miss some commercials, but it's pretty hard to get away from a radio commercial. The Starch designation "noted" also includes those who can't identify the product or the manufacturer, though they recognize the ad.

3. **Costs:** One of radio's misfortunes is that many of the best, creative advertising men are not figure-minded or cost-conscious. Radio is a terrific buy, but to many such men that fact is not exciting. Perhaps it isn't, but it is very basic.

Radio has always had low cost and has kept its costs down when almost everything and all other media have gone up. In 1946, before TV was a factor in advertising, the average nighttime CBS half hour delivered listeners at 6¢ per 1,000 per commercial minute. In 1953 the cost was up only 2¢ to 7¢.

The cost of the entire average show (three commercial minutes) was $2.05 per 1,000 listeners in 1946. In the same year, the average cost-per-1,000 ad-noters (B&W page) in eight leading magazines was substantially less—$1.83. In 1953 the situation is reversed with the magazine noting costs up markedly to $3.06 and radio up only slightly to $2.11. No one doubted that radio was a good buy when it cost substantially more than magazines. Today it is much cheaper than magazines and a better buy comparatively than ever.

Yet magazines have done better in selling advertising than network radio since the advent of TV. One factor may be the sheer force of sales pressure. One big weekly has as many salesmen as all the networks combined, and there are so many magazines that networks could never match their combined numbers.

4. **Captive audience:** Radio shares with TV an advantage over print media which is often overlooked. The broadcast media have a "captive audience" which has elected to stay tuned to both the entertainment and the advertising message. This is of particular value when new products are being introduced, in very competitive fields where many very similar products compete, or in the case of public relations or institutional messages. Few people want to see or hear this type of advertising.

An indication of this is found in an analysis of the cost-per-1,000 ad noters by classifications. Many people are interested in movies and movie stars so motion picture advertisements reach people for $1.43 while it costs nearly three times as much ($4.02) to reach them with advertisements for household supplies (see chart, page 38).

In general, when people have a free choice of many ads, as in magazines,
they read about products they are interested in or interested in buying. If they need a new car or are particularly interested in cars they read automobile ads. The broadcast media can develop an interest in new cars because listeners hear the messages whether they want to or not. Few people are dissatisfied with their present brand of cigarettes or soap and therefore desirous of reading about other brands. When held as captives of radio or TV, they are nevertheless obliged to hear about the other brands.

5. Pictures: A picture may be worth a thousand words for some purposes, but it’s pretty hard to make a picture sell. If you don’t believe it, turn off the sound on your TV set sometime! In the best-illustrated magazine advertisement, printed words do the selling. A baby, a dog, or a beautiful girl, which has nothing to do with the product, is often used only to get attention. Long before humans could write or read, they could talk. Even at our present stage of development, and in America, Dr. Rudolph Flesch, an authority on semantics, says that reading is work for most people. The spoken word can be the most potent force in human communication, and advertising is of course a form of communication. Certainly this is true when one keeps in mind that about 50 million of all Americans over 25 years of age failed to progress in school beyond the tenth grade (1950 U.S. Census).

6. Advertising: The size of the audiences of the big advertising media are so huge that our minds have trouble dealing with the figures. A woman trying to make conversation at a cocktail party once said to me: “Isn’t it terrible how the government is spending money? I read that the deficit will be eight million, or was it eight billion dollars.” To her, 3,000,000 and 2,000,000,000 had much in common. They were big numbers! An average issue of Life is seen by over 26,000,000 people. CBS TV and NBC TV each reach over 53,000,000 a week. One radio network reaches 62,810,000 different people over 10 with nighttime radio alone in an average week. These are big and confusing figures. What really counts to an individual advertiser is: (1) How many people see or hear my ad? (2) What is the cost? (3) How many of them really are prospects for my product?

If point (3) is very important, mag-

71,759 REPLIES PRODUCED BY A SINGLE PROGRAM FOR COMMUNITY OPTICIANS OF BOSTON
PLACED BY LASKER-RISEMAN AND TELECAST ON WBZ-TV, THE WESTINGHOUSE TV STATION IN BOSTON, MASS.

According to George J. M. Riseman of the Lasker-Risman agency, response to “Community Auditions,” the talent-hunt program sponsored by Community Opticians of Boston, has shown steady and terrific gains over a 3½ year span.

One program in April 1951 produced 15,358 pieces of mail. One program in October 1951 produced 20,946 replies. In January 1952 one program drew 67,852 pieces of mail. This spring one program produced 71,759 replies!

As surveys prove, and as so many advertisers have learned, the one New England TV station that gets results like this is WBZ-TV. Get details from NBC Spot Sales.

WESTINGHOUSE RADIO STATIONS Inc
WBZ - WBZA - KYW - KDKA - WOWO - KEX - WBZ-TV - WPTZ
National Representatives, Free & Peters, except for TV; for WBZ-TV and WPTZ, NBC Spot Sales

24 AUGUST 1953 129
azines may have an advantage over other media. Radio shines brightly on points (1) and (2). As the TV audience has gone up, nighttime radio ratings and audiences have gone down. Now there is evidence that this trend is being reversed. No one worries about daytime radio anymore and the leading networks are well sold out. Even though nighttime audiences are lower than they were, they are still huge. For instance, the lowest rated nighttime radio show (number 70 of 70 programs, Nielsen 13-24 January 1953) reached over 2,000,000 people. There were three full-minute commercials. Surely almost everyone heard at least one of them. The largest magazine has about 26,500,000 readers. As all of us magazine people knew, but seldom mentioned, a Starch "read most" of 6% is average. This means only about 1,500,000 read half or more of an average black-and-white page ad.

It takes the two largest weeklies plus a biweekly to produce a comparable number of impressions from average black-and-white pages as an average radio network nighttime half hour. Total "notings" for Life, Post, and Look would average 13,400,000. The average evening half-hour program makes almost 18,000,000 commercial-minute impressions (1-7 Feb. 1953). Even one average network show is comparable to several magazines.

Top management in a large organization became concerned because the show they have had on the air for a long time has lower ratings than it once had. The agency showed them that in spite of this decrease, it was reaching almost 12,000,000 different people weekly and over 26,000,000 every four weeks. Every 12 weeks, it was making an average of almost 20 commercial-minute impressions on 32,000,000 different listeners.

They estimated it would take 10 black-and-white pages in a leading weekly to produce a number of ad notings equal to the number of commercial minute impressions produced by a single broadcast of the show! They decided nighttime radio was still pretty big even if it is smaller than it was. Of course, the radio cost-per-impression is only a fraction of the magazine cost, and much lower than that of their own successful TV show.

These big circulation figures and low costs are based on a radio-rating system which has not been able to keep up with changing radio listening habits. Less than half the radio listening is now in the living room. It's in the kitchen, bedroom, den, on the beach, in boats, at picnics, in barns, on tractors—and in 26,000,000 automobiles. The number of radio sets in cars alone is more than the combined circulation of all morning newspapers in America, more than the circulation of all general weeklies and bi-weeklies together and more than the number of television sets! No out-of-home listening is regularly counted in radio ratings. But estimates indicate it might add from 10 to 20% to present ratings.

7. TV areas: There was a period when many advertisers tried to use a combination of TV plus radio in non-TV areas to produce good national coverage. This plan did improve the geographical coverage of TV, but it left lots to be desired. For one thing, the average TV show provides only about 10% coverage, in each broadcast, of U.S. radio homes. The 90% not covered leaves plenty of room for other media.

As Leslie Harris said when he was with Colgate: "We discovered that being out of the cities was depriving us of considerable audience. . . . We figure that there is a 30% or better potential for nighttime radio in these markets. In New York, for instance, that is a lot of people." He made this statement when radio's Mr. & Mrs. North was reinstated in the big TV markets after a year out of them.

Last Christmas Edgar Bergen asked for presents for hospitalized veterans. His response was excellent, 40% ahead of the previous year. To his surprise, he found that 60% came from the 10 largest cities, all TV strongholds.

Radio covers the big TV cities economically, too. An analysis of one big evening show indicates that coverage of New York, Chicago, and Los Angeles costs less than the national average. Philadelphia and Boston were covered at not much more than the average (see chart, page 39).

Probably the best testimonials for network radio come from the biggest advertisers. They have advertising experience, top-grade personnel, the biggest and best agencies, and all available research at their commands. Latest figures show that 22 of the top 25 advertisers in all media voted for network radio in 1952. If they think it is valuable, it must be.
pressing decimation of the film theatre population. Movie spokesmen tried
hard to persuade liquor, fur, cosmetic, jewelry, and other luxury-tax trades
to refrain from rocking the boat. “Let us,” they begged, “establish the prece-
dent of repeal. It will help us immediately and you eventually.”

This argument did not charm the other industries that were being passed
by. Obviously enough, selfish interests seldom think unselfishly. Every
trade has its own “lobby.” Every trade association has its own politics. Al-
most any executive director or paid propagandist knew instantly that if
movies secured tax repeal and he did not, he would look anything but im-
pressive to dues-paying members.

The more one digs into this subject of relief-for-distress-via-special-tax-sta-
tus, the more dubious the strategy appears. Take the recent case of the
Texas cattle county that wanted a federal handout because of the drought.
In the showdown, hardly six cattlemen of that county could or would sign an
affidavit of necessity. They were open to the suspicion of seeking a special
tax rebate, via drought relief but unwillingness to prove they really needed
it. Extend the principle and the steel industry could ask for “a break” in
taxes because aluminum and plastics are biting off big chunks of their mar-
ket. Or coal mines could assert a claim based on the inroads of oil burners.

Daily newspapers are reduced in number to a bare 1,300 in the entire
nation. Many consider this socially unfortunate and regard the single-
nnewspaper city as democratically under-privileged. All of which may be
true. But should newspapers, on that account, pay taxes at special low rates?
To put the question is to suggest the certain reply. In that direction lies
economic absurdity. No industry can be, or is, immune from the threats
from new forces. Some magazines are fated to thrive and survive, while
others languish and extinguish. So, too, with advertising agencies, radio
stations, movie theatres, and enterprises of all sort. The solution does
not lie in special tax status.

MEN, MONEY
(Continued from page 3)
49TH & MADISON
(Continued from page 18)
$187,850 is apparently taken from the Foundation's annual report for 1952, recently published, and which reports income from sponsors in that amount. This report, however, covers only the first eight, partially sponsored, Omnibus programs.

GEORGE M. BENSON
Sales Manager
The Ford Foundation
New York

IF
This is directed to all potential TV station operators:

If you can keep your shirt when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when sponsors doubt you,
But make allowance for their pouting, too;
If you can wait, and not go broke in waiting,
And quiet your ulcers while expenses rise,
Nor get discouraged when the Nielsen Rating
Gives higher points to far less worthy guys—
If you can talk with clients and keep your virtue,
Or deal with networks without going broke,
If neither foes nor loving friends can hurt you
Who think your trials are just another joke—
If you can sell each scheduled, costly minute
To hard-boiled sponsors always on the run,
Yours is the Earth and everything's in it—
And—which is more—you'll be a man, my son!

ROBERTA SCOTT BUNSELL
WKLO-TV
Louisville, Ky.

INSURANCE ON RADIO

We would like permission to reprint, in its entirety, the article titled, "Insurance firm's bonanza: Sales-up 400% on $36,000 radio budget" which appeared in the September 8, 1952 issue of SPONSOR.

We intend to include this in an upcoming BAB Retail Information Folder on insurance which will be distributed to our entire membership.

ROBERT HARRIS
BAB, New York

MAIL ORDER RECORD

I have been one of your subscribers for some years and desire to get some information with regard to radio stations. I should like to get a list of radio stations throughout the country which have a good record of getting direct mail orders.

The list is to be used in connection with the prospective promotion of a book on a very unique subject. If it is possible to broadcast only on those stations which have a good record as producers of mail orders, much time and money can be saved in achieving results.

CHARLES L. CUSSUMANO
123 William St.
New York

SALES SUCCESS

In less than two months we are starting our television operation on WMIN-TV. To assist our programing and sales staff, I am attempting to locate information regarding sales success stories on department stores using television. If such information is available, I would appreciate hearing from you at your earliest convenience.

FRED H. KAUFMAN
Production Manager
WMIN, St. Paul

ROUND-UP
(Continued from page 63)

Sponsors interested in getting viewers of their TV show into their place of business may be able to learn something from what took place at the Denver National Bank recently. This bank sponsored pianist Liberace in a filmed show on KBTV. When Liberace came to Denver with his brother George, they both guest-starred on a local KBTV show: then visited the bank to pass out autographed photos. Their supply of 1,200 photos was quickly exhausted when a mob of some 6,000 eager fans jammed into the bank.

WHAM, Rochester, has published a comprehensive report on the facts and potential of its market. The "WHAM Market Analysis" covers western, southern and central New York State counties which comprise WHAM's primary area. In addition to the usual classifications of market facts (population, income, sales, and so on), the study includes odd informational bits such as annual snowfall in inches. Copies obtainable from WHAM sales dept. or G. P. Hollingbery Co.
Remember how you watched TV years ago when you first got your set? That's how

Sioux City Sue-Land is watching KVTV

33 prosperous Iowas, South Dakota and Nebraska counties whose 1952 effective buying income was $825,000,000.

KVTV
Channel 9

Sioux City, Iowa
CBS, NBC, ABC & DuMont
Represented by The Katz Agency

CBS
IN THE LAND OF
MILK and HONEY
WBAY
GREEN BAY
5,000 WATTS

SPONSOR ASKS
(Continued from page 79)

clubs. This group serves the advertiser well for a "test" of products both old and new, moderately priced or expensive.

The personality listenership represents an upgraded rhythm and blues devotee. They do not necessarily regard spirituals as an interest but prefer to think of themselves as modern progressives.

They are the big volume buyers of baby food, modern furniture, and watches, as examples.

Blues and rhythm addicts are by no means a lost cause to the seller of cigarettes, soda water, and products of general big volume, mass consumption.

However, the radio advertiser must recognize that they too have more than a fourth grade education, generally, and will be the ever widening market for hard goods in the near future.

National advertisers contemplating using Negro-aimed radio need to keep the fact in mind that Negroes are native Americans, separated from other Americans by the artificiality of color and race lines.

They are a "captive" market group within the total U.S. market pattern and therefore highly identifiable, principally because of color and sectional or regional mores.

Because they are not a language group, the measurement for this market's ultimate response to advertising appeals dictates a more detailed study of bi-racial psychology—especially in southern areas—to understand the best ways to advantageously exploit spirituals, personality, and rhythm shows, the main characteristics of Negro-aimed radio broadcasts.

Even this action when taken by prospective advertisers is by no means the last word in making advertising through Negro radio pay off. It is also a good idea to ask the listeners representing the broadcast segments mentioned above what they think about these broadcast characteristics developed for his so-called "exclusive consumption." They may, to your surprise, have some highly articulate opinions which could be turned into new sources of increased dollar volume.

Joe Wootten
Director Radio Division
Interstate United Newspapers, Inc.
New York

Our "333" antenna has to bend to fit this space—but it intends to deliver our 100,000 watts ERP to a potential audience of 393,700 in 30 Texas, Oklahoma, and New Mexico counties. Availabilities are available.

KGNCTV
Amarillo
CHANNEL 4
REPRESENTED NATIONALLY BY
THE O. L. TAYLOR COMPANY

are we happy?
Si Señor!

SERVING 300,000
LATIN-AMERICANS

THE MIGHTY "MIKE" OF
SAN ANTONIO
250,000 Milliwatts
kiww
Spanish Language

National Time Sales—New York
Gene Grant & Company
Los Angeles — San Francisco

24 AUGUST 1953
NOW! GOOD TV in MOBILE, ALA!

WKAB-TV

CHANNEL 48

CBS - DUMONT NETWORKS

captivatin' KABBY says:

"20,000 television sets already in Mobile — and they're still coming fast!"

Also, remember . . .

WKAB—A.M.

the High-Daytime Hooper Bargain!

CALL

Forjoe AND COMPANY

Offices in: New York • Chicago • Atlanta

Los Angeles • San Francisco

SOUTHERN REPS.:

Dora Clayton Agency, Atlanta

Newsmakers in advertising

Lester J. Will, general manager, American Dairy Association, announced that his organization will sponsor a new Bob Hope series on NBC Radio and two segments per week of the Bob Crosby CBS TV show. Seems a reversal of trend because advertiser is buying nighttime radio and daytime TV. Association members have suffered losses because of inroads of margarine and because weight-conscious dieters have been cutting down on dairy products. The major air expenditure is tended to reverse this trend.

Comdr. E. F. McDonald Jr., president, Zenith Radio Corp., added fuel to the TV controversy with the release of a 15-minute film outlining the merits of Phonovision, Zenith's entry in the pay-as-you-see field. At New York press showing Dr. Millard C. Faught, economic consultant to Zenith, said that fee TV will not only permit TV stations to operate in small markets but will prove a means of attracting larger audiences for commercial video thereby benefiting advertisers. He foresees FCC approval of fee TV within a year.

A. von Gontard, sales and ad v.p., Anheuser-Busch, Inc., has alerted the D'Arcy Advertising Co. to prepare 520 commercials on Budweiser beer to be used on network radio for the coming year. In first major air buy since the firm dropped the Ken Murray Show on CBS TV in June 1952, Budweiser signed up for sponsorship of a 15-minute sports commentary by Bill Stern at 6:30 p.m. nightly. Stern's ABC show will have human interest slant to attract female listeners as well as scores and interviews to draw male sports fans.

Fort Worth, EVENING IS EVEN BETTER especially over KFJZ, leader in locally-produced programs

KFJZ Average Ratings

<table>
<thead>
<tr>
<th>6-9 A.M.</th>
<th>6-9 P.M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>100%</td>
<td>105.4%</td>
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</tbody>
</table>

Sets In Use

<table>
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<th>6-9 A.M.</th>
<th>6-9 P.M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>100%</td>
<td>139%</td>
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</table>

Listeners Per Set

<table>
<thead>
<tr>
<th>6-9 A.M.</th>
<th>6-9 P.M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>100%</td>
<td>115.7%</td>
</tr>
</tbody>
</table>

Comparison KFJZ Average Ratings, Sets in Use, Listeners per Set 6-9 A.M. vs. 6-9 P.M. Mon.-Fri. 6-9 A.M. equals 100%

Source: Pulse of Fort Worth, April-May, 1953

may make you blink twice, but it's a fact! Evening radio time even better than early morning which you know is a wonderful buy any way you look at it...listeners per set, audience never, family-type audience.

I know this to be true in many markets. In Fort Worth, for example, an analysis of radio listening during the three-hour period 6:00-9:00 P.M. versus 6:00-9:00 A.M. Monday through Friday has unearthed this startling comparison:

5.4% higher average ratings on KFJZ in the evening.
39% more sets in use in the evening.
15.7% more listeners per set in the evening.

If all this is happening, mind you, in a mature television market!

If evening is even better, not just in Fort Worth, but in many other markets across the country...every one with complete television penetration. And higher nighttime radio listening means lower cost per thousand for every advertiser.

This is one in a continuing series of advertisements based on regular syndicated audience measurement reports. To achieve a uniform basis of measurement, the radio stations chosen for this series are all John Blair-represented outlets...all in major markets.

JOHN BLAIR & COMPANY

REPRESENTING LEADING RADIO STATIONS

NEW YORK • BOSTON • CHICAGO
ST. LOUIS • DETROIT • DALLAS
SAN FRANCISCO • LOS ANGELES
Wanted: media facts

Art Porter, vice president of Leo Burnett Co., Chicago, wasn't talking out of his hat when he recently told Iowa broadcasters that radio was lagging in getting its basic story across.

The big test, observed Mr. Porter, wasn't the year-by-year dollar increases for any medium, but the percentage of the total advertising dollar that each medium is winning. "Back in 1945," he said, "radio was getting 37% of the national advertising dollar, but by 1952 the figure was 20%.

Sponsor recognizes the urgent need to get radio's big basic story over to big buyers; so does BAB; so do a number of national station reps. Our contribution includes 1953 Radio Basics (300,000 reprints sold last year); continuing reports such as Nighttime Radio and Christial Radio Study (see 10 August 1953 issue); When Study analyses of such markets as Iowa, Kansas, New England, and now Texas (see 20 October 1952 issue); Radio Results annually compiled from Sponsor; and our 19-part Media Evaluation series.

Biggest of all these projects is the Media Evaluation series, never before attempted, nearly one year in preparation, and enthusiastically received by many advertisers and agencies.

Typical reaction to the Media Evaluation project is this from R. F. Husey, vice president and media director of Foote, Cone & Belding, Chicago: "May I take this opportunity to say how much a lot of us here enjoy and value your magazine? It is almost the only instance I know of where a specialized trade paper is broadminded enough—while heavily supporting its own industry—to give a fair-minded bow to competitive industries. Your recent round-ups of the pros and cons of the various basic types of media are a unique contribution to advertising. Your present series of pro and con debates on the controversial Life study is also of outstanding interest. I have recommended it to a number of people." (See page 34 for latest media article.)

Radio and TV offer distinct advertising values. But they must be understood to be appreciated. When the appreciation has risen to a proper level, the radio and TV share of the total advertising dollar will also rise.

This we fight for

Constructive trade journalism as we see it consists of taking a positive stand on dozens of issues through a year. Sponsor listed 15 of its most notable causes in the 9 February issue under the heading "This we fight for." We do much of our fighting via editorials and articles which seek to improve industry conditions and solve industry problems.

With this edition of Sponsor we've instituted a new policy. Each of our articles which relates to one of our 15 major causes for 1953 will carry a box headed "This we fight for" and quoting the cause concerned. It's our way of stressing that this is a cause worthy of your support as well.

The story so labeled this issue concerns Admiral's sponsorship of Bishop Sheen. We think Ross D. Siragusa, president of Admiral, and Erwin, Walsey, its agency for air advertising, have made an important contribution to the cause of better creative programing, one of our 15 causes.

That Admiral's courage is profitable is clearly demonstrated in the article which you'll find starting on page 31.

The Negro market

One announcement by Jockey Jack on the Negro-programing station WMBM, Miami Beach, drew so many people to the station that a traffic jam resulted and both the disk jockey and station manager were arrested. This is one of the more dramatic "results stories" you'll find in this year's special section on Negro radio starting page 63. Meantime the more serious advertiser using Negro radio is becoming aware of the fact that the "Bible- and-Blues"-only type of programing is reaching a saturation point. The market is big enough to warrant your attention; 15 million people with some $15 billion to spend. Let Sponsor's four complete articles on the subject bring you up to date.

Pity the poor timebuyer

The other day a prominent timebuyer at one of the world's biggest ad agencies was discussing, over lunch, the trials and tribulations of a radio and television timebuyer.

When he had finished we thanked our lucky stars that we had gone into something easier like trade paper publishing.

Here's what this buyer has to put up with.

First, he used to deal with fewer than 1,000 radio stations (pre-1945). Today he wrestles with over 3,000 sets of call letters (AM, FM, TV) and the figure is growing daily.

He used to be responsible for placement of perhaps $1,000,000 in billings annually; in 1953 his responsibility has grown to over $3,000,000.

He used to be only a timebuyer. Now, because of changing philosophy within his organization, he is also learning to be a spacebuyer. And most space salesmen treat him as though he'll never be smart enough to buy space.

Luckily, this particular agency is more generous than most, both with respect to timebuyer prestige and salary. But in many another shop the timebuyer is way up in complex work and still on a lower rung as far as the rewards are concerned.

Yet the timebuyer needn't despair. Agency management is fast learning that time buying is no occupation for clerks. As they do, the lot of the timebuyer improves.
In Kansas City...  All Eyes are on

Channel

In Kansas City, all eyes are on Channel 9 and KMBC-TV—the eyes of the folks who watch, day and night, the 300,658 television sets in the area (K. C. Electric Association report, June 30, 1953). Advertisers, too, have their eye on KMBC-TV, newest member of the long reliable KMBC-KFRM Team, and newest source of television availabilities in Kansas City.

And most important—that now-famous CBS Television “eye,” identified with the nation’s top television network!

In Kansas City, take advantage of 32 years of radio (KMBC-KFRM), and 20 years of experimental television (W9XAL). Place your television schedule where the eyes of Kansas City will see it—KMBC-TV, Channel 9.

Represented Nationally by Free & Peters, Inc.

KMBC-TV
Basic Affiliate CBS Television Network - - - Sharing Time with WHB-TV
magazine Radio and TV advertisers use

BUTTE...iful"

BUTTE
America's RICHEST Secondary Market
A BUTTE of a Test Market!
NOW HAS
A BUTTE of a Television Station
KXLF-TV6
with
A BUTTE of a Rate ($100 Hr.
for time and facilities.)
A BUTTE of a Buy (20% Savings
with other XL Stations.)
A BUTTE of a Network (NBC-DuMont)
MONTANA'S FIRST!
on the air August 14, 1953.

XL
Stations

PACIFIC NORTHWEST BROADCASTERS
SEATTLE WASHINGTON
San Francisco S, Calif
Hollywood 3, Calif
St. Louis 2, Mo.
THE WALKER COMPANY
New York 17, N. Y.
Chicago 4, Ill.

72 ADVERTISERS
EVALUATE MEDIA
page 27

What progress has been
made in UHF in year
since freeze was lifted?
page 32

Why Block Drug is back
in network radio after
hiatus of one year
page 34

Pity the gal timebuyer:
Page from uninhibited
diary of New Yorker
page 37

Kenyon & Eckhardt's
study of merchandising
done by TV stations
page 38

What to expect in air
coverage of the pigskin
parade this fall
page 40

Are children's shows
harmful? Advertisers
answer the critics
page 42
For 51 years the James G. Gill Company has been serving its customers with "Gill's Hotel Special Coffee." The business began in a small shop in Norfolk, Virginia, shown above. Its present day modern equipment is standing evidence that its owners know their business well.

The ever-expanding services of the Havens & Martin, Inc. Stations speak well for its owners too. Pioneers in radio, then FM and TV, they established the only complete broadcast institution in Richmond. WMBG, WCOD, and WTVR always have been, and are today, the first-choice stations of listeners and advertisers alike. Try them yourself and see why!

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.
Gal confesses

If you want to know what Madison Avenue timebuyer—especially pretty one—really does during day, read "Pity the gal timebuyer," page 37.

-SR-

Anti-enzyme war takes to airways

Here's how anti-enzyme toothpaste war is developing in air: Lambert Pharmacal, first away with Antizyme, upped ad budget by $2 million, will put 60% into network radio-TV ("Ozzie & Harriet"), spot campaigns. Block Drug's sinking $1 million into 6-week print-TV campaign to emphasize anti-enzyme quality of Amm-i-dent. Bristol-Myers stepping up air sked for revamped paste product. Colgate, Whitehall both reportedly preparing anti-enzyme entrants. Dark horse to watch: P&G's Gleem toothpaste, which has special detergent anti-enzyme action. Next 6 months should see $5-$7 million spent on campaigns. Question: Will public believe 'em this time?

-SR-

Ronson to switch ad approach too

Ronson Art Metal Works' switch from Grey Advertising to William H. Weintraub 1 January will be followed by new ad approach. To push its gift line and new line of lower-priced products, firm will stress woman-appeal programing. Possible choice: "Queen for a Day." Ad budget will probably be 50% air media (with network radio and spot TV).

-SR-

Media: adman refutes admen

One of most articulate of SPONSOR's All-Media Advisory Board members, an agency executive, read following sentence in latest article (starts page 27): "Interviews indicated most advertisers know in general what combination is best for them..." Underscoring this sentence, exec scribbled: "The hell they do—but you can't expect them to admit their ignorance! And most of the time it is impossible to know! Don't forget the defensive aspects of media buying—to fight a competitor's special efforts." So if you still think media poop is dull, read current article, "How 72 advertisers evaluate media." It should change your mind about topic.

-SR-

Packagers turning to radio programs

Some medium-sized packagers returning to building radio shows after forsaking field for TV lo these several years. Reasoning: Profits are small but steady. Three of the nets reported encouraging trend.

-SR-

Don't get your Kinseys mixed

Carl S. Brown Co., agency for Kinsey Distilling Corp., busy preparing small ads for newspaper campaign in New York, Illinois, California to appear simultaneously with release of THAT BOOK, not as matter of promotion but one of "self-protection." Theme of ads: "Please, we're Kinsey, the distiller, not Kinsey, the author-scientist." Firm's received too many labels soaked off Kinsey bottles requesting "a copy of your free sex book." P.S.: Note difference between restrained news treatment of Kinsey report by air media as compared with print.
REPORT TO SPONSORS for 7 September 1953

NBC Radio leads that other net NBC execs happy as kid with new toy. Reason: Latest Nielsen Radio Pocket Piece (for 17-25 July) shows NBC Radio leading with biggest audience per commercial minute 4 nights a week, CBS 2, Mutual 1. It's first time NBC's been ahead since May. CBS reaction: "Wait till fall programs return."

—SR—

Adman says rate deals still on Phone call from account executive buying over $1 million of radio-TV time annually: "Somebody pulled your leg on rate-cutting. You say the era of spot radio rate 'deals' is coming to an end. Well, I haven't paid card rates for a single dollar's worth of time I bought during the past year in radio. Some of your biggest New York stations were involved too. As for TV, I can make a deal there too, but it's harder. My advice to stations is to end this sort of thing, for if my competition gets a cut rate, I'll bust a gut to get a lower one." (See SPONSOR, 27 July 1953.)

—SR—

Most TV stations merchandise: K&E K&E surveyed radio and TV stations recently, found 138 or 99% of TV stations answering offer some form of merchandising or promotion service to advertisers. For details, see article page 38.

—SR—

SPONSOR looks at children's shows Are children's shows bad for children or just badly written? SPONSOR study page 42 shows wide divergence of opinion on whether crime and violence on air harm children. There's less disagreement that quality hasn't gone up. One explanation by Ron Manders, KFI, Los Angeles: Buyers and sellers of products have taken over from radio personnel who were interested primarily in entertainment and education.

—SR—

Agency changing media department Big New York agency reorganizing its media department, with time-buyers, spacebuyers under all-media supervisors. Radio-TV department will lose independent status. Unlike Y&R system, however, print and air buyers won't become experts in each other's media. Announcement of the change due soon.

—SR—

UHF seen winning sponsor approval One year of UHF shows following: 55 new stations, 1.5 million UHF sets, growing conviction among advertisers, agencies that UHF is TV, same as VHF. Key to its future seen by many to lie in hands of networks. For latest facts, figures, opinions and problems of this new TV development see "UHF—one year later," page 32.

—SR—

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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<tbody>
<tr>
<td>Peter Paul, Naugatuck, Conn</td>
<td>Mounds, Almond Joy</td>
<td>Mason, NY</td>
<td>80 radio, 15 TV mks throughout country</td>
<td>Radio: 5-, 10-, 15-minute news: minute anncts; TV: 10-, 20-sec Class A anncts; st 1 Sep, 39 wks</td>
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<tr>
<td>Sterling Drug, NY Tea Council, NY</td>
<td>Fletcher's Castoria</td>
<td>Carl S. Brown, NY</td>
<td>80 radio mks throughout country</td>
<td>Radio: minute anncts; st 1 Sep, 52 wks</td>
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<tr>
<td>U.S. Industrial Chemical Co, NY</td>
<td>Hot Tea</td>
<td>Leo Burnett, Chi</td>
<td>80 radio mks throughout country</td>
<td>TV: minute cartoon anncts; st 26 Oct, 36 wks</td>
</tr>
<tr>
<td>Vick Chemical Co, NY</td>
<td>Pyreneone (plant protectant)</td>
<td>G. M. Basford Co, NY</td>
<td>12 major TV mks, covering 54.6% of U.S. TV homes</td>
<td>Radio: 20-, 60-sec anncts; 5-, 10-, 15-minute parlic; st 24 Aug, 7 wks</td>
</tr>
<tr>
<td>Vick Chemical Co, NY</td>
<td>Vick's Vaporub</td>
<td>NY</td>
<td>46 radio ads: Va. Tenn, S.C., N.C., Ga., Miss., Ala</td>
<td>TV: 10-, 20-sec anncts daytime; st 28 Sep, 20 wks</td>
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<tr>
<td>Whitehall Pharmaceutical Co, NY</td>
<td>Cough Syrup</td>
<td>BBDO, NY</td>
<td>30 TV mks throughout country</td>
<td>Radio: minute anncts; Class A nighttime; st 28 Sep, 20 wks</td>
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<td>Vick's Cough Drops</td>
<td>BBDO, NY</td>
<td>200 radio mks throughout country</td>
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<td>Va. Tre-nol Anacin</td>
<td>John F Murray, NY</td>
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SPONSOR
No More Blue Sky!

AT LAST—A CLEAR PICTURE OF COVERAGE in the GREAT READING MARKET

WEEU-TV

CHANNEL 33

NOW OPERATING WITH FULL POWER

165,000 WATTS (ERP)

ONE OF AMERICA'S "HIGH SPOT" AREAS

Reading: Rated by Sales Management as a "preferred" city; third industrial city in the state; 74th Metropolitan Area . . . with a per capita income 10% higher than national average.

Grade A Area: Population 1,239,000; Retail sales, $1,113,000,000 (estimated).

ENGINEERED FOR DOMINANCE

With the newest G.E. 12 kw transmitter . . . and a specially-designed, electronically-tilted antenna. Broadcasting from the top of Mt. Penn, two miles from Reading—the site which engineering research showed was best to cover the READING MARKET.

GOOD NEWS FOR ADVERTISERS

Gone are the herringbones of doubt . . . the snow of confusion. Now you can appraise Eastern Pennsylvania in the light of reality. WEEU-TV's power boost now enables you to define the Reading market on a practical coverage basis . . . and to reach ALL of it, at the lowest cost, with the ONE station built to serve it.

PROGRAMMED FOR DOMINANCE

Top NBC and ABC network shows; the most diversified schedule of local programs . . . from Reading's only downtown TV studios; the ZTV and WTV libraries, exclusive in the market. All backed up by the greatest amount of paid program promotion in the area.

Thomas E. Martin, Exec. V.P., Gen. Mgr.
Ewart M. Blain, Dir. of Sales

WEEU-TV NATIONAL REPRESENTATIVES
HEADLEY-REED TV
Television Station Representatives
How 72 advertisers evaluate media
Part 9 of SPONSOR's All-Media Study. First results of SPONSOR's 3,000-questionnaire survey disclose how 72 advertisers spending over $137 million annually in various media select, test and use media; their reasoning and results.

UHF: one year later
In just a year at least 55 stations have gone on the air, have built an audience potential of close to 1.5 million. In and out of established VHF areas some UHF operators have made excellent headway, are operating in black in record time.

Block Drug rediscovers radio
Spiraling TV costs caused this sponsor to take a one-year hiatus from network radio. But after the success of newscasts on Don Lee and Yankee networks, Block bought Gabriel Heater on Mutual (full net), is looking for another show.

How spot won Liqui-Moly national distribution
In only four areas last year all supplement credits spot radio and TV with big share of credit for increased distribution. Air media now get 44% of budget.

Pity the gal timebuyer
The diary of a busy New York timebuyer discloses that her job usually exceeds "banker's hours" and that her life and work would be much less complicated if station managers, account execs, station reps observed simple rules of etiquette.

Merchandising: what TV stations offer
Kenyon & Eckhardt's Nat Steen reports that 93% of TV stations responding to poll offer some merchandising or promotion. Here are some examples and ideas.

Football on the air: 1953
A round-up of the air coverage of upcoming pigskin activities. Despite restrictions placed by both college and professional grid associations, $10 million will be spent on radio and TV coverage by advertisers this year.

Are children's shows harmful?
Citizens' groups and critics have been up in arms about the content of many radio and TV shows aimed at children. Advertisers defend their program buys, say crime shows are not harmful, point out many excellent shows now on air.

How 94 agencies evaluate media
Part 10 of SPONSOR's All-Media Evaluation Study. Concluding portion of SPONSOR's 3,000-questionnaire survey of leading advertisers and ad agencies.

How ABC will compete
Here's a report on what's happened at ABC since the ABC-United Paramount Theatres merger last February. Programming of other networks will be highlighted.

COMING

How 94 agencies evaluate media
Part 9 of SPONSOR's All-Media Evaluation Study. Concluding portion of SPONSOR's 3,000-questionnaire survey of leading advertisers and ad agencies.

How ABC will compete
Here's a report on what's happened at ABC since the ABC-United Paramount Theatres merger last February. Programming of other networks will be highlighted.
Things have changed in ARKANSAS, too!

From one-room schools to Fulbright scholars, from “one-crop” farms to a booming economy — Arkansas is getting its share of South’s new progress and wealth. One example: Effective Buying Income per family up 195.4% over ten years ago!

There’s been a big change in Arkansas radio. You can now cover almost all the State in 50,000-watt KTHS from Little Rock — now 
and the only Class I-B Clear Channel 
station in Arkansas. KTHS offers primary 
time coverage of more than a million 
people — secondary, interference-free day 
reception of more than 34 million people, 
reaching practically all of Arkansas (and 
400 radio homes in six adjacent states)!

Ask your Branham man for all the KTHS facts.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.
Under Same Management As KWHR, Shreveport
Henry Clay, Executive Vice President
B. G. Robertson, General Manager

KTHS
BROADCASTING FROM
LITTLE ROCK, ARKANSAS
Outstanding
Brewers
Choose
KLX
LUCKY LAGER
Oakland Baseball Games
BURGERMEISTER
Burgie Roundup
GOEBEL
Golden Gate Races

James R. Gentile, Campbell-Exell Co., Detroit, says, “When Chevrolet says ‘saturation campaign,’ they mean saturation. I bought about 24,000 radio and about 1,200 TV announcements for their two-week 1953 New Car campaign in January.” With an average of 39 announcements on each of 600 radio stations and two to 1½ spots on every TV station, Jim was scooped under by estimates, availabilities and ratings. Chevrolet’s aim: to get near top-rated shows that reach the maximum adults. Jim’s aim: to watch new TV stations.

John Forney, Keegan Advertising, Birmingham, steers clear of “kitchen” and “kiddie” shows when placing chainbreaks and L.D.’s for the Bama Co. (manufacturers of jams, jellies, peanut butter) because he feels these types of programing appeal to housewife who does own canning. This southern manufacturer advertises in large markets to compensate in volume for thin profit margin per item. “I buy principally Class A TV adjacencies, plus some daytime run-of-station radio time,” John says. Bama spends 90% of budget on air media.

Albert Sessions, Al Paul Leeson Co., New York, is lining up the October campaign for his Grayson-Robinson Department Stores account. “Our ‘Christmas in July’ campaign was such a big success,” he explains, “that the client is continuing his radio effort.” The two-week campaign in July extended into 11 markets scattered throughout the South and Midwest. On the air regularly with 60 minute announcements per market per month, the firm doubled its frequency for its mid-summer promotion. Result: unexpectedly high sales.

Norman Scheweke, Casie-Scheweke & Wild, San Antonio, concentrates on news and information program sponsorship for Farm and Home Savings. “Our aim has been to supplement this savings association’s institutional campaign with local direct-sale impact,” Norman explains. “We achieved this through announcements by local personalities in live radio and TV news shows.” The campaign covers the Southwest—the region in which the bank has its branches. In the past six months Farm & Home assets jumped from $76 to $87 million.
Champions
of the Road and Sports

For more than one hundred years The Studebaker Corporation has been making fine vehicles. For 11 years promotion of the sale of cars and trucks in the Upstate New York Market has been boosted with a sports program on WHAM, Rochester, N. Y., at 6:10 each evening. Studebaker's sales story has been personally enhanced by WHAM's Sports Editor Bob Turner for ten years.

The consistent sales impact of Bob Turner's "Speaking of Sports for Studebaker" on WHAM has contributed greatly to Studebaker's leadership in sales and prestige in the Western New York area served by WHAM.

LET WHAM 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

7 SEPTEMBER 1953
Effective February 1, 1954

WBZ-TV Channel 4

NBC Affiliate in BOSTON serving 1,314,000* TV Sets

AND

WPTZ Channel 3

NBC Affiliate in PHILADELPHIA serving 1,463,080* TV Sets

WILL BE AMONG THE OUTSTANDING VHF TELEVISION STATIONS REPRESENTED BY Free & Peters, Inc.

*TELEVISION AGE, AUGUST '53
# Free & Peters, Inc.

Pioneer Station Representatives Since 1932

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<th>EASTERN</th>
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<td>KRON-TV</td>
<td>San Francisco</td>
<td>4</td>
<td>NBC</td>
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</tbody>
</table>
Men, Money and Motives

by Robert J. Landry

"Where there's smoke . . ."

Tobacco is a five-billion-plus industry. Tobacco is a whopping big category for any advertising medium. The competition for, and the divvying up of, tobacco budget money is always prime advertising news, and probably always will be.

* * *

The above being true-to-obvious, all media and all agencies with a stake in cigarettes should familiarize themselves at this time with the various signs and portents which suggest a growing "social" antagonism to cigarette smoking and to advertising on behalf of the leading brands which aims, in the conviction of such social critics, to "capture" the young very young indeed.

* * *

First of all, chums, take careful note of the phrase which is creeping into the new temperance movement vocabulary: "intemperate smoking." What does that mean? One pack a day? Two? Three? And what follows as a goal of the new drive, if drive it really is, against intemperate cigarette "addiction?"

* * *

We can provide a hint of what the "social" critics may be driving at. Hidden away in an unreported speech against tobacco made by Roy Norr at a Seventh Day Adventists seminar in Loma Linda, Cal., was the following telltale comment: "Public interest requires Congress to declare that it is against public policy to promote tobacco consumption on the air."

* * *

This is, of course, the same Roy Norr who authored the lead article, "Cancer by the Carton," in Reader's Digest, circulation 11,000,000, plus reprints in 10 foreign-language editions. This is the same Roy Norr who has written other articles, a book, and who plans now a publication against smoking. But don't stop there. Your dutiful student on men, money and motives also points out that it was Roy Norr, then as now a public relations counselor at 11 W. 42 St., Manhattan, who forced the late George Washington Hill of American Tobacco to abandon his famous "Reach-for-a-Lucky-Instead-of-a-Sweet" advertising campaign.

* * *

Another unreported-but-significant comment of Norr's in his California speech was this, and note well: "Temperance and health (sic) forces in every community should demand of the stations which carry such advertising the right to refuse false cigarette claims."

* * *

Norr's audience in California included many doctors, and the fight about cigarettes may be plausibly described as a fight for the "public opinion" of the medical profession. Speaking about should

(Please turn to page 35)
Look at cigars. (Like Robt. Burns, which reaches more than a quarter-million men viewers nightly on Channel 2's *Sports of the Night*, three evenings a week.)

Only on TV, of all media, can you draw a full picture for your prospect of the relaxation and satisfaction a good smoke offers...with sight, sound and motion... when he's most likely to wish for a fine cigar.

And only on WCBS-TV will you find the highest average rating, day and night all week long, in the nation's biggest television market...the most quarter-hour wins...the biggest unduplicated audience.

Your product looks good—your business is good—when you are on the station most New Yorkers, men and women, watch most of the time...
UTILITIES ON THE AIR

We read the letter in your issue of July 13 from Sherwood Armstrong of Brooke, Smith, French & Dorrance's San Francisco office. If it is not too much trouble, we would appreciate copies of the same tear sheets as you sent to him [case histories on utilities' air advertising]. One of our clients is the Tucson Gas, Electric Light and Power Co.

I hope you like your new offices. It's nice to outgrow old ones. We're building a new building. It will be right across the street from the new KVOA-TV studios.

Pat Barber
Harwood Advertising
Tucson, Ariz.

* Sorry, those tear sheets are no longer available. But we recommend our 1953 "TV Results" for new case histories on utilities.

BASES SECTIONS

I am very much taken with the section in your Fall Facts Issue edition July 13 labeled "TV Basics."

I would like each one of our account executives to have a reprint of this section. Could you, therefore, send me 10 reprints, and if there is any cost, please bill me accordingly.

Congratulations.

H. Lyman Hart
President
Hart-Conway Co.
Rochester

* Reprints of the 1953 "Radio Basics" and "TV Basics" sections are now available. Price is 30c for single copy, 25c for 25 or more copies. 15c for 100 copies or more.

Will you please enter our order for 400 of the "TV Basics" pamphlets and 200 of the "Radio Basics" pamphlets.

W. L. Chesman
Rosengarten & Steinke, Inc.
Memphis

If reprints . . . on "Radio Basics" and "TV Basics" are available, we should very much appreciate having one copy of each section . . .

R. E. Riordan
Director of Research
Ross Roy, Inc.
Detroit

What would be the price for 200 reprints of "Radio Basics" and/or "TV Basics"? . . .

Charles W. Balthrop
President
KITE, San Antonio

Please send us 10 copies of "Radio Basics" and five copies of "TV Basics" . . .

J. D. Hill
Promotion Manager
WISN, Milwaukee

Please send us 25 copies of your new fall "Radio Basics" . . .

Ed Wiebe
Program Director
WLOL, Minneapolis

TV MARKET DATA

The seventh annual Fall Facts Issue, like all the rest, is a honey. In fact, this one is even better than ever. Among the wonderful things that you have featured in this issue is that special and very valuable 10-page section prepared by the media research department of Sullivan, Stauffer, Colwell & Bales—the status of TV stations in 225 metropolitan county markets (July 13, 1953, page 205).

This is the first time, to my knowledge, that this information has been published in this breakdown. We have spent a great deal of time, ourselves, in taking the material which Sales Management's recent issue, "Survey of Buying Power," has so completely provided and found for ourselves the wonderful position in which Jamestown finds itself as a metropolitan county market. However, the advertisers, the networks, and the agencies have not had it put in this palatable style for easy digesting until you had it done for this Fall Facts Issue of sponsor.

With Jamestown in one hundred twenty-third position in the country, we are naturally, very pleased that it will now get in the hands of every advertising agency and be there for all to see. We would like 10 reprints of this section, if you're going to break (Please turn to page 15)
WNBW... Washington's ONLY television station with SUPER POWER...100,000 watts

SERVING AN AREA OF 15,800 SQUARE MILES
1,108,600 FAMILIES...OVER 4 MILLION PEOPLE

With its new maximum power of 100,000 watts and increased tower height, WNBW now is Washington's most powerful television station, serving a larger number of viewers than any other Washington station. Let your advertising message on WNBW prove these facts on your sales chart.

NBC in Washington

WNBW 4
CHANNEL
Represented by NBC Spot Sales
proudly announce their affiliation with

CBS
RADIO AND TELEVISION NETWORKS

effective September the nineteenth

This combination of Norfolk's dominant stations...WTAR and WTAR-TV...with the Nation's most listened to networks assures our advertisers greater sales results in America's Miracle Market.
it down that way, and if they're available, please send them and bill us for same.

SIMON GOLDMAN
General Manager
WJTN & WJTN-FM
Jamestown, N. Y.

* Reprint of the 10-page section on TV stations in 225 metropolitan county markets. Information available. Cost is $1.00 each for 100 copies or over.

Among the readers of your excellent Fall Facts Issue (13 July 1953) there are many. I am sure, who would be interested to know the standing of Honolulu among the Metropolitan County Markets listed on pages 207-212. Honolulu, having 83,300 families, would fall in the sixty-seventh place in your list, just after Wichita and ahead of Harrisburg.

Perhaps you will also allow me the opportunity of noting that the average family income in Honolulu, $6,216, is among the highest in the nation; and that buying patterns and listening-viewing habits are very similar to those of the mainland.

WAYNE KAREL
KGMB-AM-TV
Honolulu

STATION IDENTIFICATION
Sponsor prides itself on service to readers, and justly. Here's a chance to provide a worthwhile good deed: See if you can't get radio and TV stations to identify themselves in promotion pieces, schedules, and availability lists. Too many stations send out mail with their call letters plastered all over the place but you need a microscope to find out what city they're in. We don't buy call letters; we buy markets. It's common sense, therefore, for stations to proclaim their origination points very clearly. It's all very well for them to call themselves, "The voice of the woolly West," or some such thing, but let a fellow know where the voice is coming from, will ya?

HENRY EISEN
Moselle & Eisen
New York

FALL FACTS
Your Fall Facts was crammed with real meat—one of the best issues of any publication I have seen [13 July]. I used it to advantage several times while the information was real hot.

HARRY E. CUMMINGS
Southeastern Radio Station Reps
Jacksonville, Fla.

Please send us a copy of your big 240-page Fall Facts issue.

Evidently we did not receive our copy and know that it will be very valuable to us, as we benefited greatly from your last issue.

JOHN S. ALLEN
V.P. in charge of Sales
WTVJ
Miami, Fla.

I have been looking high and low for the July 13 issue of sponsor, which was the seventh annual Fall Facts Issue. However, I have not been able to locate it anywhere.

I'm wondering whether or not it would be possible to send me an extra copy.

I want to congratulate sponsor for various articles on farm programs. According to the information I received from RFD's these are starting to pay off...

HAROLD J. SCHMIDTZ
Farm Service Director
KDFQ
St. Joseph, Mo.

* SPONSOR's biggest and most important farm radio and farm TV project is now in preparation. It will be published in the 19 October issue.

KSTM-TV, ST. LOUIS
It is with deepest regret that we announce the death of KSTM-TV's president and general manager, Bill Ware. He died at 11:30 a.m., Thursday, August 20.

Bill was known in his profession the country over as a fair player, a hard worker, a man who knew radio and television and loved it.

The KSTM-TV staff will miss his optimistic smile, his cheery way of solving every problem, his gentlemanly character.

Knowing that Bill's ultimate ambition was to create a fine television station, we'll carry on with KSTM-TV, just as he would have wanted us to do.

WILLIAM H. RIGGS
Chairman of the Board
KSTM-TV, St. Louis

7 SEPTEMBER 1953
If ever a firm made a jingle make sweet noises on the cash register, it’s River Brand Rice Mills and its product Carolina Rice. After six years of saturating the airwaves with its sweet talkin’ Southern-drawl musical trademark, Carolina stands head and shoulders above the competition in the world’s toughest market—New York City. As the company’s distribution is improved the jingle is used to win customers in cities such as Philadelphia and Chicago.

Eying New York’s 3,000,000-plus population, Jim devotes much of the company’s budget to keeping the Big Town Carolina-conscious. In order to sell this heterogeneous mass Jim uses a wide variety of radio. And to reach the general market he uses both network and independent stations. The city’s growing Spanish-language market is reached via a condensed version of the English-language jingle followed by a half-minute pitch in Spanish on WWRL. The Negro audience is reached via WWRL and WLIB’s specialized block programming. More than 90% of Carolina’s New York budget goes into spot radio.

Because of the fact that rice is a traditional food with Negroes and people of Spanish extraction a heavy pitch is made to these groups. Says Jim, “You don’t have to teach these people how to cook rice; all you have to do is sell them on the superiority of Carolina Rice. And being big rice-eaters, once we’ve got them to try it they stay sold. There’s the difference between the minority groups and the general public: The general public, not using too much rice, has to be sold and resold on the factors which make top quality. The minorities recognize quality instantly.”

Jim Bergman could be an agencyman’s nightmare. Having spent seven years at the Hanff-Metzger agency (now Buchanan & Co.), Jim insists on a minimum of meaningless double-talk and a maximum of solid thinking.

Joining River Brands 20 years ago, he has played a strong role in the change from bulk to package-selling of rice. To further this trend Jim and the firm’s agency, Donahue & Co., went into TV last year, used the members of the Paul Dixon Show (10 stations DTN) to pantomime the famous Carolina jingle.

Married and the father of two children, Jim makes a hobby of getting as close to water as a grain of rice—he’s a yachtsman. ★★★
EXCLUSIVE

DETROIT'S YEAR ROUND SPORTS STATION

WJBK

FIRST AGAIN FOR FALL and WINTER

Key Station—Entire Schedule

Only on WJBK

RED WING HOCKEY

Entire Schedule

Only on WJBK

University of Detroit FOOTBALL

Cash In On the Station That Captures the Huge Sports Audience
In The Nation's Hottest Sports Town!

Your sales story really scores when you pitch it to the loyal listeners of WJBK, the station that's a "must" for sports fans. Another plus that makes WJBK your best radio buy.

WJBK

Detroit

Tops in MUSIC, NEWS and SPORTS

STORER BROADCASTING COMPANY • National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-765

7 SEPTEMBER 1953

THE KATZ AGENCY
Are Camel cigarettes ready to succumb to the king-size rage?

Industry rumors indicate that the top-selling cigarette brand will be on the stands in king size by spring 1954. R. J. Reynolds' popular brand has been making a valiant stand against king-size encroachments in the cigarette market despite the slightly declining sales curve that has been hitting the regular-size brands.

Camel's 1952 sales are estimated to have been over 105 billion cigarettes, one-third higher than Lucky Strike, its nearest competitor, whose 1952 sales tallied 73.5 billion cigglies. However, during the first half of 1953, Camel sales began to dip slightly from king-size competition. Camel's strength derives from non-king-size areas—rural markets, particularly the South.

When king-size Canals hit the stands, R. J. Reynolds may follow its traditional advertising pattern for introducing a new cigarette: first spot radio and TV, then expansion into network TV and radio. On the other hand, regular Camel's unquestioned lead in cigarette sales, the R. J. Reynolds Co. might possibly launch the king-size Camel with a network TV show all its own.

The question now: Would a king-size Camel hurt sales of R. J. Reynolds' present king-size contender, Cavalier?

Cavalier's track record, after a stand-still at .8 billion in 1951 and 1950, leaped to 2 billion in 1952.

In the $3 million bracket, Cavalier's 1953 ad budget is devoted mainly to air media, although R. J. Reynolds' agency, William Esty, is characteristically reluctant to reveal vital statistics in the highly competitive cigarette race.

Until mid-1953 Cavalier sponsored My Friend Irma on both CBS Radio and CBS TV. This program's production cost on a per-show basis for radio and TV was $7,000 and $24,000, respectively. For its summer replacement, Cavalier sponsored I've Got a Secret, CBS TV, Wednedays 9:30-10:00 p.m (a panel show costing $7,000 per production), has extended its contract through the fall.

Cavalier's long-range network TV plans include an agency-packaged drama series, The Hunter, which William Esty is currently filming. An anti-Communist spy thriller, the program is slated to go on network sometime this winter.

The 1952 roster of king-size cigarettes stacks up thusly in order of volume sales: Pall Mall (an estimated 43 billion cigarettes sold) is first, followed by Tareyton, king-size Chesterfields, king-size Philip Morris, king-size Raleighs, Fatimas, Viceroy, Cavalier (eighth), Embassy, Dunhill and Regents.

Pall Mall, with an estimated $6 million 1953 ad budget, follows the cigarette tradition of heavy broadcast media expenditures. Here is Pall Mall's approximate budget breakdown: 62% for TV, 11% for radio, 16% for magazines, 5% for comics and 6% for newspapers.

Camel's estimated $19 million 1953 ad budget is divided approximately this way: 56% for TV, 14% for radio, 15% for magazines, 7% for comics and 8% for newspapers.

(Sponsor's guesstimate for the 1953 ad budgets of the various king-size cigarettes line up as follows: Cavalier, $3.2 million; Fatima, $2.8 million; Dunhill, $2 million; Tareyton, $1.5 million; Embassy, $1.1 million; Regents, $300,000.)

P.S.

See:  "How Camel stays on top"  "How Pall Mall zoomed to No. 4"

Issue:  21 April 1952, p. 28  23 March 1953, p. 28

Subject:  R. J. Reynolds rumored to hit stands with king-size Camel
IN SAN FRANCISCO...

THEY DON'T
SHOOT YOU
FOR HOLDING
5 ACES...

NOT
THESE
FIVE!

CAPTAIN FORTUNE...
turns the younger
world into results with
San Francisco's
favorite multi-weekly
local kid show.

DEL COURTNEY...
famed band leader
mc's San Francisco's
most popular daytime
participation show.

FAYE STEWART...
whose household hints
lighten household
stints... whose KPIX
Kitchen is every
woman's kitchen.

WILLIAM WINTER...
Internationally-known
commentator and
Northern California's
top TV news analyst.

SANDY SPILLMAN...
Quizzmaster, magician,
who quizzes and
mystifies on a favorite
audience participation
program.

FIVE ACES for you who have
spot problems. One or more is a
sure-enough answer when it
comes to spotting promotions where
they'll get the mostest of the bestest.
Ask your Katz man for full details.

KPIX
TELEVISION CHANNEL
SAN FRANCISCO, CALIF. 5

Affiliated with CBS and DuMont Television Networks
Represented nationally by the Katz Agency
THE MEDIA DIRECTOR
of Smelton and Hector
To the heights of his trade quickly soared.

He didn't think much of surveys and such . . .
His tool was a hot Ouija Board!

But from all records kept, the spirits were hep
To the answers all surveys had shown —

When radio was mentioned, the ghostly invention
Always clicked out, "KOWH STANDS ALONE!"

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, Oct., 1951, thru July, 1953.)
• Largest share of audience, of any independent station in America! (July, 1953.)

KOWH
35.5%
AVERAGE HOOPER

Kowh
OMAHA
"America's Most Listened-to Independent Station"

General Manager, Todd Storrs: Represented Nationally By The BOLLING CO.
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>American Cigar &amp; Cig. NY</td>
<td>Campbell-Mithun, Chi</td>
<td>ABC TV 76</td>
<td>Ray Bolger Show; alt Th 8:30-9 pm; 8 Oct; 26 telecasts</td>
</tr>
<tr>
<td>Paul Malls</td>
<td></td>
<td>CBS TV 33</td>
<td></td>
</tr>
<tr>
<td>American Dairy Assn, Chi</td>
<td>Joseph Katz</td>
<td>CBS TV 45</td>
<td>Bob Crosby Show; T, Th 3:30-4:5 pm segs of F &amp; F 3:30-4 pm show; 22 Sep; 57 wks</td>
</tr>
<tr>
<td>American Oil Co. Bilt</td>
<td>FCGB, Chi</td>
<td>ABC TV 57</td>
<td>Person to Person; F 10:30-11 pm; 2 Oct; 52 wks</td>
</tr>
<tr>
<td>Armour &amp; Co., Chi</td>
<td>Hilton &amp; Riggie, Hywd</td>
<td>ABC TV 54</td>
<td>Pride of the Family; alt F 9-9:30 pm; 9 Oct; 26 telecasts</td>
</tr>
<tr>
<td>B B. Pen Co, Hywd</td>
<td>Raymond Spector, NY</td>
<td>ABC TV 67</td>
<td>George Jessel Show; alt Sun 6:30-7 pm; 13 Sep; 26 telecasts</td>
</tr>
<tr>
<td>Hazel Bishop, NY</td>
<td>Cecil &amp; Presbury, NY</td>
<td>NBC TV 72</td>
<td>Peter Petter Jake Box Jury; Sun 9-10:30 pm; 4 Oct; 52 wks</td>
</tr>
<tr>
<td>Black Drug Co, Jersey City</td>
<td>Leo Burnett, Chi</td>
<td>NBC TV 57</td>
<td>Name That Tune; alt M B-B30 pm; 7 Sep; 52 wks</td>
</tr>
<tr>
<td>Bristol-Myers, NY</td>
<td></td>
<td>ABC TV 54</td>
<td>Pride of the Family; alt F 9-9:30 pm; 16 Oct; 26 telecasts</td>
</tr>
<tr>
<td>Brown Shoe Co, St Louis</td>
<td></td>
<td>ABC TV 57</td>
<td>Smiles' Ed's Gang; Sat 10:30-11 am; 22 Aug; 52 wks</td>
</tr>
<tr>
<td>Cats Paw Rubber Co, Balt</td>
<td></td>
<td>ABC TV 54</td>
<td>Your Show of Shows and All Star Revue; Sat 9-10:30 pm; sp 10-min seg betw 10:30-10:30 pm; 12 Sep-5 June '54</td>
</tr>
<tr>
<td>Corn Prods Refining Co, NY</td>
<td>C. L. Miller, NY</td>
<td>NBC TV 57</td>
<td>Kate Smith Hour: M 3:45-4 pm seg; alt wks; 21 Sep-11 June '54</td>
</tr>
<tr>
<td>Genex Watch Band Co, Union, NJ</td>
<td>BBDO, NY</td>
<td>ABC TV 22</td>
<td>George Jessel Show; alt Sun 6:30-7 pm; 20 Sep; 13 telecasts</td>
</tr>
<tr>
<td>Griber Prods, Fremont, Mich</td>
<td>D'Arcy, NY</td>
<td>NBC TV</td>
<td>Kate Smith Hour; W 3:45-4 pm seg; 23 Sep-16 Dec '53</td>
</tr>
<tr>
<td>Hamm Brewing Co</td>
<td>Campbell-Mithun</td>
<td>CBS TV 11</td>
<td>Person to Person; F 10:30-11 pm; 2 Oct; 52 wks</td>
</tr>
<tr>
<td>In'Tl Silver, Meriden, Conn</td>
<td>Y&amp;G, NY</td>
<td>CBS TV 35</td>
<td>My Favorite Husband; alt Sat 9-10:30 pm; 12 Sep; 22 telecasts</td>
</tr>
<tr>
<td>Johnson &amp; Johnson, New Brunswick, NJ</td>
<td></td>
<td>NBC TV 57</td>
<td>Your Show of Shows and All Star Revue; Sat 9-10:30 pm; sp 10-min seg betw 10:30-10:30 pm; 5 Sep-5 June '54</td>
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<tr>
<td>Knomark Mfg Co, Brooklyn, NY</td>
<td>Emil Mogul, NY</td>
<td>CBS TV 39</td>
<td>Arthur Godfrey: M-Th alt days 10-10:15 am; 31 Aug; 52 wks</td>
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<tr>
<td>Jacques Kreisler Mfg, North Bergen, NJ</td>
<td></td>
<td>Du Mont 47</td>
<td>Rocky King, Detective; Sun 9-9:30 pm; 27 Sep; 13 wks (co-sponsor with Amex Chrysler)</td>
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<tr>
<td>Lady Esther, Chi</td>
<td>FCGB, NY</td>
<td>NBC TV 66</td>
<td>Bonnie (with Eza Pinza); Sat B-8:30 pm; 3 Oct-26 Dec; (co-sponsor with Philip Morris)</td>
</tr>
<tr>
<td>Landers, Frary &amp; Clark, New Britain, Conn</td>
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<td>NBC TV</td>
<td>Kate Smith Hour; W 3:45-4 pm seg; 14 Oct; 10 wks</td>
</tr>
<tr>
<td>James Lees &amp; Sons, Bridgeport, Pa</td>
<td></td>
<td>NBC TV 50</td>
<td>Kate Smith Hour; M 3:45-4 pm seg; 21 Sep; 39 wks</td>
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<tr>
<td>Liggett &amp; Myers, NY (Chesterfields)</td>
<td></td>
<td>NBC TV 66</td>
<td>Bonnie (with Eza Pinza); Sat B-8:30 pm; 12 Sep-26 Dec</td>
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<tr>
<td>Philip Morris &amp; Co., Ltd, NY</td>
<td>Biow, NY</td>
<td>CBS TV 41</td>
<td>Arthur Godfrey; M, W 11:15-30 am; 3 Aug; 52 wks</td>
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<tr>
<td>Mutual of Omaha, Omaha</td>
<td>Goold &amp; Tierney, NY</td>
<td>NBC TV</td>
<td>Kate Smith Hour; M 3:45-4 pm seg; 21 Sep; 39 wks</td>
</tr>
<tr>
<td>PGC, Cinco</td>
<td>D'Arcy, NY</td>
<td>NBC TV 66</td>
<td>Bonnie (with Eza Pinza); Sat B-8:30 pm; 12 Sep-26 Dec</td>
</tr>
<tr>
<td>Schen Bons, NY</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>CBS TV 41</td>
<td>Arthur Godfrey; M-Th 10-10:15 am; all days; 3 Aug; 8 wks</td>
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<tr>
<td>Shearwin Williams Co, El Gato, NJ</td>
<td></td>
<td>NBC TV</td>
<td>Paul Winchell Show; Sun 7-7:30 pm; 30 Aug-27 June '54</td>
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<tr>
<td>Simmons Co, NY</td>
<td>Biow</td>
<td>CBS TV 37</td>
<td>I'll Buy That; T, Th 2-2:30 pm; first 15 min; 29 Sep; 52 wks</td>
</tr>
<tr>
<td>Simonis Co, Chi</td>
<td>Fuller &amp; Smith &amp; Ross, Cleve</td>
<td>CBS TV 76</td>
<td>Ray Bolger Show; alt Th B-30-9 pm; 8 Oct; 26 telecasts</td>
</tr>
<tr>
<td>Spidelco Corp</td>
<td>Y&amp;G, NY</td>
<td>CBS TV 35</td>
<td>My Favorite Husband; alt Sat 9:30-10 pm; 19 Sep; 22 telecasts</td>
</tr>
<tr>
<td>Toni Co, Chi</td>
<td>Weintraub, NY</td>
<td>NBC TV</td>
<td>Kate Smith Hour; Th 3:45-4 pm seg; 24 Sep; 39 wks</td>
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<tr>
<td>U.S. Steel Corp, NY</td>
<td>Filler &amp; Smith &amp; Ross, Cleve</td>
<td>CBS TV 52</td>
<td>Danny Thomas; alt T 9-9:30 pm; 6 Oct; 52 wks</td>
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<tr>
<td>Wine Corp of America, Chi</td>
<td>Y&amp;G, NY</td>
<td>ABC TV 149</td>
<td>Arthur Godfrey; T, Th 10-11:15 am; 4 Aug; 52 wks</td>
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<td></td>
<td></td>
<td>CBS TV 52</td>
<td>Bride &amp; Groom; T, Th 12-12:15 pm; 4 Aug; 52 wks</td>
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<td>ABC TV 105</td>
<td>U.S. Steel Theatre; alt T 9:30-10:30 pm; 6 Oct; 52 wks</td>
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<td></td>
<td></td>
<td>Du Mont 62</td>
<td>Dollar A Second; Sun 10-10:30 pm; 20 Sep; 52 wks</td>
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</tbody>
</table>

2. **Renew on Television Networks**

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<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
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<tbody>
<tr>
<td>American Home Prods</td>
<td>Biow</td>
<td>CBS TV 65</td>
<td>Love of Life; M-F 12-15:30 pm; 21 Sep; 52 wks</td>
</tr>
<tr>
<td>Bausch Watch Co, NY</td>
<td>Cecil &amp; Prestrey, NY</td>
<td>NBC TV 57</td>
<td>Your Show of Shows and All Star Revue; Sat, 10-10:30 pm segs of M-F 9-9:30 pm; 22 Sep-5 June '54</td>
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<tr>
<td>Campbell Soup, Camden, NJ</td>
<td>Ward Wheelock, Phila</td>
<td>CBS TV 42</td>
<td>Double or Nothing; M, W, F 2-2:30 pm; 5 Oct; 52 wks</td>
</tr>
<tr>
<td>Grene Giant Co, Le Sueur, Minn</td>
<td>Leo Burnett, Chi</td>
<td>CBS TV 41</td>
<td>Art Linkletter; Th 2:30-4:35 pm seg; 3 Sep; 52 wks</td>
</tr>
<tr>
<td>Griffin Mfg, Brooklyn, NY</td>
<td>Birmingham, Castlman &amp; Pierce, NY</td>
<td>NBC TV 57</td>
<td>Your Show of Shows and All Star Revue; Sat, 10-10:30 pm; 12 Sep to 5 June '54</td>
</tr>
<tr>
<td>Kellogg Co, Battle Creek, Mich</td>
<td>Leo Burnett, Chi</td>
<td>CBS TV 38</td>
<td>Art Linkletter; T 2:30-4; F 2:45-3 pm segs; 1 Sep; 52 wks</td>
</tr>
</tbody>
</table>

(For New National Spot Radio and TV Business, see "Report to Sponsors." Page 2)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

7 SEPTEMBER 1953
2. **Renewed on Television Networks (continued)**

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<th>Name</th>
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<tbody>
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<td>Leo Burnett, Chi</td>
<td>ABC TV 54</td>
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<tr>
<td>Leo Burnett, Chi</td>
<td>CBS TV 49</td>
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<tr>
<td>Kudner, NY</td>
<td>CBS TV 77</td>
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<tr>
<td>Kudner, NY</td>
<td>CBS TV 88</td>
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<tr>
<td>McCann-Erickson, NY</td>
<td>NBC TV 57</td>
</tr>
<tr>
<td>Henri, Hurst &amp; McDonald, Chi</td>
<td>ABC TV 36</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>
</thead>
<tbody>
<tr>
<td>Sam M. Ballard</td>
<td>Gordon Adv. St Louis, chmn mngmt comm &amp; dir</td>
<td>Grey Adv. NY, vp, chmn of acct policy com</td>
</tr>
<tr>
<td>Richard S. Bean</td>
<td>Brown Bros St Louis, pres</td>
<td>Greer, NY, media dir</td>
</tr>
<tr>
<td>Daniel M. Burns</td>
<td>Lennon &amp; Newell, NY, sv vp</td>
<td>Purina Chows (eff 1 Oct)</td>
</tr>
<tr>
<td>Thomas C. Butcher</td>
<td>D'aly &amp; Richardson, SF, partner</td>
<td>Wm. Esty, NY, mdbg, svl prom stf</td>
</tr>
<tr>
<td>Jack Daly</td>
<td>CBS, acct exec</td>
<td>Same, dir acct planning</td>
</tr>
<tr>
<td>French L. Easton</td>
<td>Sorumus &amp; Co, Chi, creative dir</td>
<td>Cables Co, SF, acct svpr</td>
</tr>
<tr>
<td>Parker Eken</td>
<td>Own insty, SF</td>
<td>J. R. Pershall Co, Chi, acct exec</td>
</tr>
<tr>
<td>Richard E. Goebel</td>
<td>Western Family mag, adv, prom mg</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Henry B. Grundin</td>
<td>fawlctt Publs, NY, adv dir</td>
<td>Cables Co, Phonics, acct svpr</td>
</tr>
<tr>
<td>Melvin C. Grover</td>
<td>Major TV Prods, gen mg</td>
<td>N. W. Ayer, Phila, plans-mdbg dept</td>
</tr>
<tr>
<td>Robert Guggenheim</td>
<td>Computon, Chi, acct exec, Sanoc-Vacuum</td>
<td>Wilton, Haight, Welch &amp; Gorford, HF, vp &amp; dir</td>
</tr>
<tr>
<td>R. W. Heiser</td>
<td>Amer Paper Goods, Kensington, Conn, adv, sh px prom mg</td>
<td>Wm. H. Weintraub, West Coast rep, Revlon</td>
</tr>
<tr>
<td>Robert H. Higgins</td>
<td>Sorumus &amp; Co, Chi, copy chief</td>
<td>Rutherlauff &amp; Ryan, Detr, acct exec</td>
</tr>
<tr>
<td>Douglas Huntington</td>
<td>IGHL, SF</td>
<td>Hicks &amp; Greist, NY, acct exec stf</td>
</tr>
<tr>
<td>Porter Morner</td>
<td>Gardner Adv. St Louis, exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>John H. Jackson</td>
<td>N. W. Ayer, NY, acct exec</td>
<td>BBDO, LA, media dir</td>
</tr>
<tr>
<td>William P. McFarland</td>
<td>Bentley &amp; Bowles, NY, acct exec, Norwich Pharm</td>
<td>Grant Adv. NY, acct exec</td>
</tr>
<tr>
<td>James S. MacVicker</td>
<td>Head, own mkt research org, Toronto</td>
<td>Young &amp; Rubicam, NY, acct exec</td>
</tr>
<tr>
<td>Penn McLoud</td>
<td>Metro Group, NY, sv acct</td>
<td>Kenyon &amp; Eckhardt, NY, acct exec</td>
</tr>
<tr>
<td>L. E. Welker</td>
<td>PestHum, NY, acct</td>
<td>Walsh Adv Ltd, Toronto, dir mkg res</td>
</tr>
<tr>
<td>Frederick A. Mitchell</td>
<td>Necdham, Louis &amp; Brisky, Chi, acct exec</td>
<td>F. Wm. &amp; Newell, NY, vp, mgmt acct svpr</td>
</tr>
<tr>
<td>Robert L. Nourse Jr</td>
<td>Roy S. Dunstone, LA, acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>George C. Papincau</td>
<td>Necdham. Louis &amp; Brisky, Chi, mgddy dir</td>
<td>Hitlon &amp; Biggin, vp chg new West Coast (1680 Vinc St, Hwyrd)\</td>
</tr>
<tr>
<td>Carol Pauker</td>
<td>Brooke, Smith, French &amp; Dorance, SF, copy chief</td>
<td>Same, acct exec (9th &amp; 3rd Sts)</td>
</tr>
<tr>
<td>Ralph C. Robertson</td>
<td>Colgate-Palmolive-PEST, NY, acct adv mg chg</td>
<td>Same, acct exec (500 W. 3rd St, Chicago)</td>
</tr>
<tr>
<td>John W. Schoeffler</td>
<td>Shiff Chinchlits, NY, exec</td>
<td>Same, acct exec (500 W. 3rd St, Chicago)</td>
</tr>
<tr>
<td>William R. Stuhler</td>
<td>Necdham &amp; Grahamens, NY, vp</td>
<td>Same, acct exec (500 W. 3rd St, Chicago)</td>
</tr>
<tr>
<td>Warren F. Warner</td>
<td>Price, Robinson &amp; Frank, Chi partner &amp; vp</td>
<td>Same, acct exec (500 W. 3rd St, Chicago)</td>
</tr>
<tr>
<td></td>
<td>WLVW-C, Columbus, prog dir</td>
<td>Same, acct exec (500 W. 3rd St, Chicago)</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>James Beam</td>
<td>Victor Adding Mach Co, Chi, svl prom mg</td>
<td>Paper-Mate Pen Co, Culver City, Cal, adv mg</td>
</tr>
<tr>
<td>Howard R. Bloomquist</td>
<td>Lever Bros, NY, gen mg, prog div</td>
<td>Gen Fds, Post Circels Div, Battle Creek, Mid dir mkg</td>
</tr>
<tr>
<td>G. A. Bradford</td>
<td>Gen Electric, Syracuse, adv mg, tube dept</td>
<td>Same, mgd adv, svl prom, radio-TV dept</td>
</tr>
<tr>
<td>Matthew Cantillon</td>
<td>Dept. Deptmacum Co, Cleve, dir adv, svl prom</td>
<td>Owens-Corning Fiberglas, Toledo, adv mg, tester mgd, Jr dir</td>
</tr>
<tr>
<td>Barony Carson</td>
<td>Tidy Hovie Prods, Shenshao, La, svl prom mg &amp; dir mkt dev</td>
<td>Same, mgd adv, svl prom, radio-TV dept</td>
</tr>
<tr>
<td>F. F. Duggan</td>
<td>Crestly Div, Avee Mfg, Chi, gen mg mg, major appliances</td>
<td>Owens-Corning Fiberglas, Toledo, adv mg, tester mgd, Jr dir</td>
</tr>
<tr>
<td>J. A. Hoban</td>
<td>B. F. Goodrich, Akron, Ohio, tire &amp; equipment div, gen mg mg, mkg</td>
<td>Same, mgd adv, svl prom, radio-TV dept</td>
</tr>
<tr>
<td>David P. Jacks</td>
<td>Leo Burnett, NY, exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Bernard M. Kliman</td>
<td>Hirihein-Garfield, NY, exec stf</td>
<td>Same, mgd adv, svl prom, radio-TV dept</td>
</tr>
<tr>
<td>Harold T. Lelkaau</td>
<td>B. F. Goodrich Rubber of Canada, Ltd, adv mg</td>
<td>Same, mgd adv, svl prom, radio-TV dept</td>
</tr>
<tr>
<td>C. L. McCall</td>
<td>G. Heilman Brewing Co, LaCrosse, Wis, svl exec</td>
<td>Same, mgd adv, svl prom, radio-TV dept</td>
</tr>
<tr>
<td>Edwin P. Mclntyre</td>
<td>R. T. O'Connor Adv, NY, acct exec</td>
<td>Same, mgd &amp; equip div, gen mg mg, mkg</td>
</tr>
<tr>
<td>J. J. Moffatt</td>
<td>Free Sewing Mach Co, Beverly Hills, Cal, svl mg mg</td>
<td>Same, mgd adv, svl prom, radio-TV dept</td>
</tr>
<tr>
<td>Chester T. Mrorledge</td>
<td>B. F. Goodrich, Akron, Ohio, mgd &amp; home supplies dept</td>
<td>Same, mgd adv, svl prom, radio-TV dept</td>
</tr>
<tr>
<td>M. J. Roche</td>
<td>Lever Bros, NY, adv exec</td>
<td>Same, mgd adv, svl prom, radio-TV dept</td>
</tr>
<tr>
<td>L. J. Sorensen</td>
<td>Deepfreeze Appliance Div, Motor Pros Corp, Chi</td>
<td>Same, mgd adv, svl prom, radio-TV dept</td>
</tr>
<tr>
<td></td>
<td>gen mg mg</td>
<td>Same, mgd adv, svl prom, radio-TV dept</td>
</tr>
</tbody>
</table>

Numbers after names refer to New and Renew category

| C. L. McCull (1) | L. J. Sorensen (1) | F. F. Duggan (1) | Daniel M. Burns (1) | J. J. Moffatt (1) | B. M. Kliman (1) | L. J. Roche (1) | Barony Carson (1) | Howard R. Bloomquist (1) |
Buy **WHO**
and Get Iowa's Metropolitan Areas...

**Plus the Remainder of Iowa!**

**TAKE FOOD SALES, FOR INSTANCE!**

<table>
<thead>
<tr>
<th>Percentage</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.4%</td>
<td>CEDAR RAPIDS</td>
</tr>
<tr>
<td>10.7%</td>
<td>TRI-CITIES</td>
</tr>
<tr>
<td>10.7%</td>
<td>DES MOINES</td>
</tr>
<tr>
<td>3.1%</td>
<td>DUBUQUE</td>
</tr>
<tr>
<td>4.7%</td>
<td>SIoux CITY</td>
</tr>
<tr>
<td>4.3%</td>
<td>WATERLOO</td>
</tr>
<tr>
<td>65.4%</td>
<td>REMAINDER OF STATE</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
A SUCCESSFUL LEADER IN RADIO STEPS OUT FRONT IN TV. KLZ-TV with CBS Television programming and bright, smartly produced local shows will find a solid, responsive audience when it goes on the air November 1st. Westerners who have welcomed the friendliness and showmanship of KLZ into their homes for 32 years will expect...and get...the same high standard of creative programming...the same fine variety of entertainment as a vehicle for advertising commercials...when they turn to...and stay on...Channel 7, KLZ-TV.

FINEST TELEVISION FACILITIES IN THE DENVER AREA...

- 34,000 square feet of floor space.
- 2 large studios, with easy access for cars and trucks, plus outdoor studio area 100' x 100'.
- Studio and field cameras.
- Mobile TV remote unit.
- The latest in film and projection facilities.
- Complete rear screen projection equipment.
- And a staff composed of KLZ people in active training for more than five years, integrated with finest professional television experience available.

Local advertising, promotion, publicity and merchandising to exploit top programs.
IN THE AIR NOVEMBER 1st

MAXIMUM POWER APPROVED...
316,000 WATTS
Top coverage from antenna 2380 ft. above mile-high Denver.

KLZ-TV
CHANNEL 7 DENVER
PRESENTED BY THE KATZ AGENCY
Big "Butter and Egg" man from Paul Bunyan Land!

The Farmer (and his wife) in Paul Bunyan Land sell eggs and chickens each year for over 146 million dollars. They own 1 1/2 million dairy cows—more than you'd find in New York State.

Combine these figures with wages of the big cities! Paul Bunyan Land has high income, a million radio homes and a half million TV sets. They are tuned to WCCO more than any other station.

The One Station Buy in a land of Giant Earnings

MINNEAPOLIS

WCCO

CBS

SAINT PAUL

RADIO—50,000 Watts—830 K.C. • TELEVISION—100,000 Watts—Ch. 4

(Radio Spot Sales) (Free and Peters)
11 most important facts SPONSOR uncovered in media survey

1. Firm’s president helps choose media only fifth of time.
2. Market—and how best to reach it—is most important single factor in choosing media for most admen.
3. Half of advertisers depend on agency for media data.
4. Few advertisers are satisfied with media data sources.
5. Most advertisers think of print media before air media in planning new campaign.
6. TV has affected media-use pattern of 5 out of 10 advertisers. Most cut other media, especially radio.
7. Only one of five advertisers tested different media in different cities. TV was more often than other media.
8. Despite #7, most advertisers are sure they know which media combination is best for their product.
9. But fewer than one in five has established a correlation between sales and advertising medium or media used.
10. Advertisers use two different systems for determining print and air advertising costs. This penalizes air media.
11. Product rather than adman’s background seems to have more effect on which media he uses.

How 72 advertisers evaluate media

Part 9 of SPONSOR’s 19-part All-Media Evaluation Study reveals the first results of 3,000-questionnaire survey of major advertisers and agencies

by Ray Lapica

SPONSOR mailed 3,000 questionnaires to 2,000 advertisers and agencies earlier this year to find out how they evaluate media.

The 25-question inquiry went to 1,000 leading advertisers and 1,000 agencies last February, March and April. One follow-up mailing went to the 500 top names in each list.

Among the advertisers, 72 of them spending well over $137 million a year in all media returned questionnaires that could be tabulated.

The questionnaire was pre-tested and revised before mailing. Personal interviews in Chicago, Cleveland, White Sulphur Springs, West Va., and Hot Springs, Va., as well as in New York, were used to obtain additional data and check on those not responding. Results were quite similar.

SPONSOR’s All-Media Advisory Board

George J. Abrams ... ad director, Block Drug Co., Jersey City
Vincent B. Bliss ... executive v.p., Earle Ludgin & Co., Chicago
Dr. Ernest Richter ... 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 Schachto ... ad director, Borden Co., New York
Three-month SPONSOR survey reveals media selection is usually based on habit rather than careful testing

This article gives the results of the 72 questionnaires returned by advertisers spending over $135 million a year in all media. The next article will tabulate the responses of the 90-some agencies which replied.

Included in this portion are the tabulated answers of such multi-million advertisers as Ford, Block Drug, Borden, National Biscuit, Ralston Purina, General Tire & Rubber, Firestone, Kraft, Wrigley, U.S. Rubber, American Chicle, Libby, McNeil & Libby and others. Of the 70 who listed media, 54 or 77.1% used radio during the past year, 47 or 67.1% used TV.

The names were selected on the quota basis from the Standard Advertising Register. Only criterion was that the corporation chosen had to be listed as using more than one medium.

Here in brief are highlights of what SPONSOR learned from its questionnaire survey of the nation's top advertisers:

1. The corporation president helps determine the choice of media in only 20.3% of the cases. The ad manager helps decide 90.3% of the time.

2. Most important factor in choosing media for 81.9% of the advertisers (59 of 72) is the market and how best to reach it (or "who buys and how to reach"). One advertiser mentioned "editorial support" as a factor.

3. Asked what they want to know about a medium before using it in a campaign, 64 advertisers or 88.9% checked "How well does it cover the market?" Sixty or 83.3% checked a similar question, "Does it reach the buyers of my product?"

4. Most important source of media data for most advertisers (38 or 52.8%) is agency media department.

5. Of the measurement and research services used, Nielsen for radio and TV and Starch for print received the most mentions.

6. What's wrong with the information sources available to advertisers in their work? Most answers fell in the category of "contradictory," "unreliable," "promotion rather than objective."

7. Thirty-three of 68 respondents or 45.8% think of magazines first in planning a campaign; 31 or 45% think of newspapers; 21 or 30.2% listed radio, and 20 or 29.4% put down TV as among the first media considered.

Here are the 16 questions and answers based on 72 questionnaires returned

### 1. Who determines the medium or combination of media to be used in a campaign?

<table>
<thead>
<tr>
<th>ADVERTISER</th>
<th>EXECUTIVE</th>
<th>NUMBER</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ad manager</td>
<td>65</td>
<td>90.3</td>
<td></td>
</tr>
<tr>
<td>Sales manager</td>
<td>25</td>
<td>34.7</td>
<td></td>
</tr>
<tr>
<td>President</td>
<td>15</td>
<td>20.8</td>
<td></td>
</tr>
<tr>
<td>Regional or district sales manager</td>
<td>5</td>
<td>6.9</td>
<td></td>
</tr>
<tr>
<td>Sales staff</td>
<td>4</td>
<td>5.6</td>
<td></td>
</tr>
<tr>
<td>Board of directors</td>
<td>3</td>
<td>4.2</td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>14</td>
<td>19.1</td>
<td></td>
</tr>
<tr>
<td>AGENCY</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Account executive</td>
<td>38</td>
<td>88.1</td>
<td></td>
</tr>
<tr>
<td>Media director</td>
<td>31</td>
<td>72.1</td>
<td></td>
</tr>
<tr>
<td>Plans board</td>
<td>9</td>
<td>20.9</td>
<td></td>
</tr>
<tr>
<td>Research director</td>
<td>5</td>
<td>11.6</td>
<td></td>
</tr>
<tr>
<td>President</td>
<td>4</td>
<td>9.3</td>
<td></td>
</tr>
</tbody>
</table>

*Total exceeds 72 because of multiple answers. 1Based on 72 responses. 2Includes ex. com., excl. t.p., marketing t.p., research director. 3Based on 43 responses.

*Ad manager has most to say about choosing media for campaign with president taking part in only 20% of cases. Treasurer, comptroller, public relations manager, product officers and others are among those who help determine media in some cases. Ad manager seldom works alone, as agency part of chart shows. At agency he depends mostly on account executive and media director, but plans board, research director and president often help select media to be used.

### 2. What influences the choice of medium or combination of media for a campaign?

<table>
<thead>
<tr>
<th>MEDIA INFLUENCES</th>
<th>FACTOR</th>
<th>NUMBER</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Market (who buys)</td>
<td>59</td>
<td>81.9</td>
<td></td>
</tr>
<tr>
<td>Goals of campaign</td>
<td>31</td>
<td>43.1</td>
<td></td>
</tr>
<tr>
<td>Amount of appropriation</td>
<td>15</td>
<td>19.4</td>
<td></td>
</tr>
<tr>
<td>Type &amp; cost of product</td>
<td>9</td>
<td>12.5</td>
<td></td>
</tr>
<tr>
<td>Experience with medium</td>
<td>8</td>
<td>11.1</td>
<td></td>
</tr>
<tr>
<td>Cost of medium per M</td>
<td>7</td>
<td>9.7</td>
<td></td>
</tr>
<tr>
<td>Type of copy used</td>
<td>5</td>
<td>6.9</td>
<td></td>
</tr>
<tr>
<td>Merchandizing &amp; program or editorial promotion by medium</td>
<td>5</td>
<td>6.9</td>
<td></td>
</tr>
<tr>
<td>Prestige of medium</td>
<td>3</td>
<td>4.2</td>
<td></td>
</tr>
<tr>
<td>Experience stories in trade press</td>
<td>2</td>
<td>2.8</td>
<td></td>
</tr>
<tr>
<td>Recommendations of dealers, others</td>
<td>1</td>
<td>1.4</td>
<td></td>
</tr>
<tr>
<td>Experiment (test)</td>
<td>1</td>
<td>1.4</td>
<td></td>
</tr>
</tbody>
</table>

"Two separate answers on questionnaire ("Who buys and how to reach") and "Market and how best to reach") were combined in tabulation because they mean about same.

These answers were for first choice only. Each influence was rated in various order of importance (from second to fourteenth position) by some advertisers. Fourteen choices were offered in all. No adman checked off "time and space salesmen's talk" as of prime importance, but 13 listed this factor in fourth to ninth position. One adman told SPONSOR: "All these factors are considered and influence our choice of media. But after a while we do it instinctively, by habit."
3. What do you want to know about a medium before starting a campaign?

Data Wanted

<table>
<thead>
<tr>
<th>FACTORS</th>
<th>NUMBER</th>
<th>PERCENTAGE*</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOW WELL DOES IT COVER THE MARKET?</td>
<td>64</td>
<td>88.9</td>
</tr>
<tr>
<td>DOES IT REACH THE BUYERS OF MY PRODUCT?</td>
<td>60</td>
<td>83.3</td>
</tr>
<tr>
<td>HOW EXPENSIVE IS IT?</td>
<td>49</td>
<td>68.1</td>
</tr>
<tr>
<td>HOW DOES IT RATE IN A PARTICULAR MARKET AGAINST OTHER MEDIA?</td>
<td>39</td>
<td>54.2</td>
</tr>
<tr>
<td>ANY RESEARCH AVAILABLE (OR WHERE DO I GET MY FACTS ABOUT THE MEDIUM)?</td>
<td>35</td>
<td>48.6</td>
</tr>
<tr>
<td>WILL I NEED OTHER MEDIA TO COMPLETE THE COVERAGE?</td>
<td>34</td>
<td>47.2</td>
</tr>
<tr>
<td>WHAT MERCHANDISING OR PRODUCT COOPERATION WILL I GET FROM THE MEDIUM?</td>
<td>29</td>
<td>40.3</td>
</tr>
<tr>
<td>WHAT IS THE MEDIUM'S PRESTIGE OR QUALITY?</td>
<td>27</td>
<td>37.5</td>
</tr>
<tr>
<td>WHICH OF MY COMPETITORS IS USING IT NOW? HOW MUCH?</td>
<td>25</td>
<td>34.7</td>
</tr>
<tr>
<td>CAN I SATURATE THE MARKET QUICKLY?</td>
<td>17</td>
<td>23.6</td>
</tr>
<tr>
<td>IF MY PRODUCT IS NEW, HAS THIS PARTICULAR MEDIUM EVER BEEN USED TO SELL A SIMILAR PRODUCT?</td>
<td>8</td>
<td>11.1</td>
</tr>
<tr>
<td>OTHER†</td>
<td>2</td>
<td>2.8</td>
</tr>
</tbody>
</table>

*Based on 72 respondents. †Listed by advertisers: “Does it sell goods?” (1); “Proof of audience or readership” (1).

This chart shows advertisers want to know everything they can about a medium before they buy. The 13 points cited should be of especial interest to media representatives anxious to sell an advertiser. In view of the opposition of many stations to merchandising, note that 40.3% of the advertisers who answered mentioned merchandising or product cooperation as important factors in choosing a medium.

said it had had no effect. In the first group most said they had cut other media, especially radio.

10. Most advertisers (46 of 59 answering or 78%) say they test or judge effectiveness via sales results, among some seven methods listed.

11. Only 15 or 20.3% had tested different media in different cities. Results? Six said they couldn’t tell; five said TV came out on top; two said the results were even (once when newspapers and TV were opposed); one said radio won, and one said newspapers won against radio.

12. Advertisers are perfectly willing to put down what medium or combination they have found best for their products, as follows: Seven mentioned one medium (TV was cited most often); 20 listed a two-media combination (radio and TV, newspapers and radio, and magazines and newspapers received the most mentions); nine found a three-media combination best (radio, newspapers and magazines received two mentions, all other combinations one each); nine advertisers listed four media as most effective for them (newspapers, magazines, direct mail and business papers were cited most often—by industrial or distillery corporations). Others depend on as many as nine media. Conclusion: The more media the advertiser uses the more often radio and TV will be on his list.

13. Only 13 of 54 advertisers or 24.1% said they had established a correlation between sales and advertising media used. The rest said “in part,” found no correlation or didn’t answer.

14. Only a small percentage of advertisers use Starch, Gallup or other readership ratings to determine cost-per-1,000 readers of ads, but most use air rating services to measure cost-per-1,000 listeners or viewers. This penalizes air media if comparisons are made. (More detailed explanation will be given later.)

15. There seems to be only a slight correlation between a man’s back-

NEXT ISSUE: "How 91 agencies evaluate media." Second part of survey’s 3,000-questionnaire survey of United States admen

ground before he got into advertising and the media he buys. Product seems to be the determining factor. Some ex-newspapermen use air media heavily; at least one ex-radio man buys magazines and newspapers almost exclusively.

Before the detailed results are given, a word of caution is necessary: These results are indicative only. They contain no specific rules for using media; neither do they provide any answers on how best to use them. Instead they show what 72 advertisers spending over $137 million a year think of media, how they choose them, and how they test them. In a field as broad as media evaluation there is plenty of margin for error—room for a variety of opinion. These results are offered as only signposts to help guide you, if you wish, along the road to better evaluation of media.

Results of 12 of the questions are tabulated on pages 28-31. The other six follow. (Questions are not in the same order as they appeared in the questionnaire. Of 20 questions asked, answers to two could not be tabulated.
and two were combined with two others so only 16 questions and answers are given in this article. For complete text of questionnaire see sponsor, 9 February 1953, pages 87-89.

11. Which of the following research and measurement services do you use?

<table>
<thead>
<tr>
<th>SERVICES USED</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radio &amp; TV (31 of 72 answered)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nielsen</td>
<td>24</td>
<td>32.4</td>
</tr>
<tr>
<td>Hooper</td>
<td>11</td>
<td>32.1</td>
</tr>
<tr>
<td>Pulse</td>
<td>32</td>
<td>32.1</td>
</tr>
<tr>
<td>American Research Bureau</td>
<td>7</td>
<td>72.4</td>
</tr>
<tr>
<td>Trendex</td>
<td>6</td>
<td>7.6</td>
</tr>
<tr>
<td>Advertising's Agency</td>
<td>7</td>
<td>7.6</td>
</tr>
<tr>
<td>Conlan</td>
<td>1</td>
<td>1.4</td>
</tr>
<tr>
<td>Standard Audit &amp; Measurement Services</td>
<td>2</td>
<td>2.9</td>
</tr>
<tr>
<td>MARKET RESEARCH CORP.</td>
<td>1</td>
<td>1.4</td>
</tr>
<tr>
<td>NO ANSWER</td>
<td>38</td>
<td>53.1</td>
</tr>
</tbody>
</table>

*Based on 31 respondents. Written in by advertiser.

Print Media (31 of 72 answered)

<table>
<thead>
<tr>
<th>STARCH READERSHIP STUDIES</th>
<th>SERVICE</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nielsen</td>
<td>22</td>
<td>66.7</td>
<td></td>
</tr>
<tr>
<td>Advertising Research Foundation</td>
<td>10</td>
<td>30.3</td>
<td></td>
</tr>
<tr>
<td>Readership Studies</td>
<td>7</td>
<td>30.3</td>
<td></td>
</tr>
<tr>
<td>IMPACT STUDIES OF GALLUP &amp; ROBINSON</td>
<td>6</td>
<td>18.2</td>
<td></td>
</tr>
<tr>
<td>OTHERS</td>
<td>4</td>
<td>12.1</td>
<td></td>
</tr>
</tbody>
</table>

*Based on 31 respondents. Own research (1), agency (1), others not listed (1).

The above is not a popularity poll and is not to be used as such. It merely shows some of the services advertisers use in evaluating media. One questionnaire was sent to each advertiser, so large and small firms are given equal weight. Additionally some advertisers use these services through their agencies. The above does not show which actually purchase the services direct and which use the agency copy.

12. What’s wrong with the information sources available to you in your work?

CRITICISM OF DATA (31 of 72 responding)

<table>
<thead>
<tr>
<th>CRITICISM</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Incomplete</td>
<td>13</td>
<td>41.9</td>
</tr>
<tr>
<td>Inaccurate</td>
<td>12</td>
<td>38.7</td>
</tr>
<tr>
<td>Not comparable</td>
<td>3</td>
<td>9.7</td>
</tr>
<tr>
<td>Dated</td>
<td>3</td>
<td>9.7</td>
</tr>
<tr>
<td>Cost too much</td>
<td>1</td>
<td>3.2</td>
</tr>
<tr>
<td>No comment</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>

*Based on 31 respondents.

Under “incomplete,” such criticisms were listed as a sample not broad enough, inadequate breakdown of readership or audience, not factual and specific enough, inadequate coverage.

(Please turn to page 100)

Advertisers list media they found

4. What medium or media combination have you found most effective in selling your products?

MOST EFFECTIVE MEDIA (51 of 72 responded)

<table>
<thead>
<tr>
<th>MEDIUM</th>
<th>NUMBER</th>
<th>PRODUCT</th>
<th>REASON</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV</td>
<td>3</td>
<td>Gum, jewelry, cleaner</td>
<td>&quot;Sight, sound, penetra...&quot;</td>
</tr>
<tr>
<td>Magazines</td>
<td>1</td>
<td>Industrial, sports goods</td>
<td>&quot;Natl coverage penetra...&quot;</td>
</tr>
<tr>
<td>Newspapers</td>
<td>1</td>
<td>Not listed</td>
<td>&quot;Known circulation penetra...&quot;</td>
</tr>
<tr>
<td>Business papers</td>
<td>1</td>
<td>Bldg materials</td>
<td>&quot;Specialized media penetra...&quot;</td>
</tr>
<tr>
<td>Direct mail</td>
<td>1</td>
<td>Industrial, farm feeds</td>
<td>&quot;Can use coop penetra...&quot;</td>
</tr>
<tr>
<td>Radio</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 MEDIA</td>
<td>NUMBER</td>
<td>PRODUCT</td>
<td>REASON</td>
</tr>
<tr>
<td>Radio, TV</td>
<td>3</td>
<td>Drugs, food, tobacco</td>
<td>&quot;Get best results penetra...&quot;</td>
</tr>
<tr>
<td>Radio, newspapers</td>
<td>3</td>
<td>Razors, banks, soft drinks</td>
<td>&quot;Get best results penetra...&quot;</td>
</tr>
<tr>
<td>Mags, newspapers</td>
<td>3</td>
<td>Transp, indstl, goods, men's</td>
<td>&quot;Color, dealer wear penetra...&quot;</td>
</tr>
<tr>
<td>Mags, Sunday sup</td>
<td>2</td>
<td>Pipes, canned food</td>
<td>&quot;Color, low co penetra...&quot;</td>
</tr>
<tr>
<td>Mags, bus papers</td>
<td>2</td>
<td>Planes, bldg mats, glass</td>
<td>&quot;High readership penetra...&quot;</td>
</tr>
<tr>
<td>Dir mail, bus papers</td>
<td>1</td>
<td>Med, chems, appliances</td>
<td>&quot;Rifle-shot penetra...&quot;</td>
</tr>
<tr>
<td>Radio, farm mags</td>
<td>1</td>
<td>Commercial feeds</td>
<td>&quot;Continuity, sen...&quot;</td>
</tr>
<tr>
<td>TV, mags, dir mail</td>
<td>1</td>
<td>Drugs &amp; drug products</td>
<td>&quot;Reach business penetra...&quot;</td>
</tr>
<tr>
<td>Newspapers, outdoor</td>
<td>1</td>
<td>Office equipment</td>
<td>&quot;Saturation ch...&quot;</td>
</tr>
<tr>
<td>Bus papers, exp pubs</td>
<td>1</td>
<td>Industrial products</td>
<td>&quot;Nature of products penetra...&quot;</td>
</tr>
</tbody>
</table>

| 1 MEDIA                     | NUMBER | PRODUCT                      | REASON                          |
| Newspaper, dir mail, bus papers | 3    | Motion pic, industri... | "Specialty media penetra..." |
| Radio, TV, mags,           | 1      | Drugs                        | "Need time to TV penetra..."     |
| TV, mags, dir mail, bus    | 1      | Petroleum products           | "Hit most etc penetra..."        |
| Radio, mags, bus prs       | 1      | Steel                        | "Reach out with..."              |

| 2 MEDIA                     | NUMBER | PRODUCT                      | REASON                          |
| Radio, TV, newsp, & mags    | 1      | Petroleum products           | "Economic man..."                |
| TV, mags, Sun sup           | 1      | Life Insurance               | "Parallels sales dist..."        |
| TV, mags, bus papers, Sun sup | 1  | Paper products               | "Results"                       |
| 3 MEDIA                     | NUMBER | PRODUCT                      | REASON                          |
| Radio, TV, newsp, Sun sup   | 1      | Petroleum products           | "Best covers..."                |
| TV, mags, Sun sup           | 1      | Drugs & cosmetics            | "Faith"                         |
| 4 MEDIA                     | NUMBER | PRODUCT                      | REASON                          |
| Radio, TV, newspaper        | 1      | Fashion accessories          | "Best national age"             |
| TV, mags, Sun sup           | 1      | Bank                         | "Effect checked ve..."           |
| TV, mags,太阳, bus papers, Sun sup | 1 | Automotive                   | "Tell well-round story"          |
| 5 MEDIA                     | NUMBER | PRODUCT                      | REASON                          |
| Radio, TV, newsp, Sun sup   | 1      | Tires, auto supplies         | "Reach mass at..."               |

Total media and combinations: 51, listed by 54 advertisers.

Chart above reveals this important fact: Only 7 advertisers out of 54, or consider only one medium to be most effective for them. All others cite 2 or up to 9. Moral: It seems to be the combination you use—plus how you use which single medium, that pays the biggest dividends. Note how the 5 drug cos and 3 oil firms vary in their answers as to which media are "most effe
8. How do you test media effectiveness?

**MEDIA TESTS (59 of 72 responding) TESTING METHOD NUMBER* PERCENT

<table>
<thead>
<tr>
<th>RESULTS</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>SALES RESULTS</td>
<td>46</td>
<td>78.0</td>
</tr>
<tr>
<td>TEST MESSAGES</td>
<td>27</td>
<td>45.8</td>
</tr>
<tr>
<td>CORPONS</td>
<td>25</td>
<td>42.4</td>
</tr>
<tr>
<td>RATING SERVICES</td>
<td>26</td>
<td>44.1</td>
</tr>
<tr>
<td>USE DIFFERENT MEDIA IN DIFFERENT CITIES</td>
<td>4</td>
<td>6.8</td>
</tr>
<tr>
<td>SURVEYS</td>
<td>11</td>
<td>18.6</td>
</tr>
<tr>
<td>PUBLIC RESPONSE</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>DON'T TEST OR NO ANSWER</td>
<td>13</td>
<td></td>
</tr>
</tbody>
</table>

*Includes multiple answers. Based on 59 respondents.

Personal interviewing disclosed that the above question and some of the answers were slightly ambiguous because of 2 factors: (1) some advertisers considered "checking" on advertising effectiveness and "testing" individual media to mean the same; (2) there's no way of telling from the above whether the advertiser was testing product, market, copy or media, except for the fifth method: "Use different media in different cities." Nevertheless the tabulation of some answer; it shows that the overwhelming majority of the advertisers answering are totally concerned with media testing, that most depend on sales results as the ultimate test. One advertiser wrote: "I wish we could find a sure-fire test. But it isn't possible at present."

9. If you used different media in different cities (newspaper in one town, radio station in second, TV in third, what was the result?

**RESULTS OF MEDIA TESTS (59 of 72 answering)

<table>
<thead>
<tr>
<th>RESULTS</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>COULDN'T TELL</td>
<td>6</td>
<td>10.0</td>
</tr>
<tr>
<td>TV BOX</td>
<td>5</td>
<td>8.5</td>
</tr>
<tr>
<td>MEDIA CAME OUT EVEN</td>
<td>2</td>
<td>3.3</td>
</tr>
<tr>
<td>RADIO WON</td>
<td>1</td>
<td>1.7</td>
</tr>
<tr>
<td>NEWSPAPERS WON OVER RADIO</td>
<td>1</td>
<td>1.7</td>
</tr>
</tbody>
</table>

*Based on 15 respondents.

Testing media in different cities is hard, expensive. Above shows why it's not done very often. Some sample comments: $85 million drug advertiser: "Newspapers vs. radio showed newspapers better. Newspapers and TV vs. newspapers showed TV addition better." $2 million confectionery advertiser: "Radio scored 1, TV 2, newspaper 3." $1.5 million drug advertiser: "Tested newspapers vs. TV in 2 cities and TV results were over 20% greater." A bigger drug firm: "About every $80 million food advertiser: "TV most effective." Another major firm: "No worthwhile indication." Watch company: "Good results from both TV and newspapers. Imposible to make exact comparisons."

10. Have you established a correlation between sales and advertising media used?

**SALES-MEDIA CORRELATION

<table>
<thead>
<tr>
<th>ANSWER</th>
<th>NUMBER</th>
<th>PERCENT</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>13</td>
<td>21.1</td>
<td></td>
</tr>
<tr>
<td>IN PART</td>
<td>18</td>
<td>30.5</td>
<td></td>
</tr>
<tr>
<td>NO</td>
<td>23</td>
<td>42.6</td>
<td></td>
</tr>
<tr>
<td>NO ANSWER</td>
<td>18</td>
<td>30.5</td>
<td></td>
</tr>
</tbody>
</table>

*Based on 54 respondents.

Results of this key question were disappointing. Answers seemed to conflict those to Question 4 as to which media combination the advertiser has found most effective in selling his products. Interviews indicated most advertisers felt they knew in general which combination sells best for them but are lazy about specifying media. Above indicates far more work needs to be done in testing individual media.

(Chart 11 starts page 30)
UHF: one year later

Battling prejudice and technical bugs, UHF operators have put more than 55 stations on air, can reach close to 1.5 million homes

by Alfred J. Jaffe

Commercial UHF television saw the light of day a year ago this month. Since last September, UHF station operators have hacked through a jungle of prejudices about the technical abilities of UHF.

They have cleared land and put 55 stations on the air (up to the middle of last month), with the total expected to be more than 100 by the end of '53.

Together with set manufacturers, they have built up a full head of steam in promoting UHF conversions and UHF set sales. While no one knows exactly how many UHF homes are in the U. S., rough estimates put the total at nearly 1.5 million through June 1953, with a possible total of nearly 4 million by the end of the year.

What is most important, UHF station operators have convinced advertisers and agencies that UHF is television — nothing more, nothing less. UHF is now beginning to put itself in the position of any substantial ad medium: ready to stand or fall on the strength of its circulation.

In one sense, UHF's progress since its commercial birth has been no small accomplishment. No birth and infancy have ever undergone such pitiless publicity. No baby has ever been peered at, prodded at, examined and watched like UHF TV.

But it was almost unfair. After all, any new business has problems in getting established: It was not UHF's fault that VHF got there first. Any new technology is bound to have its bugs: It was not UHF's fault that the electronics industry could not produce a 1,000,000 watt transmitter (the maximum power permitted UHF by the FCC) without any difficulty.

It was almost as if the advertising industry, up to its neck in an era of fantastically rapid changes in consumer tastes, had forgotten the early troubles of VHF.

Regarding VHF's early days, one UHF man, Howard H. Wolfe, manager...
of WKNX, Saginaw, Mich., told sponsor recently:

"We can remember when VHF first came to our state. It was some 12 to 14 months before anyone would buy a television set to pick up the fringe signal. Today, some three years later, that same fringe signal is available,... yet, there are thousands of television sets in our area.

"The answer is that the manufacturer built a better TV set and a better antenna and the service man learned how to handle VHF. But it took a couple of years. In the three months we have been on the air, sets have sold at a much more rapid pace compared with the VHF pace, the service man has learned to handle UHF, and the manufacturer of transmitting equipment also has learned more."

What is there about UHF that has caused the distinction between it and VHF? It is basically nothing more than another portion of the broadcast band. This portion covers Channels 14 to 83 and they are called ultra high frequency because more waves are transmitted each second; that is, they are more frequent. Since UHF waves are shorter they cannot get around obstructions as easily as VHF waves but the FCC has allotted UHF stations more power to get their signal around these obstructions.

While there is a sizable gap between VHF Channel 13 and UHF Channel 14, there is also a sizable gap between VHF Channels 6 and 7. The frequency of UHF Channel 14 is a little more than double the frequency of VHF Channel 13 but the frequency of Channel 7 is just about double the frequency of Channel 6.

This comparison is not completely apt since practically all of VHF's engineering bugs have been eliminated while engineers are still working on some UHF bugs. And VHF never had to bother its head about converters,

(please turn to page 103)
Block Drug
redisCOVERs radio

Regional radio newscast successes spurred Block's re-entry into
network radio this year after soaring TV costs forced 12-month hiatus

Block Drug, currently a $5.5 million advertiser, has executed two approaches in its attitude toward radio in the past three years. In 1950 the major share of the firm's budget was expended for sponsorship of the Burns and Allen Show on CBS Radio. A year later network radio got less than $550,000; in 1952 network radio got a flat zero, spot radio about $500,000.

And although TV will account for two-thirds of Block's $3.3 million air budget this year, radio billings will run over $1 million. In addition to sponsoring two regional radio news shows and coast-to-coast coverage of Gabriel Heatter on MBS, Block is now shopping around for another network radio show for the fall. (It has just bought its second network TV show.)

Why is Block's Advertising Director George Abrams sold on radio? Here are the five reasons he gave SPONSOR:

1. Low cost. In every measurement we've made of the ratio of advertising costs to sales, radio has been the most economical medium.

2. Resultfulness. Radio has almost always proved its ability to move goods for us. And in the few instances it didn't, we blamed our commercials, not the medium.

3. Part of over-all strategy. We use TV and newspaper supplements to get good coverage in the big cities, but radio, in addition to covering the metropolitan areas, hits the smaller cities which are good markets for Amm-ident and our other products.

4. Speed of action. We have found that we can see the results of radio advertising within a month. Other media take longer.

5. Merchandising tie-ins. We get maximum promotional tie-in value out of our featured personalities such as Gabriel Heatter, Cecil Brown and Nelson Churchill. We promote them strongly to consumers and retailers.

And Abrams' reasoning is based on some of the most comprehensive media testing in the drug field. His slogan ("Test, test, test; then ride, ride, ride") is not taken lightly. Before
Block and its agency for Ammu-i-dent, Cecil & Presbrey, bought the Burns and Allen show, radio had been tested in a large number of markets for other Block products and for Ammu-i-dent.

Because Ammu-i-dent had a somewhat complicated story to tell about its ability to reduce tooth decay, brief announcements weren’t even considered. Known personalities on homemaker programs were used because of their high degree of believability and their local following. Margery Mills (New England Regional Network), Agnes Clark (WJR, Detroit’s Mrs. Page), Margaret Arlen (WCBS, New York), and Mary Margaret McBride (then WNBC, New York) “helped get listeners excited about the new way to reduce tooth decay,” according to a previous story in sponsor (“Amm-i-dent sets the pace,” 10 October 1949).

By June 1950 Ammu-i-dent was chugging along at a merry pace and George Abrams decided that a change of strategy was in order. At that time he told sponsor, “We’re going to test a nighttime TV mystery show and switch to daytime radio. These decisions are based on the downward trend in evening AM radio listening, the upward trend in evening television viewing and the stability and increasing importance of daytime radio.”

To back up this reasoning the firm bought Quick as a Flash, Tuesdays and Thursdays, at 11:30-11:55 a.m., ABC Radio at the same time it scheduled Danger for Tuesday nights on CBS TV. Outlay: About $14,000 a week for TV, $13,000 weekly for network radio, plus spot radio tests in six cities. Air expenditures for 1950 broke down about like this: Network radio, $750,000; network TV, $195,000; spot radio, $400,000.

After 39 weeks of Quick as a Flash, Block decided to test a muppet show in order to take advantage of maximum 52-week discounts. During the summer of 1951 the firm sponsored No School Today Saturday mornings on ABC Radio.

The first of Block’s regional radio efforts was the use of newscaster Elmer Peterson on the Western NBC net, Saturdays, 5:45-6:00 p.m., for 13 weeks in summer 1951.

Block’s 1951 air outlay was spread out like this: network radio, $536,000; network TV, $1,310,000; spot radio, $536,000; for “We fight for, as expressed in a sponsor editorial 9 February 1953: “We fight to convince the advertiser that radio is a place in the American home which neither television nor any other medium can usurp, that there is a secure place for television as well.”

Biggest item in Block’s ad budget for past three years has been CBS TV program, “Danger.” Now on 55 stations, program costs $1.6 million. Announcer Dick Stark is Block’s star salesman, plugs Ammu-i-dent dentifrices via warm, sincere, friendly approach which viewers believe.

George J. Abrams, advertising director, Block Drug Co., Inc.

Only in his mid-thirties, George Abrams will oversee the spending of an advertising budget of $5.5 million this year. A newspaper reporter at 16 he got his advertising training with National Biscuit Co. and Whitehall Pharmaceutical, learned market research with the Eversharp Co. Abrams now teaches advertising at N.Y.U., is chairman of the drugs and toiletries committee of the A.A.A. His new home in Summit, N.J., keeps him too busy these days to play one’s favorite sport, golf.
How spot won Liqui-Moly national distribution

Limited-appeal oil supplement was sold in four areas. In less than one year it became mass-produced product with aid of radio, TV

Spot radio and TV speeded Liqui-Moly's metamorphosis from a limited, specialty lubricant foundation to a mass-distributed product for all car owners.

When Friend, Reiss, McGlone took over the Moly Motor Products account 11 months ago, Liqui-Moly (pronounced lick-wee-molly) was distributed in some four or five markets, used chiefly by sports or racing car enthusiasts. The product had never been promoted nationally.

Today, less than a year later, the firm has distribution throughout the country, has sold over two million cans during the first nine months of the ad campaign. And 1953 sales figures will be well over last year.

Its initial year of advertising will cost Moly Motors approximately $227,000, $800,000 estimates, of which 44%, to $100,000, will go into radio and TV. Radio is currently getting a slightly larger share of the $100,000 than is television.

The agency was faced with two main problems in building national distribution for Liqui-Moly:

1. Although the product had been in existence for several years, it had never been widely advertised. During the initial months of the drive, therefore, advertising would have to reach the maximum number of people as fast as possible, on a limited budget.

2. Because oil additives are fairly new in the auto lubricant field, car owners as a whole are uninformed about the properties of such products. The major task for advertising to perform, therefore, is that of education.

Moly Motor Products President George Seedman; Harold Reiss, agency partner handling the Moly Motor account, and Ed Ratner, radio-TV director, mapped out a campaign to introduce Liqui-Moly on a market-by-market basis.

The basic plan: Radio announcements and newspaper ads were to be used simultaneously to launch the product in a given market. After a few weeks, TV announcements or programs would be used to give additional support to the campaign.

Liqui-Moly's initial radio drive started in October 1952 in four areas (New York, Florida, New England and Pennsylvania), ran for a four-week period. Approximately 25 one-minute announcements a week were scheduled for each city. At the same time, the product was plugged in newspaper ads.

Television entered the picture simultaneously in the New York area, when the agency purchased adjacencies to World Series baseball games over WPIX. Because the adjacencies were made available only at the last minute, slides were used to demonstrate the product.

"Reaction was so favorable," says Ed Ratner, "that we immediately went into production of film commercials to be used for sports shows, late-night." (Please turn to page 82)

Dealer shows are held in every new market preceding an ad campaign as part of merchandising plan. Actors give scientific data and sales tips in skits like the one below.
Pity the gal timebuyer

This diary of a busy New York timebuyer proves a lot can happen to a girl between 8 a.m. and 8 p.m. on Madison Avenue

Anonymous

I'm called the Lorelei Lee of radio and television.

Now, before Dr. Kinsey decides to revise his recent tabulations, let me explain that I'm a timebuyer. And, while there's no special section in his book devoted to our species, scientific information about timebuyers stacks up just about like this:

Economically, we fall into a $6,000 to $13,000 range.

Sociologically, we're toiling members of J. P. Marquand's middle class, working hard to graduate into the upper middle class.

Romantically, some of us fall in love and some of us don't, but try to explain the difference to the typical visiting station manager.

Specifically, I'm female, blonde and in my late twenties, I have a passion for French perfume, and my ambitions are simple: (1) I'd like to persuade agency and station men that my interests in "time" and "availability" are strictly limited to office hours; (2) I'd like to get some of that graft and kick-back people keep talking about.

My loot in four years as a timebuyer (including Christmas): three lace handkerchiefs, seven assorted bottles of liquor and perfume, one paperweight, one large topaz and whole-sale price, 30 ash trays with my name printed on them and one stuffed French poodle.

My pet peeves after four years in the business: (1) estimating campaigns for clients who never buy; (2) having to "chisel" to get low rates; (3) being left in the dark by my own agency.

(*Please turn to page 74*)
MERCHANDISING: What

K&E found 138 stations or 93% of those reporting offer some form of merchandising and promotion.

by Nat Steen

Apparently Kenyon & Eckhardt hit a live subject when we decided to survey all radio and television stations in the country to ascertain their merchandising practices.

Our objectives, as defined by Research Director Max Ule and Promotion Director Hal Davis, were the following:

1. Acquaint buyers of air time with the merchandising and promotional services that each radio and television station will supply.

2. Acquaint sellers of air time with what other stations are providing by way of merchandising and promotion.

3. Summarize for the benefit of all concerned the extent to which stations are supplying merchandising and promotional services.

In May of this year, we mailed questionnaires to about 175 television stations which were either on the air or scheduled to go on by the first of June. Follow-up letters were sent after a four-week interval. Responses were extremely good. About 95% of all stations cooperated.

While we do not, as yet, have the tabulations on radio, we do have the complete "score" on television stations.

Briefly, 138 TV stations told us they had some merchandising and promotion service. Ten had no merchandising. We didn't hear from the other 15% of stations. (See box, page 39.)

Going down the list, it is obvious that many stations do not have the personnel available for the kind of merchandising job advertisers have learned to expect from magazines and

Reviewing results of K&E's Radio and TV Station Merchandising and Promotion Survey are (l to r) author Nat Steen, promotion department; Robert Kibrick, media research director; Hal Davis, v.p. in charge of promotion; Irving Dunston, account research director. Inset: G. Maxwell Ule, v.p. in charge of research, who planned survey with Davis. Author Steen was with FC&B, Gimbel's before joining K&E 6 years ago.
stations offer

merchandising or promotion

newspapers. Often the merchandising at a TV station is merely a title given to a harried individual who has to lock the door at night. However, it is obvious that more and more attention is being paid to merchandising as a competitive necessity.

Our questionnaire covered the following points:

*Trade calls:* We asked the stations whether or not they called upon retailers to discuss their clients' advertising campaigns. Also we queried them on whether or not they asked retailers to use client point-of-purchase material.

We wanted to know whether or not the stations counter cards from clients and placed them in retail outlets. And we also asked whether or not they made store checks on distribution and sales of client products. Many of the stations reported success with tie-in advertising.

*Trade mailings:* Over-all, we wanted to know the extent of station mailings on the station's own letterhead; whether letters, jumbo or regular postcards, four-page folded broadsides, bulletins, trade supplements under station name or telegrams were used. Also, we wanted to know the extent of imprinting station name and mailing client-supplied broadsides.

*Advertising support:* We covered newspaper tune-in ads, displays in lobby windows controlled by station, billboards and car cards.

*On-the-air support:* Use of product demonstrations, give-away prizes, mentions on various shows, courtesy tune-in announcements, special programs saluting industries or business leaders and use of taped interviews with personalities plugging client product.

*Other support:* We listed consulta-

tions with local client representatives in helping to solve sales problems and special merchandising plans whereby retail outlets give preferred space to clients' display material.

We found that some stations, such as WBBM-TV in Chicago, advertise in local TV Guides. However, most stations confine their main line of merchandising support to the tried and true mailings. This is not a practice unique to television; magazines and newspapers are extremely fond of this retailer approach.

Interesting comments were frequent. Lee Gorman Jr., WABI-TV in Bangor, Me., said, "Our merchandising policy is a simple one. Any account advertising exclusively with us in the Bangor market receives 5% of their total budget towards merchandising. Once we've decided how many dollars are involved, we then formulate a specific merchandising policy that fits in with the particular account's needs and problems."

William Fay, of WHAM-TV, Rochester, N. Y., reports that the station does not carry a fixed minimum requirement for merchandising aid. However, he reports, "We wouldn't do it for one announcement per week for a few weeks."

Kelley Gaines, of WFMY-TV, Greensboro, N. C., reports that his sta-

(See turn to page 70)

WHAT K&E LEARNED FROM SURVEY

1. 138 TV stations or 93% of those responding have some merchandising and promotion service. (175 were polled; 10 do no merchandising.)

2. Nine out of 10 stations reporting do some trade calls.

3. Over 90% do trade mailings.

4. Fewer than one out of 10 back up client advertising support, but nine out of 10 have some on-the-air activity.

5. Of the same stations, eight out of 10 will help a client sales force with distribution; four out of 10 offer merchandising plans whereby retail outlets give preferred space to client display material.

6. Some stations noted they plan to increase their services in this field.

7. 37% of the stations which do display merchandising for clients require minimum purchase of air time first.

8. Fewer than one out of 10 stations report that they charge advertisers for handling display work.

SPONSOR's stand on merchandising

This K&E survey shows that virtually all TV stations offer some kind of merchandising and promotion service. SPONSOR's stand on merchandising is this: We're against it if it's used as a price-cutting, rate-deal-making device. We'll be glad to hear from sponsors, stations and other agencies on this subject.

7 SEPTEMBER 1953

39
**Football on the air—1953**

Some $10 million will be spent by sports sponsors for gridiron coverage this fall. Schedules call for more professional, fewer college games.

The 1953 football rule book—as far as sports sponsors are concerned—was written by lawyers. But a sizable number of advertisers have managed to side-step their way nimbly through this newest set of barriers to carry their contracts right down to the dotted line.

As a result, the football sportscast lineup—1953 style—has changed considerably from what it was a few years ago. For example:

1. There will be plenty of college football broadcasts on radio. But, so far, they will be aired mostly on a sustaining or local co-op basis. Big exception: several regional football operations sponsored mostly by leading oil companies (see chart of sponsored football, page 41).

2. Big-time college football on TV is more limited than ever. Only one

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**Top-flight sportscasters add appeal to football coverage**

- **Red Grange**
  Famous ex-star will call play-by-play action on ABC TV's schedule of pro football games

- **Al Helfer**
  Man behind mike of Mutual's "Game of Week" college tilts will have local co-op sponsors

- **Mel Allen**
  Veteran sportscaster Allen's air beat will cover NCAA games for NBC TV, GM cars

- **Red Barber**
  CBS "Round-up" show will feature up to 20 games each week with Ole Redhead supervising
major video network—NBC TV—has a lineup of sponsored college games. Reason: Due to the effect of TV on college football's box office, the National Collegiate Athletic Association has O.K.'d it for TV only a 19-game schedule sponsored by General Motors.

3. With most of the big college games denied to TV, the air coverage of professional football is bigger than ever. Video sponsors of the pro version of the gridiron sport include firms like Westinghouse, Miller Brewing, Atlantic Refining, Standard Oil of Indiana and Brewing Corp. of America. Except for blackouts in the home towns of pro teams, coverage is virtually nationwide.

4. Despite all the limitations and coverage restrictions surrounding it, football on the air this fall represents a tremendous advertising investment—one that's larger than ever. At least $10,000,000 will be spent in time, talent and game rights charges during the coming season for coverage of football in radio and TV, industry officials estimate. And another $1,000,000 will be spent by big advertisers like Gillette to sponsor the annual post-season bowl games.

That briefly is the fall outlook for sponsored football broadcasts.

Gone apparently are the days when every radio network, including the regional wels, could count on waiting lists of sponsors for its lineup of college football games. Pro football has taken away much of the play.

As an executive of N. W. Ayer, agency for years-long sports-sponsor Atlantic Refining, told svronson:

"It's virtually impossible to arrange a schedule of radio and TV coverage of a college's football schedule today under the present NCAA rules. Except for a 'blackout' in a pro team's home town or in an area where a pro game is being played, you can make a package arrangement much more easily with professional teams, which have gained rapidly in audience appeal lately. It might be possible to sponsor college football on radio and pro football on TV, but football sponsorship has many problems and it's better to keep it under one roof."

Gone too are the days of the late 1940's and early 1950's when college games (Please turn to page 94)

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**Sports sponsors turn to pro teams as new NCAA rulings limit colleges**

Lack of available college games for both radio and TV sports coverage has caused many top advertisers to use bigger-than-ever states of professional games, as chart below shows. Industry estimates of schedules below, excluding post-season games and bowl contests, amount to whopping $10,000,000

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>NETWORK</th>
<th>EVENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Westinghouse, Miller, Atlantic, Carlings</td>
<td>DU MONT</td>
<td>Various teams of the Natl. Professional Football League through Championship game 27 December. Over 84 stations.</td>
</tr>
<tr>
<td>General Motors, with Pontiac and Olds Divisions of GM</td>
<td>NBC TV</td>
<td>NCAA-approved college TV games, 19 Sept.-5 Dec. GM divisions have pre-game, post-game shows. Over 83 stations.</td>
</tr>
<tr>
<td>Standard Oil of Indiana</td>
<td>ABC TV</td>
<td>Cosponsorship of home games of Chicago Bears, Cardinals, on eight outlets. Rest of 22-station lineup is co-op.</td>
</tr>
<tr>
<td>Tide Water Associated Oil Co., Western Div.</td>
<td>ABC PACIFIC &amp; DON LEE</td>
<td>TV: half-hour film highlight shows on seven stations, Radio: 20 games on two West Coast webs, starting 18 September.</td>
</tr>
<tr>
<td>Atlantic Refining</td>
<td>VARIOUS</td>
<td>Regional coverage of eastern pro teams in three mid-Atlantic radio and TV loops. Part of schedule is on Du Mont, Radio coverage of full schedules of five southern college teams on small networks, totaling 16 radio stations in all.</td>
</tr>
<tr>
<td>Texas Co.</td>
<td>VARIOUS</td>
<td>Green Bay Packers games on a network of some 28 Wisconsin and two Minnesota stations, originating at station WEMP.</td>
</tr>
<tr>
<td>Miller Brewing</td>
<td>SPECIAL</td>
<td>&quot;College Football Game of the Week,&quot; starting 19 September and ending 5 December. Various originating locations in U.S.</td>
</tr>
<tr>
<td>Local co-operative</td>
<td>NBC RADIO</td>
<td>&quot;Football Roundup&quot; show, with Red Barber. As many as 20 games will be spotlighted each weekend, five covered direct</td>
</tr>
<tr>
<td>Local co-operative</td>
<td>CBS RADIO</td>
<td>Various college football games covered during season, one each week, on full ABC Radio web, Runs 26 Sept.-28 Nov.</td>
</tr>
<tr>
<td>Local co-operative</td>
<td>ABC RADIO</td>
<td>&quot;Game of the Week&quot; series of college matches, scheduled to start 26 September for 13 weeks. Sportscaster: Al Heller.</td>
</tr>
<tr>
<td>Local co-operative</td>
<td>MUTUAL</td>
<td>&quot;Game of the Week&quot; series of college matches, scheduled to start 26 September for 13 weeks. Sportscaster: Al Heller.</td>
</tr>
</tbody>
</table>

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*Round-up*
Is violence on the air bad for children?

**YES**

Those attacking crime shows believe they are disturbing to children and one cause of juvenile delinquency. Children are impressionable and tend to emulate what they see and hear. The full diet of violence and murder on the air makes children think it is normal and proper and they may adopt the methods they see on radio and TV. The U.S. Office of Education and many mental health experts feel that crime shows on the air are bad

**NO**

Defenders of crime shows say they offer healthy outlet for surplus emotions of children. Children have always been exposed to stories of violence—fairy tales, the Bible, Shakespeare contain tales of crime. The popular Western stars actually provide models of moral action that young ones can emulate. Broadcasting codes protect youthful minds against bad impressions by specifying that crime should always be punished in the end
Are children's programs harmful?

Radio and TV's diet of crime and violence is a favorite target of consumer groups. Here are some pros and cons on the issue.

Are the rootin' tootin' cowboys on radio and TV turning children into violence-prone little monsters or neurotics or do they provide a safety valve for the boundless energies of the young?

This question has been battled back and forth frequently of late.

The tender, impressionable minds of children have always been a subject of concern but never so much as in recent years.

Because of the growth of mass communications—especially radio and TV—groups of educators, social scientists and parents have risen to attack the contents and techniques of the mass media. Air programing for children is a favorite target and a common attitude of these groups toward such programming is this:

Much of the program fare for children on the air is either of outright harm to young minds or is just plain dull, unimaginative and/or monotonous.

An example is the recent report on children's programing seen or heard in Los Angeles. It was put out by the National Association for Better Radio and Television, one of the more vocal of the consumer groups, and represents its third annual report on the subject.

Here are some of NAFB RAT's conclusions in the report:

On radio: "The decline in the number of fine radio programs for youngsters is of particular concern. Today there is less than half the volume of "excellent" radio programing for children compared to our findings in 1951." It is significant that of all the radio programs rated as "excellent" by NAFB RAT only one was sponsored, while of all the programs rated as "objectionable" only one was unsponsored.

On TV: "Probably the most startling fact pointed up by our study is the alarming failure of the film industry to provide television programs which meet the fundamental standards of acceptability for child audiences." Of the 22 "objectionable" and "most objectionable" programs all but one were primarily film presentations. On the other hand, all but one of the 22 "excellent" and "good" programs were live.

While NAFB RAT listed a number of evaluation standards, it is obvious from its evaluations that the most important reason for turning thumbs down on a program was the use of crime and violence.

Pointing particularly to film presentations, NAFB RAT said:

"We strongly suggest that broadcasters, who have the primary responsibility for the content of programs, acquire courage to reject programs for children which use crime as their basic theme. Reports from the U. S. Office of Education and statements by the overwhelming majority of educators and mental health experts who have expressed views on this subject stress (Please turn to page 108)

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### Controversy

```
<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>TV RATING*</th>
<th>RADIO RATING*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sky King</td>
<td>2.9</td>
<td>Objectionable</td>
</tr>
<tr>
<td>Bobby Benson</td>
<td>2.8</td>
<td>Objectionable</td>
</tr>
<tr>
<td>Sgt. Preston of Yukon</td>
<td>2.6</td>
<td>Objectionable</td>
</tr>
<tr>
<td>Lone Ranger</td>
<td>3.3</td>
<td>Objectionable</td>
</tr>
<tr>
<td>Silver Eagle</td>
<td>3.1</td>
<td>Objectionable</td>
</tr>
<tr>
<td>Tarzan</td>
<td>3.4</td>
<td>Objectionable</td>
</tr>
<tr>
<td>Clyde Beatty</td>
<td>2.0</td>
<td>Excellent</td>
</tr>
<tr>
<td>Jump Jump</td>
<td>2.4</td>
<td>Excellent</td>
</tr>
<tr>
<td>Let's Pretend</td>
<td>3.8</td>
<td>Excellent</td>
</tr>
<tr>
<td>Story Circus</td>
<td>4.0</td>
<td>Excellent</td>
</tr>
<tr>
<td>Carnival of Books</td>
<td>3.6</td>
<td>Excellent</td>
</tr>
<tr>
<td>Funny Paper Man</td>
<td>1.3</td>
<td>Poor</td>
</tr>
<tr>
<td>Young America Speaks</td>
<td>1.7</td>
<td>Excellent</td>
</tr>
<tr>
<td>Junior Town Meeting</td>
<td>1.3</td>
<td>Good</td>
</tr>
<tr>
<td>Boy Scout Jamboree</td>
<td>1.8</td>
<td>Good</td>
</tr>
</tbody>
</table>
```

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### Ratings of children's shows compare with listener group's evaluation

```
<table>
<thead>
<tr>
<th>TELEVISION PROGRAM</th>
<th>TV RATING</th>
<th>EVALUATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Autry</td>
<td>6.3</td>
<td>Objectionable</td>
</tr>
<tr>
<td>Vizard</td>
<td>2.2</td>
<td>Excellent</td>
</tr>
<tr>
<td>the Hippodrome</td>
<td>2.2</td>
<td>Poor</td>
</tr>
<tr>
<td>Fre &amp; Ollie</td>
<td>7.9</td>
<td>Excellent</td>
</tr>
<tr>
<td>radar</td>
<td>2.7</td>
<td>Excellent</td>
</tr>
<tr>
<td>circus</td>
<td>4.8</td>
<td>Excellent</td>
</tr>
<tr>
<td>Dong School</td>
<td>2.9</td>
<td>Excellent</td>
</tr>
<tr>
<td>y Hayes</td>
<td>3.3</td>
<td>Objectionable</td>
</tr>
<tr>
<td>Ivy Doody</td>
<td>5.0</td>
<td>Fair</td>
</tr>
<tr>
<td>Kazoozie</td>
<td>5.2</td>
<td>Fair</td>
</tr>
<tr>
<td>Patrol</td>
<td>5.0</td>
<td>Objectionable</td>
</tr>
<tr>
<td>Bill Hickok</td>
<td>8.5</td>
<td>Objectionable</td>
</tr>
<tr>
<td>Hong Cassidy</td>
<td>9.7</td>
<td>Objectionable</td>
</tr>
<tr>
<td>woman</td>
<td>10.4</td>
<td>Objectionable</td>
</tr>
<tr>
<td>tarzan</td>
<td>10.7</td>
<td>Objectionable</td>
</tr>
</tbody>
</table>

*TV ratings are for April, except "Horse Hippodrome" (July) and "Rocket Jockey" (May). Radio ratings are for May-June.
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consumer groups generally like educational programs on air

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National Association for Better Radio and Television considers "Ding Dong School" on NBC the outstanding achievement of the year in the way of children's programing.

7 SEPTEMBER 1953

43
NBC IS AMERICA

1. NETWORK COVERAGE
2. HOMES DELIVERED
3. TOP PROGRAMS
4. ADVERTISER ACCEPTANCE
5. BIGGER AUDIENCE LEAD
6. COST PER 1,000
7. HOURLY RATINGS
8. PROGRAM TYPES
9. NIGHTLY ADVANTAGE
10.
NBC-TV programs rate highest five nights a week

At night, when viewing is at a peak, NBC consistently delivers the largest audiences in television.

In five out of the seven nights of the week during NBC network option time*, NBC shows reach the largest audience average. And on each of the five nights NBC has the highest rated show.

Here is NBC's score:

<table>
<thead>
<tr>
<th>Nights</th>
<th>Highest Rated Show</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunday</td>
<td>Colgate Comedy Hour</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Star Theatre</td>
</tr>
<tr>
<td>Thursday</td>
<td>Dragnet</td>
</tr>
<tr>
<td>Friday</td>
<td>Gillette Cavalcade of Sports</td>
</tr>
<tr>
<td>Saturday</td>
<td>All Star Revue</td>
</tr>
</tbody>
</table>

NBC's audience strength is maintained throughout most nights of the week, rather than concentrated on one or two nights. Advertisers recognize NBC's great nightly advantage: their advertising investment on NBC is greater than on any other network. Proof once again that

**NBC is America's No. 1 Network.**

Next week... further proof.

**NBC's Audience Advantage is to Your Advantage... Use It.**

*7:30-10:30 PM*
### 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>STATIONS ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>LICENSEE &amp; MANAGER</th>
<th>RADI REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALLENTOWN, PA.</td>
<td>C-39</td>
<td>12 Aug.</td>
<td></td>
<td></td>
<td>288</td>
<td>144</td>
<td>0</td>
<td>NFA</td>
<td>Queen City TV</td>
</tr>
<tr>
<td>BOSTON, MASS.</td>
<td>44</td>
<td>12 Aug.</td>
<td></td>
<td></td>
<td>282</td>
<td>17.1</td>
<td>0</td>
<td>NFA</td>
<td>John F. Bostig</td>
</tr>
<tr>
<td>CEDAR RAPIDS, IA.</td>
<td>A-93</td>
<td>2 Aug.</td>
<td></td>
<td></td>
<td>24</td>
<td>12.9</td>
<td>0</td>
<td>NFA</td>
<td>Northwestern TV</td>
</tr>
<tr>
<td>EVANSTON, ILL.</td>
<td>32</td>
<td>12 Aug.</td>
<td></td>
<td></td>
<td>282</td>
<td>145</td>
<td>1</td>
<td>NFA</td>
<td>John P. Bostig</td>
</tr>
<tr>
<td>FRESNO, CAL.</td>
<td>WOBS-TV</td>
<td>12 Aug.</td>
<td></td>
<td></td>
<td>18.6</td>
<td>9.33</td>
<td>131 VHF</td>
<td>NFA</td>
<td>Cream City Bostig</td>
</tr>
<tr>
<td>JACKSONVILLE, FLA.</td>
<td>WJOL-TV</td>
<td>12 Aug.</td>
<td></td>
<td></td>
<td>13.7</td>
<td>6.85</td>
<td>0</td>
<td>NFA</td>
<td>Florida Bostig</td>
</tr>
<tr>
<td>JOPLIET, ILL.</td>
<td>WMIL-TV</td>
<td>19 Aug.</td>
<td></td>
<td></td>
<td>15.1</td>
<td>8.13</td>
<td>447 VHF</td>
<td>NFA</td>
<td>Waukegan Bostig</td>
</tr>
<tr>
<td>MILWAUKEE, WIS.</td>
<td>WJTV-TX</td>
<td>19 Aug.</td>
<td></td>
<td></td>
<td>178</td>
<td>93.3</td>
<td>0</td>
<td>NFA</td>
<td>Ft. Worth Bostig</td>
</tr>
<tr>
<td>OWENSBORO, KY.</td>
<td>WYSTV-TX</td>
<td>12 Aug.</td>
<td></td>
<td></td>
<td>229</td>
<td>115</td>
<td>0</td>
<td>WSTV, Inc.</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>POWER (KW)**</th>
<th>NET AFFILIATION</th>
<th>STNS. ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>LICENSEE &amp; MANAGER</th>
<th>REP</th>
</tr>
</thead>
<tbody>
<tr>
<td>AUSTIN, MINN.</td>
<td>KMRT</td>
<td>6</td>
<td>17 Aug.</td>
<td>18.7</td>
<td>CBS, ABC</td>
<td>1</td>
<td>328 VHF</td>
<td>NFA</td>
<td>John E. Pearson</td>
</tr>
<tr>
<td>BUFFALO, N. Y.</td>
<td>WBUF-TV</td>
<td>17</td>
<td>16 Aug.</td>
<td>166</td>
<td>CBS, ABC</td>
<td>2</td>
<td>83 VHF</td>
<td>NFA</td>
<td>Chas. R. Heister</td>
</tr>
<tr>
<td>DECatur, ILL.</td>
<td>WTVP</td>
<td>17</td>
<td>16 Aug.</td>
<td>17</td>
<td>All Four</td>
<td>1</td>
<td>15 VHF</td>
<td>NFA</td>
<td>John Wm. Heister</td>
</tr>
<tr>
<td>MACON, GA.</td>
<td>WTVT</td>
<td>47</td>
<td>16 Aug.</td>
<td>22</td>
<td>NBC, ABC</td>
<td>1</td>
<td>9 VHF</td>
<td>NFA</td>
<td>John Wm. Heister</td>
</tr>
<tr>
<td>MEDFORD, ORE.</td>
<td>KBTV</td>
<td>5</td>
<td>2 Aug.</td>
<td>19.7</td>
<td>All Four</td>
<td>1</td>
<td>50 VHF</td>
<td>NFA</td>
<td>John Wm. Heister</td>
</tr>
<tr>
<td>MONROE, IA.</td>
<td>WFAA</td>
<td>42</td>
<td>16 Aug.</td>
<td>20</td>
<td>CBS</td>
<td>1</td>
<td>9 VHF</td>
<td>NFA</td>
<td>John Wm. Heister</td>
</tr>
<tr>
<td>SCRANTON, PA.</td>
<td>WTVU</td>
<td>73</td>
<td>16 Aug.</td>
<td>12.8</td>
<td>CBS</td>
<td>2</td>
<td>35 VHF</td>
<td>NFA</td>
<td>John Wm. Heister</td>
</tr>
<tr>
<td>TEXARKANA, TEX.</td>
<td>KCMT-TX</td>
<td>6</td>
<td>16 Aug.</td>
<td>28.2</td>
<td>Du Mont</td>
<td>1</td>
<td>50 VHF</td>
<td>NFA</td>
<td>John Wm. Heister</td>
</tr>
<tr>
<td>TYLER, TEX.</td>
<td>KETX</td>
<td>19</td>
<td>24 Aug.</td>
<td>2.4</td>
<td>ABC</td>
<td>1</td>
<td>35 VHF</td>
<td>NFA</td>
<td>John Wm. Heister</td>
</tr>
<tr>
<td>WICHITA, KAN.</td>
<td>KEDD</td>
<td>16</td>
<td>22 Aug.</td>
<td>20</td>
<td>Du Mont</td>
<td>1</td>
<td>50 VHF</td>
<td>NFA</td>
<td>John Wm. Heister</td>
</tr>
</tbody>
</table>

### III. Addenda to previous C.P. listings

Abilene, Tex., KRGB-TV, ch. 9, new target, 30 Aug. '53; gen. mgr., Howard Barnett; comm'tl mgr., Robert E. Scott; nat'l rep., Pearson; NBC primary affili.; est. sets, 7,100.

Airon, O. WAKR-TV, ch. 49 (on air), interim power, 18.24 kw visual, 9.1 kw aural; authorized power, 182.4 kw visual, 91 kw aural.

Anchorage, Alaska, ch. 2, call assigned, KFIA; target 15 Oct. 53; mgr., James G. Duncan.

Birmingham, Ala., ch. 13, new call WABT (formerly WAFM-TV).

Charleston, W. Va., KWKNA-TV, ch. 49, new target 1 Sep. '53; to be ABC; DuMont; gen. mgr., Joe L. Smith Jr.

Columbia, Mo., KOMU-TV, ch. 8, target fall '53; mgr., George Kapel; nat'l rep., H-R TV; affiliating with all 4 nets.

Elkhart, Ind., ch. 52, new call WSJV (formerly WTRC-TV).

Fairmont, W. Va., WJLB-TV, ch. 35, new target, 30 Jan. '54; to be DuMont, CBS basic affili., NBC, ABC supplemental; est. sets, 13,930.

Kansas City, Mo., KCMO, ch. 5, new target, 27 Sep. '53.


Meridian, Ida., ch. 2, new call KBOI (formerly KTOO).

Oklahoma City, Okla., KTVO, ch. 25, new target 10 Oct. '53.

Portland, Me., WWSN-TV, ch. 6, target, 1 Dec. '53; est. sets, 25,000; nat'l rep., Weeds TV.

Quincy, III., WGEM-TV, ch. 10, target, Sep. '53; gen. mgr., Joseph Bonansinga; natl. rep., Walker.

These changes and additions may be filed in original chart of post-freeze C.P.'s appearing in SPONSOR'S 9 February issue and in issues thereafter.

---

**BOX SCORE**

<table>
<thead>
<tr>
<th>Total U.S. stations on air, incl. Honolulu (27 Aug. '53)</th>
<th>220</th>
<th>No. of grantees on air</th>
<th>113</th>
<th>No. of post-freeze C.P.'s granted (excluding 18 educational grants; 27 Aug. '53)</th>
<th>150</th>
<th>Percent of all U.S. homes with TV sets (1 Aug. '53)</th>
<th>55.3%</th>
</tr>
</thead>
</table>

*Both new C.P.'s and stations going on the air listed here are those which were granted between 14 August and 27 August or on which information was obtained in that period. Stations are nonetheless 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 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.*
For Bigger Sales and Profits

Television's "Big Mo" is the talk of St. Louis. For the first time in history, the nation's eighth market has multiple television programming. Now the individual viewer makes the choice of shows!

For ABC and CBS network shows, plus unique, entertaining local programs, St. Louis television viewers are turning more and more to the Channel 36 spot where they find KSTM-TV with its 275,000 watts power.

Advertisers... national and local... are turning to KSTM-TV, too, for they've learned that "Big Mo" is a favorite in the St. Louis area. For a big chunk of sales and profits from this rich Mississippi valley market, get aboard KSTM-TV, Television's "Big Mo."

H-R TELEVISION INC.  NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES

KSTM TV

Channel 36
ST. LOUIS

AFFILIATED WITH AMERICAN BROADCASTING COMPANY AND RADIO STATION KSTL

William E. Ware, President

7 SEPTEMBER 1953
## TV film shows recently made available for syndication

Programs issued since May 1953. Next chart will appear 5 October

<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>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Adventure is My Job</em></td>
<td>Lakeside TV</td>
<td>Hal H. Harrison</td>
<td>12½ min.</td>
<td>open</td>
<td>13</td>
</tr>
<tr>
<td><strong>CHILDREN'S</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Jump Jump at Holiday House</em></td>
<td>Goodman</td>
<td>Mary &amp; Harry Miskes</td>
<td>12 min.</td>
<td>50% of air time</td>
<td>65</td>
</tr>
<tr>
<td><em>King Colee</em></td>
<td>Kling</td>
<td>Kling</td>
<td>12 min.</td>
<td>$22-42</td>
<td>65</td>
</tr>
<tr>
<td><em>Uncle Mistletoe</em></td>
<td>Kling</td>
<td>Kling</td>
<td>11½ min.</td>
<td>$25-156</td>
<td>26</td>
</tr>
<tr>
<td><strong>COMEDY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Life with Elizabeth</em></td>
<td>Guild Films</td>
<td>Guild Films</td>
<td>30 min.</td>
<td>open</td>
<td>39**</td>
</tr>
<tr>
<td><strong>DOCUMENTARY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>How Does Your Garden Grow</em></td>
<td>Intl. Film Bureau</td>
<td>Intl. Film Bureau</td>
<td>30 min.</td>
<td>26</td>
<td></td>
</tr>
<tr>
<td><em>Your Zoo Reporter</em></td>
<td>Video Pictures</td>
<td>Video Pictures</td>
<td>30 min.</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td><em>Wild Life in Action</em></td>
<td>Lakeside TV</td>
<td>Lakeside TV</td>
<td>12½ min.</td>
<td>$25-300</td>
<td>26</td>
</tr>
<tr>
<td><strong>DRAMA, MYSTERY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>Badge 714</em></td>
<td>NBC TV Film Sales</td>
<td>Mark VII Prod.</td>
<td>26½ min.</td>
<td>41$</td>
<td></td>
</tr>
<tr>
<td><em>Captured</em></td>
<td>NBC TV Film Sales</td>
<td>Phillips Lord</td>
<td>26½ min.</td>
<td>26$</td>
<td></td>
</tr>
<tr>
<td><em>General Electric Theatre</em></td>
<td>Stuart Reynolds</td>
<td>Sovereign Prod.</td>
<td>25 min.</td>
<td>100% Class A</td>
<td>26</td>
</tr>
<tr>
<td><em>It Led Three Lives</em></td>
<td>Ziv</td>
<td>Ziv</td>
<td>30 min.</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td><em>Inner Sanctum</em></td>
<td>NBC TV Film Sales</td>
<td>Galashod Prod.</td>
<td>26½ min.</td>
<td>39</td>
<td></td>
</tr>
<tr>
<td><em>Joe Palooka</em></td>
<td>Guild Films</td>
<td>Guild Films</td>
<td>30 min.</td>
<td>70**</td>
<td></td>
</tr>
<tr>
<td><em>On Stage with Monty Umsky</em></td>
<td>Dynamic Films</td>
<td>Dynamic Films</td>
<td>15 min.</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td><em>Pulse of the City</em></td>
<td>Telescene</td>
<td>Telescene</td>
<td>12½ min.</td>
<td>$50-750</td>
<td>26</td>
</tr>
<tr>
<td><em>Sovereign Theatre</em></td>
<td>Stuart Reynolds</td>
<td>Sovereign Prod.</td>
<td>26 min.</td>
<td>100% Class A</td>
<td>36</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. **Available in early fall. †Available in black-and-white or color. SPONSOR invites all TV film syndicators to send information on new films.

(See Film Notes column, page 52)

### MUSIC

<table>
<thead>
<tr>
<th>Show name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range*</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Oklahoma Chuckwagon Boys</em></td>
<td>Lakeside TV</td>
<td>Lewis &amp; Clark</td>
<td>12½ min.</td>
<td>$25-350</td>
</tr>
<tr>
<td><em>Opera &amp; Ballet</em></td>
<td>Lakeside TV</td>
<td>Transatlantic TV</td>
<td>12½ min.</td>
<td>open</td>
</tr>
<tr>
<td><em>Jireoettas &amp; Ballets</em></td>
<td>Hoffberg Prod.</td>
<td>Hoffberg Prod.</td>
<td>13 min.</td>
<td>open</td>
</tr>
</tbody>
</table>

### NEWS

<table>
<thead>
<tr>
<th>Show name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range*</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>United Press</em></td>
<td>United Press</td>
<td>Movietone News</td>
<td>30 min.</td>
<td>on request</td>
</tr>
<tr>
<td><em>Movie</em></td>
<td>United Press</td>
<td>Movietone News</td>
<td>15 min.</td>
<td></td>
</tr>
</tbody>
</table>

### SPORTS

<table>
<thead>
<tr>
<th>Show name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range*</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>All-American Game of Week</em></td>
<td>Consolidated</td>
<td>Sportvision</td>
<td>30 min.</td>
<td></td>
</tr>
<tr>
<td><em>Boxing from Raging</em></td>
<td>Kling</td>
<td>Kling</td>
<td>26½ min.</td>
<td>$40.50-675</td>
</tr>
<tr>
<td><em>Madison Square Garden</em></td>
<td>Du Mont</td>
<td>Winsk Films</td>
<td>26½ min.</td>
<td>$55-500</td>
</tr>
<tr>
<td><em>Play Golf with the Champions</em></td>
<td>Consolidated</td>
<td>Sportvision</td>
<td>15 min.</td>
<td></td>
</tr>
<tr>
<td><em>Shooting Straight</em></td>
<td>Princeton Film Center</td>
<td>Princeton Film Center</td>
<td>30 min.</td>
<td>on request</td>
</tr>
</tbody>
</table>

### VARIETY

<table>
<thead>
<tr>
<th>Show name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range*</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Interviews of the Academy</em></td>
<td>Academy Films</td>
<td>Academy Films</td>
<td>15 min.</td>
<td>$50-400</td>
</tr>
<tr>
<td><em>Old American Bar Dance</em></td>
<td>Kling</td>
<td>Kling</td>
<td>26½ min.</td>
<td>$50-675</td>
</tr>
</tbody>
</table>
Soon... within a day or two of October 1st...
Memphis—capital city of the Mid-South Empire...
Memphis, center of the nation's eleventh wholesale market...
Memphis—serving four million people with purchasing power in excess of two and one-half billion dollars will have a new and powerful sales force ready to work for you. Soon WHBQ—a Columbia TV affiliate—will be on the air.

It's not too early—nor too late—to get information on rates and availabilities.

**WHBQ-TV**

**CHANNEL 13 • A New Columbia Affiliate**

OFFICES: HOTEL CHISCA • MEMPHIS, TENN. • REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

7 SEPTEMBER 1953
If the shoe fits...

for total-U.S. coverage,
for better daytime selling,
for TV-resistance after dark,
for dominance of Non-TV America,
for mass audience, day or night,
for campaign results, '53 style,
for sales economy, your style,
for maximum flexibility,
for immediate details.
100 stations in the world's largest network

Stronger-than-ever lineup of daytime programs

News, music, drama upgraded at peak evening hours

2-to-1 listener preference over any other network

New ways to win cumulative audience, all week long

Consistent highs in homes-per-dollar performance

Consistent lows in actual time-and-talent cost

Network radio geared to your needs today

Dngacre 4-8000 in New York and

WHitehall 4-5060 in Chicago
Film notes and trends

(This issue sponsor inaugurates a new feature in the Film Notes column. Every column from now on will contain an article by a different syndicator giving tips on how best to use syndicated TV films: posing problems, or citing case histories of advertisers who've successfully used the films. The first article appears below.)

Offer exclusive product to make merchandising pay
by Arthur Gross, operations director,
Guild Films Co., New York

Mr. Jones, an appliance dealer in Middletown, U. S. A., buys a half-hour 13-week syndicated film show in July. He gets his ad agency to prepare some three-minute commercials. He sends out some of the publicity releases and pictures the syndicator has supplied.

Then he sits back and waits. He gets calls from viewers thanking him for the show and complimenting him on his good taste. Some of his regular customers drop by to congratulate him. But by September he's getting worried. Why? His sales are just about the same as before he started sponsoring the program.

What was wrong? The show was a good show—the comments proved that point—and it was backed up by standard merchandising procedure. Wasn't that enough?

The answer, in many cases, is, "No." You've got to go beyond preparing promotion kits and feature story material to get dollar results for the local advertiser.

At Guild Films, we keep three things in mind when planning a merchandising campaign:

1. Offer the public some product or service it can't get anywhere else.
2. Make sure the product or service has prestige value.
3. If the show is built around a single personality, make the personality work for the sponsor off the TV screen as well as on it.

Example: For our Liberace show, we prepared a complete advertising and exploitation kit. In addition, we arranged a promotion scheme in conjunction with Columbia Records. The promotion involved theisking of a special record, unobtainable anywhere else. The record (Liberace playing "Dark Eyes" on one side, his own arrangement of Brahms' Lullaby on the reverse) was offered to all sponsors of the film. By ordering in quantities of 1,000 or over, a particular sponsor would get his firm's name printed on the record label. Advertisers are free to use these records as they like to tie in with the show (for instance, a bank offered the record free to anyone opening an account with a $10 initial deposit). Advertisers were advised to play up the recordings as collectors' items (here's where the prestige comes in) unavailable anywhere else in the area. In just 10 weeks we've gotten orders for over 30,000 disks.

Or, take the merchandising setup we're now planning for our Joe Palooka show. The show is built around Ham Fisher's comic strip character who symbolizes the ideals of Americanism to 70 million readers.

To tie in with the show, we're organizing local Joe Palooka fan clubs. The purpose of these clubs will be to encourage kids to carry out the ideals Joe Palooka embodies. Because membership kits are obtainable only from the sponsors of the show, they'll work to sell his product.

Right now, we're assembling complete fan club kits (including club cards, buttons, autographed pictures of Joe and Knobby) which we'll make available to sponsors. These kits can be given away for box tops, for new bank accounts, for can labels. Here again you have the elements of exclusivity, of prestige and of making the show's "star" work for the sponsor.

Sure, merchandising always helps. But to make it really pay you've got to go beyond what everybody else does and find a new angle geared to suit your own situation.

Consolidated hits $3 million: Consolidated TV Sales grossed $3,000,000 in its first year of operation (year ended 1 August 1953), Peter M. Robeck, general manager, has announced. Of a total of 753 sales made during the year, 82% were made directly to stations, the remainder to agencies and advertisers.
Milwaukee is switching to WCAN-TV

The line forms to the left for Channel 25. And, all over town, Milwaukeeans by the thousands are flocking to get in line...for they want to see WCAN-TV.

In person and on the phone, Milwaukee is making arrangements to have its TV sets ready for WCAN-TV. New sets are being bought, old sets adapted, ALL FOR CHANNEL 25.

Skeptical? So were we until we got in line with Milwaukee. From the ever reliable party line*, we learned that 16 percent of the people called already have adapted their TV sets for Channel 25. What's more, an additional 46.1 percent said they will be ready for WCAN-TV within 3 months. This means, in round numbers, that nearly 70,000 TV sets are ready NOW, and 192,000 more will be ready for Channel 25 within 3 months.

So, get in line with Milwaukee by lining up with WCAN-TV.

*An impartial telephone survey supervised by Dr. A. A. Suppan, Director of Extension program Wisconsin State College.
GOING FAST!

IN JUST 4 WEEKS THESE SMART STATION OPERATORS SIGNED THIS GREAT SHOW 5 HOURS PER WEEK FOR MAXIMUM PROFITS!

<table>
<thead>
<tr>
<th>SAN ANTONIO</th>
<th>DETROIT</th>
<th>SAN FRANCISCO</th>
</tr>
</thead>
<tbody>
<tr>
<td>WOAI</td>
<td>CKLW</td>
<td>KGO</td>
</tr>
<tr>
<td>50 K W - NBC</td>
<td>50 K W - MBS</td>
<td>50 K W - ABC</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BOSTON</th>
<th>INDIANAPOLIS</th>
<th>MEMPHIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHDH</td>
<td>WFBM</td>
<td>WMC</td>
</tr>
<tr>
<td>50 K W - IND.</td>
<td>5 K W - CBS</td>
<td>5 K W - NBC</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JACKSONVILLE</th>
<th>ST. LOUIS</th>
<th>DALLAS-Ft. WORTH</th>
</tr>
</thead>
<tbody>
<tr>
<td>WMBR</td>
<td>KSD</td>
<td>WFAA</td>
</tr>
<tr>
<td>5 K W - CBS</td>
<td>5 K W - NBC</td>
<td>5 K W - ABC</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BURLINGTON, VT.</th>
<th>MIAMI</th>
<th>HOUSTON</th>
</tr>
</thead>
<tbody>
<tr>
<td>WCAX</td>
<td>WIOD</td>
<td>KXYZ</td>
</tr>
<tr>
<td>5 K W - CBS</td>
<td>5 K W - NBC</td>
<td>5 K W - ABC</td>
</tr>
</tbody>
</table>

**NEW CONTRACTS ARE POURING IN DAILY...**
**HURRY! HURRY! WRITE, WIRE OR PHONE TODAY!**
**YOUR MARKET MAY BE SOLD TOMORROW!**

---

**The program**

**Tony Martin**

**FILLED WITH MUSIC! MUSIC! MUSIC!**

**RADIO'S GRE**
Anything you need . . . . from ZIV!

**Dick Powell**

**Peggy Lee**

FULL OF ONE MINUTE SPOTS
AND CHAIN-BREAKS
THAT MEAN DOLLARS
POURING IN YOUR STATION!

**Frederic W. ZIV Company**

Radio Productions

1529 Madison Road • Cincinnati 6, Ohio

New York

Hollywood
B ack in the good ole days when folks were adjusting headphones—nightly on their superheterodynes—they had little trouble identifying program sponsors. Everyone who was hep enough to know that KDKA was in Pitts-burgh was also quite aware that Pepsodent had the Amos ‘n’ Andy show and that a singer named Cro-sby was on for Cremo Cigars and the A and P Gyp-sies weren’t paid for by Bob-hack’s.

In that era, program-product asso-ciation, now referred to as spon-sor identification, was automatic, essential and effective. In fact, there are many products still up front on dealers’ shelves which owe their start in life to their close relation to a specific radio pro-gram or radio star.

Them days has gone forever. The new monster, television, has all but made it impossible for advertisers with less than astronomi-cal budgets to get into television with programs that are solely their own. Sharing is the order of the day—or as Pat Weaver once predicted (he it was who designed NBC’s Your Show of Shows and Today)—TV is like a magazine in which a number of advertisers buy into the editorial content.

Not only the economics of the medium but such facts as the ex-pandability of a Godfrey added further grist to the mills of those who believed that television spon-sors should be lessees (partici-pants) rather than property own-ers in the medium.

Scarcely a 13-week cycle goes by that another advertiser who had the luxury of sole sponsorship doesn’t go alternate weeks with some non-competitor picking up the intervening weeks. And the list is growing. With it has come a new philosophy, one which may or may not be wishful thinking.

It is this: An advertiser, regard-less of budget, is better off particip-ating in several shows rather than sinking all his dollars in one. It is a philo-sophy of diffusion—a credo based upon the widest dis-semination of advertising copy and a desire to reach as many new eyes and ears as possible. Even if you have a successful show, successful in audience as well as selling, the Theory of Diffusion dictates that you parcel off alternate weeks, utilizing the dollars saved to co-sponsor somebody else’s successful (you hope) vehicle.

Since no one has ever been able to set a measuring stick of any kind alongside the emotional im-pact of show-ownership and how it affects the viewer—since nobody has ever been able to set a dollar value on sole-ownership—there is little evidence that diffusion is any-thing but wisdom itself. However, because of the importance of the question, it seems incumbent upon at least one of the dozens of re-search organizations who are liv-ing off the medium that some ba-sic criteria be established.

Meanwhile there is an expand-ing sheaf of evidence that dual (or triple or quintuple) sponsorship does work over and above merely making it possible for limited bud-get advertisers to indulge in TV.

Godfrey, parlayed across more products than a rack jobber car ries, seems to perform yeoman ser-vice for all. Spot broadcasting, long a proven method of attack, is much akin to participating spon-sorship. Split sponsorship with cross-plugging of commercial copy to maintain weekly message con-tinuity is a growing rather than lessen-ing approach—even for the big-league spender.

The only real problem created, as far as I can see, is that the har-rassed account man under the in-fluence Saturday nights, sounds a little silly boasting about “my tele-vision show” when there’s a good chance someone else at the same bar is saying the same thing about the same show.

In Thirties, sponsor identification was automatic. For example, everyone connected “Amos ‘n’ Andy” (below) with Pepsodent. Today, high TV costs force split sponsorships, says Foreman
SARRA proves how exciting a nutrition story can be in this new series of TV commercials for the American Dairy Association. Dr. Hetrell De Graff, outstanding food authority and Professor of Food Economics at Cornell, gives the weight of his expert knowledge to the message: "Drink one—two three glasses of milk a day." Stop motion shows the glasses mysteriously filling up. Human interest scenes dramatize milk's value in low calory diets ... in baby feeding ... and for all ages. Produced by SARRA for American Dairy Association, through Campbell-Mithun, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

An aura of oriental magic introduces each of a series of 1-minute TV spots made by SARRA for La Choy American-cooked Chinese foods. To the clang of Chinese gongs swirling mists dissolve to reveal this girl with a La Choy package. Appetite-appeal and "how to" live action shots show how easy it is to prepare a delicious, money-saving La Choy meal. Expert photography and lightness of touch, combined with hard sell, give the effectiveness you expect of SARRA commercials. Produced for Beatrice Foods Company, through Foote, Cone and Belding.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

SARRA rings delightful changes on a strong-selling theme in a series of 1-minute TV commercials for Champagne Velvet Gold Label Beer. In home, tavern, picnic and sports settings, expertly cast "folks" are shown enjoying their evening beer. Ingenious "time" devices mark off the hours between 5 and 7 P.M. to symbolize the message: "After work, before supper ... a beer that tastes better when your taste is keenest." Delt product identification climaxes each closing. Produced by SARRA for Terre Haute Brewing Company, Inc., through Weiss and Geller, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street
1. Albuquerque's population has skyrocketed from 40,000 in 1940 to 100,000 in 1950 to a metropolitan area of 175,000 in 1953 — has more than quadrupled in 13 years!

2. KOAT-TV's coverage area includes over 267,000 people.

3. These people spent $380 million dollars in 1952 — will spend more this year.

ON THE AIR SEPTEMBER 15

Take a long, evaluating look at KOAT-TV in Albuquerque (mushrooming city in the U.S.), Albuquerque is the hub of a headline-making market area which includes big-time oil and gas wells, fabulous uranium "finds", King-size Government projects, prosperous farming, multi-herd cattle raising, and construction in addition to its industries.

Siphon off your share of this prosperous and receptive market!

BUY KOAT-TV ... TODAY

commercial reviews

TELEVISION

SPONSOR: Bobbi Pin Home Curl Wave
(Toni Co.)

AGENCY: Tatham-Laird, Chicago

PROGRAM: Announcements

This spot opens up with a couple of cute looking girls, each featured on the cover of Seventeen magazine. Having established this, the magazines dissolve off and we move in close and unfreeze one of the girls (who hardly needs unfreezing). She then goes into a very effective demonstration of the product that even I, with my minimum of hair, could follow.

The key words are superimposed to add video impact to the demonstration and to please Mr. Gallup and Mr. Robinson.

All in all this copy represents a most effective use of television, since it is fast-paced, makes effective use of demonstration and has good visual continuity as well as impact. A most convincing announcement, I'm sure, to the people at whom it is beamed.

SPONSOR: Super Coola

AGENCY: Ted Bates & Co., N.Y.C.

PROGRAM: Announcements

Super Coola intends to carry the fight against glass containers in as dramatic and boisterous a fashion as possible. By use of such violent opticals as burst wipes and a real punchy sound track, this product does a most effective job in its attempt to put the bottle in the same category as the survey with the fringe on top.

A lot of empty bottles open up one of the spots. Also there are broken bottles. And there is a most graphic comparison proving that both bottles and Super Coola cans contain the same amount of beverage despite the smaller look to the Super Coola can—plus an effective and quick insert showing how neatly the cans store.

But the Super Coola people are smart enough not to let the entire sales pitch fall on the container. In order to make clear that theirs is a tasty beverage, too, we see a cute youngster enjoying the product to get the story of the various flavors. In a field where competition is heavy and well established, the hard-hitting approach of these announcements, given sufficient frequency and time to establish the product, should make some sort of a dent in the market.

***
RAMBLIN' JIMMY DOLAN
In San Francisco, he's the shortest distance between you and your customer.

Jimmy Dolan's western music program on KYA rambles along very comfortably until time for his sponsor's commercials...then he's gently but firmly direct.
Clearly, he gets his sales points across.

Selling everything from watches to wading pools for a retail jewelry chain with stores in all parts of the San Francisco Bay Area.

National advertisers of these and allied products...appliances, automobile accessories, fountain pens, etc.
...can get the same benefits by buying participations in Jimmy Dolan. For that matter, so can anyone who wants to sell his products in the San Francisco Bay Area.

We look forward to your inquiries.

Represented nationally by George W. Clark, Inc.
Ask a youngster to draw a house, and the chances are he'll top it off with an antenna—almost without thinking about it. The way you used to curl the chimney smoke in your own small-fry pictures.

This may surprise you if you still think of television as a new advertising medium. But a house today is hardly complete without television. Television is already part of everyday living in 25 million homes—and a half million additional sets are installed every month.

For a television antenna is a sign of welcome to people with something to say—and show—in advertising, as in entertainment, sports, news, and public affairs. It's a sign of almost five hours of daily welcome on the average screen—which displays products to more people, with more appeal and impact, than any other medium in advertising history.

What assures you the biggest welcome in customers' homes is a good program. And the network with the most popular programs is CBS Television—which consistently wins most of the top ratings where popularity can be compared: in the major markets where networks compete... It's the network that can take your program—and product—with the greatest economy into American homes. CBS TELEVISION
CHILDREN’S PLAY SET

SPONSOR: Pico Products
AGENCY: Direct
CAPSULE CASE HISTORY: Cartoon Time was the KTV program this sponsor chose to plug a $2 children’s play item—a tracing device made of celluloid which enables anyone to draw cartoon characters. The show is telecast each afternoon 5:30-6:00 p.m., features KTV personalities Sheriff John. One participation on one program brought in 366 orders for the playing set. This was $732 worth of orders for an air investment of $100.

KTTV, Los Angeles
PROGRAM: Cartoon Time

BOYS’ OVERALLS

SPONSOR: Ilenke & Pillot
AGENCY: Aylin Ad
CAPSULE CASE HISTORY: Late one Wednesday evening super-market chain Ilenke & Pillot telecast on 20-second announcement advertising boys’ overalls at $2.29 per pair. Thursday at 9:00 a.m., all 30 of the chain’s super markets were thronged with customers for the overalls. By 12:00 noon they had sold 1,200 pairs at a sales gross of $2,743. The stores were forced to order additional stock to meet the demand. The announcement cost the sponsor $96.

KPRC-TV, Houston
PROGRAM: Announcement

SEWING MACHINES

SPONSOR: Bryson’s Sewing Machine
AGENCY: Direct Exchange
CAPSULE CASE HISTORY: Bryson’s first investment in TV advertising was on WTVJ’s Bob Lynn Show (Monday through Friday, 9:00-9:30 a.m.). The first participation brought in six calls within an hour after the show and resulted in four direct sales of sewing machines at a cost to the sponsor of $55. Sponsor is now on five daytime participating shows on WTVJ, Miami.

WTVJ, Miami
PROGRAM: Bob Lynn Show

RUGS

SPONSOR: Nassif Rug Co.
AGENCY: Direct
CAPSULE CASE HISTORY: For its first venture into television the Nassif Rug Co. of Sioux City purchased a 15-minute newscast on a Sunday evening (8:45-9:00 p.m.). The next day, Monday, the company’s gross receipts ran up to $2,000, which reflected about a $1,000 increase over usual business for that day. This, according to owners Nick C. and O. J. Nassif, proved to be representative of business the rest of the week—it was just about doubled. Cost of the program: $125. Sponsor bought the Sunday night newscast for 52 weeks.

KTV, Sioux City, Iowa
PROGRAM: News cast

BANK

SPONSOR: Eagle Savings & Loan Co.
AGENCY: Direct
CAPSULE CASE HISTORY: The Eagle Savings and Loan Co. was out to get new depositories—or at least to enlarge the accounts of old depositories. It turned to WLC-T, purchased a schedule of 22 10-second L.D.’s per week. Commercials afforded a steel iron four to each depositor who either added $1,000 to his present account or who opened a new account of $1,000 or more. At the end of the first week, the bank’s coffers had been swelled by more than $1,000,000 in new deposits. After four months, Eagle had increased its deposits by more than $4,000,000.

WLWT, Cincinnati
PROGRAM: 10-second L.D.’s

WATERPROOF WATCH

SPONSOR: Feder’s Jewelers
AGENCY: Direct
CAPSULE CASE HISTORY: To push a waterproof watch selling for $17.95, this sponsor bought a Front Page Detective program (film series distributed by Consolidated TV Sales). The next day, as a result of the one telecast, Feder’s sold 122 watches at a sales gross of $2,189.90 on this item alone. In several instances, says Feder President Arthur Cohen, they were able to sell a better-grade watch to those who came in as a result of the program. The sponsor’s investment was about $275.

KROD-TV, El Paso
PROGRAM: Front Page Detective

FROZEN FOOD PLAN

SPONSOR: Radio & Appliance Corp.
AGENCY: Direct
CAPSULE CASE HISTORY: This Nashville distributor of Admiral Refrigerators wanted to develop leads for Admiral’s food plan (which involved purchase of a large quantity of frozen foods plus an Admiral home freezer). It bought a half-hour program on WSM-TV, included a phone number in the commercials so that people could call for additional details. Within two hours 120 calls had come in. Out of these leads 15 Admiral freezers, ranging in price from $429.95 to $799.25, were sold in the next two weeks.

WSM-TV, Nashville
PROGRAM: Half-hour show
THE PROOF OF THE MARKET

is in the mail-pull

JACK'S JUKE BOX

WDEL-TV
Wilmington, Delaware

CHANNEL 12

A four-state favorite—Jack's Juke Box, WDEL-TV Saturday night disc Jockey show featuring Jack Reynolds, pulls loyal, enthusiastic audience response from Delaware, Pennsylvania, New Jersey and Maryland—a market whose people have $1,730,561,000 to spend every year. To reach this big prosperous market—to increase sales for your product—buy WDEL-TV—featuring top local, NBC and Du Mont shows.

Represented by MEEKER

New York • Chicago
Los Angeles • San Francisco
What can be done to stimulate conversion
of sets to UHF in established VHF areas?

THE PICKED PANEL ANSWERS

The usual stock answer to this question would be—get a good network affiliation with a strong lineup of top shows.

However, it's apparent that scores of UHF stations won't be able to affiliate with any of the four TV networks and will have to go it alone to survive.

Therefore, the problem of stimulating conversion in established VHF areas is one that calls for the closest cooperation between the UHF station and all the set dealers and service men.

In the first place, UHF installations must be correctly and very carefully handled. Proper placement of the antenna seems to be the most important factor in determining the quality of UHF reception and most certainly superior reception provided by UHF must be guaranteed if set owners are to go to the expense, however nominal, to convert their sets to UHF. No one questions the fact that UHF is outstanding from a quality signal standpoint.

It is imperative that station operators and dealers and service organizations must work hand in hand, checking frequently with each other on results obtained. Trouble spots should be thoroughly investigated promptly and steps taken to correct the cause.

Programming must also be made attractive, and the quickest and surest way to win friends and influence viewers is to give them good programming that they cannot or do not get from the competitive VHF station. Regional news coverage and sports are generally regarded as sure fire, especially in multiple-station markets. The station clever enough to arrange the most interesting program fare is the station that will get the audience, whether it be UHF or VHF.

Where VHF covers a market from outside, it is sound logic to have dealers demonstrate in the stores and display windows the picture quality from the outside VHF as compared with the home-town UHF. In practically every instance the UHF quality will be much clearer and sharper and energetic sales people will be quick to see the opportunity to close immediate sales for either new sets or conversion units strictly on the basis of superior performance. Viewers seek the best and if UHF does the job, UHF will win viewers.

In the final analysis, "The show is the thing" and if a UHF station cannot provide network programming, then it must meet the challenge with intriguing local and regional features plus smart film buys. Independent radio stations have survived and profited against network programming and we feel independent UHF or VHF stations can do the same.

JOHN E. PEARSON
President
John E. Pearson Television, Inc.
New York, N. Y.

WSBT-TV went on the air on Channel 34 on December 21, 1952 in South Bend, Ind., in a fringe area in which VHF reception was consistently poor rather than good. That viewers received this station with open arms is evidenced by the fact that there are now nearly 70,000 UHF-equipped sets in the station's coverage area.

From the very start of operations WSBT-TV received plentiful orders from all four TV networks that enabled the station to present top-notch chain programs with pictures that gave the area a new concept of television quality. The network shows were supplemented by local programming of special events, news, sports and weather, plus high-rated syndicated films and the station put a big feather in its cap by bringing the Indiana State High School Basketball Championship games to its coverage area for the first time on TV.

Immediately after receiving its CP, WSBT-TV started a series of dealer meetings at which the station management gave out information on its plans and programs and gave instruction in the basic elements of UHF. These meetings were supplemented by regular mailings to dealers and distributors that kept the merchandising end of the industry up to date on station progress.

In January, the station and its newspaper-owner, the South Bend Tribune, staged a massive TV display at Notre Dame's Navy Drill Hall and 30,000 people saw television shows staged and received simultaneously on the hundreds of sets on display. Dealers and distributors having displays at the show filled a special 48-page TV section published by the newspaper.

Close dealer cooperation, good programming, consistent promotion and excellent pictures have since combined to create thousands of new television viewers in the South Bend area. WSBT-TV's picture is now simply regarded as television. Whether it's UHF or VHF is no longer a factor as far as
WSBT-TV’s audience is concerned.

Neal B. Welch
General Manager
WSBT-TV
South Bend, Ind.

A tremendous job can be done to stimulate UHF conversions provided certain existing conditions are recognized and met. This of course is particularly true in the single VHF station markets.

The first thing that must be recognized is that the public’s demand for television and more television is growing to cyclonic proportions, hence it is obvious that program promotion is of vital importance. By the same token, in those markets where single VHF stations have been enjoying a virtual business monopoly, their efforts to maintain their position and ignore the people’s desire for a greater range of entertainment and a choice of programs is somewhat reminiscent of the ill-fated King Canute and his demands upon the sea.

While the importance of programming cannot be overemphasized, probably the most vital factor in stimulating set conversion is the need for educating both the public and the dealers concerning UHF. Set owners generally do not understand the difference between UHF and VHF and what they must do to convert. Television dealers are equally vague in their understanding and have had little experience with the characteristics of the UHF signal. The result is a state of general confusion that must be clarified before a substantial number of conversions can be expected.

Ample technical information and instruction for the dealers and simple, easily understood, printed material of the “question-and-answer” type for the public are a must. Obviously with this condition, it is important that the new UHF station gets its test pattern on the air as far ahead of the initial programming date as possible.

The local dealer organization is of the utmost importance in converting a market, for the simple reason that practically every set owner in the area

(Please turn to page 25)

Best in Baton Rouge

In the 3rd largest Louisiana Metropolitan Market More and More National Spot Advertisers are Using WIBR.

Because

★ Lowest cost per thousand
★ Largest audience gain of any area station in past three years—based on Hooper®
★ Only fulltime independent station in market.
★ Leads all network stations in total quarter hour Hooper rated time periods daytime.
★ 3 new National Advertisers in last 30 days.

*Hooper—June, July 1953

WIBR

Robert Earle
General Manager

Baton Rouge
Louisiana

check any Walker Representation Company office for details and availabilities

7 September 1953
Humor group develops comedy talent for television

Comedy has always been in demand on the airwaves, pulling down top ratings. Now with TV getting bigger and more program-hungry every day, there's a fresh and ever-growing market for comedy shows and stars.

Aside from network efforts along these lines (NBC-TV, for instance, ran a Comedy Development project last year), one organization which has been working for some time toward meeting the demand for more comedy on the air is the National Association of Gagwriters. This group, with almost 100 local chapters in key cities from coast to coast, devotes itself exclusively to the development of comedy talent, both writing and performing.

The association sponsors "comedy workshops" wherever chapters exist. The workshop in New York City meets twice a week, devotes Mondays to nurturing comedy scriptwriters, Wednesdays to cultivating budding comedians. Experts from all aspects of the comedy field appear as guest lecturers. Among those scheduled to speak this "semester" (the ninth annual) are Jay Burton, staff writer for Milton Berle; Bill Berns, ABC program director; Stan Dreban, comedy writer, CBS; Joe Laurie Jr., Senator Ford and Harry Hershfield. (The latter three were members of the old joke-panel show, Can You Top This?)

For practical broadcasting purposes the association is making available to both TV and radio networks a Comedy Workshop program, an all-comedy talent show with a panel format, using writers and performers discovered by the Gagwriters. This is planned to serve not only as a program but as a source for new talent and comedy show ideas for the network.

Organizer and head of the National Association of Gagwriters is publicist George Lewis, who can be reached for further information, at 292 Madison Ave., New York.

Gals like homemaking shows best, recent survey finds

Ladies across the land like homemaking subjects best on radio and TV.

This was one of the findings in a national survey recently conducted by the New York Chapter of the AWRT (American Women in Radio and Television) to discover what type of programming was most popular with local audiences.

The AWRT mailed a questionnaire to some 2,500 women broadcasters all over the country last spring. Response showed that, due to high audience interest, 61% of all radio and TV women's programs carry "homemaking" news. Runners-up in interest, according to the study, are: fashions, interviews, cooking and beauty.

A wider purpose of this project, the AWRT states, is to set up a central clearing house for information concerning women's programs (especially daytime shows) in order to provide both buyers of program time and performers with a guide to listeners' interests and program preferences.

Ad agency uses radio to woo new clients

Philadelphia ad agency W. S. Roberts, Inc., is using radio to advertise its services.

Radio station KYW, through Robert H. Teter, sales manager, reports that the W. S. Roberts agency has bought a schedule of announcements calling attention to the imagination they inject into commercials for their clients and the results they get in terms of sales. The messages end with a bid to businessmen to contact the agency.

The pitches are carried on KYW's early-morning Jack Pyle program. They point out specific commercials the agency has placed on the same show in order to get maximum tie-in identification. Accounts the agency cites as examples of those for which it has done a good air job include MacDonald and Campbell Men's Store, Snedaker Custom-Built Kitchens, Broad Motors (Ford Dealer).

KXOL axes announcers, hires "air salesmen"

The word "announcer" is now obsolete at KXOL, Fort Worth, Tex.

The other day, all four members of the station's announcing staff were handed pink slips. When they came wrathfully to station manager, Earle Fletcher, demanding an explanation, they were told that the station was going to operate entirely without announcers from there on in, planned to use "air salesmen" instead. Then each man was officially re-hired as an "air salesman."

The KXOL management's philosophy is that "the man behind the mike is the ultimate salesman of the work done by the sales force, continuity writers and everyone else connected with the operation of the station. The days are over of a man sitting in a control room or announcer's booth with his feet propped up on his desk reading a magazine, interrupting his reading occasionally to open the mike and make a station break or announce the name of another record."

The KXOL air salesmen will attend regular weekly sales meetings just as do the time salesmen, says manager Fletcher.

The entire KXOL staff has been instructed to drop the word "announcer" from its vocabulary.
Briefly...

The new ABC Radio-TV Center in San Francisco, on which construction was started last month and which will house KGO and KGO-TV, will cost $1,500,000. The modern, streamlined five-story building on Golden Gate

Ave. will contain a total of eight studios, 15 cameras, dressing rooms, scenery shop, paint shop, art department and all other facilities necessary for radio and TV production, as well as the stations' business offices. Broadcasting from the new premises is planned to start in February 1954 with the final completion set for May 1954.

* * *

Wise Advertising of Baltimore has hit on a simple but effective way for a small agency to personalize itself to the "field." Though organized over a year ago, it has just issued a little brochure introducing its personnel and its advertising philosophy. It describes in detail the background, experience and qualifications of President Hamilton Wise, Executive V.P. Fred Sorensen, Art and Production V.P. Charles Hazard, Copy and Media Supervisor Elizabeth Koke and CPA Melvin Bergart — showing photos and infusing the sketches with some of the personality "flavor" of each.

* * *

Toronto radio rep Stephens & Towndrow is sending out cash by mail. To each radio-TV trade publication, it mailed a little black sack containing 12 shiny new Canadian pennies. These pennies represented the "new" executives at CHLO, St. Thomas—new in the sense that each one had advanced to a different, higher position at CHLO in the past few months.

7 SEPTEMBER 1953
Many people in the agency business wish that Ed Weiss would act as relaxed as the copy turned out by his agency for such clients as Mogen David wine, Wrigley gum or Toni home permanents. Instead he is reputed to work 48 hours a day and still have time to make a few very important speeches a year. The interesting part of it is that practically every one of the speeches is widely quoted in newspapers and trade magazines. They’re that good. He is undoubtedly one of the most quoted men in the ad industry.

One of the reasons why so many ad people listen when Ed talks is that his subject is usually a highly interesting one: human motivation. He believes that use of social sciences is the big new development in agencies. A sociology major in college himself, Ed has remained a student (and often teacher) of the subject. He is a member of the boards of the Menninger Foundation, Topeka; the Institute for Psychoanalysis, Chicago, and the Chicago Medical School, as well as many advertising associations.

His interests must pay off. When Ed Weiss started his agency in Chicago in 1938 his only two accounts were the Selby Shoe Co. and Visking casings for skinless frankfurters. Both these accounts are still with the agency, but today, the agency’s billings are in the neighborhood of $11 million. A nice neighborhood—and the way to gain admittance is to raise your clients’ sales. The year before Weiss & Geller won the Wine Corp. of America over to TV, the company had sold 1,200,000 gallons of Mogen David wine. That was in 1949; sales for 1953 are conservatively estimated at 4,200,000 gallons. (See “TV and psychiatry boom Mogen David.” sponsor, 26 January 1953.)

In view of Ed’s predilection for motivational factors it is not surprising to learn that his agency has its own social science library containing several hundred volumes. Says Ed, “Every department member of our organization—art, copy, research, media, account executive, radio, television—all of us meet regularly with social scientists and explore with them specific advertising and sales problems and possible solutions.”

Married and the father of one son, Ed finds that he doesn’t get enough chance to express himself at the office or at speaking engagements. So he paints for a hobby.

** * **
You’ll need a **BIGGER YARDSTICK** to measure

Pennsylvania’s greatest

TV station

With maximum power on its favored low channel, **WPTZ** now delivers a better signal to more people over a wider area than any other television station in Pennsylvania!

In the A and B areas live some 6,390,000 people. These areas embrace more than 15,000 square miles in Pennsylvania, New Jersey, Delaware and Maryland.

In addition to the many communities newly served by **WPTZ**, this territory includes important markets such as Allentown, Reading, Wilmington, Trenton, Atlantic City... cities which have long looked to **WPTZ** for their favorite TV shows. Now they receive a signal as strong and clear as that delivered to the city of Philadelphia itself, or elsewhere in the booming Delaware Valley.

More than ever, **WPTZ** is your greatest buy among Philadelphia television stations. With the best coverage, programs, and production, it is Philadelphia’s first television station. For availabilities, check **WPTZ** or NBC Spot Sales.

**WESTINGHOUSE RADIO STATIONS Inc**

WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ

7 SEPTEMBER 1953
MERCHANDISING  
(Continued from page 39)
Bigger than predicted!

And in Texas, that's big! KGUL-TV, with the most powerful signal in the Southwest—

... wings not only to Houston, but 25 miles beyond!

... brings into range a greater metropolitan area than ever—Galveston and Houston combined, now 14th in the nation!

... one of the top dozen richest areas in the U. S. in family income, with an average of $6,342 a year!

... spans more people than ever, now 1,218,300, and more total income, now $2,179,947,000! (sources on request.

Any way you measure, KGUL-TV covers one of the biggest and wealthiest markets in all television.

Your CBS Television Spot Sales representative will be pleased to show you how you're really on the map when you are on... KGUL-TV
KDUB-TV, Lubbock, Tex., works closely with distributors. It also uses cards on outside of city buses and taxicabs.

Phillip Allen, WLVA-TV, Lynchburg, Va., budgets 5% of net monies from schedules for promotional work. And A. P. Hunter, KING-TV, Seattle, plans a merchandising department in the near future.

Lawrence Rogers, WSAZ-TV, Huntington, W. Va., passes along that news also. Their merchandising department is in process of formation. Robert Moore, WKAB-TV, Mobile, has a $500 minimum buy on merchandising services. The station maintains complete merchandising facilities.

Phil Hoffman, KECA-TV, Los Angeles, says the station does not charge for merchandising services at present but may at a later date. Herb Bachman, KPIX, San Francisco, explains that while the station does a complete job on audience promotion, it will charge them at cost for retail merchandising services. Don Norman, KNBH, Hollywood, says the station does a complete job on audience promotion, it will charge sponsors at cost for retail merchandising services. Don Norman, KNBH, Hollywood, says the station does a tailored merchandising job for each client and its Food for Thought show provides direct retailer tie-ins.

KTTV, Los Angeles, says Richard Moore, has its “Smash” merchandising plan with in-store promotion features by station men keyed to their Star Shoppers show. Harold See, KRON-TV, San Francisco, says the station charges for unusual services which seem out of line with the advertiser’s schedule.

KFEL-TV, Denver, reports Gene O’Fallon, has an extensive newspaper and trade advertising schedule. KKTW-TV, Colorado Springs and Pueblo, informs James Russell, has an extensive drug merchandising program and is developing one for grocery outlets.

WAGA-TV, Atlanta, has a “Super Sales” plan with A&P tie-up. WSB-TV, same city, plans a chain tie-up service in the near future. Ken MacDonald, WBKB, Chicago, points to Stopper Shopper, with a chain store tie-up on A&P and National. Don Kynaston, WEEK-TV, Peoria, III., stresses merchandising services for good customers of the station.

WFMB-TV, Indianapolis, says Harry M. Bitter Jr., will promote according to the size of the schedule. WTIV, Bloomington, Ind., reports a tieup with IGA stores, WOC-TV, Davenport, Iowa, sends along a mimeographed statement of merchandising policy, varying according to spot, announcement and network schedule. Because of WOI-TV’s limited commercial basis, reports Richard Hull from the Ames, Iowa, station, he is not allowed to provide merchandising assistance to clients.

Robert Tincher, KTVI, Sioux City, Iowa, considers consultation with local client representatives a must in station merchandising. Harold Christian, WXYZ-TV, Detroit, reports 30 women demonstrators available to clients for two-day store demonstrations. This is the only part of the station’s merchandising services charged to the client. It’s on a cost basis.

Don DeGroot, WWJ-TV, Detroit, sends along a copy of the Marketet, a mailing to various retail outlets. WKDN-TV, Saginaw, Mich., according to William Edwards, has been credited with forcing distribution of new products. The station does trade mailings at client request. And Francis Van
According to FCC curves, WAVE-TV now effectively reaches 85.5% more square miles than previously . . . 54.6% more people . . . 52.5% 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.

19.8% GREATER CIRCULATION
than the area’s leading NEWSPAPER!

627.3% GREATER CIRCULATION
than the area’s leading NATIONAL MAGAZINE!

(WAVE-TV’s superiority as of July 1, 1953, and still growing!)

In television, Tower Height is by far the biggest factor in delivering a strong, clear picture to fringe areas. Low Channel is next most important, and Power is third.

WAVE-TV’s new tower soars 1585 feet above sea level—much the biggest in this area, and 419 feet higher than Louisville’s second station.

WAVE-TV’s Channel 3 is 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 Free & Peters for all the facts about WAVE-TV’s amazing new coverage and about the great WAVE-TV television market.

LOUISVILLE’S

WAVE-TV

Channel 3

FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT
Free & Peters, Inc., Exclusive National Representatives
Konyenenburg, of WCCO-TV, Minneapolis, reports the station is adding its first merchandising men. He expects this will develop into a major station department.

In Memphis John H. Clegborn told us from WHBO-TV that merchandising support is based on a percentage of the gross time purchase. Val Lawrence of KROD-TV in El Paso, Tex., has a completely staffed merchandising department serving clients. The station maintains a regular schedule of 24 sheet, four-color, premium location posters free to clients.

John Hopkins of KFDA-TV, Amarillo, reports he seldom gets client requests for store checks. David Murdock, KSL-TV, Salt Lake City, says his well-established merchandising department was primarily designed as an aid for spot business. KDYL-TV's S. S. Fox reports a wide range of services, including grocery and drug merchandising bulletins, in Salt Lake City.

John K. Clarke, of KVOS-TV, Bel
gal Timebuyer
(Continued from page 37)
to wit: They’ll buy time from the stations directly, won’t let me tell the reps about it, then five days later I’m snowed under by nasty (justified) complaints from the reps. Remember, boys, the reps are the guys I work with. (4) Visiting station managers who think that a hand squeeze under the table, and over a cocktail, will assure them that I’ll be buying the most time at the maximum rates from their stations. (5) Visiting station managers who think that a hand squeeze under the table, and over a cocktail, will assure them of a ”rip-roaring” time in New York. (6) Reps who feel that the best way to prove to their clients on what intimate terms they are with the timebuyers is to show the clients on what intimate terms they are with a timebuyer. (7) Account executives who say “Let’s be sure to . . . .” because every time an a/e says ”we” it means I’ve got that much work to do after 5 o’clock, while he rushes off to catch the 5:10 to Connecticut.

To show how the radio-TV industry affects the life of a girl-timebuyer, let me outline one of my more routine days:

7:45 a.m. Marge called to ask whether I’d need her very badly today. Her grandmother is sick, her mother has to go to work, and Marge doesn’t want to leave grandmother alone. Marge is my secretary. She took off a week during the middle of last winter to go to her grandmother’s funeral. I guess they buried her prematurely.

8:30 a.m. Al from Riterate Rep Agency called to apologize for not taking me home from the Stork Club last night. He called early because he wanted to catch me before I went to the office. (Where does he think I live, Staten Island?)

Available Soon

The Pacific Coast’s No. 1 Market
in Effective Buying Income Per Family. (40th in the Nation)

California’s Capital
Television Station

KBIC-TV
SACRAMENTO CH. 46
JOHN POOLE BROADCASTING COMPANY
1530 SUNDAY BLVD., HOLLYWOOD 20, CALIFORNIA
And besides — Cass County, Fargo's home county, is the nation's 73rd wholesale market. Fargo ranks higher in wholesale sales than many larger cities such as Camden, New Jersey and Wilkes-Barre, Pennsylvania.

Which is just to say that our Hayseeds throughout the rich Red River Valley make a whole lot of mazoola — and spend it rapidly on practically everything you can think of, including television receivers and your products!

May we — or Free & Peters — give you the whole story?

*Cass County is third-best among all U.S. counties of over 50,000 population.
9:35 a.m. I walked into my office to find that they had moved my desk into the conference room. “Only while we’re remodeling,” our media director told us.

(The last time the agency decided to remodel the offices was during an unseasonably cold November three years ago, while I was lining up a short-term saturation pre-Christmas spot radio campaign for a cosmetics manufacturer. Every time a rep called me on the phone to give me availabilities I had to open the window, reach out across the fire escape, lean into my office [they were putting in wall-to-wall carpeting] and pick up the phone on the ice-covered window sill.)

Before I could order coffee, my phone rang. It was Jim.

“Do you want to step into my office for a moment?” he suggested. “I want to talk to you about Rover Dog Food.”

Now that is a miserable way to start off the day. Rover Dog Food has been one of Jim’s accounts for the past five years. The client’s ad manager is very air-minded, but the firm’s radio-TV budget is just about big enough to buy a one-way plane trip to Fire Island (30 miles from Manhattan).

“Rover wants an intensive 10-week spot radio campaign to promote its new line of artificially flavored dog food,” Jim told me. “Now we’re having a client meeting here at 4:30 this afternoon. Why don’t you get me some estimates on the campaign and map out the availabilities? Bring them to me, say at 4 o’clock, so that we have a chance to go over them. And be sure to stick to markets with 50,000 or more dogs, to reach the maximum number of potential buyers.”

10:05 a.m. I got back to the conference room. On my desk was a note from Rosie, our switchboard girl. It read: “Frank Ross from All-Over Spot Sales wants you to have lunch with him and Mr. Smith, Station XXX. Please call him back.”

I shuddered. The last time Mr. Smith came to town for his one-week fliing from Castoria, Wisconsin, he sailed into my office with a bottle of home-made apple cider and the usual corn about, “Let’s discuss business over dinner.”

I called Frank back and begged off. “I’ve got to work through lunch, cause my account exec’s going out of town tonight. I’ve got to have some presentations worked out for him by then.”

That’s standard. When it’s that sort of a lunch invitation, my account executive is always either just leaving town or just returning.

10:10 a.m. Dick Noonas called. Dick Noonas is the air-minded ad manager of Rover Dog Food.

“Did Jim tell you about our novel idea for this campaign?” he asked me.

The only novel thing about a Rover Dog Food campaign would be actually getting the thing off the paper and on the air.

“Now there’s just one little thing I want to talk to you about,” Mr. Noonas continued. “We want to be sure to get some real top-notch adjacencies. Get us some spots near Show of Shows, I Love Lucy, The Colgate Comedy Hour. Know what I mean? Incidentally, we don’t want to spend more than $2.55 per minute, so talk tough to the boys about rates. Know what I mean?”

I knew what he meant. Weakly, I protested.

“Oh, you can do it,” he interrupted me jovially. “Know what I mean?”

Sure. I wish he’d tell me how.

10:20 a.m. I started calling reps about availabilities for Rover Dog Food. And I guess I’m kind of glad that I’m a girl, after all, because, when they started to tell me that they could not have them for me by afternoon, I cajoled, and begged and flattered them.

They’ll be falling over each other in my office this afternoon with the stuff.

11:30 a.m. I worked on estimates for the Robo-Ride campaign. This is a dilly—a 20-second announcement campaign aimed at truck-driving grandmothers in one-station markets throughout the Midwest. And don’t think it’s ever a cinch to get market data. I’m constantly hounding the reps and the research departments at the networks for information.

(Of course, if the office here could be persuaded to subscribe to the various services and publications that are a timebuyer’s guide, life would be much easier.)

12:01 p.m. I called Ben from Top-Spot-Sales Co.

“Ben,” I said sweetly, “I think there
YOU MIGHT FLY NON-STOP AROUND THE WORLD...

BUT...

YOU NEED THE FETZER STATIONS FOR "AIR SUPREMACY" IN WESTERN MICHIGAN!

TELEVISION
(80,000 WATTS VIDEO—40,000 AUDIO)

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo—Grand Rapids. It delivers a strong Channel 3 picture into more than 300,000 TV homes in 27 Western Michigan and Northern Indiana counties—a far larger television market than is available in Rochester, Houston or Denver, for example. Nielsen and Pulse Reports prove that WKZO-TV dominates this market. For instance: The April, 1953 Pulse credits WKZO-TV with more than twice as many viewers as Station "B", morning, afternoon and night!

*Radio
WKZO, Kalamazoo and WJEF, Grand Rapids, deliver tremendous radio coverage of Western Michigan. The March, 1953 Nielsen Report credits WKZO-WJEF with a 12-county daytime audience of 151,050 homes—a 12-county nighttime audience of 130,530 homes. The February, 1953 Pulse shows that in Kalamazoo and Grand Rapids, WKZO-WJEF get 41% of the morning and afternoon audience, 40% of the nighttime. The next-best two-station choice costs about 14% more—yet gets only 24%, 20% and 29% of the morning, afternoon and evening audience, respectively!

Write direct for all the facts. Or ask Avery-Knodel.

*The United States Air Force did, in 1949.

WJEF
\(\text{top}^4\) IN GRAND RAPIDS
\(\text{top}^4\) IN KENT COUNTY
(CBS RADIO)

WKZO-TV
\(\text{top}^4\) IN WESTERN MICHIGAN
AND NORTHERN INDIANA

WKZO
\(\text{top}^4\) IN KALAMAZOO
AND GREATER WESTERN MICHIGAN
(CBS RADIO)

ALL THREE OWNED AND OPERATED BY

FETZER BROADCASTING COMPANY
AVERY-KNODEL, INC., EXCLUSIVE NATIONAL REPRESENTATIVES
must be some mistake here. . . . On
the rates you gave me for the Robo-
Ride campaign, there's one that just
can't be right. . . . You quoted me
$350 for 20 seconds in Class C time
on that 1 kw, in Broken Bow, Iowa...

"Yeah?" he replied pugnaciously.
(Broken Bow is a one-station market.)
"Well, that's the rate, kiddo." He
chuckled. Take it or leave it, girl.
12:05 p.m. I finally looked through
my mail. One gem, enclosed in an
envelope from Station YYY, Choochotown, N. C., was a note from the sales
manager of said station:

"You lovely creature, you:
"Am coming to New York again
next week, you lucky girl. Will you
have dinner with me Thursday night,
by candlelight? (That's poetry,
sweetie . . . yuk yuk.)

Love,
B."

The one thing I'd been waiting for
wasn't in the morning mail, namely a
list of availabilities on a radio station
in a four-station market which I had
requested from its rep a week earlier.
Since I had to make up my mind
by sometime this afternoon, I called
the rep. His secretary said he was
in Bermuda. I called the sales man-
ger of the station. His secretary
said he was at Virginia Beach. I asked
for the president of the station. His
secretary said he was vacationing in
New York.

Now we were getting closer to home.
I called him at the Hotel Pierre, as
his Girl Friday had suggested. He was
very impressed with my detective work.
Only three people knew where he was
staying, including his wife and secre-
tary. (I didn't mention the fact that
one of the three had squeaked.)

Twenty minutes after I'd told him
my problem, he was up at the office
with the availabilities.

12:30 p.m. Lunch with aforesaid
president of aforementioned station.
His wife was with him. Lovely people.
When they said "vacation," they meant
"vacation." We didn't talk business.

1:00 p.m. After a cocktail, the sta-
tion president told me that he owns
some radio stations "on the side." His
main business is wholesale jewelry.
Would I like a diamond?
I sure would, I told him, but I
couldn't afford one on a timebuyer's
salary. He chuckled. His wife smiled.

1:35 p.m. After the entree he con-
fessed he'd be real tickled to come back
from his vacation with an order in
his pocket. "That would show the
boys. . . ."

1:50 p.m. After dessert he asked me
what sort of a ring I would like to
own. I thought it over. "Well," I
replied shyly, "I have always wanted
a big chunky topaz. . . ."

I saw a sympathetic light in his
wife's eyes, "That's what I wanted
when I was your age," she told me.

2:15 p.m. The station president was
back at my office. He'd brought a big,
chunky topaz with him.

2:17 p.m. He left my office, having
sold me a $300 ring for $65. He went
back home with a contract for $150—
that's $4 per announcement.

2:20-2:35 p.m. Seventeen phone
calls from various reps. Theme: "We
hear Wicked Night Perfume is plan-
ing to spend $2 million on a spot ra-
dio campaign. Why didn't you let us
know?"

Why didn't someone let me know?
I didn't even know we had the account.
The timebuyer is always the last to
it won't help you if it's not available

A lot of ratings being quoted these days look like the answer to your sales problem, but are they available to you?

Remember this when you’re scheduling spots in Los Angeles, San Francisco and San Diego. Your DON LEE or Blair man CAN supply you with consistently good ratings that are available and which will start selling for you immediately.

Best of all, the low, low daytime rates on DON LEE apply to nighttime too.

DON LEE delivers sales impressions at the lowest cost per thousand of any other sales medium.

Call DON LEE or Blair when you’re ready to sell in Los Angeles, San Francisco and San Diego.

KHJ
LOS ANGELES
5000 W 930 KC

KFRC
SAN FRANCISCO
5000 W 610 KC

KGB
SAN DIEGO
1000 W 1360 KC

Represented Nationally by JOHN BLAIR & CO.
hear the client’s budget. The f.o. (that’s front office to the uninitiated) seems to feel that such top-level information can’t be entrusted to the girl who’s figuring out where to spend the budget.

2:40-3:51 p.m. Talked to the various reps. I’d called about Rover Dog Food. They’re good boys, rushing up here on such short notice.

3:53 p.m. Marvin, the shoe-shine boy, stopped by.

“Congratulations,” he said. “Hear your agency’s just gotten the Wicked Night Perfume account.”

3:55 p.m. Eddie, the office boy, brought me a memo from the f.o.

“Meeting at 5:10 p.m. to discuss a new account.”

3:59 p.m. Al from Riterate Rep Agency called me.

“Have you made up your mind about Gopherville yet?” he asked me.

Gopherville is a two-station market that we may go into with the Sugarpie Face Cream campaign. I hedged.

“Well look, girl. About those rates I gave you. Find out what the other station offers, and we’ll see what we can do for you . . . ”

4:01 p.m. I brought the availabilities and my estimates to Jim. “Nothing wrong with this presentation per se,” he conceded.

4:25 p.m. Frank called me into the den to see some film commercials he’s just made for Sugarpie Face Cream. Campaign is to be aimed at teen-age girls without boy friends in South-eastern industrial areas.

Frank is our radio-TV director.

4:58 p.m. Phone call from Charlie from Everywhere Rep Co.

“I’ve been calling you all day,” he panted. “About Sugarpie Face Cream. . . . You haven’t bought into Sowaat, Nebraska, yet, have you?”

Sowaat’s a three-station market.

I told him I hadn’t decided yet.

“Well hold off, girl,” he told me eagerly. “Let me buy you a drink later this afternoon. Incidentally, no matter what the other two stations tell you, we’ll give you better rates.”

5:00 p.m. I went in to see Jim about the Rover Dog Food campaign.

“Well,” I asked.

“Well,” he answered.

“About the campaign,” I insisted.

“Which campaign?” he replied coyly.

“The one I spent all day lining up. The one there was such a rush on. The one for which I called every rep in town, pestered them to death, dragged them over here through mud and rain . . . Rover Dog Food, what else?”

Jim hid behind a large economy size can of Rover Dog Food.

“The client loved the presentation.”

He peered cautiously around the green can.

“I know. But are they buying?”

“Next year.”

5:10 p.m. The Great White Father called a general staff meeting.

I sat down to his right, because the G.W.F. always lists to the right when discussing weighty subjects.

“You’re all been doing a great job,” he began, when we were all gathered in the f.o.

I sighed unhappily. When the boss tells us that we’ve been doing “a great job,” that means he isn’t satisfied, because if he were satisfied, he wouldn’t mention it. Heaven forbid we should ask for a raise.

“. . . but, I think we can do a greater job.”

“Here it comes,” I thought. When the powders that he say “we,” it means more work for the salaried ones.

5:49 p.m. “. . . I don’t have to tell you what this new account means to us,” the boss continued.

Frank gave me his “here-comes-the-pitch-for-overtime” look.

I crossed my legs.

“Young woman, are you trying to distract me?” the boss scolded.

I dropped my eyes demurely and pulled the skirt over my knees.

Well, that hadn’t worked.

6:50 p.m. “. . . so, let’s all pitch in and do a bang-up job for this account,” the G.W.F. concluded.

I limped out of the f.o. into the conference room. Hopefully I looked over my calendar for rep or station managers’ parties. Nary a one in sight.

“You’ll have steak and champagne every day,” my boss had told me when I first joined the agency.

As a matter of fact, during my six tyro months in the media department, I was deluged with party invitations. But did I accept? I did not. Didn’t think it was right, because I wasn’t placing much business at the time. Now I place over $1.5 million a year. Do I get any more party invitations? I do not. The reps know I have to work with them, party or no party.

So, I picked up my stuffed poodle and went home. Steak, indeed. Scrambled eggs, anyone?  

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**WBEZ**

5000 Watts at 1380

News and Music

Basic Independent

The Only Station Serving All 3 High Income Markets!

- Rockford, Illinois
- Beloit, Wisconsin
- Janesville, Wisconsin

Write for detailed coverage map

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SPONSOR
Round Number: Twelve Million

Adding very little to a pig's weight but much to his appearance, a tail also serves radio stations, Chambers of Commerce, statistically minded copywriters, and packing houses, than which there are few things better to stay upwind of (packing houses, that is).

To come to the point, in 1952 Iowa again was the Nation's top pork producer, being instrumental in supplying 12,057,000 tails, each attached to a going concern subsequently rendered into squeals, bacon, ham, pork, sausages, billfolds, brushes and an infinitude of et cetera.

The official U. S. census puts Iowa's farm living index at 177, which places the Iowa farmer on top. The national average is 122. Iowa also leads the nation in the percentage of farms with automobiles. The percentage of farms served by electricity, telephones and radios has practically reached the saturation point.

These facts aren't put here to bore you. They're more reason for you to call the Katz Agency and try this market for size. It fits big sales and small (or large) budgets.

WMT Cedar Rapids • 600 kc • 5000 Watts • Basic CBS Network • Represented nationally by the Katz Agency.

WMT-TV • Channel 2 • CBS • On the air Sept. 27

7 SEPTEMBER 1953
movies and news shows."

The films were used for the first time last fall in 15 markets coast to coast for 13 weeks, two to four times a week in each market.

The average car owner, statistics show, is a man. To reach a predominantly male audience, Reiss and Ratner scheduled announcements as follows:

Radio: In the morning, 7:00 to 3:00 a.m., disk jockey adjacencies, to catch the car owner on his way to work. In the afternoon to early evening (5:00-8:00 p.m.) sports adjacencies were sought to reach men while their favorite sportscasters were giving the day's scores. Eleven o'clock news adjacencies were also sought.

In addition to these basic time slots, the agency looks around for good buys no matter what the time of day, won't hesitate to break its own rules whenever an exceptional availability is offered. (Example: Liqui-Moly currently is using one-minute announcements preceding or following New York Yankee games over WINS.)

Television: In the afternoons, one-minute announcements are placed adjacent to sportscasts, or five-minute sports programs are sought. In the evenings, late news adjacencies, d.j. and movie participations are sought. Here, too, however, there are exceptions to this basic time buying pattern.

(Example: Liqui-Moly sponsored a sports show in Seattle, Wash., preceding the Walcott-Marciano fight this past June. Because the fight lasted only two minutes, Liqui-Moly received just as much commercial time before the fight as the sponsor of the bout got.)

Liqui-Moly's commercials are carefully planned to combine effective presentation with education about the product itself.

The first radio commercials were designed to surround the new product with a feeling of prestige, familiarity. Authoritative-sounding Westbrook van Vorhees, announcer for The March of Time film series, was selected to record the initial commercial. In later commercials Fred Utila, a well-known radio announcer, delivered the straight sell as "the man who knows." And Kevin Kennedy is used on other discs as the "neighborly" type who gives the "reminder to buy."

Attention-catching sounds, such as the roar of jet planes, police whistles and running car engines are used for added effectiveness.

The copy itself concentrates on Liqui-Moly's ability to achieve certain specific results when added to car oil. Here's a sample radio commercial combining dramatic effects with straight sell:

( Dub in: "Science marches forward.")

Announcer: "This winter for the first time you need never have trouble starting your car. You need never worry about dry starts like this—"

( Dub in: Sound of dry start.)

Announcer: "The new wonder lubricant Liqui-Moly guarantees a faster start and engine warm-up even in the coldest weather."

( Dub in: Sound of engine turning over quickly.)

Announcer: "All you do is add Liqui-Moly to your motor oil. It actually plates the vital part of your car's engine with magic friction-reducing Molybdenum Disulfide. Thus Liqui-Moly gives you instant lubrication, instant starts, the instant you press the

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Liqui-Moly
(Continued from page 36)

As was the case with the Isinglass and Arbutus films, "Science catches you", movies and news shows."

The films were used for the first time last fall in 15 markets coast to coast for 13 weeks, two to four times a week in each market.
Dub—dramatize the independent participating. It uses about whole stores. Beware of inferior imitations with similar names. Get genuine Liqui-Moly today!

(Dub in: Engine turning over quickly.)

The agency has disked nine different radio commercials with seasonal, regional variations, in some cases narrated by local personalities. For TV it uses just one basic film. The film was so planned to allow for a 20-second change in the middle to make it usable year 'round. In the winter the central portion of the film is devoted to general talk about the product; in the summer the 20 seconds are spent demonstrating engine vibration.

Radio's ability to dramatize and television's ability to demonstrate make these media 'naturals' for introducing a new product, according to George Seedman, president of Moly Motor Products.

"You can catch attention very easily with radio," he said, "but with print media, the reader may just skip over the whole advertisement. And with television you can bring home to the viewer the actual results to be obtained through using a particular product. Demonstration adds impact."

Merchandising plays an integral part in the air drives in every market. Before the announcement drive is to begin in a particular area, the station mails out cards or letters to every gasoline station dealer and auto accessory store in the region. The letters point out that Liqui-Moly has signed up to sponsor announcements adjacent to sports shows (or news, d.j. shows) or is a participating sponsor in such shows. Dealer reaction to these mailings, Ratner reports, has been consistently good.

For example, this past spring, WINS, New York, mailed letters to 4,000 service stations in connection with Liqui-Moly's sponsorship of New York Yankee games. Many dealers wrote the station asking it to make sure that distributors took their orders for Liqui-Moly, according to Ratner.

In addition to the mailings Moly Motors holds a regional dealer show for every new market preceding its ad campaign there. At the shows dealers are given scientific information about the product. Professional actors demonstrate the right and wrong ways to make sales in specially written skits.

When George Seedman created the Moly Motor Products Corp. last summer, Liqui-Moly was being used by a limited number of sports car, racing car and foreign car fans. It was distributed only in about four or five markets.

Seedman, who owns Times Square Stores, a chain of auto accessory stores, believed that car owners as a whole could be educated quickly to see the benefits of special auto lubrication. He felt that Liqui-Moly could be transformed from a specialty product to a mass-produced lubrication foundation with nationwide distribution.

Liqui-Moly is a lubricant containing Molybdenum Disulfide (MoS2). It has long been known that this compound is an effective lubricating agent. In fact, MoS2 has been used in heavy industry for many years. MoS2 in dry solid form is unsuited for use in conventional oils, greasing equipment. However, during World War II, A. J. Lockrey, lubricating engineer, was given the task of adapting Molybdenum Disulfide to withstand high pressures and temperatures, so that it could be used in motors, guns and planes.

Through what Moly Motor Products calls a "micronizing" process, Lockrey was able to hold MoS2 particles in suspension, thus transforming it into a liquid. Further refining processes adapted the product to ordinary automotive use. Liqui-Moly is now manufactured for use in standard automobiles in the firm's plant in College Point, Long Island.

Although Liqui-Moly today is among only a handful of oil supplements with national distribution, several firms are manufacturing similar products on a regional basis, and several major gasoline companies are now eyeing the field.

In addition to radio, TV and newspaper advertising Liqui-Moly is now being advertised in auto accessory trade papers and in such national magazines as Look, Saturday Evening Post, American Weekly and Popular Science.

Although ad plans for the future have not yet been formulated, the air media will continue to get a large slice of Liqui-Moly's budget, and there's a possibility that air advertising may go network if sales warrant it.
MEN, MONEY

Continued from page 10

der-shrugging doctors who require absolute proof, Norr was pointedly sarcastic. If there was, said he, as much evidence to link spinach with stomach cancer as there was evidence to link intermitter cigarette smoking with lung cancer, then the cry would ring through the land, “Spinach must go!” But, sneered Norr, the tobacco industry enjoyed this phrase) addicts, apologists and scoundrels.

* * *

In short, in Norr alone, the tobacco industry has a formidable foe capable of mobilizing plenty of organized antagonism. The whole morbid mania fear of cancer plays into the hands of the temperature movement. Millions of church members are already conditioned to an attitude of disapproval. The dramatic issue of lung cancer, the dramatic diary which 50,000 members of the American Cancer Society are keeping now—and for the next several years—tracing individual deaths to smoking habits, all add up to a problem for the tobacco industry in the immediate future.

* * *

Is the tobacco industry being too complacent about the threat? This columnist had an interesting discussion on tobacco’s public relations problem with the PR officer of a big whisky combine. He had been the neighbor at a banquet of a cigarette company vice president. Said the PR officer about the cigarette v.p.: “I tried to tell him that the same forces which promoted prohibition are being stirred up against cigarettes, but he only smiled. He said opposition to cigarettes was Epworth League, 1905, and had no real public support. ‘You cannot convict a community, everybody smokes’ was his attitude.” The whisky man shook his head, considered this a case of none so blind as they who will not see.

* * *

Not accidental, chums, not accidental at all have been the two recent attempts to get tobacco declared a “drug” by legal definition and thus subject to a whole new series of curbs upon its advertising claims! Watch this whole subject. It is a burning—pardon the pun—one.

SPONSOR ASKS

Continued from page 65

is on some dealer’s books either as a purchaser or service client. However, in most cases, with the aura of confusion that exists, there are usually only a few leaders who are self-starting and the others must be stimulated into making an extra selling effort. Further, depending upon the speed with which it is desirable to convert the market, the dealers’ capacity (number of technicians employed and trucks operated) for making conversions must be studied and possibly temporarily augmented. The local dealers, in anticipation of the advent of a new UHF station, should also acquaint their bankers with the unusual requirements of the situation so that adequate financing may be arranged.

The foregoing just about tells the story except for one other important conversion factor—the multiple-housing units, such as apartment buildings, hotels and housing projects. In the majority of instances the landlords prohibit tenants from using outside antennas because of the fire hazard and possible roof damage. The solution to this is the master antenna system and that calls for another educational job with the landlords. However, with the master antenna, the converting is done at the antenna and the apartment dwellers with a VHF set has nothing to do, or buy, as his set will receive the UHF signal on one of the unused VHF channels.

FRED N. DODGE
Director of Merchandising
ABC, New York

WTVI. Channel 51, located in Belleville, III., just six and a half miles from downtown St. Louis, was granted its construction permit on November 20, 1952 and hit the air with commercial programing on August 10.

Due to delays and delivery of equipment we find, in looking back, that we have had over eight months during which time we have publicized and promoted UHF in this area in a very intense manner, hitting the air with some where around 100,000 UHF sets.

Our ground work actually started with the dealers and distributors. Starting almost simultaneously with our grant, the executives of WTVI attended every dealer and distributor meeting in this area night after night.

We pointed out that over 500,000 VHF sets in use in the Greater St. Louis area needed some type of conversion. We stirred up a tremendous amount of enthusiasm with the dealers and distributors since our market had a high concentration of saturation, somewhere around 62%, which meant that the dealers and distributors were almost out of business shooting at an 18% market. Now with the advent of UHF they were back in business in a big way. And they could look forward to conversion of existing sets and trade-ins of seven, 10 and 12-inch sets (of which there were some 125,000 in use, all four or five years old) for larger screen UHF-VHF sets. Also, that many homes would now want a second set with the advent of a second station.

Public enthusiasm was whipped up through a promotion campaign that started immediately after the Christmas holidays. We spent somewhere around $100,000 in promotion of UHF through the use of almost every type of advertising media—newspaper ads, tens of thousands of Scotch-glue bumper tags, saturation radio campaigns, bus cards, department store promotions, such as a special UHF Fair at the May Co. store in St. Louis, also a later promotion in the same store where we put all of our studio equipment on display, closed circuit telecasts in department stores, special sections in local daily papers and weekly community newspapers on UHF and WTVI, window streamers and decals for taverns, dealers and service companies promoting UHF and our programing—particularly sports and the fact that we were carrying a full schedule of Major League baseball.

We now have learned that around 90% of all new television sets sold in St. Louis since January 1 have UHF built in, which gave us a flying start of some 30,000 to 40,000 sets now in use with UHF built in, in addition to the tremendous amount of strips, plugs and all-channel converters sold in the area that put us up around 100,000 UHF units in the St. Louis area.

JOHN L. HYATT
General Sales Manager
WTVI, St. Louis
In Boston... EVENING IS EVEN BETTER
particularly over WHDH, one of the nation's foremost independent stations.

Some very surprising figures prove it—evening radio time is even better than early morning which everyone recognizes as a bargain buy in view of listeners per set, audience turnover and family-type audience.

Specifically, an analysis* made in Boston of the three hour periods 6:00 to 9:00 P.M. versus 6:00 to 9:00 A.M. Monday through Friday brings to light this amazing comparison (which, incidentally, warranted a major investment by WHDH in top talent from 6:45 to 8:00 P.M.).

26% higher average ratings on WHDH in the evening.

28% more sets in use in the evening.

1% higher listeners per set in the evening.

Giving still more significance to these figures is television's thorough penetration into the Boston area!

And Boston is typical of many other markets across the country—including mature television markets—where greater nighttime radio listening gives the advertiser a most attractive cost per thousand.

We have the facts to show that right now evening radio is a tremendous advertising value which every alert advertiser and agency will want to investigate. Call your John Blair man today!
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*Godfrey* 10:12-10:30 M-F
*Mr. Peabody* 10:30-11 M-F
*Blue Moon* 11-12 M-F
*Lady of Liberty* 12-12:15 M-F
*Take the Night off* 12:15-12:30 M-F

*Celli Brown new* M-F
*Newman* M-F

*Ambrose* 10-12 M-F
*Kennedy* 10-11 M-F
*Old Man and the Sea* 10:15-11 M-F
*Monsieur Beaucaire* 10:30-11 M-F
*Joyce Kilmer* 10:45-11 M-F
*Louie Armstrong* 10:15-11 M-F

*Celli Brown new* M-F
*Newman* M-F

*Godfrey* 10:12-10:30 M-F
*Mr. Peabody* 10:30-11 M-F
*Blue Moon* 11-12 M-F
*Lady of Liberty* 12-12:15 M-F
*Take the Night off* 12:15-12:30 M-F

*Celli Brown new* M-F
*Newman* M-F

*Ambrose* 10-12 M-F
*Kennedy* 10-11 M-F
*Old Man and the Sea* 10:15-11 M-F
*Monsieur Beaucaire* 10:30-11 M-F
*Joyce Kilmer* 10:45-11 M-F
*Louie Armstrong* 10:15-11 M-F
Our Biggest Year
AT THE STATE FAIR!

This was the biggest State Fair year for WLS! Enthusiastic crowds jammed WLS tents at the Illinois and Wisconsin State Fairs, where WLS entertainers broadcast daily.

As in 15 previous years, the WLS NATIONAL BARN DANCE was the opening Saturday night feature at the Illinois State Fair...and played before the largest post-war crowd ever to see the famed program at the Fair! 12,992 people paid to see the 29 year old NATIONAL BARN DANCE broadcast in front of the Fairground Grandstand.

This personal touch with the WLS audience...this acceptance, helps prove that in the concentrated Midwest area, more people are listening to WLS—on more radios—than ever before. The WLS audience, ever-increasing in size and importance, again demonstrates the power of radio to educate—to entertain—to contribute to the American way of life—and to create favorable public opinion—and sales—for articles and services that deserve it.

LISTENER LOYALTY
PREDICATES
ADVERTISING RESULTS
FOOTBALL ON THE AIR
(Continued from page 41)

teams and university athletic associations had no objections to TV deals. From a special study prepared by National Opinion Research Center last fall, NCAA learned that TV puts a big dent in college football attendance. In areas where there was no TV competition last season, the NORC study showed, paid admissions to college games were up 10.5% over pre-TV years. But in areas where TV competed with the actual stadium game, attendance was off 16.2%—or 26.7% below the non-TV areas. Result: NCAA will continue its "controlled telecasting" plans, deciding in advance what games will be covered where.

Asa N. Bushnell, TV director of the NCAA, explained the association's views on unlimited telecasting thusly to sponsor:

"Radio arouses the interest of fans in football. TV satisfies it."

Meanwhile sponsors in all parts of the country last week were completing various football lineups. Here's how the situation shaped up, nationally and regionally, as this issue went to press:

Nationwide

Two networks and a handful of sponsors dominate the national coverage of football this fall.

On NBC TV, General Motors will be sponsoring a package of some 19 NCAA-approved college football games, starting with the Nebraska-Oregon tilt on 19 September and running through the Notre Dame-SMU contest on 5 December. The latest lineup of TV stations numbered 88 as of the end of August.

Like tugs surrounding the Queen Elizabeth, two big GM divisions—Olds-mobile and Pontiac—will have pre-game and post-game TV shows in connection with the NCAA schedule. Olds will sponsor a 15-minute Preview from Press Box show with Bud Palmer just before GM's own quarter-hour warmup show. Following the games, Pontiac will sponsor Scoreboard with Russ Hodges and Dick Kazmaier.

Best guesstimate of the total GM package: over $1,000,000 for time and talent.

General Motors commercials for the games will be, according to NBC TV's sports department, mostly on film.

Du Mont has a solid lineup of pro football and big-time sponsors with which to compete with the NCAA schedule. A total of 43 games will be aired over DTN during the season with Westinghouse sponsoring a total of 28 (nine on Saturday nights; 19 on Sunday afternoons). The other games will be sponsored by Miller Brewing, Atlantic Refining and Brewing Corp. of America, largely on a regional basis. Total value of the package: $4,750,000.

The radio webs of NBC, ABC and MBS have all scheduled weekly college football games, and CBS Radio plans to repeat last year's Football Round-up show in which as many as 20 games each week will be spotlighted. No national advertisers have as yet signed for any of these four network radio packages.

Even though the football season hasn't started, some of the large post-season bowl games have been signed by the networks. NBC will carry the Rose Bowl game on both radio and TV for Gillette. The same sponsor has also contracted with CBS to air the Orange Bowl contest on both radio and TV. Other unsponsored-as-yet bowl packages include: Cotton Bowl on NBC (radio and TV); Sugar Bowl on ABC (radio and TV); East-West on Du Mont.

Pro football's top game, the Professional Football League Championship match on 27 December, will be aired on Du Mont, sponsored by Miller Brewing. The coverage will be widespread; Miller asked Du Mont to "place the game in every city in the country with television facilities as of that date."

East

Probably the biggest fall football deal in the eastern U.S. is the upcoming schedule of Atlantic Refining, a sports advertiser on the air since the 1930's.

Atlantic's schedule no longer includes college games. This year, it's strictly an all-pro slate, in both radio and TV. Here's the lineup:

Radio: WMGM. New York will feed the games of the New York Football Giants to a network totaling 13 stations in upper New York and Connecticut. Miller Brewing will cosponsor these games with Atlantic. In Pennsylvania and New Jersey, Atlantic will feed radio sports coverage of the Philadelphia Eagles to a 15-station network from WCAU. From Pittsburgh, via WWSW, Atlantic will air games of Pittsburgh Steelers to 17-station web.
Add Penfield, WBIG Sports Director, has attracted a huge following of fans because he is really 'hep on all types of sports. Whether reporting a review of national sports news, or giving an on-the-spot broadcast of some local event, Penfield builds up that tingling excitement the fans love. At basketball, golf, football or baseball, his flawless style brings every detail of the contest into sharp focus for the listeners. Add has been the announcer for the Duke University football games for many years.

Penfield is also a very popular newscaster with a large local following. His “News Roundup” utilizes AP and local news facilities. It’s a habit among listeners in the Greensboro area to tune in Penfield for an expert and authoritative report on the news.

This is a Personality Series. Watch for other ads featuring Bob Poole, of “Poole’s Paradise;” Add Penfield, Sports Director & Newscaster.

Represented nationally by Hollingbery

7 SEPTEMBER 1953
TV: From WABD, New York, Atlantic will televise the Giants to a nine-station video network extending as far as Boston. WFIL-TV, Philadelphia, will relay the Eagles games to seven TV stations in the area, including Atlantic City. WDTV, Pittsburgh, will originate the games of the Steelers for a three-station lineup of video outlets in Pennsylvania. WHEL, Cleveland, will feed the games of the Cleveland Browns to a four-station web. In addition, Atlantic will share the Green Bay Packers-Detroit Lions game with Miller Brewing on 39 stations in Atlantic's marketing area.

No official price for the Atlantic schedule was given, but it's understood to be over $1,000,000.

Several eastern radio outlets, including WWDC, Washington and KYW, Philadelphia, have plans for local college and professional radio football coverage.

South

Below the Mason-Dixon Line, where football is taken quite seriously, the Texas Co. has signed for a schedule of college games to be aired on a series of small regional networks. Games of Georgia Tech and the universities of Oklahoma, Alabama, Georgia and Tennessee will be heard over a total of 16 stations, with the average network being about three outlets. The full season will be covered, but no post-season games are included so far in Texas' plans. Sportscasters will be drawn from the ranks of regional sports personalities.

Unlike some of the southern radio and TV deals, where the network sizes grow larger or smaller each week because of NCAA or pro league regulations, the Texas lineups are for full schedules, and the networks will be the same from week to week. Also unlike many of the northern games, where sponsors (like Atlantic and Miller) often sign up the games and then buy station facilities, each of the Texas Co.'s five teams were signed by local outlets, which offered them to the oil firm afterward.

Midwest

Most of the big college games in this region will be covered on radio by the weekly football broadcasts of the major networks, although a few contests are expected to be covered locally.

Pro football in the Midwest is something else again. On a network of some 22 TV outlets, ABC TV will air the home games of the Chicago Bears and Cardinals. Standard Oil of Indiana will co-sponsor these games on eight outlets with local advertisers; the other 14 will be co-op.

In radio Miller Brewing will sponsor the Green Bay Packers games on a network of some 26 Wisconsin and two Minnesota stations, originating the series at WEMP, Milwaukee. Both the ABC and the Miller schedules start 27 September and run for 12 weeks.

West

Another of the country's oldest football sponsors, the Western Division of Tide Water Associated Oil Co., has a sizable lineup of gridiron contests scheduled for West Coast radio and TV sports fans.

Starting 13 September and running through 10 December, Tide Water will sponsor a series of half-hour TV sports films, Pacific Coast Conference Highlights, on a total of seven TV stations, from KING-TV, Seattle, to KCMB-TV, Honolulu and KFMB-TV, San Diego.

On 13 September, the big regional oil firm will start the first of 20 sportscasts covering top intersectional college football tilts. These will be aired on both ABC and Mutual-Don Lee regional webs, plus a number of independent outlets.

One unofficial estimate of Tide Water's total radio-TV sports expenditure: over $1,500,000. Incidentally this is Tide Water's twenty-eighth straight year of sportscasting West Coast events.

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**SOUTH WEST VIRGINIA'S Pioneer Radio Station**

**WDBJ...Roanoke's LARGE ECONOMY SIZE**

Virginia has:
- 891,500 families
- 861,890 RADIO families
- 292,520 TV families
- 413,740 CAR-RADIO families

And the WDBJ area includes about

1/4 of Virginia's Population and Retail Sales.

Source: A. C. Nielsen Co., Inc.
getting sponsorship five mornings every two weeks. (For example, Block would get Monday, Wednesday, Friday one week, Tuesday and Thursday the following week.)

Block began sponsoring Cecil Brown under this arrangement this past January. Just about that time, Cecil Brown switched from straight newscasting to a commentary type of coverage. Swinging out at Senator McCarthy and other controversial figures in the government, Brown soon doubled his rating and his mail pull was the talk of the Coast. This meant a far greater audience and considerably lower cost-per-1,000 for Block Drug.

The Cecil Brown program was used primarily for Amini-ident but Green Mint mouthwash and Poslam ointment and soap were hitchhiked on the show. Within a month Poslam sales were up 300% over the same period in 1952.

Encouraged by this, Block bought a 40-station lineup on the Yankee Network for the 7:00-7:05 a.m. newscasts of Nelson Churchill. Sales of Omega Oil and Stera-Kleen Denture Cleanser have spurted since this buy, and the newscast has been renewed for its second 13-week cycle.

With the demonstrated pull of these-morning newscasts firmly established, Abrams was highly receptive to the opportunity of buying Mutual's Gabriel Heatter commentary at 7:55-8:00 a.m. on a "grass-cutter" plan, sharing the program with Vitamin Corp. of America. This show is set through the end of 1953 on 387 stations.

In the field of TV, Abrams' testand-ride theory is immediately apparent. The firm bought Danger in September 1950 and, convinced of its effectiveness, has stuck with it ever since without a hiatus. Starting with a lineup of 15 ABC TV outlets, the firm has added as it went along, now has the program on 55 stations.

Then in 1951 Block took a 26-week flling with Dick Tracy on WABD, New York, and KSTP-TV, St. Paul. Next, Block tried Crime with Father on ABC TV for six weeks starting October 1951. In June 1952 the firm signed for Blind Date on NBC TV for a special introductory campaign on chlorophyll Amini-ident, dropped it after seven weeks.

Kate Smith on NBC TV proved more durable. Block sponsored the 4:30-4:45 p.m. segment on Tuesdays for 26 weeks commencing November 1952 and ending May 1953.

7 SEPTEMBER 1953
Throughout the years Block has followed a policy of getting its agencies to work closely together, and it isn't unusual to find products handled by different agencies being plugged on the same program.

Cecil & Presbrey handles the major share of Block products—Ammi-i-dent toothpowder and paste, Polident, Poligrip, Pycope toothbrushes and Green Mint mouth washes. Top man on the Block account is Sam Dulsiner, senior v.p. of Cecil & Presbrey.

Dowd, Redfield & Johnstone handles Kotalko, Omega Oil and Stera-Kleen Denture Cleanser. Account man Gene McMasters told SPONSOR, "We credit those Yankee newscasts with a terrific jump in the sale of Omega Oil." And account exec Ed Johnstone explained, "Because of the distribution setup we do most of our buying for Block on a spot basis. For instance, we've got a newscast on WING, Dayton, another on WFBM, Indianapolis. And we've used disc jockey Okey Dokey on WHOK, New Orleans—all with excellent results."

Kastor, Farrell, Chesley & Clifford, Inc., has Poslam ointment and soap, Minipoo and Alkaid. About 50% of the budget goes for air activities with the remainder divided between newspapers and magazines. Account supervisor Irving Hill and account exec Harold Chartow are working on a full schedule for Minipoo, probably spot TV. That's the medium that is being used on WDTV, Pittsburgh, for Alkaid announcements. Poslam commercials are used on the West Coast during the Gabriel Heatter MBS news commentaries.

A fine degree of rapport between agencies permits Block to make a major expenditure for Ammi-i-dent, give its other products valuable hitchhikes in addition to each product's spot budget for air media.

But, as in any highly competitive field, a good deal of Block's strategy is dictated by the necessity of countering moves by competitors. Take Ammi-i-dent, for example. Block bought the product in 1943 from an ethical drug manufacturer, was just getting it into retail channels when a story about ammoniated dentifrices broke in the Reader's Digest. The terrific impetus of this break was accelerated by the use of newspapers, spot and network radio. The copy approach was fairly simple: "Use Ammi-i-dent, the ammoniated tooth powder, and reduce tooth decay."

Just when everything looked rosy for Block, along came the discovery of chlorophyll. After a feature article in the Reader's Digest (similar to the one carried on ammoniated tooth powders two years earlier) the nation became as green-conscious as New York's Fifth Avenue on St. Patrick's Day.

While all this was going on, Block was using a heavy schedule of one-minute spot announcements throughout the country. To keep up with the competition Block added chlorophyll to its Ammi-i-dent formula, came up with a green Ammi-i-dent to team up with the regular white product. But the added ingredient meant fresh headaches for the advertising men. Then, as other chlorophyll dentifrices came on the market, Ammi-i-dent consolidated its lead by adding a new element to its commercials—economy. The commercials were altered to include the fact that Ammi-i-dent gave you four and three-quarter ounces for 60¢ against only three and one-quarter ounces for 60¢ in the other two leading brands (according to Block). With three copy themes (reduction of tooth decay, breath sweetener, economy), the one-minute announcement format became unwieldy.

With the three copy themes in mind, Block sent its agency, Cecil & Presbrey, scouting for five- and 15-minute shows on which it could get sufficient commercial time to tell its entire story.

The situation is further complicated today by the introduction of the latest bombshell to hit the dentifrice field: anti-enzymes. Extensive tests indicate that certain substances are capable of giving 12-hour protection against tooth decay by means of a coating of the tooth's surface which prevents decay-causing enzymes from penetrating. There is every reason to believe that this substance will cause as much excitement in the field as chlorophyll did.

This newest battle was touched off by Lambert Pharmacal's announcement of a new toothpaste called Antizyme. The makers of Listerine plan to spend about $2 million to promote the new product.

And it is known that other major dentifrice manufacturers such as Colgate-Palmolive-Peet, Lever Bros., Bristol-Myers, and American Home Products are watching the new development carefully, will probably be out with a

---

**DRIVING into Four States**

**UTAH, IDAHO, NEVADA, WYOMING**

Whether it's radio or television in this great market you can count on KDYL to swing your sales for you with programs that are right down the fairway and a hit with everyone.

Play KDYL and you are on the right course.

---

**KDYL**

**RADIO NBC TELEVISION 4**

**SALT LAKE CITY, UTAH**

**REPRESENTATIVES — JOHN BLAIR & CO. AND BLAIR-TV, INC.**

---

**SPONSOR**
similar product soon.

To counter these moves, this month Block started to tell the public that Ammi-i-dent contains a substance which has been tested at the Los Alamos atomic labs and was proven to do the same anti-enzyme trick. It is spending over $1 million in next six weeks on spot TV, newspaper campaign to sell anti-enzyme qualities of Ammi-i-dent (this is special campaign being run in addition to usual advertising).

Number one salesman for Ammi-i-dent for the past couple of years is announcer Dick Stark. He’s probably the best-known non-performing commercial announcer in broadcasting today. In addition to delivering the commercials for Ammi-i-dent Stark does air selling for Chesterfield and a number of Procter & Gamble products (Crisco, Camay, Duz). His ability to project the warm, ingenious, sincere approach makes him a much sought-after announcer. And as George Abrams told rowson; “He sells beautifully for us, and he sells beautifully for his other sponsors, too.”

To cash in on this technique Block commercials are carefully tailored to Stark’s style. They are loaded with personal words such as “you and yours,” “your child” and “your family.” And the delivery contains lots of personal recommendations by Stark.

A typical Stark-delivered commercial reads something like this: “What happened last time your child visited the dentist? Were there too many cavities? If so—why, you should change to Ammi-i-dent toothpaste immediately. Let me show you why. This line shows the rate of tooth decay (pointing to chart) for an average group using ordinary dentifrices. Right here—half the group changed to Ammi-i-dent’s amoniated formula. Their rate of cavities went down and down and down. The others went on getting cavities at the same high rate. Why did this happen? Because Ammi-i-dent is ammoniated. The others were not. And I can promise you—or any other family—that this will happen when you change to Ammi-i-dent. Fewer cavities for you and for your children with Ammi-i-dent. That’s a promise!”

This is typical of the commercials used on Block’s TV show, Danger. The program has been unusually successful, pulling Nielsen ratings of 26.4 and 22.5 in January and March, re-

in cities...

in villages...

on farms...

WBZ-TV is the New England station they watch most!

When you study Dr. Forrest L. Whan’s report of TV viewing in the Boston Trade and Distribution area, you can’t miss the overwhelming preference for WBZ-TV. Of urban TV families, 28.0% named WBZ-TV as the station they watched most (compared to 13.8% for the next best station). Among village TV families, preference for WBZ-TV is 34.3% (compared to 13.9%). And on farms, the WBZ-TV figure rises to 34.9% (compared to 13.9%).

If you haven’t a copy of the Whan report, write for one now. It will help you select the programs, the times and the station that will make your New England television budget most effective. Write to WBZ-TV or NBC Spot Sales.

WBZ-TV · Boston · Channel 4

WESTINGHOUSE RADIO STATIONS Inc
WBZ · WBZA · KYW · KDKA · WOWO · KEX · WBZ-TV · WPTZ
National Representatives, Free & Peters, except for TV; for WBZ-TV and WPTZ, NBC Spot Sales
respectively. And Cecil & Presbrey has been successful in keeping the production cost down to what SPONSOR estimates to be $10,000 a week. One of the ways Block achieves economy is by using a single guitar to supply the haunting and eerie music which underscores the dramatic series on CBS TV every Tuesday night.

To keep the show at its level of popularity, top behind-the-camera personnel are used. Current producer of the program is Franklin Heller, formerly producer of The Web and director of What's My Line? Now directing the program is John Peyser, whose directorial assignments have included The Web, Studio One, Suspense and Crime Syndicated.

So successful has the Danger series been that Block recently purchased alternate weeks of Name That Tune on NBC TV, Monday evenings. Show starts under the Block banner 21 September, will be carried for 16 weeks (eight programs in 1953) at a cost of about $45,000 per show for production and time expenses involved.

The new show, a musical quiz, is something of a departure from recent Block strategy as it will probably draw a somewhat younger audience than Block has been aiming at previously.

Most Block products lend themselves to adult audiences. Parents, obviously, are more susceptible to a pitch for reducing tooth decay—Am-n-i-dent’s strongest point. Poslam ointment’s copy is slanted at people bothered with general skin irritations and exzema, another adult malady. (One exception: A successful d.j. campaign was aired for Poslam with the emphasis shifted to its use for pimply skin, a condition which frequently plagues adolescents.)

The line of denture aids must, of course, be pitched to a more mature audience. Omega Oil, with its rheumatic and arthritic pain-relieving qualities, must be sold to an older group.

This explains Block’s predilection for newscasters, homemakers, and a late (10:00-10:30 p.m.) TV show. The new program (alternate Mondays, 3:00-3:30 p.m.) will probably hit a more diversified audience.

But Block has not given up its search for a new network radio show. With the new anti-enzyme battle shaping up, Block wants to be in a position to move quickly. And George Abrams says, “Radio gives you quicker action than any other medium by permitting overnight commercial flexibility.”

MEDI A STUDY
(Continued from page 30)

of certain markets (like farm or drug field), information not wanted, not qualitative.

Under “inaccurate,” SPONSOR tabulated comments like contradictory, false claims, national rates listed not correct, slanted, not impartial and conclusions invalid.

Here are some sample comments:

West Coast food firm spending $5 million: “Have question about accuracy. Cost too much from a standpoint of advertiser—feel that media should provide a dependable measure of radio and TV audiences.”

Rubber company: “Not broad enough sample on measurement services.”

Farm feed corporation: “Radio information is almost completely lacking on audience and listening habits. Farm publication readership information is
Improving faster than radio."

Pharmaceutical houses: "Information is not complete in regard to separating time and talent costs. National rates and listed are never correct. Too many deals available are confusing to beginners in field." (Latter is criticism of media rather than services in the media field.)

Basically the advertisers want more information and less promotion.

(Too many interesting answers on what's wrong with media data were received that svozson will treat the subject in a separate article later in this series.)

13. Which media have you used during the past year?

**MEDIA USED**

*(70 of 72 answering)*

<table>
<thead>
<tr>
<th>Medium</th>
<th>Number</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAGAZINES</td>
<td>61</td>
<td>87.4</td>
</tr>
<tr>
<td>NEWSPAPERS</td>
<td>61</td>
<td>87.4</td>
</tr>
<tr>
<td>RADIO</td>
<td>51</td>
<td>77.1</td>
</tr>
<tr>
<td>BUSINESS PAPERS</td>
<td>51</td>
<td>77.1</td>
</tr>
<tr>
<td>TELEVISION</td>
<td>37</td>
<td>55.7</td>
</tr>
<tr>
<td>DIRECT MAIL</td>
<td>19</td>
<td>27.8</td>
</tr>
<tr>
<td>OUTDOOR</td>
<td>27</td>
<td>39.9</td>
</tr>
<tr>
<td>SUNDAY SUPPLEMENTS</td>
<td>25</td>
<td>35.7</td>
</tr>
<tr>
<td>WEEKLY PAPERS</td>
<td>23</td>
<td>32.9</td>
</tr>
<tr>
<td>TRANSIT</td>
<td>18</td>
<td>25.7</td>
</tr>
<tr>
<td>EXPORT PUBLICATIONS</td>
<td>15</td>
<td>21.5</td>
</tr>
<tr>
<td>FOREIGN LANGUAGE PRESS</td>
<td>11</td>
<td>15.7</td>
</tr>
<tr>
<td>COMICS</td>
<td>10</td>
<td>14.3</td>
</tr>
<tr>
<td>OTHERS</td>
<td>5</td>
<td>7.1</td>
</tr>
<tr>
<td>NO ANSWER</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

*Based on 70 respondents. 1Point of purchase (1), music (2), radio (3), publications (4), "other" not listed (2).

(One question was asked as to percentage of budget allotted to each medium, but although interesting in individual cases, the composite answers were too incomplete for tabulation.)

14. What category of products do you sell?

**PRODUCTS**

*(68 firms responding)*

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Industrial</td>
<td>14</td>
</tr>
<tr>
<td>Food</td>
<td>4</td>
</tr>
<tr>
<td>Pharmaceutical</td>
<td>6</td>
</tr>
<tr>
<td>Petroleum products</td>
<td>5</td>
</tr>
<tr>
<td>Appliances</td>
<td>5</td>
</tr>
<tr>
<td>Jewelry</td>
<td>1</td>
</tr>
<tr>
<td>Cig. conf.</td>
<td>3</td>
</tr>
<tr>
<td>Tire automotive</td>
<td>3</td>
</tr>
<tr>
<td>Smoking supplies</td>
<td>2</td>
</tr>
<tr>
<td>Cleaners</td>
<td>2</td>
</tr>
<tr>
<td>Transportation</td>
<td>2</td>
</tr>
</tbody>
</table>

Missing from the above: Some big soap companies, publishers, others. The toothpastes are lumped with drugs under pharmaceuticals. Some of the 11 industrial firms responding use radio and TV.

15. How do you determine cost per 1,000 (readers, listeners, ad noters, etc.)?

7 SEPTEMBER 1953
The fire, Mr. Advertiser, is in Pittsburgh, where KDKA is doing one of the hottest sales jobs in the nation. In fact, KDKA is helping set sales records for advertisers whose products or services are often considered hard to sell on radio.

Take incinerators, for example. Writes J. L. Neiman of Public Relations Research Services, agency for Hol-linor incinerators: "The combination of the Johnny Boyer Sports Show and the Janet Ross programs out-pulled and out-sold all other radio stations combined."

Take airline travel. Writes Tom E. Marcinko of North American Airlines: "We are pleased to report that we have gotten excellent results from our one-minute spots on the various KDKA programs we are using."

Take savings and loan service. Writes J. E. Connelly, agent for Pittsburgh's Second Federal: "The first eight spot announcements on the Musical Clock brought in $40,000 in deposits. In proportion to expenditures, KDKA pulls other stations ten to one."

Why not set a hotter fire under your sales activity in the three-state Pittsburgh market? KDKA is the station that can do it for you. For suggestions, check KDKA or Free & Peters.

---

**DETERMINING MEDIA COSTS**

<table>
<thead>
<tr>
<th>Source</th>
<th>Newspapers</th>
<th>Magazines</th>
<th>Radio</th>
<th>TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC circulation</td>
<td>13</td>
<td>13</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>Starch or Gallup &amp; Robinson readership ratings</td>
<td>3</td>
<td>4</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>Audience measurement or rating services</td>
<td>...</td>
<td>...</td>
<td>10</td>
<td>13</td>
</tr>
<tr>
<td>Total responses</td>
<td>16</td>
<td>17</td>
<td>10</td>
<td>13</td>
</tr>
</tbody>
</table>

Significance of above chart: Advertisers are penalizing air media by using different measurement devices for air and print. Here's why: Circulation of a paper or a magazine is not a measurement of the readership of an ad; only a few percent of the total readers of a paper read most of any one ad. But most people hearing or viewing a program also hear or see the commercial. Therefore cost figures determined by two different methods, such as the above, will hurt the air media if print and air are compared.

One advertiser, conscious of the limitations of using ABC circulation figures only, wrote: "We would like to know the cost-per-M of actual readers who might be prospects for our product. As you can imagine, we settle for one helluva lot less."

**16. What was your background before you got into advertising?**

<table>
<thead>
<tr>
<th>AD MANAGERS' BACKGROUNDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Background</td>
</tr>
<tr>
<td>SELLING &amp; MANAGEMENT</td>
</tr>
<tr>
<td>NEWSPAPERS &amp; MAGAZINES</td>
</tr>
</tbody>
</table>
| ADVERTISING & PUBLIC RELA-
| TIONS | 12 | 21.4 |
| MISC. (LAW, BANKING, AC-
| COUNTING) | 12 | 21.4 |

*Based on 56 responding. Multiple answers raise background listed to 72.

Above question was prompted by sponsor's desire to try to settle statistically the argument that an adman's background influences his choice of media. Here's how the picture looks when you compare his background with the amount of his advertising budget going into radio and television:

**Background-Air media “correlation”**

<table>
<thead>
<tr>
<th>Background</th>
<th>Percentage of ad budget in air media*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Selling, merchandising</td>
<td>8</td>
</tr>
<tr>
<td>Newsmagazines</td>
<td>(40)</td>
</tr>
<tr>
<td>Newspapers</td>
<td>9</td>
</tr>
<tr>
<td>Magazines</td>
<td>(50)</td>
</tr>
<tr>
<td>Advertising</td>
<td>5</td>
</tr>
<tr>
<td>Public relations</td>
<td>(41.7)</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>1</td>
</tr>
<tr>
<td>(58.4)</td>
<td>(25)</td>
</tr>
</tbody>
</table>

*Figures in parentheses represent percentage based on total number of persons included in each background category.

---

**NEW ARRIVAL!**

...BIG CHANGE AT WVET

October 1, 1953, the fastest-growing station in Rochester, N. Y., WVET, joins the fastest-moving network in America!

WVET plus ABC means MOST FOR YOUR MONEY in this "MUST" MARKET! Don't miss a day of this new DOUBLE VALUE! Place "effective October 1st" contracts NOW.

5000 WATTS • 1280 KC.

**WEVD ABC**

IN ROCHESTER, N. Y.

Represented Nationally by THE BOLLING COMPANY

---

**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 "WEVD WINS ON WEVD!"

HENRY GREENFIELD
WEVD 117-119 West 46th St.
New York 19
Managing Director

102

SPONSOR
Above figures indicate that persons with selling and management or advertising and public relations backgrounds are disposed to lean more heavily towards air media than are those of print or professional backgrounds. However, the sample is too limited for such an assumption to be made without further research. You should actually correlate backgrounds and product with media to establish anything more definite.

That there is a correlation between product and medium used is indicated in the following data:

<table>
<thead>
<tr>
<th>Product</th>
<th>Percentage of ad budget in air (All-Media)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0-25</td>
</tr>
<tr>
<td>Food products</td>
<td>3</td>
</tr>
<tr>
<td>Tobacco, drugs,</td>
<td></td>
</tr>
<tr>
<td>notons, cosmetics,</td>
<td></td>
</tr>
<tr>
<td>metrics, gum</td>
<td></td>
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*Figures in parentheses represent percentage based on total number of items included in product category. Tenth item, an amusement, not tabulated.

The above indicates that air expenditures increase with the directness and frequency of consumer contact with the product. Hence, food, tobacco, drugs, notons, cosmetics, paper, oil products, transportation, and utilities favor media other than air. (Warning: The size of the sample is too limited to "prove" anything; these results are an indication only.)

** **

Plugs for radio

Commenting on why rapid-turnover consumer goods depend more on air than other media, an agency member of SPONSOR's All-Media Advisory Board said: "Frequency of advertising must be related to frequency of purchase—and you can buy more frequency in radio for less than any other medium."

And the $5 million drug advertiser quoted in answer to question 9 on page 31, "If you used different media in different cities, what was the result," wrote upon reading this article: "For two other products radio beat newspapers." (He had originally reported that newspapers had proved "better" than radio for one of his firm's products.)

UHF REPORT

(Continued from page 33)

either. The big UHF problem so far as engineering goes, is to develop transmitters which will radiate 1,000,000 watts and antennas which will spread the signal properly within the coverage area.

However, fears that UHF signals would not cover distance have been put to rest and there is no doubt in anybody's mind but that in time the electronics industry will come up with a transmitter able to put out the maximum power, assuming it is needed.

Whatever the future may be, current problems still remain a headache. Moreover, because of the relentless spotlight on its activities, whenever something on the minus side of the ledger shows up, the UHF sector of the industry begins exhibiting an exaggerated case of the jitters.

A case in point is the UHF station WROV-TV, Roanoke, Va., which closed shop in July, first operating TV station to turn back its construction permit to the FCC. In a letter to the FCC, President Leo F. Henchey complained that income had dropped consistently due
to the "limited and poor reception of UHF Channel 27 in the mountainous Roanoke area compared with the competitive VHF Channel 10."

The WROV-TV action caused serious concern. Henley's statement that "the fact that a station operates on UHF appears to preclude its obtaining the best network programs where VHF facilities are or will become available" reportedly led to the FCC's mulling over network affiliation practices. And Henley's petition for a VHF channel seemed to cast a cloud over similar UHF efforts to buck VHF stations, many familiar with the situation pointed out, however, that WROV-TV wasn't putting out much in the way of power. Furthermore, its lack of network commercial programming (it was an ABC affiliate) could be explained, in part, by the fact that its competitor, WSLS-TV, was tied up with NBC, as well as CBS and Du Mont. It was also pointed out that there are plenty of UHF stations getting along fine. Some blamed the Roanoke fiasco on the networks' affiliation policies; others said UHF stations haven't been doing a good selling job.

The spotlighting of network affiliation practices by the Roanoke situation has brought to the surface serious gripes by some UHF operators who feel the wells are bypassing UHF to the ultimate detriment of the industry.

The networks deny their affiliation policies are anti-UHF in nature. Both ABC and Du Mont point out they have been going into the smaller markets, where many of the UHF stations are located. ABC reports it has 41 UHF affiliates, of which 11 are basic. NBC has signed up with 33 UHFers, including a number of primary affiliates. CBS, too, has latched on to UHF in certain markets, one of the latest being WCAN-TV in Milwaukee.

Says Clarke A. Snyder, director of station relations for CBS TV: "We don't care whether it's UHF or VHF. It depends on how many people we can reach. CBS wants to sell for its advertisers. We want the stations our clients will buy. It's just as simple as that."

NBC is a little more liberal than CBS in placing shows on a UHF station when it can't clear live time on a VHF station. And in cases where there is only one VHF station in the market, NBC appears more inclined to tie up with a UHF than CBS, which in many cases prefers a secondary VHF affiliation to a primary UHF affiliation.

However, UHF is moving too fast for any pat answers as to its future. What the Roanoke and network affiliation picture boils down to is this: You can't generalize about UHF. That's what sponson discovered in preparing this, its second status report on UHF. (For the first report, see "What time-buyers want to know about UHF," 23 February 1953.) For this story sponson polled every UHF station on the air as of summer '53. Facts about some of these stations will be found further on in the story.

A current look at the UHF situation shows a complex picture. Conversions and UHF set sales in markets which also can receive VHF run from less than 10% to over 30% of existing TV homes. The reasons for this variety are by now familiar to most time-buyers. They include the number and distance of existing VHF stations, the length of time the UHF station has been on the air, the amount and type of local programming.

Since sponson's last UHF report a number of studies have been made on UHF penetration in areas covered by
VHF. Some have been done privately and quietly. Stations have put out figures backed by affidavits or audited by certified public accountants. Those most closely studied by advertisers and agencies are surveys made by ARB and Videodex.

ARB has compiled two studies, but will make its third next week. Its first study covered 11 markets, its second covered 32 and about 60 will be covered in its upcoming survey scheduled for distribution to clients in October. Videodex has completed one study in 12 markets and is currently working on a 30-market study which will be out shortly.

While nearly everyone agrees that UHF set growth is too complex to pin down to simple formulas, efforts are still being made in some quarters to distill some generalizations about UHF set growth.

Why? Both the buyer and seller of UHF want some idea of how set sales will go for UHF stations not yet on the air. They also want to project future growth figures from past data (this can be done with 11 markets covered twice by ARB). And researchers are always trying to find out whether a formula will work.

NBC has constructed a formula from ARB figures which is said to work pretty well. Here's how it is set up:

Four factors were used to figure up UHF conversions: 1. the length of time the UHF station is in the market; 2. the number of VHF competitors; 3. the distance of VHF stations from the UHF market, and 4. TV set saturation before the UHF station went on the air.

Working from ARB figures, NBC researchers first got conversion percentages according to the number of weeks UHF station had been on the air. While NBC will not reveal what these percentages are, it is known they are smaller than the rule-of-thumb figures the network researchers used late last year. At that time, they were assuming a 10% rate of conversion per month. The initial growth percentages worked out by NBC are not only lower but after a few months they decrease.

Once the conversion percentage is worked out, factor No. 2 is brought into play. Stations are grouped according to the number of VHF competitors and a percentage figure is given each group. This percentage figure is applied against the conversion percentage worked out for factor No. 1.

Spanish Language

Over 50% of the people in the San Antonio area speak Spanish!

For the new Belden Latin-American Survey regarding: Radio Listening Buying Power Brand Preferences write

RICHARD O'CONNELL
40 E. 49th St., \( \text{Pl. 59110} \)
New York, N. Y.
or
HARLAN J. OAKES & Associates
Los Angeles, San Francisco and Chicago.

A study of listening habits at Camp Lejeune, Marine Base

Since 1955 the U.S. Marine Corps has gained the respect and admiration of all as a top fighting force.

Since 1955 WJNC has programmed for the world's largest amphibious training base of the USMC at Camp Lejeune, North Carolina. WJNC will be happy to furnish you details regarding its influence on the thousands of men in service at Camp Lejeune—and WJNC's study of Purchasing Habits in the First campaign area.

Write to Lester L. Gould, General Manager

WJNC Jacksonville, N. C. or ask John E. Pearson Co., national representative.

WJNC is affiliated with MBS and the Tobacco Network
Likewise, percentages are worked out for factors No. 3 and 4. In each step, the percentage is applied against the result of the previous step. That means, for example, that the percentage for factor No. 4 can only be used when the preceding step is completed.

Once the conversion figures are worked out, NBC then adds the number of sets shipped into the market according to the Radio-Electronics-Television Manufacturers Assn. It is assumed that all new sets shipped into a UHF market will be equipped to receive UHF, either by the manufacturer, distributor or dealer.

Compton Advertising researchers have also been toying with a formula evolved from ARB figures. Here six factors are used: (1) number of pre-freeze stations reaching the market, (2) number of post-freeze UHF stations in the market, (3) number of post-freeze VHF stations in the market, (4) distance of pre-freeze transmitters from the market, (5) percentage of TV homes in the market when the UHF station went on the air and (6) length of time the UHF station is on the air.

The Compton people feel the UHF pattern is too complicated for a hard-and-fast formula. However, Compton, like other agencies, is faced with the problem of making important time-buying decisions and cannot wait for perfect answers.

While both NBC and Compton consider UHF set growth promising, some other sources are more cagey in their valuation. Their attitude is one of watchful waiting. They no longer have any fears about the technical abilities of UHF, but they present a tough show-me attitude about UHF set figures. They feel, in short, that the data available on UHF viewing are not complete enough.

One agencyman responsible for making decisions on placing one of the leading TV shows in new markets displayed a rather desperate feeling.

"As far as I'm concerned, I still don't know for sure how many people in a market are receiving UHF," he said. "This problem of overlap is screwing things up. Television is too expensive to buy two stations that reach the same home, and in-city figures can't tell me for sure whether I'm avoiding that situation. There are a helluva lot of stations to buy and it's still a helluva problem to decide which ones to choose."

Some solid answers to the question of what UHF can do against VHF will be coming from Norfolk this fall. The fight will be further dramatized because it is also a battle between NBC and CBS.

The contestants are WTAR-TV, an established VHF station which switched from NBC to CBS last summer, and WVEC-TV, a UHFer, which now boasts NBC affiliation. The latter went on the air with a test pattern 15 August and will begin telecasting commercially 19 September.

A razzle-dazzle campaign is underway to push conversions in the Norfolk area. The kickoff was in July when WVEC-TV told its story to dealers and distributors at a hotel confab. This was followed by scads of promotion material sent out to dealers.

The high-pressure campaign for WVEC-TV led WTAR-TV to charge in an allegation to the FCC that NBC was throwing $175,000 into newspaper ads for its affiliate (the newspapers and WTAR-TV are under the same ownership). The network countered with a charge that WTAR-TV was trying to thwart UHF development. An NBC spokesman said that not more than $30,000 will be spent to promote WVEC-TV via newspapers and, furthermore, the station was spending a "considerable portion" of that amount.

No figures on conversions had come out of Norfolk at the time sponsor went to press. There are about 185,000 TV homes in the area, and WVEC-TV is aiming for a conversion rate of about a third by fall.

While sparks have been flying in Norfolk, other UHF stations have been fighting their way to solvency with less publicity. Here are some typical examples of what's been accomplished and what's been learned:

**WHIZ-TV**, Zanesville, Ohio: Went on the air 2 May in an area covered by Columbus, 55 miles away. The ARB study three weeks later disclosed a conversion rate of 45.6%. Nate Milder, director of sales for WHIZ-TV, estimated a 60% conversion by the end of August (15,000 sets) and predicted 100% conversion in the home county by 1954. Reception has been reported 65 miles away. Milder said conversions have been slowed by the inexperience of service men, and station engineers have gone out to help in many installations.

The station has all four network affiliations, also produces its own newscast and sportscast. The news show is
sponsored by the Ohio Fuel Gas Co., which also sponsors similar shows on TV stations in Columbus and Toledo. Milder said WHZ-TV went on the air with $175,000 in local and regional business. There are 166,000 families within a 47-mile radius of the station's transmitter.

WEEU-TV, Reading, Pa.: The market is covered by three VHF signals and another local UHF station, WHOUM-TV, which went on the air 22 February, a month and a half before WEEU-TV. Ewart M. Blain, director of sales for WEEU-TV, said there were 5,000 UHF homes in metropolitan Reading in April, 20,000 during the middle of August. WEEU-TV is tied to NBC and ABC while WHOUM-TV is a CBS affiliate.

Besides the usual station promotion, WEEU-TV got together with dealers and agreed to provide free newspaper, radio and TV advertising if each dealer, in return, would put at least one salesman on the street to ring door bells and encourage conversion. The station reported that this campaign got one conversion for each two calls.

WLBC-TV, Muncie, Ind.: Going on the air 29 April, the station reports surveys by several research organizations showed approximately 30,000 UHF homes after eight weeks. This represents 35% of the VHF homes. W. F. Craig, station vice president, says that programming is the key to the rate of conversions. The station is affiliated with all four networks though not yet interconnected. Its area is partially covered by one VHF station.

WOSI-TV, Oshkosh, Wis.: This station began operations 27 June with interim power of 1.5 kw. and a signal that goes out to only 10 or 12 miles. With increased power to 15 kw, the station expects the signal to reach about 30 miles. Two fairly good outside VHF signals come into the area, one of them from a post-freeze station.

About 3,500 to 4,500 homes are now receiving WOSI-TV, according to the station. This is about half the 13.5% VHF saturation at the time the station went on the air. The station is an ABC affiliate, is now on the air seven hours a day with 40% local, live programming.

WCOS-TV, Columbia, S. C.: Like many others, this station finds programming the key to viewer acceptance of UHF. "Set sales and conversions show immediate reaction to programming," says Stewart Spencer. TV direc-
tor of the WCOS-AM-FM-TV operation. "WCOS-TV has done an intensive job of program promotion."

On the air since 25 April, the station is affiliated with ABC and NBC. Its own 10,000-call survey, subsequently confirmed by ARB, indicated more than 70% conversion in its area within less than two months. Total TV set penetration is about 33%. WCOS-TV competes with a good signal from Charlotte, N. C.

WWLP, Springfield, Mass.: This station competes with a UHF station in New Haven, a UHF station in New Britain and another UHF station in its own market. The New Haven station is affiliated with all four nets, the other UHF stations both have CBS and Du Mont affiliations while WWLP is linked to NBC and ABC. Total saturation in WWLP's western Massachusetts and northern Connecticut area is 225,000 sets, which represent 50% of the homes. With three stations promoting UHF, a survey by WWLP's ad agency, Channing L. Bete, Inc., showed 43,000 UHF homes through May with an additional 6,000 estimated for June and July.

WWLP runs 16 hours of commercial network shows, five hours of local, live programing and the rest film and network sustaining. The station carries the Dragnet and Robert Montgomery Presents, either of which are carried by the New Haven VHF. It is currently telecasting from 7:30 p.m. to midnight, will probably start programing at noon the end of the month.

WKMB-TV, Mobile, Ala.: On the air since 29 December, WKMB-TV was followed by a VHF station, WALA-TV, two weeks later in the same market. As of 1 July, the station reports that of the 35,000 TV sets 32,000 were also UHF. The high percentage of conversions was attributed to the "wonderful cooperation" of dealers and distributors in the area.

WKMB-TV, New Britain-Hartford: On the air seven months the station reports that 74,000 homes in its coverage area can receive its signal. The set count is based on affidavits received from distributors and accounts for 25% of the homes in WKMB-TV's area. Station Manager Peter Kennedy expects 100,000 UHF homes by October.

Pending completion of a new studio building, WKMB-TV is presenting local, live programing from its transmitter building in Farmington.
Among the shows being presented are *The Current Scene*, described as a controversial panel program, and newscasts.

_W/CA-N TV, Milwaukee_: A survey by Dr. Adolph A. Suppan, director of Wisconsin State College’s extension program, taken from 6-20 August before the station’s test pattern was even on the air, showed high interest in UHF. More than 18% of those called had already converted their sets to receive Channel 25 while more than 50% indicated they would convert within 90 days. Lou Poller, general manager of the station said the figures indicate that 30,000 sets were already converted while another 220,000 would convert in the next three months.

_W/KVA-TI, Saginaw, Mich._: Howard Wolfe, station manager, estimates that about 40,000 sets, or one-fourth of all homes in the area, can receive his station, which went on the air 5 April. Promotion began in January with a television exposition in the municipal auditorium. The station carries programs from all four networks.

* * *

**KID SHOWS**
(Continued from page 43)

the point that crime is never acceptable as the basic theme for a child’s program.”

The radio and TV programs that are subject to NAFBRAT’s displeasure include many kid’s top favorites. Among them are Gene Autry, Hopalong Cassidy, Lone Ranger, Roy Rogers, Superman, Dick Tracy, Cisco Kid, Terry and the Pirates, Tarzan, Bobby Benson and Captain Midnight.

NAFBRAT is by no means down on kids’ programming 100%. The association feels there has been an improvement in some aspects of TV programming for children. It considers NBC’s *Ding Dong School* the outstanding achievement of the year and welcomes the announcement of a children’s version of *Omnibus*. Also given a pat on the back are such network and local shows as *Kukla, Fran & Ollie, Super Circus, Mr. Wizard, Zoo Parade, Junior Crossroads, Youth Wants to Know, Carnival of Books, Symphonies for Youth, Let’s Pretend, Clyde Beatty and Young America Speaks.*

To get the reaction of broadcasters and advertisers, S P O N S O R queried every station in Los Angeles whose programs were evaluated by NAFBRAT and a number of advertisers and agencies involved in sponsoring these programs.

The arguments in defense of crime shows were summed up by James Weber, vice president of the Leo Burnett Co., whose client, the Kellogg Co., sponsors one show rated as “excellent” (*Super Circus*), one rated as “fair” (*Howdy Doody*) and two rated as “objectionable” (*Wild Bill Hickok and Superman*).

Said Weber: “We seek to avoid the macabre, the gruesome and violence for the mere sake of violence but we recognize that conflict and violence, vicariously experienced, are natural, normal and good outlets for a child’s—or for that matter an adult’s—emotions.

“It is natural and normal for children to like violence, play violently. It is natural and normal for every child to contemplate killing his parents and friends many times while he is growing up. Unless he is so emotionally unstable that he follows through on such instincts, no harm is done. And the ones who do follow through are a miniscule proportion of the misfits that any form of life produces.”

Another argument, a variation on the one above, is that since crime programs are so popular (a study of the various rating services, as well as the chart on page 43, indicates clearly the popularity of programs involving crime and violence), they must meet some need of children.

The argument is put this way by Dr. Ernest Dichter, president of the Institute for Research in Mass Motivations and a member of SPONSOR’s All-Media Advisory Board:

“If children are attracted to crime shows, let’s find out why. There is probably a very good reason. Many of those who object to any kind of crime show do so for reasons of personal prejudice. It’s probably part of the puritanical strain in this country’s culture. Their objections are like objections to the publication of the two Kinsey reports. They feel that exposure to anything they consider bad is bound to be harmful although scientific facts may prove them wrong.

“It is my personal opinion that the excitement of a crime story is just the ‘carrier’ so to speak, of the emotion. But crime stories for children may meet a deeper need. They take place in a super-logical world in which evil
is punished and in which the hero triumphs. It is not always that way in real life. Real life presents loose ends which annoy the young mind in its attempts to grasp them.

Others, too, pointed out that specific moral codes governed the actions of heroes in crime shows for children. Said G. M. Philpott, vice president in charge of advertising for the Ralston Purina Co., which sponsors Space Patrol (trated "objectionable");

"In the long history of Space Patrol no one has ever been killed or seriously injured; no one has ever been kidnapped, no child has ever been subjected to intense fears or horror; no criminal has escaped justice, and no 'chillhanger' has ever been used in a way which might worry viewers."

A spokesman for Gene Autry, whose shows were also rated "objectionable," told sponsor:

"In all Gene Autry films the hero (Autry) measures up to the strictest standards of proper moral conduct. He never takes unfair advantage—even of an enemy. He never tells a lie. He never betrays a trust. He is free from all religious and racial prejudice. He respects womanhood and is kind and courteous to his parents and all old folks. He obeys the law.

"All this would seem to be as 'objectionable' as the Boy Scout oath."

Such codes are buttressed by network codes. Here are some typical clauses from ABC:

"Stories must reflect respect for law and order. . . Dramaic action must not be over-accentuated through gamplay or through other methods of violence . . . No program or episode may contain or end with an incident which will tend to create morbid suspense or hysteria in the minds of children. . . . Torture or horror of any kind may not be dramatized or suggested. . . Situations involving the kidnapping of children or threats of kidnapping are not permitted."

While not denying their responsibilities in regard to children's programs, some of the stations and agencies made the point that radio and TV children's programs are only part of the influences on children; that comics, movies, the front pages of newspapers have their share of crime and violence. James Weber of Leo Burnett also pointed out that children view adult programming and that the impressions such programs have on children leave something to be desired.

"I personally believe," he said, "that the crime and violent adventure stories on TV are healthier fare for children than Ozzie and Harriet, I Love Lucy, My Little Margie, Our Miss Brooks and others.

"In the crime-and-adventure stuff you have, by and large, bad guys and good guys, both acting logically. Now what's the stuff of which these other shows—and shows, by the way, that are much more nearly identifiable with the viewer's own life—are made?

"Generally, father is an utter idiot. The various members of the cast are either deliberately deceiving each other, or are incapable of understanding each other. Plots are shot through with deceit between husband and wife, between parents and children. There is cheating and lying. In a high percentage of the stories, the conclusion is a shambles and utter chaos."

The broadcasters and agencies by no means defended children's programing all the way down the line. Most felt there was room for some improve- ment, although no need for a radical change.

Limited agreement with NAFBRAT's attitude toward Western films came from Joseph Collin, KTLA's director of sales development:

"I hold no brief with the abolition of the Western movie and feel that NAFBRAT's unrealistic position is already evident in the Western stories produced for television. Here, because of many protests against shooting—which is relatively difficult for a child to reproduce in his actual play activities—the films have turned to extensive use of the fist fight, which, in turn, is easily reproduced in the child's play activities. The end result is that the brutal aspects of these films are much more likely to result in actual behavior responses that are not desirable as a way of life.

"In other words, I feel that many of the protests from groups like NAFBRAT are not clearly enough thought out to produce truly creative solutions to the problems."

Regarding NAFBRAT's finding of decline in "excellent" radio programs for children, Ron Manders of KFI said there are fewer children's programs available on radio, not a decline in quality. However, he went on to say:

"During the past few years there has been a decided increase in pressure groups for buying and selling products, and children's shows are now in the hands of people who are using these programs only as a selling tool. The commercial faction seems to be exceedingly well trained in the approach of adult living and selling and they are transferring that ability directly to children's shows with only dollar signs as their guide. The buying of shows is based on 'How much of my product will this show sell?' Few members of the commercial faction can say they are presenting a show because of its entertainment value."

Underlying all the pros and cons of crime programs for children—as well as most disputes about radio and TV programing, as a matter of fact—is the broad question of broadcasting's responsibilities. While practically everyone agrees that children's programing calls for special criteria, the major theme of broadcasters is that, subject to obvious bans such as those on obscenity, programs on the air are there only because people want them. In satisfying the wants of the public (as evidenced by the rating services) and sprinkling in some religion, science, art and education, the broadcasters say they are performing their public duties.

The intellectual critics say this is not so. They maintain that, contrary to widespread opinion, programs create their audience, rather than the other way around. An expression of this view was given in the 29 August Saturday Review by Gilbert Seldes. He said, in part:

"Demand is generalized and diffuse—for entertainment, for thrills, for vicarious sadness, for laughs: it can be satisfied by programs of different types and different qualities; and only after these programs have been offered is there any demand for them. Supply comes first in this business and creates its own demand."
Henry Schachte, director of advertising, The Borden Co., becomes vice president and account supervisor at Sherman & Marquette sometime this month. Until he whips the Borden ad budget into final shape he'll be working for Borden days and S&M nights. Always a heavy air media spender, Schachte is expected to be very air-conscious in handling the accounts coming under his supervision. Prior to joining Borden he was an account executive at J&R and a copywriter at General Electric. He is a member of sponsor's All-Media Advisory Board.

George Weiss, Midwest sales rep for United Television Programs, has moved into the New York office of the firm as sales manager. Prior to joining UTP, Weiss was sales rep for O. L. Taylor Co. for seven months. Earlier he was sponsor's traveling representative for two years, working out of the Chicago office. Weiss has been active in the radio-TV field for 12 years, is president of radio stations WPAL, Charleston, S., and WBBQ, Augusta, Ga., which he put on the air in 1947.

Boone Gross, president, Gillette Safety Razor Co., announced renewal of Cavalcade of Sports on NBC TV and ABC Radio. He told sponsor: "All available studies show that 75% of all listeners to our fights live in areas not served by TV, the remaining 25% of our listening audience lives in areas where TV is available. In addition to the more than 2,000,000 homes we reach by radio there are countless thousands of out-of-home listeners. We'd be neglecting a huge market if we didn't use radio to deliver our message."

Edward D. Madden, until recently v.p. in charge of television operations and sales for NBC, has been elected v.p. of Motion Pictures for Television, Inc. According to Board Chairman Matthew Fox, "Mr. Madden will coordinate the acquisition of new properties and production arrangements...will also be responsible for the distribution and sales of these new entertainment films for television." From 1937 to 1947 he was with McCann-Erickson in the capacities of vice president and director of the agency.

Newsmakers in advertising

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Not since the Tea Party has Boston had such a history-making event. Now that trusty Minute Man Diehm and his associates have combined with the great American Broadcasting Company in a history-making radio alliance. You can just bet the Hub City and adjacent communities will be blasted with the best in Radio shows, both local and national. You'll do well to join WVDA...1260kc...the frequency Bostonians have listened to since 1922.
Straight talk on UHF

If UHF is to get a fair shake in the fight for national advertising dollars, right now is the time for advertisers, account executives, timebuyers (and broadcasters, too) to look facts in the face and beware of downgrading innuendo.

Here are some facts to ponder (see "UHF: One year later," page 32):

1. UHF is not an inferior form of television.
2. National advertisers are not down on UHF. All they want is the assurance that they are getting buyable circulation, both in quality and quantity.
3. In a new TV market where UHF is the pioneer many of the same reasons exist for giving national business to the pioneer station that held true when VHF was the pioneer before lifting of the FCC freeze. But there are also new limiting factors: For example, the experimental stage is over for many advertisers; the bigger markets are covered, the constantly swelling TV appropriation has reached the "let's take-stock" point. And this is the thinking just as many hopeful UHF's hit the air urgently in need of national advertising business.
4. Competitors are trying to cash in on UHF innuendo. This is one for media buyers to stamp out.
5. UHF broadcasters, by and large, are more impatient than pre-freeze VHFers. There are good reasons for this. The first TV broadcasters were generally the most prosperous and best-financed radio operators in the land. They were prepared to take the heavy losses for sustained periods of time.

UHF operators are generally getting down to the hard facts of life. And the facts are generally harder, much harder, in a market where VHF already exists than in the virginal TV area.

The cost of a TV station, whether VHF or UHF, is high. The demands for income climb insatiably.

But only the fighting and the fit will prosper.

As far as the national advertiser is concerned UHF must be translated into how many sets it reaches. Like all other media it must show circulation.

72 advertisers speak out

You've never seen as fine a collection of data on media evaluation as you'll find on pages 27 to 31 of this issue.

They contain the results of sponsor's survey of 1,000 advertisers. (The agency survey will appear next issue.)

Sixteen tables give you a fascinating insight into how 72 advertisers spending over $137 million a year assess media.

Three over-all conclusions may be drawn from this tremendous collection of original data:

1. Habit still prevails in choice of media; too many advertisers don't know how much each medium sells. Only 19.6% of those answering actually tested different media in different cities although over half have established some correlation between media and sales.

2. Advertisers continue to overestimate air media's costs as against print by using two different yardsticks for measuring them. Using ABC circulation for print and a rating service for air and then deciding you can spend up to $5 or $6 a thousand circulation for print but only $1.50 to $2.00 per M for air is the worst kind of arithmetic.

Reason: ABC circulation has no relation to ad readership, but air circulation is virtually synonymous with commercial audience.

3. The advertiser wants to know far more about a medium than he customarily gets from the average media rep. Some examples: "Will I need other media to complete the coverage?" "Which of my competitors is using it now? How much?" and "Can I saturate the market quickly?"

This is the most provocative of sponsor's All-Media Evaluation articles to date. Read it. Then write us to let us know what you think of it.

Applause

Teamwork in Tulsa

Imagine every radio station in a sizable city combining to sell the top department store a full year saturation campaign in which all stations equally share.

Imagine these stations setting up the schedule even to the extent of picking the personality who will be recognized as the voice of the store.

Impossible, you say?

But not for Tulsa broadcasters. There like to work together, as the six stations comprising the Associated Tulsa Broadcasters have frequently demonstrated in the past.

Starting 13 September Tulsa radio stations KVOO, KTUL, KRMG, KFMJ, KAKC and KOME will each carry 60 announcements per week for the next 52 weeks on behalf of Brown-Dunkin, Tulsa's largest department store. The commercials will be taped daily to give Brown-Dunkin maximum timeliness and flexibility. The personality picked by the Tulsa broadcasters and approved by the department store will be featured in each announcement.

It all started when John Dunkin, head of the store, listened to a talk by Kevin Sweeney, vice president of Broadcast Advertising Bureau, during an ATB luncheon and opened the door for a radio plan. The six Tulsa stations put their heads together and came up with the saturation formula.

We'll admit that not many markets can boast of the caliber of unified friendship and action that characterizes Tulsa broadcasters. But it's not impossible anywhere—and the need exists today everywhere.
The ONLY professional turntable tailored specifically for "fine groove" 33\(\frac{1}{3}\) or 45

- **New, smaller size** ... only 28" high, 20" wide, 16\(\frac{1}{2}\)" deep
- **Faster starts.** Full speed in less than \(\frac{1}{4}\) turn
- **Easier cueing** ... through faster starts and disengaging of driver idlers
- **Goodbye operating errors.** Center hole diameter changes automatically with speed changes
- **No record slippage.** The center of the platter is recessed to handle the inside shoulder of 45's. Easy to handle
- **Wow and flutter** as low as RCA 70 series turntables

Small size than any Professional Broadcast turntable... yet capable of delivering the same high-quality output as RCA's famous 70 series... Type BQ-1A is your answer for a simple design turntable matched and styled to meet the trend in transcription requirements. It enables you to take full advantage of the vast library of 45's and 33\(\frac{1}{3}\)'s now available. It takes up less space in your control room. It enables you to take advantage of the important space-saving features offered by "fine-groove." And **Note This Fact:** The price is right!

Type BQ-1A is ready for immediate delivery, complete—or mechanism only. For details, call your RCA Broadcast Sales Representative.
Everything's up-to-date in Kansas City since the Swing to

WHB-TV

on Channel 9

Basic CBS Television Affiliate

FREE!
To advertisers and agency executives:
The Swing, the pocket-sized time published by WHB-TV six times a year. Current TV Issue pictures and stories of programs...a Picture of WHB Thru 31 Years and a Picture Review of City's 1953 Starlight Season. Sent free to advertisers, agencies, advertising and sales firms. Ask for a copy on company letterhead.

1922-1953
Dan O. Davis, President
John T. Schilling, General Manager

Represented nationally by BLAIR INC.

KANSAS CITY'S OLDEST CALL LETTERS

WHB
710 K.C. 10,000 WATTS
MUTUAL NETWORK
TV SHOW COSTS COMING DOWN?

What ABC is doing to compete: a rundown on fall plans and outlook

Agency media director's memo to client. Subject: nighttime spot radio

The technique of Galen Drake, radio's highest-paid "copywriter"

New battle of the air shapes up: anti-enzyme toothpastes

What is being done to prepare for the advent of color television?

94 AGENCIES EVALUATE MEDIA
Baltimore
is
different!

...and smart radio time-buying is different in this compact market!

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
U. S. Steel after more clearances

Banker-directors of U.S. Steel are said to be lending company hand in getting clearances on local TV stations for U.S. Steel's dramatic hour on ABC (Tuesday, 9:30-10:30). Here's how it works: if ABC can't swing clearance in specific market desired, banker-directors contact one of their bank affiliations or friendships in that market. (Much preferred is contact who has loan relationship with station, it's alleged.) CBS appears to have already felt effects of this "drive" from stations not exclusively affiliated with that network. Parallel shows on CBS are "Suspense" (Auto-Lite) and "Danger" (Block Drug).

-SR-

Drake will make $176,000 in '53

Galen Drake's sold 1,000 products in 30 years on radio, is undoubtedly radio's highest-paid copywriter ($176,000 this year). His secret: He doesn't write a word. For story, see page 36.

-SR-

How short can you make 'em?

Station Reps. Assn.'s Reg Rollinson reports New York agency asking radio stations for rates for 3 (three)-word announcements for southern coffee client. Words probably "Drink It Straight." Point is, SRA worried this is effort to short-circuit 8-second "radio short" containing up to 16 words which SRA helped standardize.

-SR-

TV show costs down slightly

Average TV nighttime shows on networks this fall have dropped in cost, as follows: NBC TV average, $19,000 ($20,500 last year); CBS TV, $18,000 ($20,000); Du Mont, $6,500 (about same); ABC TV, $14,000 ($12,500). For network show trends, costs, other data, see SPONSOR's twin features: "Have TV show costs reached their ceiling?" page 29, "How ABC will compete," page 32. And don't forget SPONSOR's revised 6-page TV Compragraph of Network Programs page 91. Every show cost has been updated.

-SR-

BAB offers aid to agencies on radio

Broadcast Advertising Bureau inviting agencies to seek its aid in preparing network, spot radio proposals for their clients. BAB will (1) get data from own files or from network, rep or 830 station members, or (2) in many cases finance research itself where there's radio business in sight. (For one instance of BAB-financed research helping agency make radio recommendation, see article based on media director's memo to his client, page 34.

-SR-

Radio, TV on ANA Chi agenda

ANA annual confab in Chicago today, tomorrow and Wednesday (21-23 September) will feature special closed-circuit showing of RCA color TV originating in New York and starring Nanette Fabray. "What Advertisers Really Want to Know about Radio & Television" will see top competing network execs on one panel. BBDO's Ben Duffy and Y&R's Sigurd Larmon are among speakers.
REPORT TO SPONSORS for 21 September 1953

CBS color TV "break" due
CBS will be out soon with sensational new color TV "break," possibly development of new tube. For what you can do now pending arrival of commercial color TV, see article page 40, also forum feature page 60.

"Exploded" foods still good—CF
General Foods, huge air media user, unworried by Scottish scientist's blast against "exploded" breakfast foods. Dr. David Paton Cuthbertson charged vital amino acids forming proteins are harmed by heat. GP told SPONSOR they knew it all the time but people prefer puffed and roasted cereals, eat them with milk and sugar and thus get more nutrition anyway. Charge recalls similar attempt by another Scot earlier this year to decry chlorophyll products. American Chicle told SPONSOR at time they'd like to have scientist in their lab for one hour to show him what chlorophyll can do to odors.

NBC TV offers $ to buck "Lucy"
About only program subsidizing NBC TV is now offering sponsors covers spot opposite "I Love Lucy." NBC will contribute $14,000 to cost of show bucking CBS TV leader. Amount will drop as program rating rises. (For analytical round-up on fall net shows, see page 29.)

Hall of Fame to Hollywood
Hallmark Hall of Fame programs (radio end TV) being switched to Hollywood from New York starting 27 September for 2 reasons: (1) TV version directed by Albert McMeely will be able to use big NBC studio there; (2) both versions will be able to draw on Hollywood talent. William Gay directs radio version on CBS. Ed Cashman heads Foote, Cone & Belding staff shifting across continent with show. Some shows will still be done from New York. Sponsor is Hall Bros.

Philco "big push" for '54 underway
Philco tells SPONSOR its current multi-million dollar campaign of 112 days of continuous advertising won't actually end "big push" of 1954 line of appliances. All major media being used, but "Philco TV Playhouse" (NBC), new "Philco Radio Playhouse" (starts 30 September over 130 ABC stations), Don McNeill's "Breakfast Club" (ABC), Edwin C. Hill newscasts (ABC) and spot radio will extend into 1954. Agency: Hutchins.

Don't ignore copy in choosing media
If you want to know how agencies differ from sponsors in assessing media, read "How 94 agencies evaluate media," starting page 43. After reading advance copies of article, 2 agency members of SPONSOR's All-Media Advisory Board called or wrote to stress influence of copy on media selection. However, agencies polled ranked copy 11th among factors affecting their media choice. (See Question 2 in charts.)

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 Tobacco, NY</td>
<td>Bol-Tan Cigars</td>
<td>Lawrence C. Gum-</td>
<td>16-18 TV mkts throughout country</td>
<td>TV: 7 20-, 60-sec ancats, 1.D.'s a wk; beg Sep; 20 wks</td>
</tr>
<tr>
<td>Fliko Prods, NJ</td>
<td>All products</td>
<td>binner, NY</td>
<td>Radio-TV mkts east of Mississippi</td>
<td>Radio-TV: 20, 60-sec film ancats, partic in women's shows; 21 Sep: 10 wks</td>
</tr>
<tr>
<td>Lincoln-Mercury, Detroit</td>
<td>1953 Mercury</td>
<td>Charles W. Hoyt, NY</td>
<td>125 radio mkts throughout country</td>
<td>Radio-chainbrks, 60-sec ancats: 21 Sep: 4 wks</td>
</tr>
<tr>
<td>Nestle Co, White Plains, NY</td>
<td>Cookie Mix, Eveready Coca</td>
<td>Kenyon &amp; Eckhardt, NY</td>
<td>15 Eastern, Midwestern radio-TV mkts</td>
<td>Radio-TV: 60-sec ancats; mid-Oct: 10 wks</td>
</tr>
<tr>
<td>Taylor-Red Co, Conn</td>
<td>Q-T Frosting</td>
<td>Charles W. Hoyt, NY</td>
<td>10 TV mkts, Eastern Seaboard</td>
<td>TV: 20, 60-sec film ancats; mid-Oct; 4 wks</td>
</tr>
</tbody>
</table>
Your radio dollar has a whopper of a Hooper when you buy KSL radio . . . the Mountain-West’s 50,000 watt CBS station. KSL radio commands one-third of the entire listening audience in a four-state, 58-county area. And in the four county industrial heart of the Mountain-West, KSL’s audience averages 113.2% more than the next ranking Salt Lake City station and tops the audience of a large regional network by 174.1%. Reach all of the rich Mountain-West thru KSL Radio.

SALT LAKE CITY, UTAH
CBS Radio Network • 50,000 Watts
Represented by CBS Radio Spot Sales

Source: Hooperrings, Feb., 1953
Have TV show costs reached their ceiling?
A comprehensive study of fall programs indicates that costs have taken a
definite downward turn. Article gives average cost per show on various net-
works, outlook for films, an analysis of trend toward network-produced shows

How ABC will compete
The upsurge of ABC to the hottest competitive situation in network
broadcasting. New money, new talent, new programs, new sponsors add up to
a situation under which advertisers can no longer think in terms of "big two"

Media director writes of nighttime spot radio
An actual memo from an agency media director to a client shows that more
people, especially men, are available for your radio message at night.
Chart breaks down night vs. day costs, gives specific market examples

Galen Drake: radio's highest-paid copywriter
A wizard at the art of "soft sell," Galen Drake has been creating his own
commercials for 30 years, sold over 1,000 products on radio. Here's the
inside story of his successful technique, along with some specific examples

The anti-enzyme war on the air
The dentifrice makers are off again: Lambert's Antizym is taking an early
lead, Block Drug follows close behind. With all major competitors expected to
join the race, radio and television advertising will play a major role

Color TV: what you can do now
With FCC approval of color standards expected shortly, you'll be interested
in this status report of what networks, agencies and advertisers are doing to
prepare for "C Day." Valuable tips on what to do in months to come

How National Shoe rings the bell with radio, TV
Since this shoe firm switched from print to air advertising 13 years ago
National has doubled the number of stores, quintupled its sales volume

How 94 agencies evaluate media
Part 10 of SPONSOR's All-Media Evaluation Study shows how agencies billing
$500 million a year assess media, what they want to know, how TV has affected
their media pattern. This ends tabulation of 3,000-questionnaire survey

How BBDO evaluates media
Ben Duffy, BBDO president, tells how one of the nation's top agencies looks
at media picture. Part II of SPONSOR's media study

Why so few lady producers?
Can they do a better job? Are they given a chance? A back-of-the-mike-
and-screen visit with some leading gal producers

COMING

DEPARTMENTS

TIMEBUYERS AT WORK
MEN, MONEY & MOTIVES
49TH & MADISON
MR. SPONSOR, Joel Lund
P. S.
NEW & RENEW
NEW TV STATIONS
FILM TOP 20
COMMERCIAL REVIEWS
SPONSOR ASKS
RADIO RESULTS
ROUND-UP
AGENCY PROFILE, Roger Pryor
TV COMPARAGRAPHS
NEWSMARKERS IN ADVERTISING
SPONSOR SPEAKS

Published bimonthly by SPONSOR PUBLICATIONS
combined with TV Executives, Editorial, Circulation Advertising Offices: 44th & Madison 400 E. 44th
New York 17, N. Y. Telephone: MTt 5-7124 New York 17 N. Y. Telephone: MTt 5-7124
Chicago Office: 101 E. 44th Ave., Phone: 312-597-5500
Los Angeles Office: 547 S. Broadway, Los Angeles, Telephone: Hollywood 4-8408
50c. Printed in U. S. A. Address all correspondence to 40 E. 44th St., New York 17, N. Y. MTr 5-7124
SPONSOR PUBLICATIONS

SPONSOR
Vol. 7 No. 2
21 September

the magazine Radio and TV advertisers use
KWKH unlocks times as many radio homes as the next Shreveport station!

No ifs, ands or buts—KWKH is the key station in the important Arkansas-Louisiana-Texas area. It far surpasses all competition by a tremendous margin.

KWKH delivers 307.0% as many Weekly Listeners as Shreveport's next station—yet costs only 60% more!

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

Get all the KWKH facts—write direct or ask your Branham representative.

KWKH

STATION "B"

AVERAGE DAILY LISTENERS (S.A.M.)

50,000 Watts • CBS Radio •

KWKH

A Shreveport Times Station

The Branham Co., Representatives

Henry Clay, General Manager
Fred Watkins, Commercial Manager

Texas

LOUISIANA

Arkansas
All Southern California in
ONE GIANT ECONOMY PACKAGE
MAKE THE WHOLE SALE AT A WHOLESALE RATE!

Catalina-based KBIG, with 10,000 watts at 740 KG is the convenient, efficient way to reach the whole Southland—one medium, one set of copy, one bill. Not just America's Third Market (Los Angeles), or America's 25th Market (San Diego), or America's 62nd Market (San Bernardino)—but all of them PLUS lots more in between. A total of over six million people, at a KBIG base hour rate of only $118.

KBIG Does It Alone? Yes. KBIG's 10,000-watt signal focuses all its strength on its market and wastes none out to sea. Booming across salt water (finest known conductor of radio waves), KBIG covers Southern California's mainland from Santa Barbara to Mexico. KBIG helps you to want the Whole Sale, to all the Southland, at Wholesale Prices—as little as $9 a spot!

Prove It To Yourself! Compare KBIG's base hour rate ($118) or base minute rate ($18) with any combination of newspapers, outdoor, television or radio you need to get this same coverage. You'll see why KBIG is the BIG Buy, the best way to make the Whole Sale at the Wholesale Price.

Availabilities Will Never Be As Good As Now! Call Meeker or us—get the whole KBIG story—and place your schedule on

10,000 WATTS AT 740

John Poole Broadcasting Co.
KBIG • KBIF • KPIK
6540 Sunset Blvd., Hollywood 28, Calif.

SPONSOR

Timebuyers at work

Paul G. Gumbinner, radio-TV director, Lawrence C. Gumbinner, New York, is another nighttime radio champion (see story on page 31). "Chap-Stick was an early morning radio user for six or seven years," he relates. "Then in fall 1952 we tried 6:00-7:30 a.m. news and sports adjacencies in Chicago because early morning was unavailable. Results: Chicago pulled a better response than it had in five years previous. A men's product with national distribution, Chap-Stick is on the air annually in 18 to 30 markets from October through March.

Eleanor Acettes, Robert W. Orr & Assoc., New York, is awaiting results of her Detroit test campaign for Clairol's new Hairdew, a cream rinse, wave lotion and hair conditioner. "I've found the use of local air personalities most effective in introducing new products," Eleanor explains. She therefore placed Clairol's minute participations on three daytime women's participation shows on radio and one on TV. Retailers, she says, have been reporting excellent Hairdew sales in and around Detroit. Campaign will expand into other markets in fall.

Murray Roffis, Maxon Agency, New York, has been kept busy shifting radio announcements for Packard Motor Co. throughout September. "We buy 40 minute announcements in 30 top radio markets," he explains, "and we buy them on a one-week basis for flexibility." Starting 26 September, Packard Co. will advertise its 1953 line on an ABC weekend news package of 24 newscasts every Saturday and Sunday for 13 weeks. Predominantly a TV advertiser in 1952 Packard is dividing its 1953 budget between early morning and evening radio.

William B. Hinman, Lambert & Feasley, New York, is now preparing Phillips Petroleum's fall campaign. An 18-year air media veteran, Phillips buys mainly 5- to 15-minute newscasts on early morning and nighttime radio, as well as noontime slots in midwestern farm areas. "We buy radio in some 30 midwestern markets," Bill explains, "and a weekly half-hour TV show in 21 midwestern markets." During the summer Phillips sponsored Douglas Fairbanks, Jr.'s, a half-hour TV drama. This fall firm renews Phillips' Game of the Week.
Our W wattage — 5000

Bright array of personalities and radio talent... headed by Bob Poole and Add Penfield

In 27th year of broadcasting.

Greatest concentration of listeners in any similar area in the South.

Greensboro, N.C. WBIG

Affiliated with CBS

Represented nationally by Hollingbery

21 September 1953
Men, Money and Motives

by

Robert J. Landry

What the man said

A certain observable unease and unhappiness among advertising agencies at the present time is plausibly, if perhaps incompletely, explained by the jolting, earth-crunching commotion called television. But there are observers of the agency scene who argue that what ails the agencies goes deeper than the simple commotion of their "firsts" to notably lost their showmanship prestige, of radio days, to the television-ruling networks.

* * *

"Embarrassment" is the right word. Too often there is too little participation by the agency in a television entertainment, which is overwhelmingly something else's bundle. Plain-talking Emil Mogul, himself an agency owner, stood up in meeting recently and declared that, in his opinion, many agencies of record do not earn, and cannot justify, the 15% commission vis-a-vis video. This was painful candid and indeed was greeted with the silence of—again the word—embarrassment, as if the word had quickly passed around: "Pretend you didn't hear what the man said!"

* * *

Memory runneth back to radio where all the functions and steps and responsibilities for the creation and execution of programs were vested in, and insisted upon, by the agencies. There was then little talk that the 15% commission was unearned. Rather it was the other way 'round. Many hinted it ought to be more than 15%. Agencies were then the dominating shouwmen of the industry, and proud of the fact. A "package" was then hardly more than an occasional stunt, dreamed up by the William Morris office or the Music Corp. of America, to screen a star's vanity and/or tax position.

* * *

Those who argue that there is less fermentation at the agencies than just lost program showmanship point to other signs of the times. They see what they call "the business-manager type" too prominent in agency management. That's the sort of sweeping charge which cannot be proved, or disproved. It amounts to an allegation that agencies over-charge for value, contacts and control of accounts and under-reward creativity. Be that as it may. But the charge may have some merit since in these prominent agencies—J. Walter Thompson, Batten, Barton, Durstine & Osborn and McCann-Erickson—they are now using writer-agents for clients. In other words, the "creative" man now has direct access to the account and is not kept at Brooks Bros.' arm's length. There are those who think the growth of this "writer-agency system is an extremely healthy break with choking protocol.

* * *

More broadly involved is the perennial question of what the proper functions of an advertising agency are or ought to be. In recent years (Please turn to page 113)
Starting Sunday Sept. 27th
in the Kansas City Market

the Same
Strong
SELL!

with a NEW approach
Kansas City . . . Mid-America. It's a rich, ripe market. KCMO Radio has been selling millions of dollars of goods and services in Mid-America — for all kinds of sales-minded sponsors — for a long, long time. Now that same strong sell hits the Kansas City market September 27 via a fresh approach . . . KCMO-TV, Channel 5.

with a NEW twist
The same kind of top-selling ability that distinguished KCMO Radio in Kansas City is now available on Channel 5, KCMO-TV.

Now on Low-Band TV
Market-wise KCMO now pours its proven sales-ability into low-band, top-selling TV. Channel 5 is the hot spot — right in the middle of Kansas City's TV selling picture. Ask your Katz man about that same strong sell, tested and seasoned in radio — now available on Channel 5, KCMO-TV.

The Katz Agency, Inc., can tell you about Kansas City . . . Mid-America . . . KCMO Radio and KCMO-TV.

Channel 5
KCMO-TV
KANSAS CITY
basic ABC television

21 SEPTEMBER 1953
and now...

a major coast-to-coast organization devoted exclusively to the production and distribution of films for television.

TPA is not a subsidiary or division of a corporation whose major interests lie in other fields. There is nothing to keep it from pursuing and concentrating on its basic objectives: the best films for television advertisers . . . the most efficient distribution of independently produced TV film programs.

who is TPA?

Behind TPA are three men whose backgrounds and experience are assurance of the high place TPA will occupy in TV films:

Edward Small, Chairman of the Board, is an outstanding independent producer whose motion pictures have grossed well over $100,000,000. He is the showmanship arm of the company. Mr. Small has a tremendous (and well earned) reputation for
being able to recognize the commercial potential of a script or pilot film. He will use this rare talent to make sure that TPA properties are good programs, of high mass appeal.

**Milton Gordon,** President, is the financial arm of the group. He is a recognized authority in the financing of motion picture and TV films. Mr. Gordon is a guarantee of the financial soundness of TPA operations.

**Michael (Mickey) Sillerman,** Executive Vice-President, is the sales arm of TPA. In both radio, and more recently in the field of film distribution, he has built an unmatched sales record on the sound premise that a sale is not complete until it does a job for the advertiser.

**TPA properties**

TPA has already acquired a group of successful film programs, announcement of which will shortly be released. These and other TPA properties will be recognized by their ability to deliver mass audiences to advertisers at realistic costs . . . by the complete follow-through sales-aids which are part of every TPA package . . . by the list of advertisers in many different fields across the country who are profitably sponsoring them.

Look for the man from TPA who will be calling on you soon with these TPA properties.

**Television programs of America, inc.**

729 Seventh Avenue, New York 19, New York
1041 N. Formosa Avenue, Hollywood 46, California
CANADIAN SECTION

Our sincere thanks to sponsor for helping to make our Nanaimo summer meeting of the British Columbia Association of Broadcasters so successful. We received the 30 copies of sponsor's special Canadian Radio and TV edition [10 August 1953] in time to place a copy in the room of each registered member. All were most enthusiastic about the wonderful job you had done for Canadian radio in this edition.

Your statistics were very enlightening. The fact that 66 more U. S. firms are using Canadian radio this year—and 600 branches of U. S. concerns have been established in Canada since the war, explains part of the business increase on stations throughout Canada.*

After carefully reading this section I sincerely hope every advertiser in Canada and the United States contemplating the use of Canadian radio will take time to digest the contents thoroughly. Canada, and particularly the West Coast of Canada, is growing so rapidly in population and industry, it is almost impossible to keep a timely report in the hands of prospective advertisers.

Yours is the most comprehensive and up-to-date study of Canadian radio we have had the pleasure to read.

SHEILA HASSELL
National Sales Director
CHUB, Nanaimo, B. C.

*SPONSOR wishes to thank Pat Freeman and the Canadian Assn. of Broadcasters for getting up these statistics.

I thought your Canadian section a very interesting job, and useful to subscribers in a number of ways.

A. D. DUNTON
Chairman
CBC, Ottawa

MEDIA SELECTION

In the July issue of The Advertiser's Digest we noted a review of an article entitled “How to choose media” by Ray Lapica which appeared in your publication in the issues of June 1 and 15, 1953.

We wonder if it is possible for you to send us a reprint of this article or, if you do not have reprints available, tear sheets from the two issues in which it appeared.

We will appreciate receiving a copy of the article for our information and reference files.

(Miss) A. M. LIPTAK
Walther-Boland Associates
San Francisco, Cal.

• Reprints of Media Study articles are not available. The study will be published in book form next year. Reservations are acceptable now by writing to SPONSOR. Extra copies of issues containing the articles cost 50c each.

In the April 20 issue of SPONSOR you begin Part 1 of an eight-month investigation of how media are bought. I have this copy.

Would you please send me the tear sheets of the seven succeeding articles that complete this series (or all those that have been released to date)?

A final request—would you also include a copy of your most recent “Radio Basics” and “Television Basics”?

We get your fine publication here in the Telecommunications office at SC but it is not possible to tear from these library issues.

The reason I need this information at hand is I am completing my dissertation for the Ph.D. degree. My dissertation is entitled “An Experimental Study of the Relative Effectiveness of Certain Types of Radio and Television Commercials.” My study is being done in cooperation with the Allan Hancock Foundation, Lever Bros., M. J. B. coffee and Philip Morris.

JAMES J. RUE
Telecommunications Dept.
University of Southern California

• Single copies of “Radio Basics” and “TV Basics” are available at 30c each. Lower prices on quantity orders.

SPONSOR CARTOONS

We have here at Station WJWX are very proud of our new Radio Ranch, and are determined to make it an interesting community project as well by planning our motif around the theme of radio broadcasting itself. In line with this, we have had line drawings put on the walls of our lobby—all appropriate to the radio theme.

It occurs to me that the series of cartoons which SPONSOR printed some (Please turn to page 15)
WATCH
KOLN-TV
GROW
IN
LINCOLN-LAND-
The Other Big Market
In Nebraska!

The Fetzer Stations
WKZO—Kalamazoo
WKZO-TV—Grand Rapids—Kalamazoo
WJEF—Grand Rapids
KOLN—Lincoln, Nebraska
KOLN-TV—Lincoln, Nebraska
Associated with
\( \text{WMBD—Peoria, Illinois} \)
WHAT MAKES A MARKET?

1. Production
2. Payrolls
3. People (who benefit from both)

They’re all plentiful in the 114 counties reached by the clear, strong signal of WSAZ-TV...the one television station that serves the industrial heart of America.

No smart advertiser needs to have this spelled out. Where there’s abundant industry and big payrolls—there’s strong demand for the product you sell.

No other TV station...in fact, no other single medium...commands this high-income market! We thought you’d want to be reminded. After all, you are interested in profits!

WSAZ TELEVISION

Huntington—Charleston, West Virginia
Channel 3 - 84,800 watts ERP - NBC-CBS-DuMont-ABC

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.
Represented nationally by The Katz Agency

Typical of the dozens of major industries whose payrolls help swell the buying income in WSAZ-TV’s area is the American Car and Foundry Company. Its giant freight car shops at Huntington, employing some 1,200 persons, are engaged in the manufacture of 125 to 150 cars a week as well as a substantial amount of repair work.

SPONSOR
time ago, representing the timebuyer, manager, bookkeeper, salesman, announcer—the whole radio personality gambit—would make most interesting subjects for our "rogues gallery.”

If it is possible to obtain a set of these, we would be very happy to use them in this manner and of course are prepared to reimburse you for them.

Jim Ownby
WJYV
Jackson, Miss.

- A few sets of SPONSOR’s famous Joke Testimonials are still available. Price, $.44 per set.

RADIO & TV BASICS

I enjoyed your “Radio Basics” and “TV Basics” sections in the July 13 issue of SPONSOR.

Would you please send me a reprint of each of these articles for my own files?

Porter Wharton Jr.
Miles Laboratories, Inc.
Elkhart, Ind.

I have enclosed $2 in payment for one copy of this year’s “Radio Basics.” I would appreciate it very much if you would send me this at your earliest convenience and we are certain that it would be of great help to us in keeping our radio companies informed of the current state of the industry.

G. H. Mathiesen
Foreign Advertising Dept.
Colgate-Palmolive-Peet Co.
Jersey City 2

I would like very much to obtain a half dozen copies of “TV Basics.” Will you please send these to me together with a covering invoice?

W. S. Cuttings
Vice Pres. in Charge Advtg.
Brown & Williamson Tobacco
Louisville 1

I believe I read in your last issue that you have reprints available of the Radio and Television Basics published in your July 13 issue. Will you please send us two copies of both “Radio Basics” and “TV Basics?” If not available in this form please send two copies of the magazine itself.

Gertrude Cannell
Librarian
McColl-Erickson
Cleveland 14

- Reprints of both “Radio Basics” and “TV Basics” are now available. Single copies, each 70c each. Quantity prices on request. Write to SPONSOR, 40 E. 14th St., New York 17.

NEGRO RADIO SECTION

... The various articles in the Negro Radio Section [24 August 1953] were most informative and I hope that the 1953 report will help advertisers to properly evaluate the Negro radio picture. More and more people are finding it to be a most lucrative medium bringing much better results per dollar spent than is indicated by charts and rules.

We also want to thank our stations for cooperating with SPONSOR in furnishing complete data and information regarding their Negro programs. The boys all along the way were anxious to give the advertisers as much information as possible and I believe you found in the correspondence that they are most enthusiastic over the progress of their stations since they started programing to the Negro...

Clayton J. Cosse
Dora-Clay Agency, Inc.
Atlanta 3

I was more than somewhat chagrined in reading SPONSOR’s August 21 Negro Radio report to note that mention was made of Hunter Hancock as a KGJF d.j. and KFVD was conspicuous by its absence.

The fact of the matter is that KFVD was the first station in Southern California to present a program primarily for Negroes. To be more explicit, this consisted of Hunter Hancock’s Harlem Holiday which together with his Harlem Matinee has been on this station since May 1943. (This incidentally is several years before most of the stations now carrying Negro programs were licensed.)

Consequently and just for the record, Hunter Hancock’s Harlem Matinee 1:30-4:30 p.m., KFVD, Monday through Friday, is not only the oldest but the most successful and popular Negro program in Los Angeles. If anyone wants proof of the selling job we do, they will have to stand in line because right now Hunter Hancock is sold out.

Frank Burke
General Manager
KFVD, Los Angeles

“LIFE” STUDY

For the past three months there has been so much printed about the Life... (Please turn to page 117)
introducing

A GREAT NEW concept in TELEVISION SPOT BUYING

Electronic Spot Buying... available only through NBC Spot Sales
THE EXCITING NEW national sales offices of NBC Spot Sales in the RCA Building, New York, are headquarters for a revolutionary spot-buying technique called Electronic Spot Buying. It's the dramatic use of TV to buy Spot TV.

ELECTRONIC SPOT BUYING enables advertisers to see live local TV shows originating at the stations represented by NBC Spot Sales. Now, over a closed circuit, you can on specific occasions see local TV personalities, station facilities, your commercials on-camera and even your markets—all without leaving the NBC Spot Sales headquarters.

EVER-INCREASING SERVICES: A new sales office in Detroit...salesmen with an intimate knowledge of our stations gained through travelling more than 175,000 miles since the first of the year to those markets...copy clearance specialists...research staffs that provide data for scientific time buying...experts in TV film and slide specifications...all these added to Electronic Spot Buying make NBC Spot Sales a better spot than ever to do business.

NBC SPOT SALES
30 Rockefeller Plaza, New York 20, N.Y.

representing TELEVISION STATIONS:

<table>
<thead>
<tr>
<th>WNBT</th>
<th>New York</th>
<th>K5D-TV</th>
<th>St. Louis</th>
</tr>
</thead>
<tbody>
<tr>
<td>KNBH</td>
<td>Los Angeles</td>
<td>WNBW</td>
<td>Washington</td>
</tr>
<tr>
<td>WNSQ</td>
<td>Chicago</td>
<td>WRGB</td>
<td>Schenectady</td>
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<tr>
<td>WPTZ</td>
<td>Philadelphia</td>
<td>KPTV</td>
<td>Portland, Oregon</td>
</tr>
<tr>
<td>WZTV</td>
<td>Boston</td>
<td>KONA</td>
<td>Honolulu, Hawaii</td>
</tr>
</tbody>
</table>

representing RADIO STATIONS:

<table>
<thead>
<tr>
<th>WNBC</th>
<th>New York</th>
</tr>
</thead>
<tbody>
<tr>
<td>WMAG</td>
<td>Chicago</td>
</tr>
<tr>
<td>WNSC</td>
<td>San Francisco</td>
</tr>
<tr>
<td>WTAM</td>
<td>Cleveland</td>
</tr>
<tr>
<td>WRC</td>
<td>Washington</td>
</tr>
<tr>
<td>KSD</td>
<td>St. Louis</td>
</tr>
<tr>
<td>KGU</td>
<td>Honolulu, Hawaii</td>
</tr>
</tbody>
</table>
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 FAVORABLES FOR THE "OLD NITE OWL" TO PLAY. THANKS FOR CATERING TO LISTENERS' MUSICAL TASTES, FAST SEVEN YEARS ON MILWAUKEE'S ONLY TELEGRAM REQUEST PROGRAM. WE'LL BE LISTENING.

Mr. Sponsor

If the commercial airlines between New York and St. Louis show an increase in revenue this year they can attribute at least part of it to the discovery of anti-enzymes for use in dentifrices. Incongruous as this sounds it is the introduction of this new agent into Listerine toothpaste which caused Joel Y. Lund, exec. v.p., The Lambert Pharmacal Co., to make 22 round trips by air between New York and St. Louis in the first eight months of this year.

Fortunately for Lund and his company, they had more than a modicum of air experience under the belt before the time came to introduce the new product, Antizyme toothpaste. Last October the firm started alternate-week sponsorship of Ozzie and Harriet on ABC TV and Radio to push the sales of Listerine toothpaste and Listerine Antiseptic. Says Lund, "The company's sales show the highest level since 1929—an abnormal year because of an influenza epidemic."

In explaining the allocation of 60% of the company's ad budget to air media Lund told sponsor: "We feel that we need the full coverage of radio and TV to get our story to the most people. "We've changed from situation-type to strongly competitive copy. To put across Antizyme we're not going to be content to sit back and quietly tell the public of the superiority of our products. We intend to slam home the fact that, regardless of the claims of others, Antizyme is the only toothpaste on the market which contains an anti-enzyme ingredient which gives protection all day long. That's our story and we're counting heavily on radio and TV to help us tell it to the greatest number of people possible."

Lambert is betting heavily on Antizyme. "We passed up chlorophyll," says Lund, "because research on Antizyme was well along and we knew it would be much better. So Antizyme gets the big ride."

A business administration graduate from M.I.T. in 1923, Lund joined Lambert 25 years ago in the engineering department, headed construction of the Jersey City plant, became v.p. in charge of purchasing and manufacturing before assuming his present post in 1951.

Married and the father of two daughters, Lund devotes his spare time to educational, civic and charity work.

(See "The anti-enzyme war on the air," page 38.)
Join SPeeDy’s “Star Parade”, the new Fall and Winter promotion of WSPD—radio. Your product can be identified with such national and local personalities as Ginger Rogers, Bernie Young, Dick Powell, Lea Knight, Don John Ross, Peggy Lee, Gene Dickey, Tony Martin and Bill Charles, as SPeeDy’s “Star Parade” marches into over 339,000 radio homes in Northwestern Ohio and Southern Michigan.

Advertisers will enjoy the benefits of window banners at point of sale, shelf talkers with product identification, inclusion in SPeeDy’s “Family News”, (going to over 1,000 buyers within WSPD’s radio coverage area), and personal calls by the Merchandising Department on all Toledo buyers. Take full advantage of WSPD’s expanded merchandising and promotion services to acquaint buyers and consumers alike with the tremendous advertising support behind your product.

Full details on SPeeDy’s “Star Parade” can be obtained from your nearest Katz Agency or by calling Adams 3175 in Toledo.
New developments on SPONSOR stories

See: "How Kraft uses the air: 1933-'52"

Issue: 5 May 1952, p. 15

Subject: "Kraft TV Theatre" to be telemcast over NBC TV Wednesdays, ABC TV on Thursdays

The first dairy company in the U.S. to package cheese in slices, Kraft is about to chalk up another TV "first" as well: This fall Kraft will be the first advertiser to sponsor each week two one-hour dramatic shows over two TV networks, each with different scripts and different casts.

Both shows are running under the same title: Kraft TV Theatre. The original schedule: NBC TV, Wednesdays, 9:00-10:00 p.m. The additional schedule: ABC TV, Thursdays, 9:30-10:30 p.m., starting 15 October.

This additional network TV show, which will cost Kraft an estimated extra $2.1 million in time and talent, will give the dairy giant the dual advertising impetus it seeks: (1) more audience and coverage with a tested and successful program format; (2) an added advertising vehicle for its extensive line of dairy products.

The reasoning behind the second one-hour network TV buy: Kraft TV Theatre has done an outstanding job of selling the various established Kraft products, has built up an established following. Now, with further expansion of Kraft's line of foods, the firm feels it can cash in on the show's name by duplicating the program to sell some of its newly developed products, such as Cheez Whiz.

Besides the 104 TV theatre shows Kraft has undertaken to sponsor during the 52 weeks following 15 October, the dairy firm will continue sponsorship of The Great Gildersleeve, NBC Radio, Wednesdays, 8:30-9:00 p.m., for Parkay and Velveeta, and Bobby Benson, MBS, Mondays 5:15-5:30 p.m. for Kraft Caramels.

Kraft's 1953-'54 air advertising budget is estimated at 34% above the previous year's $4.4 million radio-TV expenditures. Here's an estimated breakdown:

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>COST (time and talent)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kraft TV Theatre (ABC and NBC)</td>
<td>$4,200,000</td>
</tr>
<tr>
<td>Great Gildersleeve (NBC)</td>
<td>1,200,000</td>
</tr>
<tr>
<td>Bobby Benson (MBS)</td>
<td>350,000</td>
</tr>
<tr>
<td>Spot Radio and TV</td>
<td>125,000</td>
</tr>
<tr>
<td></td>
<td>$5,875,000</td>
</tr>
</tbody>
</table>

Kraft's sponsorship of the Kraft TV Theatre on ABC TV represents an additional advertising appropriation. The company does not intend to cut its other advertising to provide for the additional network TV show.

Kraft's approach in adding a second version of an existing TV show is reminiscent but not identical with the WOR-TV, New York, plan called "Double Exposure." Under terms of "Double Exposure," clients on other New York stations are invited to play their film shows a second time in the New York market via WOR-TV. But Kraft will use entirely new programs for its second TV Theatre. While probably unprecedented on either TV or radio networks, the Kraft maneuver is not far removed from standard procedure. Reasoning is similar to that of a client who sticks to soap opera or situation comedy if that programming form pays off for him. * * *
Gad! Look what has happened in San Francisco’s daytime television!

When spring rolled around this year, KPIX was doing all right in daytime TV...a good strong second and well ahead of the number three station in San Francisco. Could KPIX better its position? Take a look at the result of some serious thinking and some fine programming. As of the August Telepulse, KPIX has climbed by 22% across the daytime board to a sponsor-satisfying number one spot. Thus, always a good buy, KPIX is now a better buy than ever. Your Katz man has the hour-by-hour story.

Chart based on monthly Telepulse reports for the San Francisco Bay Region.

KPIX TELEVISION CHANNEL SAN FRANCISCO, CALIF. 5

...affiliated with CBS and DuMont Television Networks...represented by the Katz Agency
on the way up
You can get there quicker on WBBM-TV.

For that's where audience history is being made. Take a look at WBBM-TV's progress during the last six months, for example.

Today . . .

8 of Chicago's "top 10" nighttime TV shows are WBBM-TV shows. (Six months ago there were only 5.)

12 of Chicago's "top 15" nighttime shows are WBBM-TV shows. (Six months ago there were only 9.)

6 of Chicago's "top 10" across-the-board daytime TV shows are now WBBM-TV shows. (Six months ago there was only 1.)

WBBM-TV is now top-rated in 164 week-long quarter-hour periods . . . leading all other Chicago stations. (Six months ago we were a poor second with 104.)

In Chicago . . . Showmanship changes things—for the better. The fastest way to make your sales curve soar in the nation's second market is to give your product a ride on . . .

WBBM-TV

Channel 2 Chicago

Chicago's showmanship television station

Source: Telepulse of Chicago (Aug., 1960)
WVEC-TV

channel 15
nbc affiliate
virginia's "power" station

200,000 watts
500 foot tower

serving over 3/4 million people in Norfolk... Portsmouth... Hampton... Newport News... Greater Metropolitan Area

POPULATION
NORFOLK, PORTSMOUTH, Hampton
Newport News Area
784,400

RETAIL SALES
$1,128,464,000.00

Source: Consumer Markets '52 - '53

WVEC-TV blankets this rich metropolitan market with a primary NBC signal. A market so fabulous many sales campaigns are first tested here.

For lowest rates - best availabilities call NOW

represented by RAMBEAU

24
New and renew

SPONSOR AGENCY STATIONS
CIO Henry J. Kaufman & Assoc ABC 128
General Foods Corp FCGB CBS 140
Gillette Safety Razor Co. Maxon, NY ABC 350
Boston Longines-Wittnauer Victor A. Bennett CBS 126
Watch Co. Victor A. Bennett CBS 126
Longines-Wittnauer P. Lorillard Lenner & Newell CBS 206
Watch Co. Conductor CBS 125
Million Prds BBDO CBS 204
Marine Co.

Owens-Corning Fiberglas Fuller & Smith & Russ CBS 204
Phillco Corp Huchins Adv ABC 300
Reynolds Metals Buchanan CBS 111

PROGRAM, time, start, duration
John W. Vandercook; M-F 7-7:15 pm; 7 Sep; 52 wks.
Bearish, M, W, F 7:15-30 pm; 5 Oct; 26 wks.
Cavalcade of Sports; F 10 pm to concl; 4 Sep; 39 wks.
Longines Symphonette; Sun 2-2:30 pm; 27 Sep; 65 wks.
Chordeliers, Th 7:30-45 pm; 29 Sep; 65 wks.
Two for the Money, Sat 9-9:30 pm; 3 Oct; 52 wks.
Robert O. Lewis; Sat 10:15-30 am; 17 Oct; 26 wks.
Johnny Mercer; W 7:35-45 pm; 5 Sep; 3 shows.
Galen Drake; Sat 10:15-30 pm; 5 Sep; 3 shows.
Larry LeSueur; Sun 4-4:15 pm; 27 Sep; 3 shows.
Cedric Adams; M, F 10:35-40 pm; 21 Sep; 6 shows.
Bridge; Th 7:15-30 pm; 1 Oct; 3 shows.
Junior Miss; W 7:30-45 pm; 4 Nov; 4 shows.
Arthur Godfrey Digest; Sun 5-5:30 pm; 6 Sep; 52 wks.
Pabst Radio Playhouse; W 9-9:30 pm; 30 Sep; 52 wks.
Little Brown Jug; Th 7:30-45 pm; 24 Sep only

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

21 SEPTEMBER 1953

2. Renewed on Radio Networks

SPONSOR AGENCY STATIONS
Animal Foundation (Hunt Club Dog Food) Mouse & Cats CBS 78
Cannem Mills Young & Rubicam CBS 157
Colgate-Palmolive-Peet Ted Bates CBS 205
Colgate-Palmolive-Peet Esty NBC 190
Colgate-Palmolive-Peet C. L. Miller CBS 78
Corn Products Sales BBDO CBS 160
General Electric Co. Maxon CBS 204
Benton & Bowles CBS 164
General Foods Leo Burnett CBS 176
Miles Labs Leo Burnett CBS 199
Miles Labs
Nat'l Biscuit McCann-Erickson CBS 202
Nat'l Homes Corp Applegate Adv. CBS 207
RCA Victor Div., RCA J. Walter Thompson MBS
RCA J. Walter Thompson NBC 198
Star-Kist Foods Rhoades & Davis CBS 195
Toni Co.
Willys Motors Weiss & Geller CBS 204
Ewell & Thurber CBS 204

PROGRAM, time, start, duration
Galen Drake; Sat 10-10:15 am; 12 Sep; 13 wks.
Give & Take; Sat 11:30-12 noon; 3 Oct; 52 wks.
Our Miss Brooks; Sun 6:30-7 pm; 4 Oct; 52 wks.
Phrase that Passed; M-F 11:30-15 am; 28 Sep; 52 wks.
Strike It Rich; M-F 11-11:30 am; 28 Sep; 52 wks.
Sunshine Sue; M-F 4:15-30 pm; 7 Sep; 52 wks.
Theatre of Today; Sat 12:30-30 pm; 19 Sep; 52 wks.
Meet Mr. McNulty; Th 9-9:30 pm; 17 Sep; 52 wks.
Wendy Warren; M-F 12-12:15 pm; 14 Sep; 52 wks.
Houseparty; Th 3-3:15 pm; 3 Sep; 52 wks.
Houseparty; T 3-3:10 pm; 3 Sep; 51 wks.
Arthur Godfrey; M, W, F 11:15-30 am; 3 Aug; 52 wks.
Hilltop House; M-F 3-3:15 pm; 28 Sep; 52 wks.
Curt Massey; M-F 1-4:30 pm; 28 Sep; 52 wks.
Arthur Godfrey; T, Th 11:15-30 am; alt F 11-11:15 am; 1 Sep; 52 wks.
Gabriel Reister; M, F 8-45-55 am; 4 Sep; 52 wks.
Phil Harris-Alice Faye; F 9-9:30 pm; 25 Sep; 39 wks.
Arthur Godfrey; M, W, alt F 10:30-45 am; 21 Aug; 52 wks.
Arthur Godfrey; T, Th, alt F 10-45-11 am; 1 Sep; 52 wks.
N. Y. Philharmonic; Sun 2-3:40 pm; 11 Oct 30 wks.

3. National Broadcast Sales Executives

NAME FORMER AFFILIATION
John C. Alicea CBS Radio Spot Sales, NY, acct exec
Milton F. Allison CBS Radio Spot Sales, Chi, acct exec
Alan Axtell W. S. Grant, LA, acct exec
Ray Barnett Ballone Co, NY, exec
Morton A. Barnett
Carl Bohle
L. A. Blust Jr.
Wells F. Bruen
Charles W. Brunt
Jerry Burns
Diane Cameron
Dan R. Cavalier
John J. Cole
William Connely

ADVANCED TV PICTURE SERVICES, mgr
CBS Radio Spot Sales, NY, acct exec
KNX-CPRM, Los Angeles, asst gen mgr
ABC, SF, spot sls
WCCB-TV, NY, mgr appts, sls serv
WMPS, Memphis, sls stf
KTUL, Tulsa, asst gen mgr
Radio-TV exec
WFTOB, Winston-Salem, sls stf
KDFL-TV, Salt Lake City, commi mgr
Freelance radio-TV perf
Campbell Music, gen mgr
Motion Pictures for TV, Midw mgr

KOOL, Phoenix, sls mgr
Kool, Phoenix, sls mgr

GUILD FILMS, NY, sls mgr
SAME, eastern sls mgr
CBS Radio Spot Sales, Chi, acct exec
SAM, sls mgr
Kool-TV, Phoenix, dir TV
WOL, Wash, DC, sls stf
The Good Music Station, Inc, Wash, DC, vp chg
SAM, sls & devol
Kool, KOOL-TV, Phoenix, dir sls

Numbers after names refer to New and Renew category
Al Constant (3)
Milton Gordon (3)
M. A. Barrett (3)
W. Humphreys (3)
Frank Mangum (3)

For New National Spot Radio and TV Business, see "Report on Sponsors," page 2
### National Broadcast Sales Executives (continued)

**NAME**

- Al Constant
- Wayne W. Cribb
- Penny Daly
- Tom Dawson
- Richard Dimson
- Charles V. Dresser
- David Engles
- Charles C. Farrar
- Jack F. A. Flynn
- Riley Gibson
- Henry A. Gillespie
- Milton Gordon
- George Groves
- David Harris
- James Hargrave
- Charles M. Higginson
- Keith Horton
- William H. Humphreys
- B. Lowell Jacobsen
- Joseph A. Jenkins
- Roland T. Kay
- Thomas Krelland
- Jack King
- James T. Kirwan
- Eric C. Lambert
- Alfred J. Larson
- Allan Lewis
- Howard D. Longsworth
- Chris Mack
- Edward D. Madden
- Guy F. Main
- Frank Mangam
- Edwin C. Metcalfe
- King Mitchell
- Donald P. Molony
- Chick Morris
- Edward F. Murphy
- Perry Nelson
- Walter C. Newton Jr
- Lynn Phillips Jr
- Philip D. Porterfield
- Cecil L. Richards
- Boyd A. Riggio
- Angus Robinson
- Frank D. Rubel
- Hamilton Shaw
- Michael Sheo
- Charles Silberman
- James T. Simber
- Thomas J. Swafford
- John P. Swift
- Alexander M. Tanger
- Lewis Thomas
- Thomas W. Thoman
- Howard M. Tucker Jr
- Cy Wagner
- John Downing Wilson
- Paul Yamamoto
- Lloyd E. Toder

**FORMER AFFILIATION**

- Denver TV Co, Denver, gen mgr
- KHMO, Hannibal, Mo, gen mgr
- WPFB, Middletown, Ohio, comm manager
- KGBC, Galveston, prog dir
- TV Film prod
- NBC Central Div, Chi, TV spot sls mgr
- Chado Candy, Oakland, sls mgr
- KFTL, St Louis, acct to pres
- WIPX, NY, acct agts mgr
- KOME, Tulsa, gen mgr
- RCA, Southeastern rep
- Own investment co
- KNBC, SF, gen mgr
- KGW, Stockton, Cal, sales mgr
- KNX, LA, acct. exec
- WIRK, WIRK-TV, Palm Beach, comm mgr
- CBS Radio & TV, Hwrd, ch Pacific Coast sls
- WCAR, Cleve, sls rep
- RCA Victor, NY, pers mgr home instru dept
- NBC, NY, exec
- CBS Radio Spot Sales, Chi, acct exec
- KOOL, Phoenix, acct mgr
- WORL, Boston, sls ft
- WNLR, Norwalk, Conn, exec
- Crowell-Coller Publl, Chi, sls rep
- Artex Cosmetics, acct to sls prom mgr
- WCR, Buffalo, chief anncr
- WONO, Fort Wayne, regional sls mgr
- WNAX, Yankton, farm serv dir
- NBC, NY, vp chg TV opers & sls
- KTLA, LA, sls ft
- "The Chicago Tribune.\:" Chi, adv
- KECA-TV, Los Angeles, spec sls
- KOMO, Seattle, sls ft
- WILM-TV, Lantern, dir TV prod
- WZB, Boston, spec events dir
- WGN-TV, Chi, exec
- KFBK, Sacramento, sls mgr
- WOR-TV, NY, acct exec
- WBZ, MBZ-TV, Boston, acct prom mgr
- Harrington & Riggio Adv, SF, partner
- Walter O'Keefe, Hwrd, sls
- Warner Theatre, Chi, exec
- WTAM, WTAM-FM, WNKK, Cleve, gen mgr
- Zir TV, NY, acct exec
- CBS Radio Spot Sales, sls acct exec
- WGR, Buffalo, exec
- WHHD, Boston, acct exec
- Denver "Post" radio-TV column
- WSAI, rep Cinci, sls ft
- Barnes, Chico, San Diego, exec
- ABC, NY, sls
- Bloom Adv, Dallas, radio-TV dir
- KULA, Honolulu, cop chief
- KNBC, SF, gen mgr

**NEW AFFILIATION**

- KONA, Honolulu, ops mgr
- WATD, Quincy, KGLO, Mason City, 1 natl sls mgr
- WONE, Dayton, acct to pres
- ABB, West Coast client serv dir
- Screen Gms. West Coast sls mgr
- WNBG, WMAQ, Chi, dir sls
- KNBC, SF, sls mgrs merch
- Same, sls mgr
- Same, sls ft
- KRO, El Centro, Cal, gen mgr
- Screen Coms, Southeastern sls mgr
- TV Programs of Amer, NY, pres
- Same, acct mgr
- KMJ, Fresno, Cal, sln mgr
- CBS Radio Spot Slts, SF, acct exec
- WFEC, Miami, comm mgr
- George F. Foley, Hwrd, exec
- Katz Agency, Detl, sls ft
- NBC, NY, pers dir
- WWJ-TV, Pittsb, comm mgr
- KNX-CPN, SF, Eastern sls rep
- Same, sls mgr
- WBZ, Boston, sls rep
- WDLA, Walton, NY, prog dir
- NBC, Chi, acct exec
- Paul H. Raymer, NY, acct exec
- WBES-TV, Buffalo, comm mgr
- Same, sls mgr
- Same, acct mgr
- Motors Pictures for TV, NY, vp
- WCLA, Champaign, Ill, sls mgr
- Katz Agency, Chi, acct sls
- Wdgs & Co, Hwrd, TV mgpr
- Same, sls mgr
- WEHT, Evansville, assn gen mgr
- Same, sls rep
- KSTM-TV, St Louis, prog dir
- KMI-TV, Fresno, Cal, acct mgr
- WBS & Co, NY, sls ft
- NBC, NY, TV acct exec
- WOR-TV, NY, acct exec
- WBZ, Boston, WBZA, Springfield ad & mgp
- Wood & Co, SF, sls ft
- NBC, Chi, TV acct exec
- Con Ed, RJCO, CT, TV acct mgr
- WBRC-WNTB, NY, acct exec
- TV Programs of Amer, NY, exec vp
- Adam Young Chi, sls ft
- KCMC, Los Angeles, acct gen mgrs
- WBU-TF, Buffalo, comm mgr
- Same, acct exec
- KLZ, KLZ-TV, Denver, prog mgr
- Same, sls mgr
- WIBU, LA, med serv dir
- NBC, Chi, TV acct exec
- Same, Southernwestern sls mgr
- Same, mdmg sls
- WTAM, WTAM-FM, WNKK, Cleve

### New Agency Appointments

#### SPONSOR

- Advanced Prods Corp, Cal
- Armstrong Roberts, West Hawn, Conn
- Deke Chemical, Hawthorne, Cal
- Gallenkamp Stores, Cal
- House of Worsted-tex, Phila
- Iceberg Freezer Corp, Chi
- Investors Fmsnc Corp, NY
- Knorr Prods, Camden, NJ
- Raymond's, Boston
- Relm Div, Warner-Hudnut, NY
- Ronson Art Metal Works, Newark
- Turner Hall Corp, NY
- WHLL, Hemstead, LI, NY

#### PRODUCT (or service)

- Jet Glow hard wax
- Rubber proofs
- Dish-A-Way liquid detergent
- Retail shoe stores
- Waxed-tex suits, Knit-tex topcoats
- Other clothing lines
- Home freezer
- Investment firm
- Nela soap flakes, Magic Washer
- Department store
- Reichshaver automatic razor
- Lighters, other prods
- Admnistratio shampoo, Eska professional
- Hair prop
- Radio station

#### AGENCY

- Yambert-Prochnow, Beverly
  - Bloom, NY
- Jimmy Fritz & Assoc, Hwrd
- Yambert-Prochnow, Beverly
  - Hirshon-Garfield, NY
- Robertson Potter Co, Chi
  - Dororus & Co, NY
- McKee & Albright, Phila
- Ingalls-Miniter, Boston
- Rheinbark & Ryan, NY
- William H. Winternau, NY
- Kaesweiler, Baker, Hagedorn
  - Smith, NY
- Marks-Aiken, NY

---

Numbers after names refer to New and Re- 
category.

- Henry Gillespie (3)
- Frank Rabel (3)
- Wayne Cribb (3)
- Dan R. Caravelli (3)
- Lewis Thomas (3)
- R. Dimson (3)
- Edward Murphy (3)
- Alex Tanger (3)
- C. C. Farrar (3)
- C. L. Richards (3)
—with RCA exact scale MODELS

- You see the station as it actually will look
- You can work out layouts faithfully and accurately—plan with confidence
- You work with exact replicas of RCA's newest UHF and VHF equipment

For UHF and VHF transmitter rooms
40 pages of paper cut-outs covering 7 different RCA UHF and VHF transmitters—25 20kw power amplifiers—50kw power amplifiers—input and monitoring equipments—transmitter consoles—power equipment, etc.

For studio and control rooms
22 pages of paper cut-outs on RCA Studio Cameras—16mm TV film projectors—a 35mm film projector—film cameras—program and audio-video consoles—transcription turntables—studio and film equipment racks, etc.

For copies of these indispensable UHF and VHF station-planning aids, call your RCA Broadcast Sales Representative. Or write on your broadcast station letterhead to Section 15-6, RCA Engineering Products, Camden, N. J.

Price $2.00 each
Penetration of Charlotte's Big 2 in Kings Mountain—WBT, 89%; WBTV, 72%

On October 7, 1780, a hastily gathered "army" from the Carolina mountains surprised and destroyed a British force atop Kings Mountain—delaying the British advance until spring and paving the way for Yorktown.

at the peak of the Charlotte market

Historic Kings Mountain now shadowed a thriving industrial town. Confident Kings Mountain citizens ask odds of nobody—in 1780 or in 1953. Yet they depend on nearby Charlotte for business, cultural and recreational facilities beyond the resources of their own community. This dependence, repeated in scores of satellite textile communities* gives Charlotte a market importance ten times its city size.


JEFFERSON STANDARD BROADCASTING COMPANY
Represented Nationally by CBS Radio and Television Spot Sales

WBT—WBTV

CHARLOTTE'S BIG 2 ARE PLUMB IN THE MIDDLE OF A FABULOUS MARKET
SPONSORED PROGRAMS MAKING THEIR DEBUT ON TV NETWORKS THIS FALL

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>COST</th>
<th>TYPE</th>
<th>NETWORK</th>
<th>LENGTH</th>
<th>SPONSOR</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jim Thomas Show</td>
<td>$24,750</td>
<td>Situation comedy</td>
<td>ABC</td>
<td>30 min.</td>
<td>Lucky Strike, Speidel</td>
<td>BBDO, SSCB</td>
</tr>
<tr>
<td>Sol Bolger Show</td>
<td>$28,000</td>
<td>Comedy variety</td>
<td>ABC</td>
<td>30 min.</td>
<td>Pall Mall, SHERWIN-WILLIAMS</td>
<td>SSCB, Fuller &amp; Smith &amp; Ross</td>
</tr>
<tr>
<td>Gracie Jibly</td>
<td>$15,000</td>
<td>Comedy variety</td>
<td>ABC</td>
<td>30 min.</td>
<td>B.B. Pen Co., Gemex</td>
<td>Hilton &amp; Riggs, BBDO</td>
</tr>
<tr>
<td>Steel Theatre</td>
<td>$35,000</td>
<td>Straight drama</td>
<td>ABC</td>
<td>60 min.</td>
<td>U.S. Steel</td>
<td>Y&amp;R</td>
</tr>
<tr>
<td>The Good Life</td>
<td>$12,750</td>
<td>Situation comedy</td>
<td>ABC</td>
<td>30 min.</td>
<td>Duffy-Mott</td>
<td>Y&amp;R</td>
</tr>
<tr>
<td>The Bell Theatre</td>
<td>$17,000</td>
<td>Straight drama</td>
<td>ABC</td>
<td>60 min.</td>
<td>Kraft Cheese Co.</td>
<td>JWT</td>
</tr>
<tr>
<td>The John Ruby</td>
<td>$20,000</td>
<td>Interview</td>
<td>CBS</td>
<td>30 min.</td>
<td>Amoco, Haun Brewing</td>
<td>Estaco</td>
</tr>
<tr>
<td>The Favorite Husband</td>
<td>$27,000</td>
<td>Situation comedy</td>
<td>CBS</td>
<td>30 min.</td>
<td>R. J. Reynolds</td>
<td>Y&amp;R</td>
</tr>
<tr>
<td>Mother Confess</td>
<td>$26,000</td>
<td>Situation comedy</td>
<td>CBS</td>
<td>30 min.</td>
<td>Intern'T Silver, Simmons</td>
<td>Y&amp;R</td>
</tr>
<tr>
<td>She with Father Mother</td>
<td>$28,000</td>
<td>Crime &amp; detection</td>
<td>CBS</td>
<td>30 min.</td>
<td>S. C. Johnson</td>
<td>NB&amp;H</td>
</tr>
<tr>
<td>Behind the Badge</td>
<td>$14,000</td>
<td>Straight drama</td>
<td>CBS</td>
<td>30 min.</td>
<td>Bristol-Myers</td>
<td>Y&amp;R</td>
</tr>
<tr>
<td>Peter to loretta</td>
<td>$30,000</td>
<td>Crime &amp; detection</td>
<td>CBS</td>
<td>30 min.</td>
<td>P&amp;G (Tide)</td>
<td>B&amp;B</td>
</tr>
<tr>
<td>The Best of Both</td>
<td>$23,500</td>
<td>Situation comedy</td>
<td>NBC</td>
<td>30 min.</td>
<td>Philip Morris, Lady Esther</td>
<td>HBO</td>
</tr>
<tr>
<td>The Jilt &amp; Albert</td>
<td>$13,000</td>
<td>Situation comedy</td>
<td>NBC</td>
<td>30 min.</td>
<td>Sunbeam Corp.</td>
<td>Perini-Paus</td>
</tr>
<tr>
<td>Tell a Second</td>
<td>$9,500</td>
<td>And. participation</td>
<td>Du M</td>
<td>30 min.</td>
<td>Wine Corp.</td>
<td>Weiss &amp; Geller</td>
</tr>
<tr>
<td>I'm Your Way</td>
<td>$8,000</td>
<td>And. participation</td>
<td>Du M</td>
<td>30 min.</td>
<td>Welch Wine</td>
<td>Greenhal</td>
</tr>
</tbody>
</table>

**NOTE:** All costs are gross (include 15%); they include all talent and production costs. *Alternate week.

Have TV show costs reached their ceiling?

The average cost of sponsored TV network programs has definitely taken a turn downward. This is one of the highlights emerging from SPONSOR's survey-analysis of commercial program alignments on the networks this fall.

Here's how the average cost to sponsors of nighttime programs shapes up by networks: ABC TV is the single exception to the current lower-cost trend. An unprecedentedly high line-up of upper-cost programs is responsible for raising its average this fall to $14,000. ABC TV last fall showed an average program cost of $12,500 (see "How ABC will compete," page 321). CBS TV's average comes out at $13,000, about $2,000 less than it was a year ago. At Du Mont the average is $8,500, which is just about what it was the previous fall. NBC TV's average is $19,000, as compared with $20,500 last fall.

SPONSOR's survey-analysis of the fall TV programming situation, in which sponsors, agencymen and network executives were queried, also disclosed the following observations, statistical information and sidelights:

1. The top agencies have never had it so good from the viewpoint of program billings. But their TV department executives in larger numbers than ever gripe about the networks' near "monopoly" in program packaging, which these executives describe as getting progressively worse. The finger-pointing is especially directed at CBS and NBC, with the pointing a little less strenuous at the latter. The plaint from
this source is that the two networks' dominance in program packaging, plus control of the time, has tended to frustrate agency attempts to develop their own program ideas for sponsors and has boxed out any form of experimentation.

2. The appetite for film among network sponsors appears less sharp than it was a year ago. At the start of the 1953-'54 season, the percentage of all types of dramatic programs was on film. This fall film's share among the 71 straight dramatic, situation-comedy, Western and crime shows on the networks is down to less than 40%.

3. Two program types that have taken a substantial hike in both number and percentage are situation-comedy and quiz-audience participation. The shows in the quiz-audience category this fall total 39, or 17 more than were sponsored on the networks last fall. This represents an increase of 14% of all programs last fall to 22% this fall. There are 23 situation-comedy programs this fall, as compared with the 11 that were on the networks last fall. (See chart on "Types of sponsored network TV programs," on page at right.) Agencymen had a simple and unanimous reason for this rash of situation-comedy shows: the continued smash success last season of I Love Lucy. As for the proportion of quiz-a-p programs, the same opinion source held this twin view: It reflected (1) the increasing entry of low-budgeted advertisers into network TV and (2) the tendency of some major advertisers to reduce the cost of one or more of their programs to allow money for the addition of Markets to their network hookups.

4. This is the biggest "status quo" fall since the emergence of TV into a big-time medium. The percentage of program replacements is lower than it's ever been. Of the 17 commercial shows making their debut on the networks (see chart page 29) only five of them are taking the place of shows that the same sponsors had on last season.

5. Crime seems to be taking a beating in sponsored network TV. Not only is this fall's quota of mystery and detective programs less than it was last fall, but, in the 17 new shows making their debut this season only one of them—Man Behind the Badge—deals exclusively or directly with crime.

6. As a sponsored TV staple the soap opera seems to be making anything but headway. The 1952-'53 season started off with four soapers sponsored on the networks. There are just three of them being underwritten this fall.

7. Some agencies are trying to "edge back" into production on a broader scale by making package deals that give the agency the right to a staff man in charge of production. A case in point: Young & Rubicam, instead of NBC, will produce the Paul Winchell Show for Procter & Gamble. The packager, however, retains all other administrative functions. Y&R is looking forward to making this the pattern of other outside packages sponsored by its clients.

8. Network TV sponsors will spend a total of about $2,830,000 a week on talent and production during the 1953-'54 season. Sponsors estimates that the annual bill on this score will come to about $124,000,000. (See chart on "What sponsors spend on TV talent, production," page 31.)

9. The magazine concept, much vaunted by NBC in particular the past
several years, seems to have come to a standstill as far as nighttime sponsored programing is concerned. The only show of the nighttime "magazine" type (one in which more than two sponsors participate) remaining on NBC is Your Show of Shows. Between last year and the present, NBC's other "magazine" package, All Star Revue, became a program casualty. (Some of the participating stars, however, have been assigned to other NBC packages.) On CBS this fall there continue to be two "magazine" packages, the CBS-owned and produced Jackie Gleason Show and the Ford Foundation-produced and CBS-contracted Omnibus. Some agencymen look to the vanishing of the nighttime magazine concept in a year or two, not because the idea is unsound economically but because of the advertiser reluctance to share the glamor of an important show with another advertiser during the same broadcast period.

On the other hand the pattern of alternate-week sponsorship seems to be holding up well, if not expanding. One index to this practice: Of the 17 new shows making their debut on the networks this fall seven will have alternate-week sponsorship.

Following is a cross-section of what sponsors found sponsors, agencymen and network executives were thinking and saying about the sponsored programing situation, allied side issues:

(please turn to page 105)

What clients spend on TV network talent-production

<table>
<thead>
<tr>
<th></th>
<th>WEEKLY</th>
<th>ANNUALLY</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1952-53 season</td>
<td>1953-54 season</td>
</tr>
<tr>
<td>ABC TV</td>
<td>$212,000</td>
<td>$140,000</td>
</tr>
<tr>
<td>CBS TV</td>
<td>1,110,000</td>
<td>1,220,000</td>
</tr>
<tr>
<td>DTN</td>
<td>58,000</td>
<td>80,000</td>
</tr>
<tr>
<td>NBC TV</td>
<td>990,000</td>
<td>1,090,000</td>
</tr>
<tr>
<td>Total</td>
<td>$2,360,000</td>
<td>$2,830,000</td>
</tr>
</tbody>
</table>

SOURCE: Figures on 1952-53 season are from SPONSOR, 8 September 1952 issue, page 29. Figures on 1953-54 season are based on own. From TV Comparagraph of Network Programs, issue #7, 21 September 1953 issue.
How ABC will compete

Network is concentrating its fire on three TV nights so as to use new star names to best effect. Ratings those nights will be watched eagerly

by Alfred J. Jaffe

Comedy names, lacking at ABC till merger with United Paramount Theatres, are important in 1953-'54 programing strategy. Danny Thomas (below), Ray Bolger (above), Paul Hartman (opposite page) must lure audience from other nets if ABC is to build TV strength

With the American Broadcasting Co, moving firmly and confidently into the big time, this fall will see the fiercest competition in the history of network broadcasting.

Primed with United Paramount Theatres money, ABC, after wandering in the wilderness for a decade has reached the promised land and is now standing before the walls of Jericho.

Whether its trumpets will topple the walls remains to be seen, but ABC has surprised many in the industry by advancing into a position of strength in the few short months since the ABC-UPT merger.

Here are the highlights of its accomplishments and strategy:

1. Taking first things first, rather than spreading itself all over the map, ABC is concentrating on TV, which had been draining its meager financial resources before the merger.

2. Using the rifle rather than buck-shot, ABC TV has dug itself into three nights with impressive sponsored program lineups, a good part of them new. It first nailed down sponsors on Tuesday and Friday nights and recently rounded out Thursday night with Kraft's surprising decision to put a second hour-long drama show on TV. (See Kraft show details in P.S., page 18.) Other nights will be built up in turn.

3. While the emphasis is on TV, ABC has already begun to reshape its
radio offerings. The most significant move is the scheduling of 15-minute strips on weekday nights from 8:00 to 9:00 p.m. A start has also been made on both morning and afternoon line-ups.

4. ABC's talent deals point up the show business turn of mind of ABC's management, now infused with motion picture theatre executives. Although ABC had been deficient in comedy talent previous to the merger, the signing of Danny Thomas, George Jessel, Ray Bolger, Sammy Davis, Joel Gray, Paul Hartman, et al., reflects also the feeling at ABC that TV is show business. However, recent moves indicate that sports and news also rate as important programing elements.

There has been no evidence that ABC will go off the beaten track in its programing. While it is bringing new names and fresh story lines into TV, the approach is one of sticking to techniques which have been tested and found successful in broadcasting and motion picture entertainment.

Besides the names and program given wide mention in the trade press, ABC has other cards up its sleeve. Three of these involve productions for ABC by the veteran Hal Roach Jr. They are White Collar Girl with Lorraine Day, Tales of the Wayward Inn with Brian Aherne and Guns of Destiny, a series of stories revolving around a particular gun, such as a blunderbuss, a Luger, a Colt and so forth. Roach will also produce a situation comedy titled It Seems Like Yesterday. Peter Lind Hayes and his wife, Mary Healy, were tapped to play the leading roles but negotiations for their services fell through.

5. ABC takes the flat position that radio and TV are competitors. None of this use-radio-for-non-TV-areas, an expedient which found temporary popularity in some broadcasting circles. ABC executives feel that the rapid spread of TV since the thaw has killed this approach once and for all. ABC's thinking on radio vs. TV resembles somewhat the may-the-best-medium-win philosophy as regards movies vs. TV which led to the ABC-UP TV merger.

At present, ABC is organized as follows: Radio and TV sales are split up and down the line. All programming and talent is under Vice President Robert Weitman, but beneath him the split is complete. Station relations, which has gone through a number of phases, is now in one department.

Also integrated are public relations, advertising and promotion, engineering and legal departments.

6. While even ABC's competitors feel that the stories of program subsidies on TV have been exaggerated by agencies for bargaining purposes, it is no secret that ABC has been partially underwriting the costs of some of its big-name TV entries. ABC executives prefer keeping their own counsel on the program subsidy question, but there is little doubt ABC re-


clear, and it appears that, unlike radio, many markets will continue indefinitely with secondary affiliation. ABC has been going more actively after the smaller markets than CBS and NBC, and has been signing up UHF stations as primary affiliates in some of the larger markets, examples being Pittsburgh, Buffalo, St. Louis and Milwaukee.

In Pittsburgh ABC has WENS, which went on the air early this month. It is the second UHF station in the market, the other being WKJF-TV. In Buffalo ABC's affiliate is WBUT-TV, which was scheduled, at sponsor press-time, to be on the air 17 September. It is also the second UHF in the market, and follows WBES-TV, which began telecasting 5 September. Starting in October, ABC will be represented in St. Louis by KTSM-TV and in Milwaukee by WOKY-TV. As in Pittsburgh and Buffalo, they are the second UHF station. The web has also recently gotten VHF primary affiliates in Kansas City and Minneapolis.

3. The crucial problem of program clearances has been keeping ABC on its toes, but it regards progress as satisfactory. Talking about clearances, one ABC executive told sponsor: "They confound our competitors, content our advertisers." The web has just about completed the 52-station lineup for the Ray Bolger show, Where's Raymond? (Pall Mall and Sherwin-Williams) and the 60-station lineup for the U.S. Steel Hour. The Make Room for Daddy (Danny Thomas) lineup has reached 82 stations, but it is still not complete. Lucky Strike and Speidel, sponsors of the new situation comedy, would like a lineup in the neighborhood of 120 stations, but there has been no commitment made by ABC for that number.

Despite new stations coming on the air, the one-station market situation is far from solved as yet, and clearing time is no mean job for ABC. As of last month, out of 141 TV markets, 99 had only one station, though, of course, there are varying degrees of overlap. Of the 42 multi-station markets, 30 had two stations, eight had three stations, two had four stations and two had seven stations. As a result, the Where's Raymond? lineup is about (Please turn to page 113)}
MEMO
FROM: ___________ TO: ________
RE: Nighttime spot radio DATE: July '53

CONCLUSION: We recommend major increases in use of nighttime spot radio because we can reach more men at night in most markets than we now reach in mornings.

METHOD: Cost-per-1,000 of morning time in markets we buy was compared with average cost-per-1,000 of nighttime in same markets.

Is nighttime radio a good buy?
All over the U.S. these past few months admen have been asking this question. With early-morning radio time hard to get and rates coming down at night, the reevaluation of nighttime radio is underway. It isn't often, however, that one advertising man tells another what he's thinking.

The memo presented on these pages does just that—it takes you behind the scenes at a medium-sized New York agency, revealing recommendations to one of its clients on nighttime spot.

The agency's media director, who authored the memo and supervised compilation of the data it draws upon, allowed sponsor to publish it with the understanding that the agency's and client's identities would not be revealed. Nothing else has been altered, however, so that the memo remains an important guide for any agency or client now thinking about nighttime spot.

The client (called Company X in the memo below) manufactures a product bought mainly by men. This firm has been using spot radio, mostly early-morning time, for two years. It is now considering nighttime.

For a quick look at what the agency's study of early morning vs. nighttime revealed, see the table immediately below. Then read the memo following to get a full fill-in on the agency's thinking. (For a recent sponsor report on this same subject see 10 August 1953 issue.)

Memo to Company X

When we sat down with you people this past January to map out your '53 radio campaign, we ruled out nighttime for the following reasons:
1. High-rated minute spots were not available, and you didn't want us to cut your copy down to 20 seconds.
2. With bulk of advertising concentrated in TV markets, you lacked confidence in nighttime radio.
3. Cost of evening time seemed considerably higher.
4. Evening announcements would reach male audience at a time when use of your product was not imminent.

However, by this summer you had achieved your original aim: educating the public to use of your product. Your new ad goal is a simpler one: to place and keep the brand

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**EARLY MORNING VS. NIGHTTIME ON 99 STATIONS IN 22 MARKETS**

<table>
<thead>
<tr>
<th></th>
<th>Average Cost per Announcement</th>
<th>Average Number of Men Reached Weekly</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Early morning one minute</td>
<td>$37.03</td>
</tr>
<tr>
<td></td>
<td>Evening 20 seconds</td>
<td>$48.91</td>
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<tr>
<td>Average Number Homes Reached Weekly</td>
<td>Early morning one minute</td>
<td>149,200</td>
</tr>
<tr>
<td></td>
<td>Evening 20 seconds</td>
<td>164,500</td>
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<table>
<thead>
<tr>
<th></th>
<th>Average Cost-per-m Men Reached Weekly</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Early morning one minute</td>
</tr>
<tr>
<td></td>
<td>Evening 20 seconds</td>
</tr>
</tbody>
</table>
Memo gives agency’s thinking on nighttime vs. early morning time in 22 television markets

How Company X’s morning schedule compares with nighttime in 12 TV markets

Atlanta: At slightly higher weekly cost evening would add 52% more homes, 77% more men daily

Baltimore: Little additional money would provide 23% more homes, 17% more men on per-evening basis

Birmingham: Morning announcements provide greater male audience daily; but evening yields 16.9% more men considering weekly audience turnover

Boston: At lower cost than current schedule of morning plus some evening, going to night-only would reach 3% fewer homes but 14% more men

Chicago: 19 evening announcements can be bought for cost of 11 morning announcements. While fewer homes would be reached, more men would be in audience

Cincinnati: Three evening vs. five morning announcements give 35% more homes, 27% more men

Cleveland: Evening announcements would yield 2% more homes and 38% more men listeners

Detroit: Evening time provides 72% more homes and 101% more men listeners

Houston: Using three evening announcements a week would provide 6% fewer homes, add 26% more men daily; 122% more men considering weekly turnover

Kansas City: The three evening for five morning announcements ratio here adds 57% homes, 97% men

Los Angeles: Nine evening announcements instead of mixed schedule would increase number of homes by 6%, number of men reached by 30%

Minneapolis: Evening announcements would reach 19% more homes, 35% more men listeners

name in the minds of a maximum number of men. Since it is no longer necessary to include as many selling points, we feel your message can be put over in 20 seconds.

Here, then, are our findings on the various advantages and disadvantages of nighttime 20 seconds as compared with morning minutes.

The basis for this study is 99 radio stations in 22 TV markets throughout the country. Cost figures are based on the one-time rate for morning minutes and evening station breaks. We use Pulse ratings throughout, based on 7:00-8:00 a.m. for mornings, 8:00-10:30 p.m. for evenings.

The following is a summarized comparison of morning and evening radio:

1. Average cost per announcement: Evening announcements cost more on 66 stations, less on 20, same on 13.
2. Average number of homes reached weekly: Evening announcements reached more homes on 60 stations, fewer homes on 29, same on one. The number of homes reached is arrived at by applying the average morning and evening weekly rating against the number of families within the TV viewing area of each market. “Outside area” isn’t included since it’s not a factor in the comparison of morning vs. night.
3. Average number of men reached weekly: Evening announcements reached more men on 84 stations, fewer on 15. (This figure is arrived at by applying the male audience composition figure against the number of homes reached weekly in each market.)
4. Average cost-per-1,000 men reached weekly: Evening announcements reached men at a lower cost-per-1,000 on 63 stations, at a higher cost on 36.

A market-by-market comparison between nighttime and morning radio (see chart at right for 12 of markets) shows that in every one of the 22 markets studied more men are available to radio at night. The average number of men per 100 listening homes is 63.4 in the morning against an evening average of 78.3.

Other factors and trends that tend to strengthen the case for nighttime radio are the following:

Although TV is important in every one of the markets (Please turn to page 72)
Galen Drake: radio's highest-paid copywriter

He's sold 1,000 products in 30 years on radio, has created all the commercials

by Miles David

The smiling man with the moustache in the picture below is probably America's highest-paid radio copywriter. Yet in 30 years of creating effective commercials he has never set fingers to a typewriter.

He writes his commercials as he speaks on the air and has never accepted a written piece of copy. His name: Galen Drake. His income for creating and delivering commercials and doing commentary programs: an estimated $176,000 in 1953.

Unlike Arthur Godfrey for whom commercials are often written "in Godfrey style," Galen Drake won't use agency-written copy. Nor will he follow a suggested list of copy points.

A prima donna?

Far from it. Says Drake: "I'm not a radio star. I'm a businessman. I'm a partner in a client's business when I get his product to sell."

Galen Drake seeks—and gets—complete freedom to sell in his own way because his approach works. He has sold for over 1,000 products in his three decades on radio. He is currently heard on the CBS Radio network for 35 minutes weekly and on WCBS, New York, four and three-quarter hours weekly—almost every

Typical Drake commercial has anecdote air

You know, I may not be the Beau Brummel around these studios today—but I'm sure the most comfortable open neck shirt—and you can bet—NO TIE! This summertime stuff is here for sure, and I—for one—am going to be comfortable. My only complaint about this joint is we need a cooler here in the studio for our NO-CAL. You heard about those NO-CAL beverages? At our place, we're drinking 'em by the case—all five flavors: ginger ale, cola, root beer, cream and black cherry. Annie likes the ginger ale, because it's a dry type drink, but I personally go for that black cherry. Linda Anne's go for any flavor—any time we'll give it to her. About 9 o'clock every night, while we're sitting around the place, I'm usually elected to go out to the kitchen to make sodas with NO-CAL and ice cream. Sound good?—really delicious. You know, I'm sold on the flavors of NO-CAL. I keep talking on that calorie in a whole 16 oz. bottle; so on these "dog" days around New York, you can have a cold drink handy as many times as you like during the day or evening without counting the calories or worrying about your figure. Not a single calorie in a whole 16 oz. bottle—and as I said, they make five sparkling flavors: ginger ale, cola, root beer, cream and black cherry. Drinking NO-CAL isn't exactly going to change your life—but believe me—it's going to make it more comfortable. And by the way, do you hate dragging those bottles back to the store and keep 'em piling up until you can hardly get near the sink? Forget it with NO-CAL—throw the bottles away—no deposit.

Drake is shown left on merchandising visit to supermarket for NO-CAL
Here's his approach

A giant Madison Avenue agency once asked Galen Drake to come and speak before its copywriters on the techniques of commercial writing. He refused. "I didn't want 95 guys imitating me," he explains. But over the lunch table recently he set forth a dozen of his own principles of salesmanship which could prove valuable to the copywriters of any agency—giant or cubby-hole size.

Here they are in his own words:

1. "I won't use slogans. My selling is purely conversational and kept in keeping with the show. I won't introduce a catch phrase. You can't depend on selling your audience by pretending something exists that doesn't."

2. "I won't call a product the best there is. I speak about its strong points but I won't sell all the others down the river. Knocking your competitor doesn't build up faith in your own product or its spokesman."

3. "Never let the listener feel you know more than he does. You aren't lecturing. I try to put across the feeling that I'm just trying to help the housewife buy more wisely. I'm not making sales points. I'm stating facts."

4. "I believe what I say. Nobody can do this type of commercial that doesn't believe it. You have to be honest. I have a panel of listeners to whom I send any product which I'm scheduled to sell. Unless 90% of them report they like it I won't take it on. I've refused dozens. I won't take one I have to sell twice. My job is to introduce a product and keep introducing it to listeners who haven't yet tried it."

(Please turn to page 30)

Galen Drake has been in radio for 30 years. His supply of conversation is enriched by careers including acting (top picture he's shown as miser in 1926 play); boxing; conducting symphony; singing with San Francisco Opera. Radio career began at KFOX, Long Beach, Calif. He's covering air race (center). Today he regards himself as businessman, not radio star. He's member of business clubs, is shown at right speaking at home-furnishings show.
The anti-enzyme war on the air

Not since the chlorophyll boom have toothpastes rushed to the air waves with the fury—and dollars—they're devoting to the anti-enzymes

For nearly a month now the anti-enzyme toothpaste battle has been raging in air and print media to the tune of jingling drug store cash registers and the clatter of copy department typewriters.

There's no indication of a slowdown either. Claims and counter-claims in this latest advertising bacterial warfare have grown more heated. Toothpaste ad budgets—with heavy emphasis on air media—have been upped anywhere from 30% (as in the case of Ipana) to 80% or more (as in the case of Listerine Antizyme).

With the earliest reports showing a sales bonanza for the leaders, here's how the media battle lines have shaped up during recent weeks:

Network: National-level radio and TV are used by all of the anti-enzyme leaders to trumpet the values of the various decay-reducing toothpastes. The latest network box score shows the following:

1. Lambert Pharmacal, first toothpaste maker out of the starting gate with an anti-enzyme product, now devotes half the commercial time on its Ozzie and Harriet show (ABC Radio and ABC TV) to plugging Listerine Antizyme. The first big network break was on 28 August, with a special film commercial featuring the Nelsons, in Summer Theatre. With the return of O&H on 18 September, Lambert's network drive went into high gear.

2. Block Drug, quick to catch up to the big switch in Listerine tactics, now gives anti-enzyme Ammi-dent plenty of network commercial time. Since 24 August, Block has pushed a revamped toothpaste on Gabriel Heatter (MBS), Cecil Brown (Don Lee) and on its well-rated mystery thriller Danger on CBS TV. A new show, Name the Tune, has been running since 7 September on NBC TV.

3. Bristol-Myers, which had been planning to enter an anti-enzyme version of Ipana early in 1954 but pushed up plans when Lambert moved in last month, will center its Ipana network promotion on two TV shows due to start next month. The first of these is

What four of big spenders are doing on air

Antizyme

First on air with claims of anti-enzyme action was new Lambert Pharmacal product. Base of radio-TV strategy is "Ozzie & Harriet" on ABC Radio, TV. Program will be supplemented with spot radio and TV. Competitors were quick to follow lead
ride of the Family on ABC TV, which goes on 4 October; the other is CBS TV’s Man Behind the Badge, starting 11 October.

3. Procter & Gamble, broadcasting’s biggest advertiser, is still something of a question mark. For nearly a year, P&G has been marketing a toothpaste called Gleem, which contains an anti-enzyme detergent, in the Midwest (agency: Compton). Part of the regional advertising for this P&G product— which may or may not turn out to be a “sleeper” in the hot race— has been cut-ins on the Welcome Travelers show on NBC Radio.

4. Latest on the bandwagon at sponsor’s pretime was the Pepsodent Division of Lever Bros., which began announcing anti-enzyme qualities for its Chlorodent and Pepsodent brands during the second week of September. Lux Radio Theatre (CBS Radio) and heavy spot radio schedules constitute the air campaign for Chlorodent, brand launched at the beginning of the chlorophyll boom. Air schedule for Pepsodent and Pepsodent chlorophyll includes Arthur Godfrey Time (CBS Radio and TV), Art Linkletter’s House Party (CBS Radio and TV), Big Town (CBS TV) and heavy spot radio schedules.

6. Other countries still to be heard from include such major network advertisers as Colgate (agency: Ted Bates & Co.), Whitehall Pharmaceutical (agency: Bowd). Colgate is known to have an anti-enzyme formula in the works, partially developed in its own labs and partially based on research at Northwestern U., as was Lambert’s Antizyme. Whitehall, according to drug trade scuttlebutt, may soon launch its own anti-enzyme products or add an enzyme inhibitor to Kolynos.

Spot: The national air advertising at local level of the toothpaste leaders closely follows the lines laid down in network airselling, as far as copy is concerned. The air vehicles, however, vary considerably. For example:

1. Lambert (agency: Lambert & Feasley) has been using spot broadcasting for Antizyme since 20 August; it launched the spot drives radio and TV with heavy announcement schedules in Los Angeles and San Diego. Since then, other areas have been covered with spot. As Gerald Blake II, Lambert & Feasley v.p., told sponsor: “We’re using Ozzie & Harriet as our base and adding spot impact where we think it will do the most good or where the competition is heaviest.”

2. Block Drug is using a schedule of spot radio and TV announcements for anti-enzyme Amm-i-ident, but only in major markets. For the most part, these announcements are “teamed” with full-page newspaper ads, with the air media delivering reminder copy, while the newspaper ads spell out the complete product story. This campaign began soon after Block’s first big newspaper splash (in some 250,000 papers) on 24 August.

3. Bristol-Myers (agency: Doherty, Clifford, Steers & Shenfield), which sponsors hillbilly radio music shows in some 35 areas across the country, shifted over to plugging the anti-enzyme Ipana on these programs on 29 August. Shows include such nation-

(round-up)

Amm-i-ident

Anti-enzyme properties of both plain and green Amm-i-ident are sold with four network shows—two TV, two radio: "Danger" on CBS TV, "Name the Tune" on NBC TV; Gabriel Heatter on MBS; Cecil Brown on Don Lee. Spot radio and TV also being used.

| Ipana |

Anti-enzyme properties get airing on two net TV shows: "Pride of the Family," ABC, and "Man Behind the Badge," CBS. Copy for Bristol-Myers spot radio shows has also been changed to stress anti-enzyme. B-M has 35 hillbilly shows on radio, no spot TV

Pepsodent


21 SEPTEMBER 1953 39
Color TV: what you can do now

Color TV is on its way. Here are some specific tips on how to become color-conscious, start you working on the practical problems right now

Color TV is turning some admiral blue.

But it needn’t.

Whether color TV is commercial by Christmas or comes in with the robins next spring, it’s certain that it will grow to important stature in a few years. Meanwhile here’s what you can do now as an alert advertising man to prepare painlessly for the great day when natural color plus sound and motion is turned loose on the American consumer.

SPONSOR asked dozens of network, agency and advertiser executives for suggestions. Interest in color was intense but most sources had more questions than information. The best sources turned out to be networks and a few key agency men whose sizable accounts had won them a bid to participate in network color tests. From these color initiates SPONSOR was able to compile this list of tips:

1. The big problem in creating color commercials, whether film or live, will be how to use color intelligently. Many advertisers will be impelled to splash color like three-year-olds loose in a finger-painting class. Remember that color should be handled as a tool rather than as a weapon. If you can afford it, make several of your current commercials in color. They’ll reproduce as well, or better, on black-and-white TV as commercials in black-and-white film. And making them will help give you the feel of color. If you aren’t ready to start shooting test films in color now, here are some alternate suggestions.

A. Have some color stills taken on the set the next time you rehearse your commercial (film or live). Studying stills will give you the feel of thinking in terms of color.

B. Look at color movies which may already have been made for your company. Many firms have 30-minute color movies for circulation to schools and colleges. And many use short film commercials for showing in theatres (most of these in color). Studying these films with an eye to color TV possibilities will equip you in advance for smoother color TV production.

2. Take a good look at your package and/or trademark. Does it make the most effective use of color in its design? Is it simple yet individual? Does it contain some character or feature which might be made to come to life on a video screen? Now’s the time to start working on improvements. It will probably be a few years before large segments of the public get to see your product on color TV, but you’ll be better off if you have begun to establish your modified package by that time instead of having to make a sudden change.

3. Don’t pass up an opportunity to work with the networks. They are busy organizing clinics for advertisers, but so far because of limited facilities NBC has had to set up these sessions on a one-agency-per-clinic basis. CBS will start its indoctrinations in October. Naturally the agencies getting the first invitations are those currently spend-

status report

SPONSOR
Clinics for advertisers are being organized by network color experts. Typical session, shown above, includes Wm. Esty's Radio-TV V.P., Ken-
dall Foster; NBC scenery expert Norman Grant; NBC Color Coordi-
nator Barry Wood, and NBC Art Director Richard Day, making plans

ing the most money with the networks. These fortunate ones are given an op-
portunity to try their commercials in color via closed circuit. As more fa-
cilities become available it is probable that the networks will extend this op-
portunity to smaller agencies and advertisers.

4. Keep posted on developments in color film. A prevalent fear among
agencymen (which the network people do not share) is that existing color
film will not transmit properly on color TV. The lush, somewhat exaggerat-
ed hues of most motion picture color film differ from the warm, realistic tones
of the proposed color system. Network engineers seem to believe that the so-
lution will come with the development of a good 35 mm. color film scanner;
the 16 mm. scanners now used are not completely satisfactory. (The scanner
is the device which accepts the picture from a projector, converts it into tele-
vision terms, and passes it on to the image-orthicon tube for transmission.)

A few cynical agency people have opined that network development of a
scanner has lagged because the networks have an economic stake in live
telecasting rather than film. This opinion seems negated by the fact that com-
petition between equipment manufacturers is fierce and a host of companies
(including RCA, Philco, Du Mont) are eager to get there fastest with the
mostest. None can afford to hold back.

5. Keep an eye on NBC's premiere color productions later this year. It
will be an opportunity to check costs of live color production against exist-
ing monochrome show costs.

6. Get all the information available on developments such as these:

**Color clinics.** Starting last month.

*(Please turn to page 76)*

**Tips gathered from network and agency color specialists**

1. Don't go overboard. For maximum effectiveness color must be used intelligent-
ely. Temptation to over-use color must be curbed. common sense must prevail

2. Check your package and/or trademark. If it won't render effectively on color
TV the time to redesign is now while you can requisition the public to the change

3. Watch for tests at color film on TV. Whether equipment design can handle
this problem will be of great dollars-and-cents concern to you in future plans

4. Keep an eye on the upcoming NBC "Premiere" colorcasts of top-notch shows
starting this month. Lessons learned here can be of great value to you

5. Don't wait too long to "get your feet wet." If you can afford it get started
on at least a few color film commercials so as to be ready for the "new medium"
How radio and TV ring the bell for National Shoes

Switch from print-only to heavy air use helped sales zoom 500%
10 most important facts SPONSOR learned from agency response

1. Account executive has most to say about media selection.
2. Agencies consider market (who buys) and how best to reach it most important factor in choosing medium.
3. Agencies want to know more about media than clients.
4. Agencies are far more critical of media data sources.
5. Like advertisers, agencies generally think of print media before air media in planning a campaign.
6. TV has changed media-use pattern of six of 10 agencies, against five of 10 advertisers. Most cut other media.
7. Only one of four agencies tested different media in different cities. TV won most often.
8. However, two-thirds of the agencies feel they have established some correlation between sales and media used.
9. But fewer agencies than advertisers are confident they know which media combination is "best" for product.
10. Like advertisers, agencies use two different systems for determining print and air costs. This penalizes air.

How 94 agencies evaluate media

These agencies bill $800 million annually. Part 10 of SPONSOR's All-Media Evaluation Study concludes report on 3,000-questionnaire survey

by Ray Lapica

Agencies are much more concerned with media evaluation than are advertisers. (Of the 3,000 questionnaires on media evaluation, SPONSOR mailed to 1,000 advertisers and 1,000 agencies last February, March and April, 72 advertisers and 94 agencies replied.) Agencies are much more cautious of definitive answers in media evaluation than advertisers seem to be. Reason: possibly because they work with far more products, use far more media and have succeeded and failed with more combinations than have advertisers.

These are only two of the basic differences SPONSOR uncovered in the two sets of responses to its 20-question media questionnaire.
Agencies consider more factors than do advertisers

in choosing media. SPONSOR's three-month survey shows

On the following pages you will find 16 questions and answers tabulated in easy-to-read form. With the agency answer to each question you'll see the advertiser answer in parentheses so you can tell at a glance how the two differ—or coincide. The similarity in most instances is striking.

The 94 agencies responding billed an estimated $800 million last year (roughly a third of the total agency billings in the U. S.). Among those returning questionnaires were BBDO, McCann-Erickson, Foote, Cone & Belding, Cunningham & Walsh, Ted Bates, Kenyon & Eckhardt, Ruthrauff & Ryan and Earle Ludgin.

Some big agencies gave sponsor valuable data on media evaluation but begged off on the questionnaire with the plea, "Too tough."

Of the agencymen who answered, 30% were owners, partners or senior officers. As with the survey of advertisers last issue, much personal interviewing was done in several cities to check mailed responses and obtain additional data.

For how 72 advertisers spending over $137 million annually evaluate media see SPONSOR, 7 September 1953, page 27. What SPONSOR learned from the agency response is summarized below. Sixteen questions were tabulated of 20 asked. Of those missing, two were combined with two others, one did not apply to agencies ("What products do you sell?"") and the breakdown of media used was not tabular.

Ten of the questions are tabulated on pages 44 through 47. For the eleventh through sixteenth, turn to page 55. For text of the questionnaire, see SPONSOR, 9 February 1953, pp. 87-89.

A concise summary of what the returns from 94 agencies billing over $800 million a year revealed to sponsor follows:

1. Agencies feel they have far more to do with media selection than do their advertiser clients. Account executives are mentioned in 42% of the cases, as against 41% for advertising managers. (But the ad managers themselves said they decide in 90% of the cases. Possible explanation of this discrepancy: The ad manager decides generally what type of media will be used—radio, outdoor, TV, print. But the agency picks out the actual stations, newspapers and magazines.

2. As with advertisers, agencies consider the market (who buys) and how best to reach it as the most important influence in deciding which medium to use in a campaign. Fifty-six percent listed it first. Agencies seem to be more aware of the importance of presentations by media salesmen. One agency listed as a prime media influ-

Here are the 16 questions and answers based on 94 questionnaires returned

1. Who determines the medium or combination of media to be used in a campaign?

<table>
<thead>
<tr>
<th>EXECUTIVE</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Account executive</td>
<td>73</td>
<td>82 (88)</td>
</tr>
<tr>
<td>Media director</td>
<td>45</td>
<td>51 (72)</td>
</tr>
<tr>
<td>Plans board</td>
<td>37</td>
<td>42 (21)</td>
</tr>
<tr>
<td>President</td>
<td>27</td>
<td>30 (9)</td>
</tr>
<tr>
<td>Research director</td>
<td>7</td>
<td>8 (11)</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>2 ( )</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ADVERTISER (CLIENT)</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advertising manager</td>
<td>37</td>
<td>12 (50)</td>
</tr>
<tr>
<td>Sales manager</td>
<td>33</td>
<td>37 (34)</td>
</tr>
<tr>
<td>President</td>
<td>28</td>
<td>31 (20)</td>
</tr>
<tr>
<td>Board of directors</td>
<td>3</td>
<td>3 (4)</td>
</tr>
<tr>
<td>Regional manager</td>
<td>1</td>
<td>1 (7)</td>
</tr>
<tr>
<td>Sales staff</td>
<td>1</td>
<td>1 (5)</td>
</tr>
<tr>
<td>Other (not specified)</td>
<td>1</td>
<td>1 (19)</td>
</tr>
</tbody>
</table>

2. What influences the choice of medium or combination of media for a campaign?

<table>
<thead>
<tr>
<th>FACTOR</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Market and how best to reach</td>
<td>50</td>
<td>56 (45)</td>
</tr>
<tr>
<td>Who buys and how best to reach</td>
<td>43</td>
<td>48 (36)</td>
</tr>
<tr>
<td>Goals of campaign</td>
<td>41</td>
<td>46 (43)</td>
</tr>
<tr>
<td>Amount of appropriation</td>
<td>15</td>
<td>17 (19)</td>
</tr>
<tr>
<td>Type &amp; cost of product</td>
<td>11</td>
<td>16 (12)</td>
</tr>
<tr>
<td>Experience with medium</td>
<td>11</td>
<td>16 (11)</td>
</tr>
<tr>
<td>Merchandising &amp; promotion by medium</td>
<td>12</td>
<td>13 (7)</td>
</tr>
<tr>
<td>Prestige</td>
<td>8</td>
<td>9 (4)</td>
</tr>
<tr>
<td>Cost per M</td>
<td>7</td>
<td>8 (1)</td>
</tr>
<tr>
<td>Recommendations of dealers, etc.</td>
<td>7</td>
<td>8 (1)</td>
</tr>
<tr>
<td>Type of copy used</td>
<td>5</td>
<td>6 (7)</td>
</tr>
<tr>
<td>Time &amp; space salesman's talks</td>
<td>4</td>
<td>4 ( )</td>
</tr>
<tr>
<td>Experience stories in trade press</td>
<td>3</td>
<td>3 (3)</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>2 ( )</td>
</tr>
</tbody>
</table>

(89 respondents; totals are higher because of multiple choices)

Above shows both advertisers and agencies feel account executive has most to do with media selection at agency. But several discrepancies are seen in other comparisons of answers. Examples: Advertisers feel agency president has much less to do with media selection than agency says he has; agencies disagree with ad managers over how much voice latter have in choosing media. Possibly managers allocate budget and leave specific media choice to agency.

A constant factor in both is space; agencies do not think they receive enough. (From SPONSOR's three-month survey and same issues for 1954.)
3. What do you want to know about a medium before starting a campaign?

<table>
<thead>
<tr>
<th>HOW WELL DOES IT COVER THE MARKET?</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>DOES IT REACH THE BUYERS OF MY PRODUCT?</td>
<td>80</td>
<td>90 (89)</td>
</tr>
<tr>
<td>HOW DOES IT RATE IN A PARTICULAR MARKET AGAINST OTHER MEDIA?</td>
<td>79</td>
<td>89 (83)</td>
</tr>
<tr>
<td>ANY RESEARCH AVAILABLE (OR WHERE DO I GET MY FACTS ABOUT THE MEDIUM)?</td>
<td>68</td>
<td>76 (54)</td>
</tr>
<tr>
<td>WILL I NEED OTHER MEDIA TO COMPLETE THE COVERAGE?</td>
<td>60</td>
<td>67 (49)</td>
</tr>
<tr>
<td>WHAT MERCHANDISING OR PRODUCT COOPERATION WILL I GET FROM THE MEDIUM?</td>
<td>57</td>
<td>64 (47)</td>
</tr>
<tr>
<td>WHAT IS THE MEDIUM’S PRESTIGE OR QUALITY?</td>
<td>57</td>
<td>64 (40)</td>
</tr>
<tr>
<td>HOW EXPENSIVE IS IT?</td>
<td>56</td>
<td>63 (38)</td>
</tr>
<tr>
<td>WHICH OF MY COMPETITORS IS USING IT NOW? HOW MUCH?</td>
<td>55</td>
<td>62 (68)</td>
</tr>
<tr>
<td>IF MY PRODUCT IS NEW, HAS THIS MEDIUM BEEN USED TO SELL A SIMILAR PRODUCT?</td>
<td>51</td>
<td>57 (35)</td>
</tr>
<tr>
<td>CAN I SATURATE THE MARKET QUICKLY?</td>
<td>46</td>
<td>52 (11)</td>
</tr>
<tr>
<td>OTHER†</td>
<td>36</td>
<td>40 (23)</td>
</tr>
<tr>
<td>TOTAL</td>
<td>83</td>
<td>100 (100)</td>
</tr>
</tbody>
</table>

†Total does not exhaust number of respondents because of multiple answers. Based on 83 respondents. Percent in parentheses is advertisers’ response (See 7 September 1952 insert). Includes one each of real and respondents, medium’s hold on audience, medium status.

Agencies and advertisers agree on order of first two factors they want to know about a medium before buying: namely coverage of market and coverage of prospects. But agencies don’t rank cost of medium as high as do advertisers, not only because they don’t pay bills but chiefly because they know cost is important only in relation to sales. On whole agencies want to know more about media than do advertisers.

ence: “The client’s wife.”

3. Agencies want to know the same things about a medium before deciding on a campaign as the advertisers: (a) How well does it cover the market? (b) Does it reach the buyers of my product? (c) How does it rate in a particular market against other media? These are the top three questions asked. But agencies also seem to consider more factors.

4. Standard Rate & Data Service is first choice for media data for 51% of agencies responding (against 19% of the advertisers). Agencies naturally use more services (such as Starch, station coverage reports) since they do the actual buying. They also pay twice as much attention to time or space reps.

5. Pulse leads the list of air measurement services used by agencies with Hooper second. ARB third and Nielsen fourth (Nielsen was first among advertisers). Starch leads the print measurement services. (Don’t read the wrong meaning into this: Pulse offers market-by-market ratings; Nielsen has national ratings and is much more expensive. Nielsen can cost a big agency $18,000 a year; Pulse $2,700.)

6. Agencies are far more critical of information sources available to them than are advertisers. Criticism ranges from “not comparable,” “incomplete,” “not explicit or precise enough” and “inaccurate” to “too promotional,” “dated,” “cost too much” and “too bulky.”

7. Agencies consider newspapers, magazines, TV and radio—in that order—in connection with a campaign. Advertisers listed radio before TV, with magazines (in first position) before newspapers. But the agencies, like the advertisers, don’t think of just one medium—but of at least three or more as “first” when planning campaign strategy. In many cases they understandably add: “Depends on product.”

8. The agencies sampled obviously used more media than did the individual advertisers during the past year. Only difference in rank of media used between answers of agencies and advertisers: Latter collectively rated business papers higher than do the agencies. Significantly, 10% of the agencies responding used no radio last year 13% used no TV. The question naturally arises: If an agency has no skill in employing a particular medium, won’t it tend to push its clients into media it knows something about? This is not only true of the smaller agency, but often of the larger also.

9. TV has affected the media-use pattern of agencies and advertisers alike (six out of 10 agencies against five out of 10 advertisers). One comment from a $50 million agency: “TV raised hell with the whole thing.” The effect of TV has been as follows: Seven out of 10 agencies cut other media, including radio; only one out of five advertisers were persuaded to expand their budget to accommodate TV. Interviews indicated radio invariably was the first medium to be cut.

10. Agencies use sales results, tests of individual markets and coupon re-

NEXT ISSUE: “How BBDO evaluates media,” by Ben Duff, president. Insight into how top agencies look at media picture.
Agencies list “best” media combinations

4. What medium or media combination have you found most effective in selling your products?

<table>
<thead>
<tr>
<th>MOST EFFECTIVE MEDIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEDIUM</td>
</tr>
<tr>
<td>--------</td>
</tr>
<tr>
<td>TV</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Radio</td>
</tr>
<tr>
<td>Business papers</td>
</tr>
<tr>
<td>2 MEDIA</td>
</tr>
<tr>
<td>Radio, newspapers</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Radio, TV</td>
</tr>
<tr>
<td>TV, mags</td>
</tr>
<tr>
<td>Direct mail</td>
</tr>
<tr>
<td>TV, newspapers</td>
</tr>
<tr>
<td>4 MEDIA</td>
</tr>
<tr>
<td>Radio, TV, newspapers, bus prs</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Radio, TV, newsp, mags</td>
</tr>
<tr>
<td>Radio, TV, newsp, dir mail</td>
</tr>
<tr>
<td>Newsw, mags, dir mail, bus papers</td>
</tr>
<tr>
<td>5 MEDIA</td>
</tr>
<tr>
<td>Radio, TV, newp, mags, outdoor</td>
</tr>
<tr>
<td>Radio, TV, newp, outdr, dir mail</td>
</tr>
<tr>
<td>Radio, TV, newsp, Sun sup, comics</td>
</tr>
<tr>
<td>Radio, TV, newp, mag, bus pap</td>
</tr>
<tr>
<td>7 MEDIA</td>
</tr>
<tr>
<td>Radio, TV, newp, mag, dir mail, bus papers, willy papers</td>
</tr>
<tr>
<td>9 MEDIA</td>
</tr>
<tr>
<td>Radio, TV, newp, mags, dir mail, bus papers, willy papers, export pubs, Sun sup</td>
</tr>
</tbody>
</table>

Total media combinations: 26 listed by 31 agencies (41% of 61 respondents); 54 advertisers (75% of respondents) listed 10 combinations in previous issue.

More advertisers than agencies (75% versus 44%) felt confident enough to answer this question. Reasons for lower agency response: 18 agencies said they handle variety of accounts and media selection depends on products or clients. This is more or less true of all agencies. Above shows, however, that agencies do like to use certain combinations for certain products. Too often, it’s habit, not result of testing. turns as their three chief methods of determining media effectiveness. Their answers correspond identically with those of advertisers so far as order is concerned. But they use each type of test more.

11. Only 12 of 23 agencies which tested different media in different cities were able to determine “who won”: TV in seven cases, radio in three, newspapers in one, a newspaper-radio combination in one. Eleven agencies “couldn’t tell” or “can’t generalize.” Since agencies test only for clients, obviously the two sets of answers coincide, within reason.

12. Agencies have had no more success in correlating sales and advertising media used than advertisers (or they would have told their clients). Only one-third answering have established a correlation in full, another 30% in part. One third have had no success, and 38 of 94 agencies, or 40%, failed to answer this challenging question. The conclusion seems inescapable: About two-thirds of the agencies don’t know or aren’t sure which media affect sales. (One agencyman told sponsor: “Of course we’d be glad to try to find out. But will the client pay for it?”

13. Agencies don’t seem to be nearly as certain as their clients as to which medium or media combination is most effective for certain products. Most advertisers (75% of those responding) felt confident enough to put down one or more media. But only 44% of the agencies ventured an answer. Eighteen of those who waived the question said product or client determines the choice. In both cases—agencies and advertisers—there were almost as many media combinations as respondents.

14. In determining cost-per-1,000 readers and listeners, agencies make the same “mistake,” if it can be called that, as do advertisers: They use ABC circulation for print media and audience measurement or rating services for radio and TV. Former gives “cost per copy circulated” and by no means cost per reader of an ad. Air measurement services give cost per program listener or viewer (in most cases), and this corresponds more nearly with cost per listener or viewer of your commercial.

However, from a third to a fourth of the agencies use Starch or Gallup & Robinson readership ratings to deter-

(Please turn to page 85)
which sources give you the most media data?

<table>
<thead>
<tr>
<th>SOURCES FOR MOST MEDIA DATA</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEDIA DEPARTMENT</td>
<td>45</td>
<td>51 (19)</td>
</tr>
<tr>
<td>TRADE PUBLICATIONS</td>
<td>22</td>
<td>25 (10)</td>
</tr>
<tr>
<td>SPACE REPRESENTATIVES</td>
<td>20</td>
<td>22 (8)</td>
</tr>
<tr>
<td>RECORDS, PUBLICATIONS</td>
<td>14</td>
<td>16 (12)</td>
</tr>
<tr>
<td>MAIL PROMOTION</td>
<td>16</td>
<td>18 (6)</td>
</tr>
<tr>
<td>NEWSPAPERS</td>
<td>77</td>
<td>94 (31)</td>
</tr>
<tr>
<td>MAIL</td>
<td>11</td>
<td>13 (7)</td>
</tr>
<tr>
<td>ADS</td>
<td>11</td>
<td>13 (7)</td>
</tr>
<tr>
<td>SUPPLEMENT OF PAPERS</td>
<td>10</td>
<td>12 (8)</td>
</tr>
<tr>
<td>MAIL</td>
<td>8</td>
<td>7 (9)</td>
</tr>
<tr>
<td>MAIL</td>
<td>7</td>
<td>8 (9)</td>
</tr>
<tr>
<td>MAIL</td>
<td>3</td>
<td>4 (7)</td>
</tr>
<tr>
<td>MAIL</td>
<td>2</td>
<td>2 (3)</td>
</tr>
<tr>
<td>MAIL</td>
<td>1</td>
<td>(4)</td>
</tr>
</tbody>
</table>

Number includes 88 because of multiple answers. Based on 85 respondents. Percent in parentheses is ads per medium.

Which medium is first choice for campaign?

<table>
<thead>
<tr>
<th>FIRST CHOICE OF MEDIUM</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>SAPPERS</td>
<td>16</td>
<td>55 (46)</td>
</tr>
<tr>
<td>MAIL</td>
<td>11</td>
<td>13 (7)</td>
</tr>
<tr>
<td>SUPPLEMENTS</td>
<td>10</td>
<td>12 (9)</td>
</tr>
<tr>
<td>EMAIL</td>
<td>8</td>
<td>9 (10)</td>
</tr>
<tr>
<td>MAIL</td>
<td>3</td>
<td>4 (7)</td>
</tr>
<tr>
<td>PAPERS</td>
<td>2</td>
<td>2 (3)</td>
</tr>
<tr>
<td>LANGUAGE PRESS</td>
<td>2</td>
<td>1 (4)</td>
</tr>
</tbody>
</table>

Number includes 73 because of multiple answers. Based on 85 respondents. Percent in parentheses is ads per medium.

as TV affected your media usage pattern?

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>58</td>
<td>20</td>
</tr>
<tr>
<td>62</td>
<td>21</td>
</tr>
</tbody>
</table>

(51)* (33)*

(total number of yes by those answering "yes" of 36 of 58 gave explanation)

How do you test media effectiveness?

<table>
<thead>
<tr>
<th>MEDIA TESTS</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>SALES RESULTS</td>
<td>73</td>
<td>82 (78)</td>
</tr>
<tr>
<td>TEST MARKETS</td>
<td>55</td>
<td>62 (45)</td>
</tr>
<tr>
<td>COUPONS</td>
<td>51</td>
<td>55 (42)</td>
</tr>
<tr>
<td>RATING SERVICES</td>
<td>29</td>
<td>33 (27)</td>
</tr>
<tr>
<td>1% DIFFERENT MEDIA IN DIFFERENT CITY SURVEYS</td>
<td>27</td>
<td>28 (19)</td>
</tr>
<tr>
<td>KEY IDEA RESPONSE</td>
<td>8</td>
<td>9 (7)</td>
</tr>
<tr>
<td>EXPERIENCE CLIENT'S ASSESSMENT</td>
<td>3</td>
<td>3 (2)</td>
</tr>
<tr>
<td>PUBLIC RESPONSE</td>
<td>3</td>
<td>3 (2)</td>
</tr>
<tr>
<td>DON'T TEST OR NO ANSWER</td>
<td>5</td>
<td>6 (4)</td>
</tr>
</tbody>
</table>

*Based on 85 respondents. Percent in parentheses is ads per medium.

If you used different media in different cities (newspaper in one town, radio station in second, TV in third), what was the result?

<table>
<thead>
<tr>
<th>RESULTS OF MEDIA TESTS</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>COULDN'T TELL, CAN'T GENERALIZE</td>
<td>11</td>
<td>14 (10)</td>
</tr>
<tr>
<td>TV only</td>
<td>7</td>
<td>8 (7)</td>
</tr>
<tr>
<td>RADIO ONLY</td>
<td>3</td>
<td>3 (2)</td>
</tr>
<tr>
<td>NEWSPAPER-RADIO COMBINATION</td>
<td>1</td>
<td>1 (1)</td>
</tr>
<tr>
<td>MEDIA CAME OUT EVEN</td>
<td>1</td>
<td>1 (1)</td>
</tr>
</tbody>
</table>

*Based on 85 respondents. Percent in parentheses is ads per medium.

Note similar ranking in answers of agencies and advertisers (figures in parentheses). Significantly, the larger the agency the less in doubt it is to be definite. Examples: $1,000,000 New York agency: "Not possible to state blanket results. Depends on budget, product, timing and choice of cities." $50,000 New York agency: "Can't tell." Smaller agencies are more certain: "News papers did best all around job." (Boston agency) "(1) TV, (2) radio, (3) newspaper" (Dallas agency)" Spot radio beat everything." (Cleveland agency).

Have you ever established a correlation between sales and advertising media used?

<table>
<thead>
<tr>
<th>SALES-MEDIA CORRELATION</th>
<th>NUMBER</th>
<th>PERCENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>YES</td>
<td>19</td>
<td>34 (24)</td>
</tr>
<tr>
<td>IN PART</td>
<td>17</td>
<td>30 (23)</td>
</tr>
<tr>
<td>NO</td>
<td>20</td>
<td>36 (24)</td>
</tr>
<tr>
<td>NO ANSWER</td>
<td>38</td>
<td>(25)</td>
</tr>
</tbody>
</table>

*Based on 85 respondents. Percent in parentheses is ads per medium.

Only one-third of agencies are sure which media are actually selling their clients' products; another third have some idea. Surprisingly high percent (30) have been unsuccessful in establishing a correlation at all. This is a vital statistic, for it shows there's little room for media research at both levels: agency and advertiser. Cost is high handicap, but problem should be faced squarely.

(Charts 11 to 16 start page 85)
### 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 (1950)</th>
<th>LICENSEE &amp; MANAGER</th>
<th>RADIO REP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bay City, Mich.</td>
<td>WBBL-TV</td>
<td>4</td>
<td>26 Aug.</td>
<td>26.9</td>
<td>14.5</td>
<td>0</td>
<td>NFA</td>
<td></td>
<td>Central Broadcasting Co.</td>
<td>Hollidaysboro</td>
</tr>
<tr>
<td>Columbus, Ga.</td>
<td>WHO-TV</td>
<td>13</td>
<td>3 Sep.</td>
<td>316</td>
<td>158</td>
<td>0</td>
<td>NFA</td>
<td></td>
<td>Lamar Life Broadcasting Co.</td>
<td>Florida</td>
</tr>
<tr>
<td>Des Moines, Ia.</td>
<td>WRCB-TV</td>
<td>3</td>
<td>26 Aug.</td>
<td>100</td>
<td>50</td>
<td>1</td>
<td>NFA</td>
<td></td>
<td>Radio Voice of New Hampshire</td>
<td>Bishman</td>
</tr>
<tr>
<td>Jackson, Miss.</td>
<td>WMUR-TV</td>
<td>9</td>
<td>26 Aug.</td>
<td>148</td>
<td>89.1</td>
<td>0</td>
<td>NFA</td>
<td></td>
<td>Cherry &amp; Webb Broadcasting Co.</td>
<td>Raymore</td>
</tr>
<tr>
<td>Manchester, N. H.</td>
<td>WPFD-TV</td>
<td>12</td>
<td>3 Sep.</td>
<td>316</td>
<td>158</td>
<td>1</td>
<td>1,000 VHF</td>
<td></td>
<td>Blank放</td>
<td></td>
</tr>
<tr>
<td>Providence, R. I.</td>
<td>WPTF-TV</td>
<td>12</td>
<td>26 Aug.</td>
<td>2.95</td>
<td>1.48</td>
<td>0</td>
<td>NFA</td>
<td></td>
<td>Texas Telesignting</td>
<td>Portland</td>
</tr>
<tr>
<td>Sweetwater, Tex.</td>
<td>KWWL-TV</td>
<td>7</td>
<td>3 Sep.</td>
<td>50.1</td>
<td>25.1</td>
<td>0</td>
<td>NFA</td>
<td></td>
<td>Black Hawk Broadcasting Co.</td>
<td>Hendry</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 TARGET</th>
<th>POWER (KW)**</th>
<th>AFFILIATION</th>
<th>STNS ON AIR</th>
<th>SETS IN MARKET (1950)</th>
<th>LICENSEE &amp; MANAGER</th>
<th>REP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abilene, Tex.</td>
<td>KRBC-TV</td>
<td>9</td>
<td>30 Aug.</td>
<td>29.5</td>
<td>15.9</td>
<td>1</td>
<td>8 VHF</td>
<td></td>
<td>Republic Broadcasting Co.</td>
<td>Pearcy</td>
</tr>
<tr>
<td>Bakersfield, Calif.</td>
<td>KAFY-TV</td>
<td>29</td>
<td>24 Aug.</td>
<td>20.5</td>
<td>11</td>
<td>1</td>
<td>3.5 VHF</td>
<td></td>
<td>Baker Broadcasting Co.</td>
<td>Ferre</td>
</tr>
<tr>
<td>Chico, Calif.</td>
<td>KCHL-TV</td>
<td>12</td>
<td>29 Aug.</td>
<td>12.28</td>
<td>6.14</td>
<td>1</td>
<td>29 VHF</td>
<td></td>
<td>Golden Empire Broadcasting Co.</td>
<td>Grant</td>
</tr>
<tr>
<td>Columbus, S. C.</td>
<td>WNOK-TV</td>
<td>61</td>
<td>7 Sep.</td>
<td>93.5</td>
<td>39.3</td>
<td>2</td>
<td>3.15 VHF</td>
<td></td>
<td>Palmetto Radio Corp.</td>
<td>Raymore</td>
</tr>
<tr>
<td>Milwaukee, Wis.</td>
<td>WCAN-TV</td>
<td>25</td>
<td>27 Sep.</td>
<td>22</td>
<td>11</td>
<td>1</td>
<td>4.40 VHF</td>
<td></td>
<td>Midwest Broadcasting Co.</td>
<td>Taylor</td>
</tr>
<tr>
<td>Minneapolis, Minn.</td>
<td>WTCN-TV*</td>
<td>11</td>
<td>1 Sep.</td>
<td>68.5</td>
<td>41.1</td>
<td>4</td>
<td>3.80 VHF</td>
<td></td>
<td>Minnesota TV Public Service Corp.</td>
<td>Blair TV</td>
</tr>
<tr>
<td>Pittsburgh, Pa.</td>
<td>WENS</td>
<td>16</td>
<td>29 Aug.</td>
<td>200</td>
<td>105</td>
<td>3</td>
<td>1.00 UHF</td>
<td></td>
<td>Pittsburgh Broadcasting Co.</td>
<td>Petry</td>
</tr>
<tr>
<td>Portland, Me.</td>
<td>WPMT</td>
<td>53</td>
<td>30 Aug.</td>
<td>10</td>
<td>6</td>
<td>5</td>
<td>1.00 UHF</td>
<td></td>
<td>Portland Broadcasting Corp.</td>
<td>Klippert</td>
</tr>
<tr>
<td>Quincy, Ill.</td>
<td>WFGM-TV</td>
<td>10</td>
<td>4 Sep.</td>
<td>316</td>
<td>158</td>
<td>1</td>
<td>3.00 VHF</td>
<td></td>
<td>Quincy Broadcasting Co.</td>
<td>Walker</td>
</tr>
<tr>
<td>St. Paul, Minn.</td>
<td>WMIM-TV*</td>
<td>11</td>
<td>1 Sep.</td>
<td>68.5</td>
<td>41.1</td>
<td>4</td>
<td>3.80 VHF</td>
<td></td>
<td>Minnis Broadcasting Co.</td>
<td>Taylor</td>
</tr>
<tr>
<td>Waterloo, Conn.</td>
<td>WATR-TV</td>
<td>53</td>
<td>10 Sep.</td>
<td>24.5</td>
<td>12.5</td>
<td>2</td>
<td>60 UHF</td>
<td></td>
<td>Warner Broadcasting Inc.</td>
<td>Reambeau</td>
</tr>
</tbody>
</table>

These changes and additions may be filled in an original chart of post-freeze C.P. listings appearing in SPONSOR's May 1953 issue of the SPONSOR and in issues thereafter.

### III. Addenda to previous C.P. listings

- Fairbanks, Alaska, ch. 2, call assigned KFIF
- Fresno, Cal., KJEO, ch. 47, n't rep Hollingbery
- Hattah, Mo., KHQA-TV, ch. 7, n't rep Weed TV
- Kalamazoo, Mich., WMKI-TV, ch. 36, C.P. cancelled 1 Aug. '53
- Knoxville, Tenn., ch. 26, new call, WTSK (formerly WVEE-TV)
- Portland, Ore., ch. 6, call assigned, KIOI-TV
- Sandusky, O., WLEC-TV, ch. 42, C.P. cancelled 15 Aug. '53
- Spartanburg, S. C., ch. 17, call assigned, WSSC
- Tucson, Ariz., KCNA-TV, ch. 9, C.P. cancelled 2 Sep. '53
- Waterloo, Ind., WINT, ch. 15, new target 15 Dec. '53
- Wichita Falls, Tex., KTWW, ch. 22, C.P. cancelled 28 July

These changes and additions may be filled in an original chart of post-freeze C.P. listings appearing in SPONSOR's May 1953 issue of the SPONSOR and in issues thereafter.

### BOX SCORE

| Total U.S. stations on air, incl. Honolulu (11 Sep. '53) | 231 |
| No. of grantees on air | 121 |
| No. of post-freeze C.P.'s granted (excluding 18 educational grants; 11 Sep. '53) | 131 |
| No. of TV homes in U.S. (1 Aug. '53) | 24,895,000 |
| Percent of all U.S. homes with TV sets (1 Aug. '53) | 55.3% |

*Both new C.P.'s and stations going on the air listed here are those which occurred between 27 August and 11 September or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Some of C.P.'s is that recorded in FCC applications and announcements of individual stations. Information on the number of stations on market when not designated as being from NTC Research, consists of estimates from the stations or reps and must be deemed approximate. Data from NRTC Research and Planning.

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*Data on homes with sets and homes in TV coverage areas are considered approximate. To most recent, the representation of a radio station which is granted a C.P. also represents the new TV operation. Sponsors list the reps of the radio stations (in columns (when a radio station has been a top 10 station in same area) FNW-TV and WMN-TV are on a higher basis. This is not available at pres. number of sets in market. SPONSOR*
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 reaches the HIGHEST share of the Bay Area and Northern California viewing audience—June Telepulse shows KRON-TV leads in 18 of the 21 morning, afternoon and evening segments of the week.

**HIGH** KRON-TV programs—NBC Network, Local and Syndicated are HIGHEST in total June Telepulse ratings. Nine of the "Top Fifteen" are KRON-TV features—50% more than 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.

THE LOW KRON TV 4 SAN FRANCISCO FREE & PETERS, INC. • National Representatives 21 SEPTEMBER 1953
### SPONSOR-TELEPULSE ratings of top films

**Chart covers half-hour syndicated films:**

#### Top 10 shows in 10 or more markets**

**Period: 1-7 August 1953**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Show Type</th>
<th>Average rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Favorite Story. Ziv (D)</td>
<td></td>
<td></td>
<td></td>
<td>21.1</td>
</tr>
<tr>
<td>2</td>
<td>Boston Blackie, Ziv (M)</td>
<td></td>
<td></td>
<td></td>
<td>20.3</td>
</tr>
<tr>
<td>3</td>
<td>Cisco Kid, Ziv (W)</td>
<td></td>
<td></td>
<td></td>
<td>19.6</td>
</tr>
<tr>
<td>4</td>
<td>Liberace, Snader, Guild Films Co. (Mu)</td>
<td></td>
<td></td>
<td></td>
<td>18.1</td>
</tr>
<tr>
<td>5</td>
<td>Hopalong Cassidy, NBC Film (W)</td>
<td></td>
<td></td>
<td></td>
<td>17.9</td>
</tr>
<tr>
<td>6</td>
<td>Foreign Intrigue, JWT, Shel, Reynolds (A)</td>
<td></td>
<td></td>
<td></td>
<td>17.1</td>
</tr>
<tr>
<td>7</td>
<td>Kit Carson, MCA, Revue Prod. (W)</td>
<td></td>
<td></td>
<td></td>
<td>16.1</td>
</tr>
<tr>
<td>8</td>
<td>Wild Bill Hickok, W. Broidy (W)</td>
<td></td>
<td></td>
<td></td>
<td>15.2</td>
</tr>
<tr>
<td>9</td>
<td>Superman, MPTV, R. Maxwell (K)</td>
<td></td>
<td></td>
<td></td>
<td>13.8</td>
</tr>
</tbody>
</table>

#### Top 10 shows in 4 to 9 markets:

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Show Type</th>
<th>Average rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>City Detective, MCA, Revue Prod. (D)</td>
<td></td>
<td></td>
<td></td>
<td>23.6</td>
</tr>
<tr>
<td>2</td>
<td>Orient Express, PSI-TV, Inc. (A)</td>
<td></td>
<td></td>
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<td>Heart of the City, United TV Programs (D)</td>
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<td>March of Time, March of Time (Doc.)</td>
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<td>Into the Night, Sterling Television (M)</td>
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solid south: 1953 style

The changing skyline of today's mid-South is a happy sight for any advertiser who wants to harness the real sales power of television.

Throughout 29 high income counties in our pivot of the Piedmont, more and more TV homes have their antennas set for Channel 2—WFMY-TV.

It's a solid array of selling potential — compounded of the most progressive families in an area with nearly $1,500,000,000 buying power.

WFMY-TV is their television station . . . the daily habit, welcomed, watched and believed in homes where the most buying is done. And, significantly, where real selling opportunities exist for you — when your message is solidly delivered by WFMY-TV!

wfmy-tv

Basic CBS Affiliate — Channel 2
Greensboro, N. C.

Represented by
Harrington, Righter & Parsons, Inc.
New York—Chicago—San Francisco
Select these Stations for SPOT RADIO

**EAST, SOUTHEAST**

<table>
<thead>
<tr>
<th>Station</th>
<th>City/Region</th>
<th>Network</th>
<th>Audience (AFS)</th>
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<td>WGR</td>
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<td>KYW</td>
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<td>Norfolk-Newport News</td>
<td>ABC</td>
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<td>Raleigh-Durham</td>
<td>NBC</td>
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<td>WDBJ</td>
<td>Roanoke</td>
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**MIDWEST, SOUTHWEST**

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<td>Ft. Worth-Dallas</td>
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<tr>
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<td>San Antonio</td>
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**MOUNTAIN AND WEST**

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<td>KGMB-KHBC</td>
<td>Honolulu-Hilo</td>
<td>CBS</td>
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<td>Portland, Ore.</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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"Choice of Time—Your Own Choice!"

by HAL HOAG
V. P. and Western Manager

If you believe that skillful timing has anything to do with the success of advertising, you automatically believe in Spot Radio.

National Spot can beat the clock and the calendar every day of the year. It defeats the nation’s four time zones. It enables you to reach your best prospects at the best time prior to their average time-of-buying for your product, whether that time is seasonal, weekly or daily. With Spot Radio you can also air your programs or announcements at periods of highest listenerness—which may vary all over the clock in different cities and even on different stations in the same city...

Choice of Time is only one of seven basic advantages of Spot Radio. Perhaps it's time right now for you to consider some Spot on the top stations listed at the left.

FREE & PETERS INC.
Pioneer Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO
Color TV is already creating excitement, as well it should. But more than that, work is being done now, work that will have a very definite bearing on the future of television as well as on the future of advertising.

Before this year is out, the FCC willing, NBC will have broadcast most of its top sponsored programs in color once. Picture if you will what color will add to, say, a Hit Parade or a Show of Shows!

For the above reasons it is perhaps worth while to do a bit of cogitating on what color means and what problems it may bring to this problem-rampant medium.

From the many discussions I have had with folks far better able to judge the future than I, one of the bigger questions is: “Will color TV run side by side with black-and-white” (as in the motion pictures)? Most people feel that the movie precedent is not really a precedent at all, since TV is a sponsored medium and therefore it is likely that commercials will be done in color, all of them. Hence a color commercial in a black-and-white show would be a decisive factor in forcing all programming into color.

The residual values in a film series would certainly be enhanced if that series were in color. So when the time is ripe (perhaps not until 1954 is on the wane), it is probable that the film boys will be shooting in color, making their product ready for the added sales appeal color will bring to second, third and fourth (they hope!) runs.

Color film should cost about 15% more than black-and-white. Live color may up the price of facilities (time) a bit but should not be very much more costly than the present black-and-white method of presentation. For which we can breathe a sigh of relief.

The folks who make film commercials tell me that a 15% to 20% increase is about what color will make necessary for them, too. Already a few are shooting their commercials in color on an experimental basis, since there won’t be enough color receiving sets around even in 1954. Also there are no residual values in anything as short lived as a commercial, so experimentation is the motivating force. But, as you know, it is a simple process to pull a black-and-white print from a 35 mm. color negative and utilize it until the eventual catches up with us.

Despite the added headaches and costs, advertisers can only welcome the opportunity to present their product in color. Not only does color give us the opportunity to present products and people and locales in a way that comes much closer to reality, but in any item where style is important, color TV is bound to make great strides. One of the last strongholds of magazines is breached.

Over and above the obvious advantage that color brings to a style product, it provides us with the ability of showing our packages precisely as they appear on the dealers’ shelves. And, of course, the ready identification that familiarity affords is one of the top selling tools in an advertiser’s kit.

It is very difficult not to get steamed up over the imminence of color. The months ahead will put all of us, it is to be expected, through the same paces black-and-white did at the beginning. The blues will be green or red or blurred. The edges will be fuzzy. The pan shots will be ragged. And if these aren’t the problems we encounter, there will be others which will cause frenzy and tension.

By end ’54 most TV film producers will shoot in color, says Foreman. Early-bird Ziv TV has been shooting all film series like “Favorite Story” (below) in color and b&w for years.
The XL Stations

K XL PORTLAND
K XL Y SPOKANE
K XL F BUTTE
K XL L MISSOULA
K XL J HELENA
K XL K GREAT FALLS
K XL Q BOZEMAN

YOU CAN'T COVER the PACIFIC NORTHWEST WITHOUT The XL Stations

When You're Way Up High . . . . . . . Everyone Can See You
KXLY-TV4
spokane, washington
Highest antenna in the Pacific Northwest!

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
Jones Building
MUtil 3177

SAN FRANCISCO, CALIF.
116 New Montgomery St.
Exbrouk 2-8533

HOLLYWOOD, CALIF.
6381 Hollywood Blvd.
Hollywood 9-5488

MINNEAPOLIS, MINN.
1487 N.W. Nat. Bank Bldg.
Genoa 9631

THE WALKER COMPANY
NEW YORK, N.Y.
347 Madison Avenue
Murrayhill 3-6830

CHICAGO, ILLINOIS
360 North Michigan
Andover 3-5771
We'll bet you a median to a norm that you can get it done faster, better, more economically through Western Union's Market Opinion and Survey Service. It's flexible, it can be tailored to your job. Here's why it's so efficient:

Western Union has offices in 2,200 cities all over the country, staffed with people who serve their communities, know the people, enjoy their confidence. The survey facilities of the entire Western Union organization are behind them, to speed their findings and give you the results—often overnight!

Years of experience lie behind Western Union's Market Opinion and Survey Service. It has proved effective for advertising agencies and their clients from coast to coast. It is ready to go to work for you at a moment's notice—on a local, regional or nationwide scale. For complete details, just call your local Western Union office.

The one redeeming feature (other than the basic worth of color itself) is that most of us lived through seemingly impossible problems so recently in black-and-white that our faith in an immediate future is not even slightly dimmed.

We've been through it before. We know it will turn out. And we're pretty certain we will be around to see it happen.

Evolution has been a pretty tedious process in everything but television. That's why so many people are looking forward to color with almost boyish enthusiasm. (See "Color TV: what you can do now," page 40.)

**commercial reviews**

**TELEVISION**

**SPONSOR:** Detergents, Inc.  
**AGENCY:** Mumm, Mulloy & Nichols, Inc., Cleveland  
**PROGRAM:** Announcement

By means of a sound but rather undistinguished television commercial, this product presents its revolutionary story that Suds aren't the thing when it comes to automatic washers—a story that gets the benefit of full pages in newspapers plus a direct backing from the makers of the washing machines themselves.

There are a half dozen puns on the name of the product—and a couple of down-on shots of washers in action. But, other than the words in the sound track, there is little excitement, novelty, or attempt to create a memorable piece of video in making what is a reversal of all previous soap-and-detergent advertising—at least, the less Suds, the better.

On the other hand, the photography is good, the pace fine and the optical effects that achieve package identification are excellent.

And perhaps the All folks don't have to tell the Suds-less story graphically. Every woman who has had the Suds run out of her machine and fill up the basement (or kitchen) gets the idea in the copy very easily. Maybe that's enough.
...Because it Does More for the Sponsor!

Every week, WLBJ at Bowling Green, Ky., carries 50-sponsored Associated Press news and feature programs. The station's experience with AP is typical: AP is easier to sell because it accomplishes more for the sponsor.

A good example is WLBJ's use of "Stars Over the Horizon," a popular AP report on motion picture doings and personalities. Local sponsor of "Stars Over the Horizon" is a drive-in movie. WLBJ merely ties in the movie stars mentioned in the feature, (which the station files for use and re-use) with the current movie being shown by the drive-in. The result is a tailor-made program for the man who foots the bill . . . a program of outstanding interest to the drive-in's customers.

**Notice two interesting aspects of this particular AP sale:**

1. WLBJ sold the sponsor an easy-to-air format—no tricky program building, no production headaches.

2. WLBJ attracted a sponsor from a field all too-accustomed to get free advertising.

And this is what WLBJ’s Commercial Manager Bob Proctor says:

"AP gives us varied and solid coverage. We find it easy and profitable to inject a little ingenuity so that we are able to offer our local businessmen a large assortment of hard-selling programs that make money for them—and for us. Our merchants—like merchants everywhere—are brand conscious. When we offer them AP, they know they're getting the best brand in news."

21 SEPTEMBER 1953
ZIV's NEW SHOW IS TV DYNAMITE!

FROM THE SECRET FIX

STARRING HOLLYWOOD'S BRILLIANT ACTOR

RICHARD CARLSON

IN THE TRUE-LIFE STORY OF A PATRIOTIC YOUNG AMERICAN WHO LED 3 LIVES IN THE SERVICE OF OUR COUNTRY!

1. CITIZEN! 2. COMMUNIST! 3. COUNTERSPY FOR THE FBI!

"I LED 3 LIVES"

TENSE because it's FACTUAL! GRIPPING because it's REAL! FRIGHTENING because it's TRUE!

EACH HALF-HOUR A TRUE-LIFE ADVENTURE!

YOUR OPPORTUNITY TO HAVE THE MOST TIMELY AND IMPORTANT TV PROGRAM IN YOUR CITY!
OF A COUNTERSPY FOR THE FBI!

TREASON ON OUR DOOR STEP . . . THIS MAN SLAMMED THE DOOR!

Not just a script writer's fantasy—but the authentic story of the Commies' attempt to overthrow our government! You'll thrill to the actual on-the-scene photography . . . the factual from-the-records dialogue.

Taken from the secret files of a counterspy for the FBI. Authentic sets and scripts personally supervised by Herbert Philbrick, the man who, for 9 agonizing years lived in constant danger as a supposed Communist who reported daily to the FBI.

NEVER BEFORE HAS SUCH A DRAMATIC DOCUMENT APPEARED ON TV!

ZIV TV

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK
HOLLYWOOD
What kind of intelligent planning can agencies and advertisers do now to prepare for color television?

THE PICKED PANEL ANSWERS

Since the main objective of both the advertiser and his agency is to sell goods or services at a profit, farsighted organizations have already started thinking about ways to get the maximum payout from color TV. For example:

1. How will my package do in color TV? Are any revisions indicated to improve it?

2. Do the members of my present TV art staff have become skilled in dealing with various shades of gray? Need more training in the basics of color? Or do we need a color expert?

3. What about the way I am going to sell on TV? Is there some new way I can use a demonstration of my product that will bring out the full value and selling power of color? In other words, have I thought of color in terms of static printed ads or in terms of its power to arouse the emotions, create a mood, build desire for my product?

4. Should I start immediately to shoot my film program in high-cost color or refuse to be stampeded until the stations generally are equipped to broadcast color and the percent of set penetration of color receivers assures an adequate audience to sell against?

Forward-looking agencies are keeping in close touch with the networks who are currently most concerned with color TV so that their clients may be in a position to consider and evaluate developments in this new field.

Mr. Spence

Mr. Vior

Mr. Gilday

Color television will be with us probably within the year. When it comes, and when a sufficient number of color receivers are in use, it will have a tremendous impact on the whole industry. Its sales effectiveness will be infinitely greater for nearly every manufactured product, for it will bring realism.

Advertisers and agencies must expect the Era of the Color Expert. The color experts will promise to solve all the technical problems of color television. Actually, agencies and networks will undoubtedly do an excellent job by themselves in solving these problems. Agencies today are cooperating with the networks in staging color shows, even though there are only a handful of receivers around.

Costs will go up. It will cost approximately 20% more to produce a commercial on color film than in black-and-white. Very shortly, however, clients should plan to shoot their commercials in color, especially if they will not be made obsolete by product or package changes during the year.

J. FRANK GILDAY
Radio and TV V.P.
Cecil & Presbrey, Inc.
New York, N. Y.

Before we discuss the steps advertising agencies and their clients are taking to meet the color television situation, let's look at some of the now "known" problems this new dimension (if it can be called that) will pose.

With the advent of black-and-white we found that we could no longer speak glowingly of the "large economy size" unless we showed a size and a relativity that looked like the word picture we had built up. Now in color, we cannot talk about that "school girl complexion" unless we show a clear, youthful complexion, and unlucky is
the day when despite all precautions too much “blue” gets into the picture, and instead of a beautiful skin tone, you see a ghastly, billious green.

In black-and-white TV when we found a package or a logo that would not photograph sharply, we made a mock-up in the gray scale and went merrily on our way. Now that same package must come up sharply in its original color. Let’s say we’re lucky and in color its reproducibility is okay, but what about compatibility—in black-and-white we still have the same package that started the trouble.

To find expert help on these and other problems, the TV department has to look first to the department within the agency that is accustomed to face related problems—the Art Department. At Ted Bates & Co., the radio-TV department is working closely with and borrowing the color-brains of Tom Carnese (the partner in charge of art and production) and his entire art department.

In these initial stages of color TV the entire Bates TV department is sitting in on all color activity, both live and film. We have currently in preparation four color commercials, three live for the first colorcast of the Colgate Comedy Hour, and one experimental film commercial using animation in color.

We are planning to take all the above one step further. We are creating a new department within the radio-TV department. This department’s function will be to design settings, costumes, displays—to act as liaison with the art directors and art groups on each account, to create or help create color storyboards, assist the agency producers in both live and film production, and to assist in package redesign to meet the requirements of color TV. We are currently looking for the right man to head this department. He should be qualified in set design and lighting; preferably has worked in color motion pictures—and also has a commercial sense. And, as remarked when we were discussing these qualifications—“A good stage or picture designer can set and light a scene to show to best advantage the star—all he has to learn is that now the star is our client’s product.”

JAMES C. DOUGLASS
Director of Radio and TV
Ted Bates & Co.
New York, N. Y.

"I’ll get ’em EASY
with this fire-power!"

Some situations may call for an all-out bombardment—but believe us, doing a smart radio job in Kentucky isn’t one of them.

More than 50% of Kentucky’s total retail sales are made in WAVE’s “home precinct”—the prosperous, concentrated Louisville Trading Area which includes the economic heart of Kentucky, plus a quarter-billion-dollar slice of Southern Indiana!

5000-watt WAVE is powered, priced and programmed exclusively for this one important market. WAVE covers it thoroughly, without waste circulation!

Ask Free & Peters for all the facts.

5000 WATTS
NBC AFFILIATE
LOUISVILLE

Free & Peters, Inc., Exclusive National Representatives

21 SEPTEMBER 1953
### CHEVROLET DEALERS

**SPONSOR:** Virginia Chevrolet Dealers As-n.
**AGENCY:** Ketchum, McLeod & Groce

**CAPSULE CASE HISTORY:** Last winter, the day before the “unveiling” of the 1953-model Chevrolet, Richmond, Va., Chevrolet dealers bought 30 six-sound announcements to run throughout the day. The copy: “See the new 1953 Chevrolet tomorrow. This is WRNL, Richmond.” Despite inclement weather the following day, 148 people were counted in the three dealer display rooms during a spot check at 11:45 a.m. All three dealers reported that sales exceeded expectations. Cost of the one-day drive: $135.

WRNL, Richmond  
**PROGRAM:** Announcements

### GASOLINE

**SPONSOR:** Calso Gasoline  
**AGENCY:** Lohmeyer, Ad & Mont

**CAPSULE CASE HISTORY:** This California gas company confined its advertising strictly to the Far West area for two years. Then, it bought a schedule of 200 new customers a week. During the first six weeks of sponsorship, the 30 Calso service stations in the Philadelphia area reported 200 new customers a week. These patrons told service station operators they were sure the stations by Steve Allison.

WPEN, Philadelphia  
**PROGRAM:** News

### KNITTING WORSTED

**SPONSOR:** Rhodes Dept. Store  
**AGENCY:** H. J. McC.

**CAPSULE CASE HISTORY:** Rhodes Department Store in Seattle wanted to test radio against newspapers. chose four different types of advertising. ARBI, an independent organization, allotted the same amount—$110—to the store’s radio and newspaper advertising. In the newspapers, the ad budget was $100. On KJR, the money bought three-minute programs on three different days. ARBI reported that radio customers accounted for 44% of the amount of sales, newspapers brought in 23.5%.

KJR, Seattle  
**PROGRAM:** News

### AUTO PARTS

**SPONSOR:** Chattanooga Auto Wrecking  
**AGENCY:** B

**CAPSULE CASE HISTORY:** The Chattanooga Auto Wrecking Co., dealer in auto parts, had tried various other media before turning to radio. It bought three 15-minute Spiritual Singers programs on WMFS for three weeks. Cost of the show was $40 a week. During the period, the auto parts company reports a 30% increase in sales directly attributable to radio. The sponsor has just renewed the program.

WMFS, Chattanooga  
**PROGRAM:** Spiritual Singer

### NEW HOMES

**SPONSOR:** Melvyn Goldman, Inc.  
**AGENCY:** Die

**CAPSULE CASE HISTORY:** The pioneer in the use of saturation announcements to sell new homes in the Baltimore area reports “phenomenal” success due to radio. Melvyn Goldman. Inc., realtors, bought a saturation schedule on WTP to promote their Gray Manor Home. Goldman reports: “From the time the first spot went on the air our phone kept ringing, although phone calls were not encouraged and the number mentioned out casually.” Twelve homes were sold during the first 40 days at cost of about $7 per home. No newspapers were used.

WITH, Baltimore  
**PROGRAM:** Announcement

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**RADIO results**

**BASEBALL BROCHURE**

**SPONSOR:** Philadelphia Phillies  
**AGENCY:** Weightman, Inc.

**CAPSULE CASE HISTORY:** The Philadelphia Phillies baseball team was pushing its advance sale season ticket brochure last spring on all radio and TV stations in the area. According to station KYW, it received 1,294 requests for the brochure. All other stations, plus television, pulled a total of 400 requests. Cost of the KYW announcements was $120.

KYW, Philadelphia  
**PROGRAM:** Announcements

**COFFEE, TEA**

**SPONSOR:** Blue Ribbon, Ltd.  
**AGENCY:** Cockfield, Brown

**CAPSULE CASE HISTORY:** Blue Ribbon, Ltd., distributor of coffee, tea and other grocery products in Canada, has been using 10-minute participations in Casino, a cash giveaway program, five times a week for the past nine months. The sponsor is so pleased with the volume of mail response (over 50,000 letters received during the first nine months: 2,405 letters received during a single day recently) that it has renewed for another six months on the same program. Total cost of each week’s participation is $80.

CJB, Vernon, B. C.  
**PROGRAM:** Casino
"Here comes the commercial!"

These three commercials started out equal
...except for one thing...Creative ingenuity.

YOUNG & RUBICAM, INC.
Advertising • New York Chicago Detroit San Francisco
Hollywood Montreal Toronto Mexico City London
1. NETWORK COVERAGE
2. HOMES DELIVERED
3. TOP PROGRAMS
4. ADVERTISER ACCEPTANCE
5. BIGGER AUDIENCE LEAD
6. COST PER 1,000
7. HOURLY RATINGS
8. PROGRAM TYPES
9. NIGHTLY ADVANTAGE
10. MERCHANDISING SERVICES
11. NEW BUSINESS
NBC-TV signs $90,000,000 worth of business in 8 months

The simplest proof of a television network's effectiveness lies in its acceptance by advertisers.

In the eight months of 1953, advertisers have signed for $90,000,000 worth of NBC Television time. In the last three months alone, NBC time bookings have reached $31,000,000. Much of it is new business, but $24,000,000 of it is renewed business, which points a particular moral:

*NBC's advertisers get results.*

The tremendous advertising investment made by American business in NBC Television is dramatic testimony that

**NBC is America's No. 1 Network.**

**NBC's Audience Advantage is to Your Advantage... Use It.**
Retail store uses own commentator, props to pare TV costs

A South Carolina department store has discovered that TV is inexpensive if you mix ingenuity with "home" talent.

Kohn & Co., of Columbia, S. C., decided to put a store fashion show previewing fall fashions on WCOS-TV as a public service. It wanted to keep costs down to the barest minimum.

Here's how the store cut down its TV expenses:
1. **Commentator**: Kohn's discovered one of its own employees had considerable talent along these lines, used her instead of a professional.
2. **Props**: Scenery necessary to create the fall setting and additional props were gathered from the store's window display department.
3. **Flowers**: Only really necessary for bridal scene in fashion show, were discovered. Local florists generally donate them in exchange for a credit line on the air.
4. **Models**: Amateurs can be used. Payment, if given, can be token fee.

Kohn's reports the show's actual cost was negligible except for the station's 30-minute time fee. Public reaction was immediate and enthusiastic: The switchboard was swamped for several hours following the show. Kohn's is now planning a second telecast for the near future.

**TV sponsor merchandises shows with portable "sets"**

The Cat's Paw Rubber Co., Baltimore, is merchandising its three TV shows to shoe repair shops via a reasonable facsimile of a television set.

Cat's Paw salesmen all carry portable TV "sets" (actually units containing built-in phonographs operated by batteries; screens, and slides which are changed by rollers). Copy and pictures on the screen keep changing as the rollers are turned. The phonograph (inset in picture above) plays a recording of an "announcer's" voice which tells the story of the rubber firm's sponsorship of three TV shows: Your Show of Shows and All-Star Revue, both NBC TV, and The Garry Moore Show, CBS TV.

The demonstration is completed in five minutes. Agency for Cat's Paw is the S. A. Levy Co., Baltimore.

**Drug advertisers benefit from new WWL tie-in plan**

Network and national spot drug advertisers now on WWL, New Orleans, are benefiting from a new merchandising plan launched recently in cooperation with the Katz & Besthoff drug chain.

The campaign involves 46 window displays of WWL-advertised items (see photo): 25 counter displays in each of K&B's 17 stores; reciprocal advertising (the drug chain's newspaper ads list station-promoted products; WWL programs a heavy schedule of announcements spotlighting the chain's special products and departments).

In preparation for the drive, K&B clerks were alerted to "push" WWL products and a $50 prize was offered to the manager doing the best job of displaying WWL-advertised merchandise.

**Spot TV airline advertisers on increase: Petry study**

There are 17 spot TV airline advertisers today compared with only five two and a half years ago.

That's one of the facts contained in a new Edward Petry & Co. industry report, "Airline Advertising Airborne . . . via Spot Television."

The report points out that airlines using spot TV today are placing it in 45% more markets and sponsoring more than twice the number of programs and 37% more spot commercials than airline sponsors in spot TV last December. The report includes a complete listing of current spot TV airline sponsors.

Further information can be obtained from Bob Hutton, Edward Petry & Co., New York.
livers 38% more audience than the San Antonio paper with the largest circulation) and comparative costs (a half hour on WOAI-TV costs less than a 1,200-line ad in any San Antonio daily).

The study is the combined product of Edward V. Cheviot, WOAI-TV commercial manager, and Morton E. Grossman, promotion manager. Both are ex-newspapermen.

Briefly . . .

How good a selling job TV does in comparison with newspapers will soon be explored by the William F. Gable Co., department store of Altoona, Pa. Starting in September, that store plans to spend about the same amount of money in television as in newspapers, advertising the same items in both media. This will give an equal cost basis for comparing selling results, says George P. Gable, store president, and careful checks will be made. (The Gable Co. owns WFBG-TV in Altoona, as well as WFBG-AM.)

* * *

Facts and figures on Negro, Spanish and German radio listening in the New York City area are available in a survey just completed for WWRL, Woodside, N. Y., by Pulse, Inc. The study can be obtained by writing WWRL or phoning DEFender 3-1600.

* * *

KXLY-TV, Spokane, put in a print order for 20,000 booklets commemorative of its opening, thinking the supply would be more than adequate. To the station's surprise the demand for the 48-page booklet wiped out the supply in less than 60 days. To meet the demand, the post-freeze station created a souvenir card for visitors and has already passed out 3,000 of the mementos to people who have appeared before the studio cameras.

* * *

Radio again to the rescue in an emergency. WAPX, Montgomery, Ala., was one of the five Montgomery radio stations to which the local Weather Bureau sent a grateful letter in appreciation for its recent cooperation in broadcasting flood warnings. The letter, addressed to WAPX president T. E. Martin, stated, "Within 30 min-

Please turn to page 117.)
No pharaohs—no Nile—but people in Egypt do have the best TV entertainment in the world over WHEN in Syracuse.

Egypt, N. Y., is one of over 250 communities that WHEN brings to the Syracuse shopping area. Here's a market comprised of 2½ million people in 26 counties—a rich, stable, still growing market—a guaranteed market whether measured by family or response—a market tailored for the products you sell. The pick of programs that 3 networks offer insure the largest TV audience in all upstate New York. They're your prospects. Reach them over Channel 8.

SEE YOUR NEAREST KATZ AGENCY

agency profile

Roger Pryor
V.P., Radio and TV
Foote, Cone & Belding, New York

Heaven help the TV actor, producer, director or musician who tries to put anything over on Foote, Cone & Belding's radio and TV v.p., Roger Pryor. His background of over 30 years in show business serves him well in many instances. In fact it got him into the agency field in 1947.

The way Pryor puts it is this: "The various phases of entertainment in which I had worked were all component parts of television. Therefore the agency figured that I would have a head start on others in the field and could be expected to assimilate TV savvy more rapidly. I don't know how true that turned out to be, but the agency added radio to my functions in 1951, and I've still got a job at Foote, Cone & Belding."

In the course of hanging onto that job Rog has often been tempted to buy stock in an aspirin company, "You just get one headache cured and up pops another," he told SPONSOR. "With all the new stations going on the air the TV clearance situation is straightening out. Bang! Along comes color. And while color certainly gives appetite appeal, it's got a bagful of technical bugs to be worked out. How many more color experts are we going to have to hire? Will color film transmit properly? How much bigger bite is it going to take out of the budget? There's a million new questions to be answered." (See color TV article, page 40.)

And with clients like Hallmark, Frigidaire, Rheingold, Lever, General Foods, Kreisler, Armour and Kleenex to worry about, the answers will have to be forthcoming soon. Once again Rog's theatrical background may come in handy.

On his credit sheet you can find stardom and direction of 60 feature motion pictures, as well as acting in and direction of such Broadway plays as Saturday's Children, The Royal Family, The Front Page and many others. Toss in a stint as vaudeville headliner, a couple of years as an orchestra leader, a three-year session as master of ceremonies of the Gulf Screen Guild Theatre and five years as narrator for the U. S. Steel Theatre Guild on the Air and you have a solid professional background unmatched in the advertising trade.

But the Madison Avenue suit is strictly a five-day-a-week costume for Rog. Weekends (when he can get away) he's a country gentleman on his 100-acre farm in Red Hook, N. Y.
You'll travel in fast-selling company when your message is adjacent to these top ABC-TV and KBTV shows. Specify KBTV-Denver for a brighter sales picture.

**KBTV-OWNED FILM PROPERTIES**
- All-American Game of the Week
- Abbott and Costello
- Amos 'n Andy
- China Smith
- City Detective
- Duffy's Tavern
- Hapalong Cassidy
- Joe Palooka
- Liberace
- Life with Elizabeth
- Littler and the Kids
- Meet the Villain
- Sportsmen's Club
- Touchdown

*Programs soon to be released—KBTV-optimed

**KBTV LIVE PRODUCTIONS**
- Captain Ozzie Waters — Western Playhouse
- Bill Michelsen and the News (INS Telenews)
- Menu Matinee
- Weather with Vince Manforfe
- Eddy Rogers Show
- Mile-High Barn Dance
- Koffee Klatch
- Sports Corner
- Farm Reporter
- KBTV Studio Wrestling

**ABC-TV NETWORK SHOWS**
- Kraft Drama
- Comeback
- Danny Thomas
- Date with Judy
- Georgette Jessel
- Juke Box Jury
- Lone Ranger
- Name's the Same
- Ozzie and Harriet
- Pride of the Family
- Pepsi-Cola Playhouse
- Quick as a Flash
- Ray Bolger
- Saturday Night Fights
- Stu Erwin
- Super Circus
- Space Patrol
- Smilin' Ed McConnell
- U.S. Steel Theater Guild
- Walter Winchell
- You Asked for It

New ABC-TV Daytime Programming Monday thru Friday

**KBTV LIVE PRODUCTIONS**

**Contact Your Free & Peters Representative**

21 September 1953
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SPONSOR is the most *imitated* trade magazine covering the advertising field today!

**SPONSOR**

*the magazine radio and TV advertisers use*
INCREASED FREQUENCY IN NIGHTTIME DEEMED ADVANTAGEOUS

(Continued from page 35)

studied, nighttime radio in these areas is far from dormant. A recent CBS survey conducted in 18 major cities compares radio sets in use in October 1952 with October 1951 between 6:00 and 11:00 p.m. The study showed 17% more radio sets in use in 1952 than in 1951.

A Trendex survey conducted in homes which have had television for more than two years further substantiates the CBS study. This survey showed that after six months from the time the family acquired its TV set radio listening began to increase, so that by the end of the two-year period TV viewing was shown to be done on a highly selective basis, with radio filling in the resulting gap.

A BAB survey of 20 major TV markets showed that TV homes have more radio sets than non-TV homes: TV homes average 2.34 radio sets: non-TV homes 1.87 radio sets.

The Class A cost factor, long objected to by radio advertisers, is rapidly being eliminated by the radio stations themselves. The trend in rate structure is overwhelmingly toward a single rate from 7:00 a.m. to 10:30 or 11:00 p.m.

Another move stations are making is the offer of special frequency packages at night. Such packages provide extra announcements per week for the advertiser at a cost per announcement that is considerably under the rate card. Take a Northwestern station as a good example:

The one-time rate for a 20-second announcement at night is $18 or $90 weekly for a five-announcement schedule. The station's package, however, consists of 18 announcements weekly for $195—a unit cost of $10.83.

These special package costs, although increasingly prevalent among radio stations, were not considered in the cost comparisons cited on page 35, even though these package rates would further strengthen our recommendation of nighttime radio. However, the existence of these packages should be kept in mind when considering the use of evening announcements.

Another factor that tends to weigh in favor of nighttime radio is the lack of choice minute availabilities during the tight morning schedules. Some three years ago, when advertisers first crowded into early morning radio en masse, they still had a fair pick of time slots. Today, with a whole Blue Book of advertisers crowded into the 7:00-3:00 a.m. period, this choice no longer holds true. Advertisers pretty much have to take what the stations can spare them.

While there is some variation from day to day among morning radio ratings, this variation exists to a far lesser degree than at nighttime. Take WABC, New York, as an illustration of this point:

The average rating between 7:00-3:00 a.m. for the week is 1.8. On a daily basis, Monday is low with 1.5, and Thursday is high with 2.0. The spread is not too great. However, the same calculations for evening, 3:00-10:30 p.m., show a weekly average of 2.7, with Monday low at 1.9 and Friday high with 3.9. In other words, a Friday night announcement would yield better than twice the audience of a Monday night announcement. Here, the factor of judicious time buying assumes greater importance in improving the nighttime radio picture.

The audience turnover element is another plus factor for nighttime radio. Studies of listening habits reveal that morning radio listening is a fairly automatic thing; listeners tune in to the same station at more or less the same time each morning. Such a listening pattern is valuable for a short-term campaign when the advertiser's aim is to reach virtually the same audience morning after morning with sufficient frequency to make an impact with his sales message. A morning schedule on one station in a multi-station market will therefore reach the usual, loyal listeners of the one station but miss completely those listeners in the same market who're loyal to the other stations.

A Nielsen study conducted in Chicago yielded the following figures substantiating the audience-turnover premise. (BAB had this study made for

Have a great opportunity for early morning personality. Smooth style preferred, but will listen to any audition. Give full qualifications and, if possible, send audition with first letter to

BOX 50 SPONSOR
When you buy radio time (or TV) in the QUAD-CITIES

...remember

WHBF IS NOW CBS!

This powerful combination offers you better Quad-City coverage, lower cost

Now more than ever WHBF Radio is a necessary MUST on the list of many aggressive advertisers who want to sell profitably to the 242,000 people of the Quad-Cities (plus the additional thousands in the trading area adjacent to this important Midwest market.)

CONSIDER THESE LATEST MARKET FACTS
Among the 165 Standard Metropolitan County areas in Sales Management’s 1953 Survey of Buying Power—the Quad-Cities rank:

84th in POPULATION
74th in RETAIL SALES
80th in FOOD SALES
70th in DRUG SALES
64th in AUTOMOTIVE SALES
30th in EFFECTIVE BUYING INCOME per CAPITA
41st in EFFECTIVE BUYING INCOME per FAMILY

A consistently good market that will share with you its spendable income through the medium of WHBF, the Quad-Cities favorite station, and CBS the nation’s favorite network.

avery-knodeL, Representatives

Leslie C. Johnson, V.P. and Gen. Mgr.—Telco Bldg., Rock Island, Ill.

242,000 people
us, and we feel they deserve a tribute for constructive cooperation!

The average audience turnover during one week in the 7:00-8:00 a.m. period was 2.0, in the 8:00-10:30 p.m. period, 3.5.

Here's how these turnover figures can be translated into actual listening audience. Take Station Y as an example:

Station Y has an average daily rating of 2.0 in the morning and reaches an average of 10,000 men daily. At this rate a schedule of five announcements would reach 50,000 men per week. But this total of 50,000 men does not mean 50,000 different men reached once a week any more than it means 10,000 men reached five times a week. The 2.0 turnover indicates that 20,000 different men hear the announcement on the average of two and a half times a week.

Station Y may also have a 2.0 average rating reaching 10,000 men each night. With a turnover figure of 3.5 we find that 35,000 different men hear the announcement on the average of just under one and a half times per week. Thus it is evident that an evening schedule does reach a wider audience—in this instance, 75% wider.

With the lengthening of the schedule the frequency deficiency can be overcome.

Summarizing the advantages and disadvantages of nighttime radio, we find, on the pro-nighttime side, that evening announcements based on an expenditure comparable to X Company's current morning program provide:

1. More homes reached per broadcast (in 14 out of 22 markets).
3. More men available (78.3 men per 100 listening homes at night to 63.4 in the morning).
5. Greater weekly turnover of male audience to widen the advertising impact (3.5 turnover at night versus 2.0 in the morning).

On the unfavorable side, where X Company is concerned, the following factors must be considered:

1. Copy has to be cut from 60 to 20 seconds.
2. Nighttime radio reaches men when use of X Company's product is not imminent.

So far we've been talking to you about average audiences and time costs in comparing the virtues of nighttime with daytime radio. To bring the story closer to home, we further compared our present daytime schedules in several major markets with evening announcements that reps reported would be available to Company X:

<table>
<thead>
<tr>
<th>City</th>
<th>Actual morning schedule</th>
<th>Available evening schedule</th>
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<tbody>
<tr>
<td>DETROIT</td>
<td></td>
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<tr>
<td>No. of announcements weekly</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>Weekly cost</td>
<td>$414</td>
<td>$410</td>
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<tr>
<td>No. of homes reached weekly</td>
<td>192,400</td>
<td>420,700</td>
</tr>
<tr>
<td>No. of men reached weekly</td>
<td>132,800</td>
<td>353,400</td>
</tr>
<tr>
<td>Cost-per-1,000 men reached</td>
<td>$3.12</td>
<td>$1.18</td>
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<tr>
<td>BALTIMORE</td>
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<td></td>
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<tr>
<td>No. of announcements weekly</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Weekly cost</td>
<td>$124</td>
<td>$137</td>
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<tr>
<td>No. of homes reached weekly</td>
<td>92,500</td>
<td>133,800</td>
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<tr>
<td>No. of men reached weekly</td>
<td>60,100</td>
<td>104,400</td>
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<tr>
<td>Cost-per-1,000 men reached</td>
<td>$2.66</td>
<td>$1.32</td>
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<td>TULSA</td>
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<td>No. of announcements weekly</td>
<td>6</td>
<td>4</td>
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<tr>
<td>Weekly cost</td>
<td>$50</td>
<td>$96</td>
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<tr>
<td>No. of homes reached weekly</td>
<td>58,900</td>
<td>108,900</td>
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<tr>
<td>No. of men reached weekly</td>
<td>37,300</td>
<td>$3,300</td>
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<tr>
<td>Cost-per-1,000 men reached</td>
<td>$2.41</td>
<td>$1.13</td>
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What does not appear in these figures is the fact that the times available include top-ranking adjacencies. In Detroit the list of adjacencies includes: Fibber McGee, Groucho Marx, Eddie Cantor, Truth and Consequences among others. The Baltimore roster reads as follows: Amos 'n Andy, Edgar Bergen, People Are Funny, Mr. and Mrs. North, What's My Line, Bing Crosby, and Lowell Thomas. Tulsa availabilities include adjacencies to Arthur Godfrey, Lux Radio Theatre, General Electric Theatre, Edward R. Murrow, Mr. and Mrs. North, and People Are Funny.

These random examples boost the average figures which we used in recommending nighttime radio. We expected that station availabilities would provide announcements with better ratings than the averages with which we worked, but we found them to be far better than anticipated, making the case for nighttime radio even stronger.
Sells BOTH urban & audiences rural

For the Advertiser Buying An Urban Market
WGY Gives A Dividend of 1,269,756 Rural Listeners

For the Advertiser Buying A Rural Market
WGY Gives A Dividend of 1,489,044 Urban Listeners

WGY, pioneer farm station, serves 22 cities of more than 10,000 population.

Represented Nationally by Henry I. Christal Co.

New York * Boston * Chicago * Detroit * San Francisco

21 SEPTEMBER 1953
COLOR TV
(Continued from page 41)

NBC issued invitations to agencies (which have signed for black-and-white programs this fall) to come in one at a time, and use NBC facilities to test-produce color commercials. Among those agencies which have been granted this opportunity so far are J. Walter Thompson, BBDO, William Esty and Benton & Bowles. Here's how one typical day worked out.

NBC's color coordinator, Barry Wood (former singing star of Your Hit Parade and producer of the Kate Smith Show), invited J. Walter Thompson personnel to participate late in August. After a briefing session with the agency's creative team, preparations were made for use of the Colonial Theatre. NBC's color origination point. On the appointed morning, a group of about 20 JWT men worked with NBC's technical staff doing dry runs, checking camera angles, correcting makeup and costume coloring and getting the feel of the new medium.

To make things as simple as possible, the agency used commercials which it had previously done on the air in black-and-white. The three selected were: (1) an RCA commercial from the Molly Goldberg program; (2) a Rex Marshall spiel for Ford; (3) a selection from Kraft's dramatic show.

By late afternoon the rough edges had been smoothed off and the closed circuit to the Center Theatre warmed up. At the Center about 60 key men representing JWT, Ford, RCA and Kraft saw the showing on RCA receivers. After a brief introduction, during which the products of numerous NBC advertisers were shown in color, the commercials for JWT's three clients came on the screens. A half hour later, in the words of an NBC executive, "Everybody stopped shaking hands and went home to drool."

Those who attended the showing came away with a mixture of enthusiasm and awe: enthusiasm for the potentialities of the new development and awe for the task of re-training they would have to do on themselves. One viewer, JWT's V.P. Henry Johnson, told sponsors: "I see now that we've got to sharpen up our color perception and awareness of color. This isn't easy to come by, after thinking, for so many years, in black-and-white. Because of the physical nature of your eye, you see colors broadly. Few people can isolate reds, blues and greens; fewer can sense the variety of their values. We must sharpen our color senses and must be on the look-out for people who already have this color sense. Agencies and advertisers must also educate themselves to the importance of lighting, a very subtle science in color television. The ideal way to train yourself in these two things, color perception and lighting technique, is by closed circuit experiment, which puts you in the viewer's position. However, this is a costly and improbable method. Otherwise, we'll have to develop as we go along."

NBC TV is charging ahead with plans to start commercial colorcasting just as soon as the FCC gives the nod. Pat Weaver, vice chairman of the NBC board, announced that a series of experimental "color premieres" which would eventually include all important NBC programs, would begin in September. Under this plan NBC personnel would work with agencies and advertisers to put at least one stanza of each top program on the air in color this fall. Not only will NBC technical help be supplied but NBC will foot the
No wonder the cows are confused!

Something over four years ago, Grocery Products Co., Inc., Nashville, introduced Darimix Non-Fat Dry Milk to the Nashville market, with the idea of expanding as fast as production would warrant.

Knowing the tremendous and widespread impact of WSM's Grand Ole Opry they turned to it as a major weapon in their drive for distribution.

Did it work? Simon & Gwynn, Darimix agency, reports Darimix current distribution in 30 states. No wonder the cows and competition are confused.

The Darimix story should suggest an unfailing way for you to push a product fast. For details see Tom Harrison or any Petry Man.

WSM Nashville . . . 650
Clear Channel 50,000 Watts
hill for the difference between the color production and the usual black-and-white costs.

If by 28 September FCC approval has been granted, the telecasts will go on the air in color. Using the compatible system they will be received in color on color receivers but in monochrome on standard black-and-white sets. If the necessary approval hasn't come through, the dress rehearsals will be sent on closed circuit to a theatre. After FCC approval color programs will be sent out on the NBC network at the rate of one or two programs a week.

In contrast to NBC's chest thumping, CBS is playing its cards close to the vest. It is known that CBS is doing plenty of experimental work in one of its New York studios, but so far it is very hush-hush. The network plans a series of indoctrination clinics for agencies and advertisers, probably starting in October.

Du Mont is also keeping mum, but in the past announced that it was working on a 3-D color system which would be fully compatible. And although Dr. Allen B. Du Mont belongs to the National Television System Committee which put together the standards now before the FCC, he is unenthusiastic about the NTSC's findings.

Film. To color or not to color seems to be the question. The concern in many places is that color films now on the market may not be ideal and that later a film will be developed which will reproduce better. In disagreement with this theory is NBC Engineering V.P. O. B. Hanson, who told sponsor: "We anticipate no difficulty in transmitting existing color films. As tests go along we will be able to specify ideal density and contrast ranges which the laboratories can deliver on prints."

A number of film packagers and producers seem to share this confidence. Ziv Television Programs, for instance has already filmed in color 39 Boston Blackie programs and 104 Cisco Kid episodes. That firm's president, John L. Sinn, told sponsor: "We're not worried about the problem of good transmission of color film. We've used Kodachrome, Ansco and Eastman color products and we're still testing. The trick is to get good color on the film; after that I'm sure that the engineers can find a way to get it onto home TV screens in good shape."

Lever Bros. mulled the question recently before starting to shoot the next 26 instalments of Big Town. Says TV Manager John R. Allen, "It would cost about $3,000 more per installment, yet the entire series would be shown on TV before the end of 1954. So we've just about 90% decided against color at this time because: (1) there won't be enough color receivers in use in 1954 to make it worthwhile; (2) color film may be considerably improved by television standards soon and we'd want to use the best. So for the time being we'll stick to working with the networks and try to keep up to date on new developments."

Costs. Considering the tremendous increase in effectiveness which color will bring, increases in cost are expected to be fairly moderate. A BBDO spokesman told sponsor that he estimated increased production costs of a color film commercial might run as little as 15%.

On the subject of live production of shows, Norman Grant, NBC TV art director, says, "We hope to know in about six months just how much more color production will cost than black-and-white. Naturally, costumes will run somewhat higher because we won't be able to get away with some of the combinations we use now. Much of the scenery we use today is in full color for appeal to studio audiences so there shouldn't be much added expense there. We learn by making mistakes. You know to try this and try that before you find the ideal combination. But as we learn the costs will come down to their true level. We can't believe that the eventual cost of color will be much more than today's monochrome productions."

Package design. It is expected that color TV will be a boon to industrial designers. A number of them, contacted by sponsor, have noticed increased interest from manufacturers. Designer Frank Gianninoto says, "The tendency to make packages more 'alive' is growing partially because TV offers motion as opposed to the static quality of print advertising. Now with color coming it is logical for manufacturers to think of TV as the nearest thing to a point-of-sales salesman there is. So you try to work additional factors into the package design: simplicity of name (for easier remembrance), simplicity of design (for easier identification), humor (to win friendship and good-
Detroit is the world’s Motor City in usage, as well as in production. Autos and auto radios get plenty of mileage!

Two-thirds of Detroit area workers DRIVE to their daily employment. 12% of them drive 30 miles or more each day. Another 13% drive from 20 to 29 miles. Less than one-half of one percent ride on Detroit’s one commuter railroad!

What a BONUS audience that represents for Detroit’s radio advertisers!

In this market of 980,000 cars, WWJ is the favorite radio station. It has been for 33 years. And, because it delivers the most listeners per dollar, it’s the most economical buy.

To put your product in the driver’s seat in the Detroit market, put your story on WWJ.
**Outlook.** No one seems to doubt that the public will go for color TV. Nor that the initial high costs of receivers will shake down, probably to about 25% more than current black-and-white models. RCA has made its patents available and the trickle of sets expected by the end of this year should mount rapidly within three years.

CBS filed comments with the FCC urging approval of the NTSC standards but at the same time stated that it was not fully satisfied that the proposed system allowed for sets and broadcasting equipment which was cheap and simple enough to operate.

As to the effectiveness of color TV as a sales tool, listen to what Phil Cohen, radio-TV director at Sullivan, Stauffer, Colwell & Bayles, has to say: "Color TV will probably be the greatest advertising medium ever known. It has everything: color, motion, demonstrability and the persuasiveness of the human voice. It's up to us to move along with the development—without going overboard. Watch for the right moment, then get in. In other words, proceed cautiously—but proceed."

---

**KANSAS FARMERS ARE SELLING THEIR WHEAT...**

...WORTH $240,167,840.00

**AND BUYING WIBW ADVERTISED MERCHANDISE**

---

**GALEN DRAKE**

(Continued from page 37)

it. I feel I’ve been so scrupulous that if I said soap was good to eat a few million people would have it on the table.”

3. “I don’t sell time. I sell products. I may give a product 30 seconds or three minutes, depending on what it needs.”

6. “In the business world you don’t go in to sell a man and just blurt out your sales message. The same thing holds true in radio. You have to lead up to it and integrate it the same way you’d do sitting in a man’s office. For example, when I did the commercials on Grand Central Station during Pillsbury’s recent sponsorship, I always tried to pick up the thread of the story. Once there was a program about a young fellow who tried to win a girl by bluffing about his bankroll. I came on just after he’d been caught in a bluff and I said: ‘You can bluff so long but eventually the truth just has to come out...’ And then of course I went on to trace the parallel with the product. I feel that’s the way to make the whole program lend impact for the client.”

Will these principles work for every product? What about categories of merchandise where there is little tangible difference between brands?

Galen Drake says “yes” and would like a chance to stake his commercial reputation on an effort to sell cigarettes without using far-fetched claims. What brand would he like to sell? Camels, because he smokes them.

If anybody at R. J. Reynolds or William Esty is interested, he’ll sit down with them over a sandwich or a drink and reel off his version of a cigarette commercial. It will be a simple piece of conversation in which Drake stresses the brand name and the fact that he personally finds it a good smoke. It will come out differently each time Drake speaks it, varying with the weather and what Drake has had for breakfast.

Drake works from notes when he does his factual commentaries and commercials. There’s no script, whether the show is five minutes long or 45. Once when he got to the studio for a 45-minute show he discovered his notes were locked in a desk and no one had the key. He did the whole 45 minutes from scratch. He makes a standing offer to friends: “Come on into the studio five minutes before air time and..."
almost 10% of the nation's sales takes place HERE in WJR's primary coverage area!

WJR MARKET DATA

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This multi-billion dollar market, so vital to your national sales volume, is effectively and economically covered by one single sales voice. WJR reaches all of this great market every time of the day, every day of the year, with the most influential single voice in the area! Increase your sales in this rich 137 county area—use WJR, the Great Voice of the Great Lakes.

For more information on WJR's ability to sell in this great market area, contact WJR or your Christal representative today.

WJR, Fisher Building, Detroit 2, Michigan
WJR, Eastern Office: 665 Fifth Avenue, New York 22
Represented Nationally by the Henry I. Christal Company
Canadian Representatives: Radio Time Sales, (Ontario) Ltd.
give me three topics to talk about. Anything as long as it’s clean. I’ll work your topics into 15 minutes of the show.

Drake may have inherited his talent for conversation. He’s a great grand-nephew of Stephen A. Douglas. But he gets most of his ability to talk interestingly from his wide reading and background. He was born in Kokomo, Ind., 26 July 1907. He’s been a boxer, orchestra leader (Southern California Symphony Orchestra), an actor, a singer (San Francisco Opera Co.). He has a 10,000-volume reference library at home.

Few performers belong to one of the organizations in which Galen Drake has long been a member—the New York Food Brokers Association. Knowing all the buyers of food products in the market helps him when he has a product which is seeking distribution. Long before merchandising was talked up by radio stations, he was using his personal standing with distributors as a salesman to get products on the shelves. Keeping in touch with the brokers, too, gives him faith in his own selling methods. “They’ll let me know in a hurry when a product I’ve taken on lays an egg.”

Drake’s programs over WCBS include: Housewives’ Protective League and Starlight Salute, four hours and 45 minutes weekly. Among his local sponsors are Procter & Gamble, Time Inc., Monsanto Chemical Co., Standard Brands, Pure Foods Co., and Hudson Pulp & Paper Co.

On the network he does three shows: a 15-minute show for Murine Co.; a five-minute program for Sanka, and 15 minutes sustaining.

The Housewives’ Protective League is a 19-year-old program carried locally on each of the CBS-owned outlets and on additional stations repped by CBS Radio Spot Sales (13 markets all told). It’s a commentary program featuring a different performer in each market who speaks to housewives on varied short subjects and does the commercials personally. The audience is told that all products accepted must be passed on by a panel of housewives and approved by 80% (it’s this same approach which Galen Drake applies to all of his shows).

Merchandising is an important facet of the HPL programs and Galen Drake makes dozens of calls to super markets each month. But his merchandising isn’t confined to the HPL shows. He’ll arrange to make dealer and distributor visits and/or write personal letters for sponsors of any of his shows, depending on the need. (On a recent afternoon, he called on seven Long Island super markets.)

Results from his own approach to selling combined with merchandising have been expressed in accolades from his sponsors.

- Sales of Suo Sheen flour. Pillsbury product sold by Drake on Grand Central Station, went up 200% in the 18 months of sponsorship.
- And this is how J. M. Rosefield, sales manager of Rosefield Packing Co., thanked Drake back in 1946 when his company’s Skippy Peanut Butter had just achieved major league status: A letter from him read in part:
  “Frankly, we were scared to death when we open the New York market. After all it is the biggest and toughest market in the world...
  “You can imagine our relief to see sales start to climb like a skyrocket. At the end of our first year in the market Skippy was in first place in

---

Now—A Second Printing to Meet Your Demand

"22 Television Talks" Transcribed from the

BMI TV CLINICS

Sold out in its first edition, "22 Television Talks," the bible of TV information, is back in supply again. The twenty-two subjects embrace all important aspects of television programming.

The book is a practical symposium of TV data by men of wide experience and recognized pioneers in television.

In addition, a good portion of its more than 260 pages is devoted to condensed transcripts of the QUESTION and ANSWER sessions of the Clinics. The intense general discussions by the broadcasters attending the Clinics raised such TV topics as: how to make use of films . . . how to cut costs . . . how to build or remodel a plant . . . how to maintain public service . . . how to hold an audience . . . and how to direct the other TV operations.

Published by BMI at $6 and made available as an Industry Service at the cost of transcribing and printing—$3.60.

Order Your Copies Today.

---

WHAT RADIO AND TV EXECUTIVES SAY—

"In our opinion, the finest book published on TV. The TV men whose talks and comments fill this volume get right down to the level of every individual now in the industry or about to enter it."

GEORGE HIGGINS, KMBC, Kansas City, Mo.

"BMI’s ‘Twenty-Two Television Talks’ is a reading must at KXLY TV."

ED CRANE, KXLY-TV, Spokane, Wash.

"The book pools the knowledge of today’s TV leaders. It gives inestimable benefit for present and future TV personnel."

HUGH O. POTTER, WOMI, Owensboro, Ky.

"Anyone interested in TV should read ‘Twenty-Two Television Talks’. They are an education within themselves—a must."

R. W. ROUNSAVILLE, WQXI, Atlanta, Ga.
In the NEW Pittsburgh...
On the NEW KQV...

Nationally Famous Disc Jockey
JOE DEANE Brings You
Two New Sales Packed Shows!

There's definitely something new in Pittsburgh radio this Fall! He's Joe Deane, one of the nation's leading disc jockeys. Joe is already the talk of the town with his two KQV platter shows—the fresh new "Morning Mayor" from 6:30 to 9:30 a.m. Monday through Saturday... and the sparkling new "Deane-Agers Show" from 4:20 to 5:45 p.m. Monday through Friday. Even in his first week, Joe rang up an outstanding sales success story for a 'teen-age cosmetic!' Wherever we go, people tell us these are the two best buys in Pittsburgh Radio this Fall! Who are we to argue? And look at these attractive availabilities and rates!

Morning Mayor:
Fourteen-minute segments, rotating basis, six days a week, $225, fully commissionable.

Minute announcement: $17.50, 6:30-8:29 A.M.
$30.00, 8:29-9:30 A.M.
Station Break: $10.00, 6:30-8:29 A.M.
Discounts as earned.

Deane-Agers Show:
Quarter-hour, $85 base plus minimum AFRA talent rate.
Minute announcement, $30
Station break, $22
Discounts as earned.

Joe is backed all the way by a strong lineup of top-rated CBS shows. It's a combination that can't miss. And we can prove it if you'll call or write!

KQV
NOW CBS RADIO
Pittsburgh's Aggressive Network Station

National Representatives: WEED & CO. New York • Boston • Chicago • Detroit • San Francisco • Los Angeles

21 SEPTEMBER 1953
sales. This is a record that I doubt any other food product on the market can match . . .

"From the day you started plugging Skippy on the air, Skippy started melting off the shelves. The movement exceeded our fondest hopes. Even the skeptics had to admit they had never seen a product 'take over' a market so fast . . .

"In a way, Galen, you did almost too good a job. Sales are now so far ahead of production that we are having a really tough time trying to keep up with them . . .

"In all sincerity I say that in my opinion you are the greatest salesman on the air today . . ."

Drake hopes to be on television soon. He's "cut" a kinescope for WCDS-TV in which he brings his informal style to TV. (Informal but not folksy. Drake thinks the word folksy is a synonym for phony. "I'm at ease after 30 years of doing this. That's all. I'm not pretending to be a country store philosopher. This is me, take it or leave it.""

Commercials on television would keep the spirit of his radio approach.

"Here's the way I'd do a commercial for a cold cereal, for example," says Galen Drake. "First of all, the program content of the show would be on a set resembling my own living room at home. There'd be easy chairs and one complete wall of books. I'd be speaking on some subject as part of the program and in the middle of what I had to say I'd get up out of my easy chair and walk across the living room. A camera would follow me into the kitchen. And all the time I'd keep right on talking and telling this same story. I'd reach up into a closet and take down a package of the cereal. Then I'd pour some milk into it and start eating. After I finished the story I'd say: 'Man that's good. Kind of picks you up right about this time of the day.' That's all."

Of course Drake doesn't plan to depend entirely on this kind of visual understatement. Any given series of commercials for a product would include longer statements about the product. But understatement is one of the prime attributes of Drake's commercial approach. He'll frequently say in passing: "You don't have to rush right out and buy it now." Or "This won't change your life or anything but . . ."

Still his own style leaves plenty of room for hard sell, even sell with dramatic, compelling force. Drake gets this effect not with clichés or repetitive rhythm statements but by storytelling. Your best understanding of how this works out is to be had by reading the No-Cal commercial printed on page 36 and the Snow Crop commercial which follows.

"Say, by the way, you tried our SNOW CROP FROZEN ORANGE JUICE? — Or do you get some sort of a kick out of squeezing oranges and paying the price that you have to pay for oranges right now? The kids are yelling for their breakfast — Dad has to catch his commuter train — and you're cutting and squeezing oranges. That's about as old fashioned as making up the buckwheat flour the night before

WDAW
(FARGO, N. D.)
IS ONE OF THE NATION'S MOST POPULAR STATIONS!

An independent survey made by students at North Dakota Agricultural College among 3,969 farm families in a 22-county area around Fargo proved this: WDAY is a 17-to-1 favorite over the next station — is a 3½-to-1 favorite over all other stations combined!

NBC • 5000 WATTS
970 KILOCYCLES

FREE & PETERS, INC.
Exclusive National Representatives

HAWAII
Excellent earnings opportunity for experienced salesman in radio and television. State full qualifications in first letter to

BOX 49 SPONSOR
like great grandma used to. Snow Crop Frozen Orange Juice is not a substitute, and when I say it's a concentrate—I don't mean it's some sort of a synthetic thing. What they do is get the finest oranges that money can buy (and believe me, they pay a premium price for them) squeeze the juice out and then take most of the water out of the juice. That leaves a heavy concentrate, about like a sherbet, which they freeze. All you do, when you open the can—is put the water back. Can gives you a pint and a half of orange juice. To get that much orange juice, you'd have to squeeze well over a dozen oranges. Picture yourself with orange peels all over the kitchen cabinet—the breakfast on the stove and the whole family yelling for a hurry-up breakfast. With Snow Crop Orange Juice there's none of that! The old man may even have time enough to kiss you before running for the train if you save all that time by using Snow Crop. Try it out—maybe not today—but whenever you go to buy juice. You'll like Snow Crop!"

MEDIA STUDY
(Continued from page 46)

mine those who actually see or read an ad in print media. This is a much more accurate way of determining the cost of a medium to an advertiser. And it doesn't punish the air media when comparisons are made.

15. Billings: The 94 agencies answering SPONSOR's questionnaire billed an estimated $800 million in 1952. This represents about one-third of all agency billings in the U. S.

Some big agencies like J. Walter Thompson, Young & Rubicam, Benton & Bowles and N. W. Ayer provided valuable information or comments but did not fill out a questionnaire; their billings were not included in the total. Naturally SPONSOR sent its questionnaire to the "top" 1,000 agencies on the theory that the bigger the agency the more all-media experience it has. However, the smaller agency's viewpoint is not ignored.

Example: Of the 65 agency respondents which listed billings, 42 were under $2 million, 15 were in the $2-15 million class and eight were over $15 million.

16. Where do agencymen come
from? Sponsor’s “background” question elicited this response:

About a third came from newspapers and magazines, a fourth out of advertising and promotion, a sixth out of selling and management, another sixth out of radio and TV, and the remainder from research, teaching, architecture, accounting and other professions.

No correlations can be made between these answers and media used, as Sponsor tried to do with advertisers, because the respondents are not necessarily those who influence the choice of media at an agency in each case.

To sum up, here are Sponsor’s five conclusions drawn from the results of both sets of questionnaires (agency and advertiser):

1. Media selection is still too much a matter of habit with both groups—"empirical," one adman said—instead of the result of careful testing.

2. Users of only one medium or one type of media are few in number, but sometimes surprisingly successful. General rule is to use media combinations which will include at least one of these three types: (a) National—magazines, network radio or TV; (b) local—newspapers, spot radio or TV, outdoor; (c) special—business papers, export papers, direct mail and so on. No one combination seems to be best. But the biggest use the most even though they may not know whether each medium pays.

3. Media testing seems to take second place to product, market and copy testing. As a result, few well-defined systems of media testing have been worked out; few testers actually can tell what the test proved and the entire field cries for more experimentation.

4. Agencies and advertisers both need to adopt the same yardstick in determining relative cost-per-1,000 of print and air media. The present one—ABC circulation for print and program audience measurement for air—penalizes the latter, for some is potential audience for your ad but the other more closely coincides with the number of people who actually hear or see your commercial.

5. No statistical survey of this nature can show the highly important non-tabular factors of media evaluation and selection that count as much as cost, coverage and impact—and these are: (a) how the medium is used; (b) the interest or dullness of the product, and (c) counteracting competitive campaigns.

Regarding (a), Dr. George Gallup, of Gallup & Robinson, the research organization, told Sponsor: "There can be a 10-to-one differential between the man who uses a medium best and the one who uses it worst. There certainly isn't that much differential between media."

Regarding (b), Dr. Hans Zeisel, consultant for the Tea Council who supervised the media tests which resulted in the Council's spending its entire $1 million allocation for tea advertising on television, said flatly: "If the product is dull, advertise it on the air—because the audience is semi-captive, has to listen, within reason. If it's exciting, new, interesting, it's profitable to use print, for people must make an effort to read, and they won't if they aren't interested in your product."

Regarding (c), the current anti-enzyme toothpaste war in the air is a fresh example of the naked law of the advertising jungle: To survive in a highly competitive field, you have to

(Please turn to page 98)
For practical use

advertisers and agencies say

one magazine dominates

Read how national advertisers and agencies rate radio and television trade magazines in 1953 for (1) readership,
(2) regularity of readership,
(3) thoroughness of readership,
(4) practical use.
First, a comment on the limitations of this survey

The 1953 CORE survey of agency and advertiser trade paper reading preferences asks many questions about readership. It asks one question about "practical usage." It asks no questions about news. The exact method of conducting this survey (designed to be as unbiased as possible) is explained in these pages. Yet some bias, however small, does exist in the inclusion of one question on "use." By noting this you will be in a better position to weigh this survey in relation to others biased in the direction of news, of programming, or what have you.

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PURPOSE OF THIS SURVEY: Made especially for internal guidance to SPONSOR's editors in determining what advertisers and agency-read, how they read, what they want.

WHO MADE IT: This mailed questionnaire study was made for SPONSOR by CORE, research organization of New York and Toronto, which works principally on UN, government, and advertiser research projects. At Shea, head of CORE, is a mass communications specialist who edited Uncle Sam's first edition on World Communications.

HOW NAMES WERE SELECTED: Names were selected from Standard Advertising Register by CORE completely without assistance from or knowledge of SPONSOR. Included were advertising directors, account executives, radio TV directors, and timebuyers. Recipients had no indication of SPONSOR's interest.

RESPONSE: Approximately 15%, or 177, of the mailed questionnaires were completed and returned. Ratio of returns were about two agency to one advertiser: 55% came from New York and Illinois; 19 states were represented.

WHEN WAS STUDY DONE: July-August, 1953.
For example, this recent *Broadcasting* survey emphasizes news: leads off with a news question.

*BROADCASTING* dominated this survey: SPONSOR was second. Here is the response to one *Broadcasting* question: "Which publications do you read regularly for television?"

**Response to *Broadcasting* Survey Question Above**

<table>
<thead>
<tr>
<th>1st choice</th>
<th>1st choice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broadcasting</td>
<td>107 Radio &amp; Television Daily</td>
</tr>
<tr>
<td>Sponsor</td>
<td>62 Tide</td>
</tr>
<tr>
<td>Variety</td>
<td>36 Printers’ Ink</td>
</tr>
<tr>
<td>Television</td>
<td>30 Advertising Age</td>
</tr>
<tr>
<td>Advertising Age</td>
<td>24 Billboard</td>
</tr>
</tbody>
</table>
FIRST WITH VHF IN PORTLAND, OREGON

...and right into the middle of a billion dollar market

KOIN-TV
opening on channel 6 October 15

CBS TELEVISION

The last big VHF market
Portland is the biggest, richest market in America still uncovered by VHF. When the first KOIN-TV program goes on the air October 15 it will bring time-tested telecasting to a family of cities with per capita retail sales more than double** the national per capita retail sales average.

1,228,800* people in KOIN-TV service area
The towering KOIN-TV antenna rises on the crest of Portland's picturesque West Hills, right at the juncture of the broad and populous valleys of the Willamette and Columbia rivers. From its 1,530-foot perch above average terrain with 56,000 watts ERP, it has a practically unobstructed reach over the most heavily populated areas of Oregon and Southern Washington.

KOIN...best known call letters in the Pacific Northwest
KOIN radio has served the Pacific Northwest for 28 years with top ranking national and local programs, and with an excellent record of public service and responsibility. In public acceptance and in advertising effectiveness and volume KOIN has long been one of the West's outstanding stations.

125,000 TV sets—and growing fast
All of the 125,000* TV sets in the KOIN-TV area are VHF receivers, with UHF devices added or built-in. It is the last big, juicy market in the nation-wide TV grid, with a whopping big audience already available and TV set sales booming.

KOIN-TV
covers a retail market of $1,484,528,000*

* CBS Television Research
** 2005—Based on 1952-53 Consumer Markets

C. HOWARD LANE, Managing Director

MOUNT HOOD RADIO & TELEVISION BROADCASTING CORPORATION, PORTLAND, ORE.

AVERY-KNODEL, INC., NATIONAL REPRESENTATIVES
New York, Chicago, Los Angeles, San Francisco, Atlanta, Dallas
<table>
<thead>
<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CBS</strong></td>
<td><strong>ABC</strong></td>
<td><strong>CBS</strong></td>
</tr>
<tr>
<td>Ding Dong School</td>
<td>Ch m-f L</td>
<td>No network programming all wk</td>
</tr>
<tr>
<td>Glamour Girl</td>
<td>by m-f L</td>
<td>No network programming all wk</td>
</tr>
<tr>
<td>Hawkins Falls</td>
<td>Ch m-f L</td>
<td>No network programming all wk</td>
</tr>
<tr>
<td>The Benefits</td>
<td>Ch m-f L</td>
<td>No network programming all wk</td>
</tr>
<tr>
<td>Three Steps to Heaven</td>
<td>NY m-f L</td>
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</tr>
<tr>
<td>Follow Your Heart</td>
<td>NY m-f L</td>
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</tr>
<tr>
<td><strong>CBS</strong></td>
<td><strong>ABC</strong></td>
<td><strong>CBS</strong></td>
</tr>
<tr>
<td>Arthur Godfrey</td>
<td>Ch m-f L</td>
<td>No network programming all wk</td>
</tr>
<tr>
<td>The Baird Show</td>
<td>NY m-f L</td>
<td>No network programming all wk</td>
</tr>
<tr>
<td>Strike It Rich</td>
<td>NY m-f L</td>
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<tr>
<td><strong>CBS</strong></td>
<td><strong>ABC</strong></td>
<td><strong>CBS</strong></td>
</tr>
<tr>
<td>Bride &amp; Groom</td>
<td>Cats Paw Rubber</td>
<td>No network programming all wk</td>
</tr>
<tr>
<td>Law of Life</td>
<td>New Home Prod</td>
<td>No network programming all wk</td>
</tr>
<tr>
<td>Guiding Light</td>
<td>TV &amp; Radio</td>
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<tr>
<td><strong>CBS</strong></td>
<td><strong>ABC</strong></td>
<td><strong>CBS</strong></td>
</tr>
<tr>
<td>Garry Moore</td>
<td>Cats Paw Rubber</td>
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</tr>
<tr>
<td>Art Lasker</td>
<td>Katz's Rubber</td>
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</tr>
<tr>
<td>Paul Dixon</td>
<td>Show</td>
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<td><strong>ABC</strong></td>
<td><strong>CBS</strong></td>
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<tr>
<td>Bob Crosby</td>
<td>Show</td>
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</tr>
<tr>
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</table>
## THURSDAY

<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Program</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:30 PM</td>
<td>CBS</td>
<td>Daytime</td>
<td>No network programming all wk</td>
</tr>
<tr>
<td>7:00 PM</td>
<td>CBS</td>
<td>Daytime</td>
<td>No network programming all wk</td>
</tr>
<tr>
<td>8:00 PM</td>
<td>CBS</td>
<td>Daytime</td>
<td>No network programming all wk</td>
</tr>
<tr>
<td>9:00 PM</td>
<td>CBS</td>
<td>Daytime</td>
<td>No network programming all wk</td>
</tr>
<tr>
<td>10:00 PM</td>
<td>CBS</td>
<td>Daytime</td>
<td>No network programming all wk</td>
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</tbody>
</table>

## FRIDAY

<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Program</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:30 PM</td>
<td>CBS</td>
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<td>10:00 PM</td>
<td>CBS</td>
<td>Daytime</td>
<td>No network programming all wk</td>
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</tbody>
</table>

## SATURDAY

<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Program</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:30 PM</td>
<td>CBS</td>
<td>Daytime</td>
<td>No network programming all wk</td>
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<td>10:00 PM</td>
<td>CBS</td>
<td>Daytime</td>
<td>No network programming all wk</td>
</tr>
</tbody>
</table>

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**Daytime 21 September 1953**
EXPERIENCE COUNTS!

ALVIN M. KING
With more than 13 years in the television, radio, records and film fields, Al is now "Big Mo's" vice president in charge of sales.

EDWARD F. MURPHY
Nineteen years in every phase of radio and television... both local and network... including two of the nation's leading TV outlets. Ed is KSTM-TV's vice president in charge of programming.

EDWARD L. FAVORs
Now vice president in charge of engineering, "Ted" comes to St. Louis with seven years experience in the television field, including two years with GE.

Just as a good ship must have an experienced crew, so must a results-producing television station have personnel who know their business.

KSTM-TV has a staff of television and radio veterans who have the "know how" in their fields. Excellent programs, merchandising and picture reception come naturally.

Yes, your advertising dollar is in good hands with the "Big Mo" crew. In using St. Louis' KSTM TV, you're sure to get your money's worth in a large and prosperous market.

But don't delay! Choice availabilities can't last long! Today... come aboard.

Television's "BIG MO"

H-R TELEVISION INC. NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES

KSTM

Channel 36
ST. LOUIS

William E. Ware, President

AFFILIATED WITH AMERICAN BROADCASTING COMPANY AND RADIO STATION KSTL
MEDIA STUDY
(Continued from page 36)
do what the others are doing. Lambert Pharmacal announced a new product and said it would spend $1 million to sell it: Block Drug threw in a million for only six weeks to push its brand; Lambert decided to make it $2 million; the other big drug and soap firms with toothpastes joined the parade or are about to. (See "The anti-enzyme war on the air," page 36.)

Moral of all this: Perhaps it’s what a network president told sponsor: “I read these articles at night—when I have time—looking for the answer. Of course there is none yet. But unlike the alchemists who spent a thousand years searching for the philosopher’s stone which would turn all base metals into gold before they gave up, maybe we’ll find the answer—if we stick to it long enough. Meantime a first step has been taken—impressing upon the advertiser the need for finding out which medium sells his product.”

A tabulation of the last six questions and answers follows:

11. Which of the following re-

search and measurement serv-
ices do you use?

SERVICES USED

<table>
<thead>
<tr>
<th>Service</th>
<th>Number*</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>PULSE</td>
<td>45</td>
<td>57 (32)</td>
</tr>
<tr>
<td>HOOPER</td>
<td>33</td>
<td>37 (32)</td>
</tr>
<tr>
<td>AMERICAN RESEARCH BUREAU</td>
<td>30</td>
<td>34 (20)</td>
</tr>
<tr>
<td>NIELSEN</td>
<td>25</td>
<td>28 (71)</td>
</tr>
<tr>
<td>VIDEODEX</td>
<td>17</td>
<td>19 (27)</td>
</tr>
<tr>
<td>CONLAN</td>
<td>11</td>
<td>12 (12)</td>
</tr>
</tbody>
</table>
| STANDARD AUDIT & MEASURE-
  MENT SERVICES               |         |         |
| TRENDEX                      | 6       | 7 (18)  |
| OTHERS                       |         |         |

*Total (102) exceeds number of respondents (98) because of multiple answers. Based on 90 respondents. Percent in parentheses is advertiser’s response. Independent surveys (2), one each: agency analysis, L. S. Dept. of Commerce, Townsend Method, Magazine Audience Group Studies, client studies.

Do not regard the above as a popularity poll. The small size of the sample precludes these tables from being used for anything but what they were designed to show: merely the different air and print services agencies employ in their work.

Nielsen’s lower position on the agency table as compared with the advertiser’s last issue may be due merely to the fact that smaller agencies, not having big network shows, don’t need a national rating service or just can’t afford it. Also keep in mind that most advertisers use their agency’s copies of these services rather than buy their own.

12. What’s wrong with the in-

formation sources available to you in your work?

CRITICISM OF DATA

<table>
<thead>
<tr>
<th>Criticism</th>
<th>Number*</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOT COMPARABLE</td>
<td>19</td>
<td>41 (10)</td>
</tr>
<tr>
<td>INCOMPLETE</td>
<td>11</td>
<td>24 (42)</td>
</tr>
<tr>
<td>NOT FORMULATED IN USEFUL</td>
<td>11</td>
<td>24 (12)</td>
</tr>
</tbody>
</table>
| TERMS, NOT EXPLICIT OR PRE-
  CISE ENOUGH                |         |         |
| INACCURATE, NOT OBJECTIVE  |         |         |
| NOT DEFENDABLE             | 10      | 22 (39) |
| TOO PROMOTIONAL            | 15      |         |
| DATED                      | 3       | 6 (10)  |
| COST TOO MUCH              | 6       | 10 (3)  |
| NO CRITICISM               | 3       | 6 (10)  |
| OTHERS                     | 7       | 11 (21) |
| NO ANSWER                  | 48      |         |

*Total (50) exceeds number of respondents (48) because of multiple answers. Based on 46 respondents. Percent in parentheses is advertiser’s response. The builds (7); not a valid sample (1); not enough material on subjective aspects (2).

Agencies are more critical of the print and air rating services for an obvious reason: They buy more, they use them more and thus they know more about strengths and weaknesses.
Before any public announcement of WEEU-TV's full power, our engineers had to be satisfied that everything was "working" according to plan. Now, we are interviewing TV dealers and others throughout the great Reading Market... watching Channel 33's bright, clear, interference-free picture with them—in their own homes, in their stores. Here are some of the preliminary results:

"Channel 33 reception very much improved. Receiving good picture on a bow tie antenna beamed in another direction." — George W. Fryer, Fryer's, Hamburg.

"A beautiful 33 picture, both at the store and in my home. More power than we need. Better than anything from Lancaster, Harrisburg, or Philadelphia. An excellent picture off the VHF antenna." — Alden Renaud, Keystone Appliance, Lebanon.

"The best UHF picture seen in this locality." — C. A. Kreider, Kreider Brothers, Ephrata.


Philadelphia engineers report Channel 33 noise-free picture in 7 locations tested.

NOW FULL POWER
165,000 WATTS (ERP)

PROOF—NOT PROMISES
Ask Your Field Man

21 SEPTEMBER 1953
Agencies seem to be more concerned with the fact that the rating services aren't comparable while advertisers list incompleteness and inaccuracy as their prime criticisms.

13. Which media have you used during the past year?

<table>
<thead>
<tr>
<th>MEDIA USED</th>
<th>Number</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEWSPAPERS</td>
<td>85</td>
<td>92 (87)</td>
</tr>
<tr>
<td>MAGAZINES</td>
<td>85</td>
<td>92 (87)</td>
</tr>
<tr>
<td>RADIO</td>
<td>83</td>
<td>90 (77)</td>
</tr>
<tr>
<td>TV</td>
<td>80</td>
<td>87 (77)</td>
</tr>
<tr>
<td>BUSINESS PAPERS</td>
<td>79</td>
<td>86 (72)</td>
</tr>
<tr>
<td>DIRECT MAIL</td>
<td>72</td>
<td>78 (64)</td>
</tr>
<tr>
<td>OUTDOOR</td>
<td>67</td>
<td>73 (39)</td>
</tr>
<tr>
<td>WEEKLY PAPERS</td>
<td>59</td>
<td>64 (33)</td>
</tr>
<tr>
<td>SUNDAY SUPPLEMENTS</td>
<td>53</td>
<td>56 (36)</td>
</tr>
<tr>
<td>TRANSIT</td>
<td>32</td>
<td>36 (26)</td>
</tr>
<tr>
<td>EXPORT PUBLICATIONS</td>
<td>35</td>
<td>38 (21)</td>
</tr>
<tr>
<td>FOREIGN LANGUAGE PRESS</td>
<td>33</td>
<td>36 (16)</td>
</tr>
<tr>
<td>COMICS</td>
<td>21</td>
<td>23 (11)</td>
</tr>
<tr>
<td>MOVIES</td>
<td>1</td>
<td>1 (....)</td>
</tr>
<tr>
<td>NO ANSWER</td>
<td>2</td>
<td>2 (....)</td>
</tr>
</tbody>
</table>

Note how closely agency and advertiser answers jibe so far as rank is concerned in the above table. This shows that despite the small samples from which the sets of answers were taken, they are largely valid. Complete validity and reliability would produce almost identical distributions from both groups in this particular tabulation.

This point is important: The table shows 10% of agencies responding used no radio in 1952 and 13% used no TV. Advertisers might well decide to shy away from media in which their agencies have had little or no experience.

For example, sponsor was told by several prominent Canadian broadcasters while researching this project that agency inexperience with radio was costing the Canadian radio industry thousands of dollars a year. A number of cases were cited of clients dropping out of radio when they switched from a radio-experienced agency to one concentrating on print.

Similar cases were uncovered in the states—as well as the reverse in which clients using nothing but print were induced to try air media, sometimes with outstanding results, when they took on an air-minded agency.

14. How do you determine cost-per-1,000 (readers, listeners, ad noters, etc.)?

<table>
<thead>
<tr>
<th>DETERMINING MEDIA COSTS</th>
<th>Newspapers</th>
<th>Magazines</th>
<th>Radio</th>
<th>TV</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC CIRCULATION</td>
<td>26</td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>STARCH, GALLUP &amp; ROBINSON READER-SHIP RATINGS, AD NOTERS</td>
<td>6</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GROSS AUDIENCE</td>
<td>7</td>
<td></td>
<td>5</td>
<td>7</td>
</tr>
<tr>
<td>AUDIENCE MEASUREMENT OR RATING</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Agencies are more concerned with gross audience figures in determining costs than are advertisers. Gross audience is total number of readers, listeners or viewers (as compared with ABC circulation or number of homes tuned in).

However, both groups—agencies and advertisers—use ABC circulation and air rating services predominantly to establish costs-per-1,000. When the two media are then compared, radio and TV are bound to suffer.

Only fair yardstick would be to count ad noters for print and compare them with commercial hearers or viewers for air media. Starch and Gallup & Robinson are already working out a commercial-audience measurement technique for television. The big job confronting the air media is two-fold:

1. To convince advertisers and agencies of the importance of dropping ABC circulation as a means of computing costs, except when comparing one paper or magazine with another.

KSL·TV GETS AROUND A LOT OF AREA!

From the top of a 9,000-foot mountain peak, KSL-TV reaches deep into 39 counties... in four Western states.

To reach, and sell, the vast Intermountain West market you need KSL-TV, the area station.

For more details and a new copy of the KSL-TV coverage map, contact CBS Television Spot Sales, or

KSL·TV SALT LAKE CITY
Serving Intermountain America
Super Salesman

makes 1000 calls for only 73 cents!

CHECK BILL STULLA'S SALES PERSONALITY:
Just $100 puts him to work for you! Highest rated mid-afternoon show in L.A. open for spots! 20,000 letters per month average mail pull since 1951! Renewed year after year by sponsors like Yuban, Frank and Joseph, Wonder Bread and Sego Milk!

CHECK HIS SHOW PERSONALITY:
138,000 daily viewers join Bill and his musical gang for songs, games and PARLOR PARTY FUN Monday thru Friday, 2:30-3:30 P.M.

BILL STULLA IS ANOTHER KNBH SHOWMAN-SALESMAN.
For details consult KNBH, Hollywood, or your nearest NBC Spot Sales Office.

NBC Hollywood KNBH Channel 4

21 September 1953
2. To accept the fact that whatever "commercial" ratings the research services come up with the figures will be lower than those for programs. (Integrated sales talks will be less affected.)

Both of these developments will help bring about saner media evaluation, at least so far as comparing costs is concerned.

15. What were your total billings in 1951? 1952?

**AGENCY SIZE BY BILLINGS**

<table>
<thead>
<tr>
<th>Size</th>
<th>1951 Number</th>
<th>1952 Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>SMALL (UNDER $2)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MILLION:</th>
<th>12</th>
<th>42</th>
</tr>
</thead>
<tbody>
<tr>
<td>MEDIUM ($2 TO $15 MILLION):</td>
<td>14</td>
<td>15</td>
</tr>
<tr>
<td>LARGE (OVER $15 MILLION):</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>TOTAL RESPONDENTS:</td>
<td>64</td>
<td>*65</td>
</tr>
<tr>
<td>TOTAL BILLINGS FOR 62 RESPONDENTS:</td>
<td>$532,319,000</td>
<td>$589,453,000</td>
</tr>
</tbody>
</table>

*One new firm in 1952. A proportionate expansion of this figure for the total respondent sample would indicate billings totaling about $759 million for 1951 and more than $800 million for 1952.*

Total agency billings for 1952 are estimated by McCann-Erickson for Printers' Ink at about $2,750,000,000 (preliminary estimate), sponsor's sample ($800 million) therefore covered 29% of the total billings. This compares with the advertisers' sample covering $137 million in expenditures or 5% of the total spent through agencies.

16. What was your background before you got into advertising?

**BACKGROUND OF AGENCY RESPONDENTS**

<table>
<thead>
<tr>
<th>Background</th>
<th>Number</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEWSPAPERS &amp; MAGAZINES</td>
<td>25</td>
<td>32 (32)</td>
</tr>
<tr>
<td>ADVERTISING, PROMOTION &amp; PUBLIC RELATIONS</td>
<td>18</td>
<td>23 (21)</td>
</tr>
<tr>
<td>SELLING &amp; MANAGEMENT</td>
<td>13</td>
<td>17 (36)</td>
</tr>
<tr>
<td>RADIO &amp; TV</td>
<td>11</td>
<td>14 (31)</td>
</tr>
<tr>
<td>RESEARCH (MARKETING, GENERAL ECONOMIC, MEDIA)</td>
<td>6</td>
<td>8 (13)</td>
</tr>
<tr>
<td>TEACHING</td>
<td>6</td>
<td>6 (10)</td>
</tr>
<tr>
<td>STUDENT</td>
<td>3</td>
<td>4 (13)</td>
</tr>
<tr>
<td>MISCELLANEOUS (EXPORT-IMPORT, ENGINEERING, ARCHITECTURE, INDUSTRY, PRINTING PRODUCTION, ACCOUNTING, &quot;OTHER&quot;)</td>
<td>18</td>
<td>23 (21)</td>
</tr>
<tr>
<td>UNSPECIFIED</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Total (39) exceeds number of respondents (37) because of multiple answers. Based on 37 respondents. Percent based on total number of responses. Entered present job or organization directly from school.

(Please turn to page 104)

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**On Or About NOVEMBER 1st ROCHESTER BECOMES A TWO TELEVISION STATION CITY THROUGH: CHANNEL 10 VHF CBS BASIC • ABC AFFILIATE ROCHESTER, N.Y.**

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**CRITIQUE OF SPONSOR’S SURVEY**

On the basis of recommendations from our All-Media Advisory Board and our experience to date, here is what SPONSOR would change if it were making the same mail survey today of how advertisers and agencies evaluate media:

1. Cut the questions in half or send the questionnaire out in two sections to increase returns. Only 7.2% of the advertisers and 9.4% of the agencies polled responded.

2. Pretest the questionnaire more carefully and cut out some questions that later proved ambiguous or tended to duplicate each other.

3. At least test, if not use wholesale, a questionnaire with no multiple choice answers. These made it easier for SPONSOR's respondents to answer, but also conditioned their response. In several cases it was obvious that the adman was merely checking every answer listed, whether appropriate or not. Leaving a blank to be filled might have drawn more accurate responses, although they probably would have been fewer in number.

Any further comment by admen in general and researchers in particular on SPONSOR’s survey will be appreciated as an aid in preparing future research in this field.
These are the television stars to millions in Los Angeles... all exclusively on KTLA.

Los Angeles is sold on KTLA and its Stars. That's why they can sell your product best!
The first two categories of backgrounds of agency men and advertisers show a remarkable correlation. More agency men came out of radio and TV than among the advertisers responding. This question was asked to try to establish a correlation between a man's background and the media he buys. But although interesting if not valuable in the case of advertisers, no comparison is made here because the agency man responding was not necessarily the one who helped choose media for accounts, as the table below indicates:

**TITLE OF AGENCY RESPONDENT**

<table>
<thead>
<tr>
<th>Status</th>
<th>Number</th>
<th>Percent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Owner, Partner, Senior Officer</td>
<td>19</td>
<td>38%</td>
</tr>
<tr>
<td>Research and/or Media Director</td>
<td>13</td>
<td>27%</td>
</tr>
<tr>
<td>Account Executive</td>
<td>3</td>
<td>6%</td>
</tr>
<tr>
<td>Space and Time Buyer Supervisor</td>
<td>1</td>
<td>2%</td>
</tr>
</tbody>
</table>
*Total (56) exceeds number of respondents (61) because of multiple answers. (Based on 61 respondents.)*

Four out of five agencymen answering SPONSOR's questionnaire were chief executives at their agencies, as the above table shows. This should establish the quality of the answers despite the limited sample. Since the total agency response showed that account executives determine media selection in 82% of the cases and the president in only 30%, it is obvious that no correlation between the man's background and the media he chooses can be established from the above.

**SPONSOR's ALL-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 (20 June 1953).

Supplementary article on same topic: "Is Life's media study fair to radio and TV?" (a debate), 13 July 1953.

7. Beware of these media research pitfalls, part I (27 July 1953).
8. Beware of these media research pitfalls, part II (21 August 1953).
9. How 72 leading agencies evaluate media (7 September 1953).

**To be published:**

11. How BBDO evaluates media.
12. How a small agency tests media weekly.

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**The Twin Cities take A GIANT STEP FORWARD**

Represented Nationally by THE O. L. TAYLOR CO. ABC

Authorized 316 kw interim 70 kw until March '54

Established market 386,400 TV sets

Class A hourly base rate $750

One minute spot base rate $150

ON THE AIR SEPTEMBER 1ST

WMIN-TV LUCKY CHANNEL
The client who bet $1 million on its media tests.

Why these corporations don’t use air media.

How to set up a “foolproof” media sales test.

Psychological aspects of media.

Sales impact of radio and TV.

New media evaluation and research developments.

Sprouse’s conclusions.

FALL PROGRAMING

(Continued from page 31)

Program costs: Most ad managers and agency executives look for program costs to keep leveling off from now on. As advertisers find that they have to add more and more markets to their station lineups, their resistance to the asking prices for the top-bracketed shows will increase. Result: There will be fewer shows calling for $25,000 gross or more each successive year. Only nationwide advertisers with several products or the automotive companies, said a drug firm ad manager, will be able to support shows with a gross weekly cost of $20,000 when the average hookup gets to over 100 markets. And this, he added, will be the prevailing attitude, even if network TV continues in its present position of a tight sellers’ market, particularly in respect to CBS and NBC.

Some agency executives and ad managers had something to say about programming profits. They had words of censure especially for CBS and NBC. They appeared to be under the impression that these networks were taking advantage of the time-sellout situation to extract more than a reasonable profit on their owned-and-produced program packages. Officials of these networks retorted that the impression was very far from the facts. The net profit, they said, is quite scant considering the cost of developing ideas, of maintaining plants, equipment, program production and executive staffs and performing talent and writers. A member of the CBS hierarchy remarked that he doubted whether the network could show even a “bookkeeping profit” on its TV programming operations.

The monopoly gripe: Talk to an agency radio-TV department executive about television programming and it won’t be long before he cuts loose with
a diatribe on the theme of network packaging “monopoly.” While conducting this survey, spoxson encountered a number of such executives who had gone to the trouble of compiling data which, they argued, bore out their contention to a “T”—anyway with regard to CBS TV. One agency executive referred to this “confirming” data as “the cold facts of life.”

Here’s a sample of the cited data: They show that CBS TV has Sunday, Monday and Tuesday night practically blocked off with its own produced and controlled programs, controls two-thirds of the programs on Wednesday night and half of Friday and Saturday night (this between the hours of 8:00 and 11:00 EST). In all the network controls 24 sponsored packages, which adds up to 16 hours of the 22 hours of available premium time (8:00 to 11:00 p.m. weekday and 7:00 to 11:00 p.m. Sunday).

The complaint is less severe when similar data regarding NBC TV is cited. A compilation of NBC-owned and controlled programs currently sponsored at night shows a total of 14 packages, representing a total of nine and a half hours. (These packages are pretty well scattered through all nights of the week, with not enough of them linked together any one night to justify describing them as a “block-out.”)

Several agency executives expressed concern over the possibility that the networks might be inclined to use this program production “dominence” to jockey advertisers with premium time slots into replacing an agency-produced show that wasn’t going well at the moment with a network-controlled program. One agency executive asserted that this has happened within recent months, once on CBS and another time on NBC. (A check with the agencies involved in the two cases that were cited failed to disclose any evidence of pressure having been brought to bear by the networks. The sponsors liked the network-controlled packages offered as replacements and advised the agencies concerned to buy them.)

Both CBS and NBC term the talk about program packaging monopolization a gross exaggeration. They say that if there are any ambitions toward dominance it is not in program ownership, which is a tool in airing programs that will bring rating leadership. Add the networks, in effect: “Program packaging is still a wide-open market. If one of our shows fails to produce an adequately low cost-per-1,000, the advertiser can buy another package elsewhere. A network may reserve the right to protect itself against competition by maintaining the best programming lineup possible, but to put outside packages at a trading disadvantage would be rash and destructive to the medium.”

Status of network films: The reduction in the percentage of filmed dramatic fare is something that most agency executives say they had anticipated. The pendulum suddenly took a wide swing toward Hollywood the early part of 1952, and it was natural that, after an accumulation of experiences—some of them not so good—there would be a swing the other way.

Here’s how a department head of one of the top agencies put it:

“The position of network films diminishes down to two things. The first has to do with the advantage of doing a dramatic-type show live over doing it on film. If a live show is bad one week, you’ve got a chance to improve on the format, the selection of scripts and whatnot the following week. But that same series on film may put you under a tremendous handicap. Before you discover that a show isn’t really jelling there may be as many as six already in the can. If they’re not satisfactory all the client can do is cancel and pay.

“The other thing is related to what might be described as a chain reaction. To state it simply, the important advertising agencies are unhappy about what’s been happening in Hollywood.

“You will recall that it was just a few years ago that the agencies discovered that TV had a huge audience circulation. Their clients wanted to get to this audience as quickly as possible. The big agency elected to follow the principle of motion picture box office. In other words, it saw TV as something more like the motion picture business than radio. And so it decided that the place to go for TV fare was Hollywood.

“These top agencies somehow got the idea that they had bought what constituted Hollywood. And then came the disillusionment. They found that what they had bought in the main were a lot of out-of-work producers, directors and writers—not the real genius that had made Hollywood a
"We have as much progress to make in the future as has been made in the past." This outlook of the Plasticrete Corporation expresses well the optimism felt by the entire community of New Haven—its industries, businesses and people. It keeps New Haven busy and prosperous!

Do your sales reflect this prosperity? Better make sure they do by pre-selling your products to the buyers at home, through WNHC. Folks just leave their dials set at WNHC, the Voice of New Haven. Let WNHC build your sales!

The humble cinder that once served only as surfacing for driveways "came up in the world" three decades ago.

Back in 1922 Ciro Paolella and a single helper toiled over mixing bins till they succeeded in converting cinders into building material. It was the beginning of the Plasticrete Corporation, now one of the three largest cinder block plants in the country.

Today over 125 employees turn out millions of varicolored "Plasticrete" building blocks yearly.

WNHC AM FM TV

NEW HAVEN
New England's first complete broadcasting service
Represented Nationally by THE KATZ AGENCY
world by word in entertainment.

"Out of what they did buy came second-rate entertainment. On top of this a lot of the more active producers had lost money and had to recover this by either raising prices or lowering quality. Many lowered the quality."

The attitude of agency men toward the repeat factor of network films has undergone somewhat of a change in recent months. Most of those queried thought original sponsor should confine returns to within year of initial showing because time may bring deterioration.

** **

**ANTI-ENZYME WAR**
(Continued from page 39)

ally known folk musicals as Grand Ole Opry and National Barn Dance. No spot TV schedules are being used at the moment.

4. Anti Decay Drug Corp., a small firm which has been marketing a toothpaste containing anti-enzyme Vitamin K since 1949, now plans to step up its advertising to take advantage of heightened public interest in the enzyme-inhibiting products. According to its agency, Kenneth Rader Co., Anti Decay is considering some plans for a spot radio and/or TV campaign in the near future.

**Other media:** Anti-enzyme schedules in newspapers, magazines, supplements and comics are also at a high level. Lambert started a heavy newspaper schedule on 20 August, with Block and Bristol-Meyers following on 24 August and 15 September, respectively. Full-page and half-page ads, with plenty of text and pictures, are being used, generally bearing a close resemblance to the TV selling. Again Lambert was first in the major magazines, kicking off its campaign with a Life full-page ad on 29 August with the two other firms following early this month. The full weight of the print campaigns of Lambert, Block and Bristol-Meyers will be felt around mid-October.

**Budgets:** As might be expected, budgets have risen rapidly as this media battle has progressed. Here are some of the facts and figures concerning advertising expenditures of the toothpaste firms struggling for supremacy in the anti-enzyme field:

1. **Lambert:** On a percentage basis, Lambert's budget hike is one of the biggest. Ernest P. Zobian, advertising manager, told *sponsor* late last month that Lambert expected to hike its 1952 ad level (some $2,500,000) by "at least a couple of million" in the next year or so. Some 60% of this is in radio and TV.

2. **Block:** An executive of Cecil & Presbrey, Block's agency for Ammident, stated that Block's spending at the end of August had been increased to the point where the firm would allot over $1,000,000 during September and half of October—apart from regular expenditures—to promote its anti-enzyme campaign. This spending level, however, may drop back somewhat as the initial splurge wears off. But Block's budgets for 1954 will undoubtedly be larger in order to keep up the pressure in air and print media. See "Block DrugRedisoversRadio," 7 September 1953, page 34.

3. **Bristol-Meyers** revealed no actual figures to *sponsor* in discussing the monetary side of its stepped-up ad campaigns for Ipana with the new B-M anti-enzyme ingredient. "WD-9." However, one executive of the big drug firm admitted that the Ipana ad budget was being increased "considerably, perhaps as much as a third more" to stay in the race.
What happens next in the anti-enzyme ad battle? As sponsor went to press, nobody knew for sure.

One factor which complicates the anti-enzyme situation is the stand of the American Dental Association: The ADA, with characteristic medical caution, has already gone on record as saying that Listerine's claims for Antizyme are "premature" and that considerable more testing should be done on the whole subject of dentifrices designed to cut down on mouth acids.

Spokesmen for the leading dentifrice firms, however, feel that enough clinical testing is behind them to validate the new crop of toothpastes.

Public reaction in the form of stepped-up sales for the anti-enzyme leaders is already a proven thing. But the reaction on the part of the drug-buying public to the current technical cat-calling now going on between the toothpaste leaders may be something else again.

The arguments between the big companies—part of which spill over into advertising copy—boil down to this:

Lambert and Colgate, which subsidized a good deal of the Northwestern University research by Dr. Leonard Foddick that was the starting point for much of the anti-enzyme hullabaloo, feel that they have the only really genuine anti-enzymes. Bristol-Myers, which developed its anti-enzymes primarily in its own research labs, has taken a few pot shots at Lambert and Colgate, and several at Block Drug, which it feels "hasn't really added anything new to Ammi-dent."

A leading New York dentist (who could not be quoted for professional reasons) explained some of the mysteries of this industry wrangling in this way:

"In dentistry an anti-enzyme is something which reduces the amount of acids formed on your teeth by the conversion of sugars and starches—usually left-over particles of food—into acids by substances known as enzymes.

"Actually a glass of warm water will do the trick—for a while. Therefore any ordinary toothpaste will act as an anti-enzyme temporarily. To make the effect last, other ingredients would have to be added to the toothpaste."

Since Lambert's "enzyme barrier" (actually, it's three chemicals: sodium dehydro-acetate, sodium lauryl sulfacetate and sodium oxalate) ranked high in the list of chemicals tested by Northwestern, Lambert stresses this point in all its advertising. Other toothpastes, says Lambert, "can protect you for only a half hour after brushing against tooth decay acids." At the same time, Colgate's formula for its upcoming anti-enzyme toothpaste is also based on Northwestern's research plus some research done by Colgate. Copy claims for "all-day protection" will probably run along the same lines as Lambert's.

Block's attitude is one of cheerful Mecklenburg toward the trade utterings of Lambert and Colgate. A Cecil & Presbrey executive told sponsor that

---

**it's here . . . NOW! TV in CHARLESTON, W. VA. with WKNA-TV**

**selling the rich multi-million dollar Charleston market!**

The television gateway is now open to tap this rich, well-populated industrial market that spends over $520,000,000 annually. And your product or service gets tremendous consumer acceptance because of double network programming, and the fact that WKNA-TV is Charleston's own television station!

affiliated with ABC and DUMONT Television Networks

the personality station

Joe L. Smith, Jr., Incorporated • Represented nationally by WEED TELEVISION

Available Soon

The Pacific Coast's No. 1 Market in Effective Buying Income Per Family, (40th in the Nation)

California's Capital

KBIC-TV

SACRAMENTO CH. 46

JOHN POOLE BROADCASTING COMPANY

2040 SUNSET BLVD., HOLLYWOOD 28, CALIFORNIA

21 SEPTEMBER 1953
Block had been adding “an anti-enzyme ingredient” as far back as a year ago, but had done so quietly, waiting until long-range tests would show the effects.

Block, unlike Lambert, does not make a big fuss about how long the effect of its ingredient lasts. In its full-page newspaper ads, for example, Block merely states that its action “stays in the mouth hours after brushing.”

One thing, incidentally, which miffed Lambert executives was this: Since the Saturday Evening Post and other big consumer articles on the anti-enzyme subject didn’t mention specific brand names, Block has been using these articles to good advantage ever since.

Advertising copy urges consumers to read the various articles, adding, “Remember, Ammi-dent did not sponsor these reports, nor the research behind them; nor is Ammi-dent named in them.”

Lambert, which knew of the upcoming articles several weeks in advance and which built much of its introductory campaign for Antizyme around them, wasn’t at all happy when the first Block ad appeared five days after the first Antizyme ad, and hard-hitting Block commercials played up the same themes in air advertising.

“All I need now,” a New York drug wholesaler told sponsor, “is for a toothpaste to come out that contains just toothpaste.”

NATIONAL SHOE
(Continued from page 42)

Most memorable line of National’s jingle has been the refrain—“National Shoes ring the bell”—which has become identified with the retail chain.

The typical fall 1953 jingle will incorporate a new subsidiary theme—“A honey for the money.” Originally written by Emil Mogul’s creative director, Myron Mahler, the jingle has been sung by the Four Chicks and a Chuck since 1940. Here’s how the jingle leading in to women’s shoes copy will sound this fall:

“National Shoes ring the bell
For all smart women who want to
dress well
A honey for the money in styles
so new
A honey for the money in value, too
Millions go to National—how about you

Choose—National Shoes—at your National store.”

The stress in the commercial copy which follows is on high value for low prices. Take for example this commercial for teen-age girls’ shoes:

“It’s a honey for the money! Yes, gals, whether you choose breath-taking black suede pumps—or lovely new softie kid straps—whatever the style, if it’s a National Debbie—it’s a honey for the money. Yes, as always, National Debbies ring the bell with the pick of fashion—the peak of value. Ring the bell with the most exciting advance fall fashions . . . at the most exciting low prices . . . only $2.99 and $3.99! For dancing—for romancing—or for back-to-school, National’s exclusive Debbies have what it takes. You’ll see stunning sheen pumps that are cut tip-toe low: new strap softies. You’ll see popular new wedge flatties trimmed with touches of jet or braid. Then there are National’s sport Debbies, too. Yes, National has them all. And they’re made with the same leathers, the same construction, the same fashion-right styling as shoes costing many dollars more! Yes, National Debbies ring the bell . . . and if it’s a National Debbie—it’s a honey for the money!”

THE TELEVISION PICTURE IS CLEAR IN BALTIMORE

"More advertisers spend more dollars on WBAL-TV than any other Baltimore station." You ought to find out why!
money... and it's only $2.99 or $3.99. See the phone book for your nearest National Shoe Store."

During the past six years National Shoe advertisements have also been heard in Italian, Spanish, German, Czech and Polish. These advertisements are agency-written, and especially tailored to the particular foreign-language group to which they're aimed.

A few years ago, an attempt was made to translate National's famous jingle. However, agency tests showed that the most successful appeal to foreign-language groups is the present one; the jingle sung in English and followed by foreign-language copy.

National Shoes' 1953 ad budget is "in the middle six figures." In terms of the various media, here's approximately how this money is being spent: 67% for radio, 23% for TV, 10% for newspapers. (In New York City, National Shoes' newspaper advertising is confined to The Daily News. However, the chain extends to some 22 other cities in New York, New Jersey, Connecticut and New England. Of these 22 cities, 13 use radio, five use newspapers and four use a combination of both.) 

But 90% of National's total ad budget is spent in the New York metropolitan area.

Says Louis Fried, National Shoes' president: "Broadcasting is National's selling 'secret.' Thirteen years of air campaigning has helped double the number of our stores (National Shoes opened its hundredth store in May 1953) and has quintupled our sales volume."

National Shoes' sales volume breaks down approximately as follows: 44% from men's shoes; 20% from children's; 60% from women's; 16% from accessories. By and large radio appeal is directed at the entire family, and out of home, TV is directed primarily at the children.

National Shoes has been sponsoring Time for Adventure. WNBT. New York, Sundays 10:00-10:30 a.m. since February 1930. This program, produced by Productions for Television, a Mogul subsidiary, features children's serial films, like The Lost Jungle, as well as a prize giveaway to members of National's Adventure Club. Prizes include Schwinn bicycles, Bulova watches, motion picture cameras. The winners are selected on the air from National's Treasure Chest as a result of youngsters registering at the stores. Emil Mogul uses these registrations as

There's a reason why WGAR enjoys overwhelming acceptance by local advertisers—now more than 100! The reason—more sales per dollar spent! PROMOTION attracts listeners; quality programming keeps listeners. WGAR has both.

Typical WGAR promotions include:

- **COLORFUL BILLBOARDS**
  - Heralding "The Big Show Wherever You Go" they feature local WGAR personalities, plus CBS stars help merchandize WGAR advertisers!

- **MOVIE TRAILERS**
  - Outdoor and neighborhood theatre are starring WGAR personalities and shows; boosting listening.

- **SPECIAL EVENTS**
  - Fifteen hundred listeners joined in WGAR's annual excursion train to Ohio State Fair (4th year) and County Fair displays and broadcasts.

- **WINDOW DISPLAYS**
  - Remind Northern Ohioans of WGAR stars and activities—boosting programs and advertisers alike.

**More Advertisers Use WGAR Locally!**

1953 sets all-time high for local advertisers using WGAR! National products, too, must win local acceptance to win sales. WGAR has demonstrated its powerful local influence through quality programming and topnotch promotion.

**More People Working**

With nearly two million on the job in the area served by WGAR, there's a tremendous market of people willing and able to buy.

**More Spending**

Nearly 8 billion spendable income; average income nearly double the national average; here's a market where it pays to use the effectiveness of WGAR!

**More Selling Power**

For results use WGAR! WGAR reaches more listeners, more often and more effectively than any medium in Northern Ohio! For results, use WGAR!

---

**In Northern Ohio**

**WGAR THE SPOT FOR SPOT RADIO**

- Cleveland 50,000 watts
- CBS
- Eastern Office: at 665 Fifth Ave., N.Y.C.
- Represented by The Henry L. Christol Co.
- In Canada by Radio Time Sales, Ltd., Toronto

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**In Northern Ohio**

**WGAR THE SPOT FOR SPOT RADIO**

- Cleveland 50,000 watts
- CBS
- Eastern Office: at 665 Fifth Ave., N.Y.C.
- Represented by The Henry L. Christol Co.
- In Canada by Radio Time Sales, Ltd., Toronto

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21 SEPTEMBER 1953
a measuring stick of the program’s audience pull.

In June 1953 this kiddie show had a Pulse average of 15.7. During the first three months of 1953 Time for Adventure scored ratings 26% higher than during the same period of 1952.

The program format is designed to achieve a dual purpose: (1) get the strongest store name identification possible; (2) sell specific styles of shoes both for the children and their mothers. Here’s how it works:

The program is opened with a 20-second children’s film commercial. Starting 6 September these commercials are new puppet films produced by Global Telefilms, Inc., in Munich, Germany. These puppets are three animated bells that dance and mouth the National jingle as it is sung off camera.

At the close of this 20-second film “Uncle Bob” greets the studio audience:

“Hi, there, boys and girls. Welcome to National’s Adventure Club. Let’s call the meeting to order with our club signal: (Kids ring the bells). Now, tell me, who rings the bell?”

The studio audience answers: “National Shoes ring the bell!”

Then Bob Callan introduces the prize giveaway and the film featured for the day. During the middle break comes a 60-second commercial for children’s shoes, followed by the second half of the film. At the end of the film, Callan conducts the giveaway. After announcing the winners of the week, he tells the kiddie audience to call their mothers and big sisters to the set. The closing 60-second commercial is for women’s shoes.

National first went on TV in fall 1948 with its sponsorship of a one-hour Western on WATV, Newark. Its greatest problem was the production of the commercial, since it became both exceedingly costly and cumbersome to have several models walking on-camera to show off the shoes. Today the shoes are usually shown in Bob Callan’s hand or on a prop to cut cost and get a closeup of the shoes’ details.

The Emil Mogul agency keeps close tabs on the efficiency of its air schedule by conducting regular media tests for the account. Here’s the way these tests work for National Shoes: When the agency decides to test a particular 60-second time slot on a certain station, a write-in discount offer is made on the air. This requires listeners to request the discount certificate from the station by writing the name of the station and the time at which they heard the offer made. This discount certificate can then be presented to any National Shoe Store. By comparing the response pulled by one particular announcement either with their computed average expectancy or past performance in that time segment, Mogul agency decides whether to keep a particular time or drop it.

That National’s air schedule has paid off can be seen from the sales increases that the chain has been chalked up during the past few years. In 1951 National scored a 15% sales increase over 1950, and in 1952, the chain topped its own goal of a $20 million sales volume. Plans for expansion still continue. “After all,” as Louis Fried puts it, “our new warehouse in the Bronx has a capacity of supplying 200 retail outlets.”

The present goal of 200 stores is a huge jump ahead of the operation’s beginnings in 1924. When Louis Fried

“**He wants WBNS but keeps getting the B.B.C.**”

Car radios are important in Central Ohio. They add that big “extra audience” to WBNS, the station that already has more listeners than all local stations combined! WBNS carries all 20 top-rated programs — both day and night . . . a perfect vehicle for your selling messages.

WALTER GUILD

Guild, Bascom & Bonfigli, Inc.
San Francisco

and his brothers-in-law, Mac Siegel and Joseph Siegel, got together at that time with the idea of building a chain of shoe stores, they originally combined selling to both retailers and consumers. Known as the National Shoe Market, the operation started with 12 outlets. The partners renamed the chain National Shoe Stores, Inc., in 1929. In 1931 they stopped supplying retailers and became consumer outlets only. At this time Irving Siegel and Fred Siegel joined the organization.

The same men are at the head of the chain today: Louis Fried, president, also acts as advertising manager; Mac Siegel, secretary-treasurer in charge of public relations, responsible for selecting store locations and building goodwill for National; Irving Siegel, v.p. and woman’s footwear merchandiser, who plans and supervises buying of women’s shoes, and Fred Siegel, v.p. in charge of personnel, construction, plans and sales promotion of the chain.

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**SPONSOR**
MEN, MONEY
(Continued from page 3)

Advertisers have pushed demands for services of a kind and variety which the early owners of agencies would never have undertaken. It is integral to the argument that agency ‘creativity’ suffers when such “business management” functions are thrust upon it. The height of absurdity, think some observers, is to have advertising men give advice and guidance to corporation officials on the conduct of labor union negotiations. And so on.

* * *

An advertising agency is a conglomerate of talented persons whose skills were originally in the preparation of copy that would sell, copy that would, in the late J. Stirling Getchell’s phrase, “leap off the page.” Later the agency was esteemed for its flair in program showmanship. The sponsor’s show leaped out of the loudspeaker and smacked the American public in its collective ear.

* * *

Another point fits in with the carpers’ cry that much more than television is asked at many an agency. Here we quote an account executive. Said he in private discourse with this columnist: “There is too much tendency since the war to staff top agencies with soap men, cigarette men, appliance men, automobile men and whisky men rather than with admen. Although I’ve sold soap, sewing machines, chewing gum, razors and fountain pens, I’ve been typed as a whisky expert. I can sell that, too, but then I belong to the old school of creative admen who lived on the faith that we could use advertising to sell any product that had merit and was priced right.”

* * *

This account executive talks about the unimaginative “sloting” of manpower, about over-rigid barriers between product specialists. He also talks against the “business-manager mentality.” Too many of the postwar agency men “know all the don’ts of advertising, are wizards at ducking hazards but consistently stifle creative expression.” He believes that agencies need some hard-hitting copy guys “probably with very bad manners.”

ABC’S APPROACH
(Continued from page 33)

half live time and half delayed broadcasts. Of the 32 stations cleared for Make Room for Daddy, 49 will carry delayed broadcasts.

However, the situation is changing rapidly. It was estimated in the last Fall Facts Issue of spoxson (13 July) that of the 23 largest single-station markets last April, fully 23 will have two or more stations by the late fall.

9. ABC is preparing to compete against CBS and NBC, as well as all the syndicators, in the film field. The new syndication department, headed by George Shumpert, is only two months old, but it is already negotiating for two separate series of films totaling 134 half hours and is looking into other possibilities. Appointed as sales chief is Don Kearny, who has an extensive background of network and spot sales at ABC and at the Katz Agency. Sales offices will be set up in Chicago, Atlanta, Dallas, Los Angeles and San Francisco, in addition to New York, within the next six weeks.

10. There is no question but that ABC is becoming regarded as a major contender in the TV network sweepstakes. Not only is there a new air of confidence among ABC people, but doors that were once closed to the web are now open. The initial interest by clients in ABC after the merger solidified into let’s-get-down-to-business when the web followed through on its promise to bring new talent into TV.

While ABC’s impact on broadcasting may not exactly knock the medium on its ear, it will no doubt bring about important realignments in TV. Above all, ABC is providing room at night for those sponsors who couldn’t get on CBS and NBC as well as clients coming into TV network advertising for the first time. Except for such obvious spots as these opposite Milton Berle and I Love Lucy, CBS and NBC just don’t have any room for more sponsors, And the importance of time franchises causes sponsors to think twice before dropping a show, even if ratings are not at the best.

The results of the new competition on nighttime network TV must await the posting of ratings. But there is no doubt that some of the CBS and NBC shows will lose part of their audiences. So far as the advertiser is concerned, this means an increasing cost-per-1,000, which is far from welcome on TV. On the other hand, the combination of
new stations and new competitive programming will compensate for this by driving down rates in some of the markets.

ABC’s own point of view on the meaning of the heightened competition is expressed by Robert E. Kintner, president, who told sponsor:

“Who benefits from such a new force as ABC today is providing on TV? Well, basically the industry itself stands to gain because I am certain the two other leading networks—CBS and NBC—will rise to the challenge. This, in turn, means that such stimulation will develop new programming criteria. Therefore, in the final analysis the benefits accrue to the audience.

“This is as it should be, for an advertising medium is as strong as the product it sells. In the case of both radio and television the product is programming. Programs are what both the audience and the advertisers ‘buy.’

“The circle is complete: What benefits the audience and advertiser benefits radio and television. Any benefit for the industry as a whole is a gain for ABC and the other networks individually.”

ABC is stepping cautiously into daytime TV during the week. It has no sponsors, for one thing. For another, ABC strategists want to nail down nighttime business first and this job is far from accomplished. A third factor is that many clients don’t have the cash to carry both night and day shows. And fourth, some advertisers are watching to see whether NBC’s daytime program bid will build up the total daytime audience.

ABC is starting out with the 4:00-5:00 p.m. slot, opposite P&G’s hour on NBC. For the first half hour ABC has adapted one of its radio shows, Turn to a Friend, with Dennis James as m.c. This will be followed by an audience participation show with title and details to be announced later.

While most of ABC’s money and attention has been poured into television, the impact of the merger was actually felt first in radio. Within a few weeks after the merger was approved by the FCC the web unveiled the first evidence of what it was going to do.

Taking the line that radio should do what it can do best, ABC announced it would put two-hour programs of music and some news on Saturday, Sunday and Monday nights. Tying the two hours together were well-known personalities. There was songstress Margaret Whiting, who presided over the Saturday evening Dancing Party from 8:00 to 10:00; actor Burgess Meredith, on Sunday’s American Music Hall, starting at 7:00, and opera tenor Jan Peerce, who was host on American Concert Studio. Peerce actually was on from 6:30 to 10:00 following commentator Henry J. Taylor at 8:00 and a sports program, Field and Stream at 8:15.

Later in the spring, ABC Radio’s programing experts came up with a vertical block programing concept for the other four weekday nights. Plans called for lectures and forums on Tuesday, romance on Wednesday, drama on Thursday and comedy on Friday.

This neat pattern for nighttime radio was destined to be changed. The vertical block programing has been crisscrossed horizontally by ABC Radio’s most important program development since the merger. This development is the use of 15-minute nighttime strips in prime slots — the 8:00 to 9:00 period.

Henry J. Taylor, still sponsored by General Motors (Monday, 8:00-8:15 p.m.), remains on the air, but that’s about all. Among those displaced were some of ABC’s Pyramid shows and Sterling Drug’s Mystery Theatre, which now goes into the 9:30 to 10:00 p.m. slot on Wednesday.

In the 8:00-8:15 period Tuesdays through Fridays, ABC is now running Three-City Byline, 15 minutes of various kinds of chit chat featuring three newspaper people, Sheila Graham of the Hollywood Daily Variety, Hy Gardner of the New York Herald-Tribune and Irving Kupcinet of the Chicago Sun-Times.

The 8:15 to 8:30 strip is filled by bandleader Sammy Kaye, who has already been sold to Burlington Mills (Cameo nylons) Tuesday through Friday.

The 8:00 to 8:30 p.m. half hour started in the summer and will be followed shortly by what is the most revolutionary aspect of the new strip line—serialized drama. These new shows have been called nighttime soap operas, but ABC doesn’t feel the characterization is quite accurate.

The two drama strips are Hollywood Romance, the story of a young actor, and Mike Molloy, a private eye show which began as a half-hour summer replacement. Ray Diaz, national director of programming for ABC Radio, told
spooned that the nighttime serials will be paced much faster than the average daytime opus and will contain complete stories with five episodes. For those who tune in late in the week after the story starts, there will be sufficient explanation to enable the listener to follow the story. However, ABC hopes to create an audience that will listen every night, too, so that advertisers will not only get a large cumulative audience but a large number of advertising impressions per home.

Despite this across-the-board program band in the middle of the evening, elements of the block programming remain. Sterling Drug’s Mystery Theatre, mentioned previously, will go back-to-back with a Philco sponsored dramatic half hour starting at 9:00. Both Philco and Sterling Drug represent recent sales, Friday night will continue with Ozzie & Harriet and Meet Corliss Archer, which, like the two drama shows, will run from 9:00 to 10:00.

Other shows in the hour period starting at 9:00 are Celebrity Table on Monday and a George Jessel variety show on Thursday. Both will take up a full hour. Celebrity Table will feature personality and music originations from well-known restaurants in Hollywood, New York, Chicago and Miami. ABC points out that while this technique has been used often in local radio, it is new to the radio networks.

So far as daytime radio goes, there will not be much change. The most important development has to do with ABC’s efforts to find a way of competing with Godfrey on CBS. Life Like a Millionaire has been ditched in the 11:00 to 11:30 a.m. period and two 15-minute shows substitute for it. The first, Modern Romance, has already been partially sold. Ex-Lax having bought Mondays, Wednesdays and Fridays. Following Modern Romance is an audience participation show, Paging the Judge, with actor Robert Paige as m.c.

While the 15-minute strips at night pretty much spell the death knell, for the present at least, of ABC’s Pyramid Plan, under which one or more announcements were sold in five shows, there has been some talk of selling the nighttime strips via a special sales plan. That is, an advertiser might be offered a special incentive to buy these 15-minute segments in various combinations.

ABC, of course, would prefer to sell the strips across-the-board and the radio sales people report they still have hopes of doing so. Moreover, since last year the regular ABC Radio rate card has provided an incentive to buy quarter hours. It offers a contingent rate for buys totaling 60 minutes. That is, a client will pay the hour rate if he buys four separate quarter hours at night.

Here’s what a contingent rate means in terms of money:

Time costs for a single quarter hour on the full ABC Radio network come to $3,150 gross. Time costs for a full hour, or four quarter hours, come to $11,577 gross. That means each quarter hour in a package of four comes to only $2,344 gross.

ABC Radio is also mulling over a sales plan for the afternoon, but the sales people haven’t settled on a formula yet. Presumably this sales plan would apply to the new Jack’s Place, a program which will run weekdays from 2:30 to 4:00 p.m. and will consist of 15-minute segments, with each segment being self-contained and offering something a little different. This offers flexibility not only to advertisers but to the ABC stations which can come in and go out of the show when they want. Jack’s Place will be Martin Block’s place come January 1954, when the well-known WNEW, New York, disk jockey, now under long-term contract to ABC, begins his work under the ABC banner.

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

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 Only
COMPLETE BROADCASTING INSTITUTION IN
Richmond

WMBG—AM
WCOF—FM
WTVR—TV

First Stations of Virginia
WTVR Blair TV Inc.
WMBG The Bolling Co.
There will be more work done on ABC Radio’s program lineup, according to word from the network. There may well have to be. Not only does network radio itself face a fierce struggle but ABC Radio itself faces determined efforts by its competitors to come up with the right formula for network radio in the TV era. NBC Radio’s recent highly promotional plans for revamping its nighttime and weekend program schedule reflect the feeling in many quarters that halfway measures to keep network radio solvent won’t do the trick. NBC is backing up this contention with $5 million, is putting heavy emphasis on the Sunday lineup and has a number of tandem-type sales plans up its sleeves to sell the new shows.

NBC’s plans, which received the attention of its affiliates last week, call for the mass premiere of 26 shows during the week of 4 October. They include Fibber McGee & Molly, a new Gertrude Berg situation comedy, another situation comedy which may be played by Frank Sinatra, quiz and sports shows, pickups from affiliates, programs with collegiate appeal and others. Big name story material is an important aspect of the new NBC schedule, too. Among them: Somerset Maughan, Christopher Morley, A. J. Cronin, Sinclair Lewis, James Thurber, Robert Nathan, Alex Waugh and Philip Barry.

In coming up with ideas to compete—in TV as well as radio—ABC depends on informal weekly meetings of its program boards. The radio program board is headed by Diaz. Its composition is not fixed, but those commonly taking part in discussions are Buzz Blair, eastern program manager, who also acts as spokesman for his opposite numbers in the central and western divisions: William Hamilton, who represents the production point of view; Thomas Velotta, vice president in charge of news and special events for ABC Radio; Myrtle Tower, who is WABC’s new program manager; Ruth Trexler, who represents the public affairs viewpoint; Frank Vagnoni for music and Jack Mitchell, script manager.

The TV program board includes Weitman, vice president in charge of talent and programing, the key man in the program picture and one of the four UPT executives brought into the new ABC operation; Charles Underhill, national TV program director; Charles Mortimer, who represents program sales; Harry Morgan, who heads operations; Leslie Arries, director of sports. John Daly, vice president in charge of TV news, special features and public affairs; Robert Lewine, eastern program director; James Stabile, administrative manager of TV programing and others as they are required or if they are particularly interested in the problems under discussion.

Ideas funneled through the two program boards go up to the executive program board, which also meets once a week and has a formal agenda. Both Underhill and Diaz present recommendations and auditions at these meetings. Listening and deciding are the “Three Bobs” who are responsible for the destinies of ABC: Kinnter, ABC president, former newspaperman and super-salesman; O’Brien, executive vice president, top administrator and one of those brought over from UPT, and Weitman, who is in on the origination of program ideas as well as their approval. Others on the executive program board are Alexander Strochan Jr., vice president for the TV network; Charles Ayers, vice president of the radio network: Daly, and Shupert, vice president for ABC syndication.

The final decisions, of course, lie in the hands of the radio and TV audience. What these decisions will be, nobody pretends to know. ABC feels it has done what it can, and there is a widespread feeling in broadcasting circles that ABC has displayed a competence and professionalism that augurs well for the future.

No one, least of all those at ABC, underestimates the toughness of the struggle that lies ahead. There are other factors besides programing that determine whether a network will make money and be successful. A good part of it is selling. Selling programs to sponsors, selling affiliation agreements, selling station clearances in markets with less than three or four TV stations, selling ABC to the public.

There has never been a time when three broadcasting networks competed on equal or near-equal status. ABC’s future may well prove whether that situation can ever come about. * * *
49TH & MADISON

(Continued from page 15)

Politz survey that finally all the hubbub seems to have run its course. During this time the broadcast medium has felt itself short-changed, cries of "unfair" have been echoed in most of the trade papers, and in the eyes of many media people the survey was claimed to be filled with only half truths.

Now that the subject matter has been cussed and discussed from nearly all angles and seems to be dying down, perhaps it would be time for sponsor to again review the findings and give a final summation of all the facts and figures.

In my opinion Life has done a great service to the advertising industry. I think Politz should receive a gold medal, and we should all in the broadcasting industry bow low in deep appreciation to Life forunderwriting the survey. After all, if one radio program—or one TV show—costing a million or more annually, can reach almost as many people as the entire 175 pages of Life, including ads, editorial matter and what not, what more can we ask for? Compare, if you will, the cost of one radio show, once a week, with the cost of all the pages of Life, and it would seem that Life has given us the greatest source of competitive research information we could ever ask for.

Again, I say thanks to Life for showing what wonderful media radio and television are for the advertiser. We hope they will keep up their good work.

NAME WITHHELD ON REQUEST
Station Representative
Dallas, Tex.

* SPONSOR has already published two articles on the "Life" study. See "What sponsors should know about Life's new forumedia study," 29 June 1953, page 27, and "B. Life's" media study for radio and TV," 13 July 1953, page 36.

NIGHTTIME FALLACIES

I was so impressed with the article, "12 Fallacies about nighttime radio" [10 August 1953, page 30] that I am asking your permission to have the article copied and mimeographed for distribution. Would you be so kind as to grant this request?

JACK WELDON
Station Manager
WAIR AM&FM, Winston-Salem

* In response to many requests, "12 Fallacies about nighttime radio" is available in reprint form. Quantity prices on request.

ROUND-UP

(Continued from page 67)

nites after we had given these warnings to the stations, most people in the affected areas had received the news. One resident told us that he found only one family that had not received the warnings by radio. Without the cooperation of the radio stations, these warnings would not have been received in time and livestock and property losses would have reached an almost incredible figure.

The National Association of Radio Farm Directors has set up a program to aid management of broadcasting stations in reaching trained personnel who understand the farmers' problems and can produce radio farm shows that will appeal to both the farmers and sponsors. A Professional Guidance Committee currently has applications from likely candidates and offers to pass the information along to interested station managers.

To insure that agencies and advertisers comply with FCC regulations, WAAM, Baltimore, mailed its clients a set of examples of visual station identifications for easel cards, telops, slides, roll drums, and zoom cards.

Larry Walker, v.p. of the Jefferson Standard Broadcasting Co. made three high school students happy recently by announcing that they had won scholarships to a special two-week radio course given by the University of North Carolina. Winners were selected from a large group of entries sent in by high school students and recent graduates who live within the WBT area.

By the time you read this issue Kling Studios should have its cameras rolling all over the 155,000 square feet of floor space it now occupies in Chicago. The recent acquisition of additional property, according to V.P. Fred A. Niles, "will give Kling in Chicago the largest, most complete motion picture and TV film facilities between New York and Hollywood."

Heightened interest in radio is noted by New York's WQXR. With business up 10% for the first half of 1953, the station's Sales V.P. Norman S. McGee noted that fewer advertisers took a summer hiatus and sponsors contracted for fall air time much earlier than usual.

YOU can now use the
nation's best known musical commercial

the

SONG AD!

• to introduce a new product
• increase sales
• build product identification
• create customer response

Call or write today about our
$75 audition procedure.

KWJJ SPOTS are "Point of Sale" Advertising

KWJJ's "On the Spot" Blanket Coverage plan gives you 175 spot announcements during a 4 week period—PLUS nine solid hours of Remote Broadcasting from the dealers own place of business.

ALL FOR $700.00
Support your local distributors with this hard hitting economical spot package.
L. T. Steele, a v.p. of Benton & Bowles, has been stepped up to the new post of executive head of all television and radio activities of the agency. At the same time it was announced that Tom McDermit had been named v.p. in charge of television-radio programming and production. The new administrative lineup is a result of increased air activity at the agency with Benton & Bowles now claiming a place among the top three in TV billings. Ted Steele has been with the agency for 16 years, has been a v.p. since 1946.

Benjamin Abrams, president, Emerson Radio and Phonograph Corp., manages to make the headlines regularly. In recent weeks he did it twice: (1) a pledge to the FCC that Emerson would produce color TV receivers at prices approximately 25% above present day black-and-white receivers within 18 months after FCC approval of standards; (2) introduction of a one-pound portable radio which immediately started selling at a rate of 1,000 sets per day. “Five years from now, a Dick Tracy wrist radio,” promises Abrams.

George Wolf, former director of radio and television production of Foote, Cone & Belding, joined Geyer Advertising, Inc. as director of radio and TV department. While at FG&B, he was overseer of productions for which the billings ran $18-20 million. Right now he’s busily planning a big air campaign for Nash-Kelvinator. Prior to his seven years at FG&B, Wolf served with the National Broadcasting Co., as a contact executive, and also wrote and produced an NBC institutional radio program.

Burton Lambert, account executive, WNEW, N.Y., moved up to become assistant to Ira Herbert, v.p. in charge of sales. Lambert has been in the radio field since 1935, started selling for WNEW 14 years ago. He is credited with pioneering the use of saturation campaigns by hard goods dealers. He has also been noteworthy for his ability to bring advertisers into broadcasting who had heretofore stuck to other media. Most recent example: a heavy summer campaign for General Motors Acceptance Corp.
NO OTHER RADIO STATION REACHES AS MANY OKLAHOMA HOMES AS WKY!

NO OTHER RADIO STATION REACHES AS MUCH OKLAHOMA BUYING POWER AS...

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

21 SEPTEMBER 1953
When will color TV be commercial?

September 1953 will undoubtedly be remembered in broadcasting as the month color TV "arrived." For by the end of this month both NBC and CBS will have begun to broadcast experimental programs in color, if, as expected, FCC permission is granted.

But harried sponsors, anxious to take advantage of the benefits of color plus sound, sight and demonstrability, will be asking three important questions once commercial color is approved by the FCC:

1. When will there be enough color sets to make it profitable to switch programs and commercials to color?

Answer from one expert: Dr. W. R. G. Baker, president of the National Television System Committee and GE v.p.; Mass color for the public on a national scale won't come about for three or four years.

2. Will stations be able to afford the new equipment necessary?

Answer from industry experts: It will be hard for the big stations and formidable difficult for the small ones.

3. How much more expensive will color be than black-and-white to the sponsor?

Answer: Nobody knows for sure, but it will cost more. And until there are enough sets to justify the cost, sponsors may well hold back.

As far as what you can do now, don't fail to read sponsor's provocative, tip-filled article on color TV, page 40.

* * *

Don't overlook nighttime radio

On two of New York's more famous streets—Wall and Madison—those who get ahead are the ones who know when to buck the trend.

There's no doubt the trend is back toward nighttime radio, but you'll still hear many an adman declare: "Nobody listens at night."

End of the war boom and the shift to a buyer's rather than a seller's market mean sponsors will have to make every advertising dollar count. That's why the arguments put forward for after-dark radio by one media director to a client make such interesting reading at this time. (See article page 54.)

In brief, he recommended a switch from morning to nighttime radio in 22 TV markets for five basic reasons:

1. more homes reached; 2. more men reached; 3. more men available; 4. lower cost-per-1,000; 5. greater weekly turnover of male audience.

Of course the product made nighttime a good buy in this case. But too often a sponsor vetoes evening radio simply because ratings are down compared with what they used to be—before TV. Overlooked completely in these cases is the fact that he can still reach vast audiences at low cost (with many more homes than in years gone by)—which is, after all, what he wants.

* * *

Program data for sponsors

Want to know what a show costs? Who's sponsoring it? The agency? How many stations? The time, network and point of origin?

Then clip and tack sponsor's twin six-page Comparagraphs of Radio and TV Network Programs on your bulletin board for easy reference. The TV Comparagraph completely revised with new 1953-'54 costs, sponsors and other data. appears on page 91 of this issue. The newly revised Radio Comparagraph was published last issue (7 September 1953). Both alternate from issue to issue throughout the year with fresh revisions as needed.

If you need an extra copy, or your librarian won't let you clip these valuable miniature encyclopedias of program data from sponsor, then write or phone and we'll be glad to send you an extra Comparagraph.
LISTENING POST or OBSERVATION POST...

In the "Heart of America" if it's LOOK or LISTEN—RADIO or TELEVISION—ADVERTISING OR SELLING.... The SERVICE is COMPLETE with

the KMBC-KFRM Team and Channel 9

CBS RADIO FOR THE HEART OF AMERICA

Represented Nationally by FREE & PETERS, Inc.

KMBC- TV
BASIC AFFILIATE CBS TELEVISION NETWORK... SHARING TIME WITH WHB-TV
The XL Stations

KXL Portland
KXLY Spokane
KXLF Butte
KXL Missoula
KXLP Helena
KXLX Great Falls
KXLQ Bozeman

KXLY-TV4 Spokane, Washington
Highest antenna in the Pacific Northwest!

YOU CAN'T COVER THE PACIFIC NORTHWEST WITHOUT The XL Stations

When You're Way Up High... Everyone Can See You

BEN DUFFY ON MEDIA
page 25

Why Speidel spends 100% of its ad budget on TV programming
page 28

A look at NBC's new fall programming lineup and sales plans
page 30

Tips to sponsors on how to get the most out of public relations shows
page 33

Dr. Pepper's radio phone giveaway program makes sales jump 500%
page 34

A rep visits Alaska; Eye-witness report gives market facts
page 36

How America's social classes react to TV
page 40
Ever since it was introduced to the American people twenty years ago, Serutan has been the leader in its field. Constant, careful research and high-quality control have made Serutan a product people trust completely. And this same confidence carries over to Geritol and other products distributed by the Serutan Company.

Building listener confidence for the advertiser and his product has been the objective of Havens & Martin, Inc., Stations. The result . . . large and loyal audiences in the rich areas around Richmond. The means . . . quality-controlled entertainment and public service. Build sales results on confidence in your product through WMBG, WCOD and WTVR, the 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.
Admen debate fate of budgets

Despite sagging stock market, some soft spots in economy, ANA speakers in Chicago foresaw booming business for at least 6 months. After that...? Among those polled by SPONSOR as to fate of their advertising budgets if hard times came were 2 admen of opposite persuasion. One, a younger man controlling $2 million soft-goods budget, said: "We wouldn't cut one cent nor lay off one worker. We learned that much from '29." An older manager spending nearly $5 million a year to sell hard goods: "Once inventories started to pile up, we'd have to close down a few plants. However, we'd need the advertising to move the goods."

-SR-

BBDO's Ben Duffy lists media tips

BBDO President Ben Duffy cites some advantages of radio, TV over magazines, newspapers (and vice versa) in "How BBDO evaluates media," specially written for SPONSOR as part of All-Media Evaluation Series. Starts page 25. Duffy's ANA speech on media is included.

-SR-

Rybutol using 6,000 air plugs

Vitamin Corp. America's in midst of biggest saturation campaign in vitamin advertising to sell Rybutol. Five-week drive through October calls for 6,000 radio-TV announcements, 200 newspapers, use of Gabriel Heater (Mutual), Paul Dixon Show (Du Mont), 15-minute show preceding World Series games on Mutual. BBDO is agency.

-SR-

Larmon hits too many TV plugs

Y&R's President Sigurd Larmon had agency radio-TV department monitor 21 TV stations in 6 cities for 280 hours, concluded 20 of stations permitted abuse of standards set up by industry to regulate commercials. Of 160 cases of programs exceeding standard commercial time, worst examples were single commercials over 10 minutes long in 15-minute program, 5 plugs in 1½ minute period. Addressing ANA, Larmon praised NARTB TV Code Review Board for looking into matter.

-SR-

Donaldson, West head ANA for '54

Ben R. Donaldson, Ford advertising & sales promotion director, member of SPONSOR's All-Media Advisory Board, is ANA's new chairman of board of directors. Paul B. West was re-elected president at Chicago confab.

-SR-

Radio gets Coffee Bureau's $500,000

Against Tea Council's $1 million all-TV ad budget, Pan-American Coffee Bureau's betting entire $500,000 ad wad on spot radio (100-plus markets). Maintains it's not losing ground in tea-vs.-coffee race.

-SR-

3 case histories you want to see

You'll find 3 unusual case histories in this issue: (1) Why Speidel Corp. puts 100% of its advertising budget into network TV, page 28. (2) How Dr. Pepper boosts sales as much as 500% in some markets using a radio phone giveaway show (page 34). (3) How Rubel Baking Co. of Cincinnati gets most out of its public relations show (page 33).
REPORT TO SPONSORS for 5 October 1953

Lee's carpets bets half budget on TV

James Lees & Sons (carpets), Bridgeport, Pa., will spend about half of $1 million ad budget on spot TV this year. Working closely with D'Arcy agency, firm's risen to No. 2 in industry in 5 years with help of "flying-carpet" theme and, more recently, large use of TV.

-SR-

NBC Radio pours $5 mil. on shows

NBC's pouring $5 million into mighty programing effort designed to lift NBC Radio into premiere spot and keep it there. For details of its new 28 radio programs, sales plan, see article page 30. (For data on NBC Electronic Spot Buying set-up, see page 38.)

-SR-

Mages Stores ride air to top spot

Thumbnail success story: Mages Sporting Goods Stores (Morrie Mages is ad director) spends all its $500,000 ad budget on radio, TV in Chicago, has increased stores from 4 to 7 in past ½ years, zoomed sales to $5 million yearly, now reported largest such chain in Midwest. Programs: 2 feature films weekly on WGN-TV, 15-minute daily radio show on WIND with d.j. Howard Miller. Art Holland of Malcolm-Holland is a.e.

-SR-

Brown Shoe gets "free" AM time

Sponsors and broadcasters alike will be interested to know how Brown Shoe, St. Louis, sinks 100% of ad budget in TV (52 stations), yet manages to air its Buster Brown program on 203 radio stations, 24 additional TV stations without cost. Method: It enlisted support of stations to help "sell" program to local Brown Shoe dealers. Dealers paid only for time, Brown Shoe mailed tape of radio program or film of TV version free. Brown entered radio in 1943, rose to 2nd in field.

-SR-

Folger's Coffee likes radio too

"TV's only one medium," says Folger Coffee's Ad Manager Lin Bagley. He said in speech read for him at ANA convention (because he was sick): "We don't think it replaces radio or any other of our media. But ... used in conjunction with them, television enables us to do a better, more complete advertising job." TV announcements coupled with radio announcements and "Judy and Jane" radio show (on since 1932 or '33) plus 5 other media have helped Folger's Coffee surge to top in Midwest.

-SR-

Radio, markets boom in Alaska

Rep Roy V. Smith of Alaska Radio Sales almost got clobbered with can of sardines on recent trip to Alaska. He was researching radio, market data for his clients. For rep's view of this booming northernmost U.S. territory, don't fail to read article page 36.

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 Foods, NY</td>
<td>Instant Maxwell</td>
<td>Benton &amp; Bowles, NY</td>
<td>20 radio mks throughout country</td>
<td>Radio: 50 to 200 anncts daily per mkt; 20-, 60-second anncts: 1 Oct; 2 days</td>
</tr>
<tr>
<td>Northwest Airlines, St. Paul, Minn</td>
<td>Movie coffee</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>Top northern TV mks</td>
<td>TV: 20-second Class A film anncts; 5 Oct; 26 wks</td>
</tr>
<tr>
<td>Seaman Bros, NY</td>
<td>Travel service</td>
<td>McCann-Erickson, NY</td>
<td>75 radio mks throughout country</td>
<td>Radio: 20-, 60-second anncts: 5 Oct; 26 wks</td>
</tr>
<tr>
<td>Vitamin Corp of America, Newark, NJ</td>
<td>Pertussin</td>
<td>Cecil &amp; Presby, NY</td>
<td>NY: WCBS TV</td>
<td>TV: 12 WCBS-TV 20-second anncts weekly; 5 Oct; 26 wks</td>
</tr>
<tr>
<td>White Sewing Machine Corp, Cleveland Ohio</td>
<td>White Rose Tea, Coffee</td>
<td>BBDO, NY</td>
<td>46 radio-TV mks</td>
<td>Radio-TV: 6,000 anncts in 5 wks; 27 Sep; 5 wks</td>
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<tr>
<td></td>
<td>Rybutol</td>
<td></td>
<td></td>
<td>TV: $250,000 spot campaign: 60-second film anncts; 26 Sep; 13 wks</td>
</tr>
<tr>
<td></td>
<td>Sewing machines</td>
<td>BBDO, NY</td>
<td>30 TV mks throughout country</td>
<td></td>
</tr>
</tbody>
</table>
Detroit is the world's Motor City in usage, as well as in production. Autos and auto radios get plenty of mileage!

Two-thirds of Detroit area workers DRIVE to their daily employment. 12% of them drive 30 miles or more each day. Another 13% drive from 20 to 29 miles. Less than one-half of one percent ride on Detroit's one commuter railroad!

What a BONUS audience that represents for Detroit's radio advertisers!

In this market of 980,000 cars, WWJ is the favorite radio station. It has been for 33 years. And, because it delivers the most listeners per dollar, it's the most economical buy.

To put your product in the driver's seat in the Detroit market, put your story on WWJ.
ARTICLES

How BBDO evaluates media
BBDO's President Don Duffy tells how one of nation's top agencies looks at media picture, including radio and TV. This Part II of SPONSOR's All-Media Evaluation Study also includes text of Duffy's speech to ANA on media

Why Speidel spends 100% of its budget on TV
All of $2.5 million ad outlay goes for two top network TV shows. With shows on alternate weeks, firm has learned how to make profitable use of cross-plugs

NBC's $5 million investment in radio
Network has signalled determination to fight for audience—and business—with new show lineup, revised plans for flexible selling. Charts in this article give you at-glance view of costs, provisions of new sales plans

How to get most out of public relations show
Rubel Bakery, Cincinnati, uses no commercials on its radio show. Ziv's "I Was a Communist for the FBI." Instead it has school youngsters read Americanism essays on air. Result: strong community support for show—and Rubel's

Dr. Pepper prescribes radio phone giveaway
To win prizes on the company's show, audience must stock Dr. Pepper's pop. Giveaway gimmick made sales jump as much as 500% in some markets

A rep goes to Alaska
Roy V. Smith, New York rep for Alaska stations, took a four-week yacht trip to Alaska. He found the country in a state of expansion, prosperity, gathered information of importance to advertisers and agencies

Electronic spot buying
Timebuyers will get chance to see how their product's commercial would be done by local TV personalities via new NBC Spot Sales approach to selling TV shows. Here's the story in brief text and pictures

How America's social classes react to TV
Do you know how to program to hit the specific class which is the best prospect for your product? Depth research gives you the answers

COMING

Farm radio and TV: 1953
SPONSOR's up-to-date profile of the farm market shows radio continues strong, TV has made big gains since last year. Section also includes advertiser and agency views on farm market, facts, figures of value to advertisers

How Emil Mogul agency tests media weekly
Part 12 of SPONSOR's All-Media Evaluation Study shows how you can test newspapers, radio and TV weekly, and boost sales—without the use of coupons

Sugarless beverages fizz higher with radio
The leading sugar-free soft drink is Kirsch Beverages' No-Cal. It originally was aimed at special diet consumers only, but radio helped Kirsch discover a vast girth-conscious market for its product
Things have changed in ARKANSAS, too!

In the last ten years, the State has made tremendous advances in industry, commerce, agriculture and standards of living. Retail Sales, for example, are 7.2% ahead of last year’s — 376.9% ahead of ten years ago!*

The Arkansas radio picture is different, too. You can now cover almost all the State with one radio station—0,000-watt KTHS in Little Rock, CBS, and the only Class I-B Clear Channel station in Arkansas. KTHS gives primary daytime coverage of 1,002,758 people, more than 100,000 of whom depend on KTHS exclusively or primary daytime service. Secondary, interference-free daytime coverage of 2,372,433 people includes almost all of Arkansas.

Write direct or ask your Branham man for the 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
in Sports

Music

No. 3 place Oakland-San Francisco Bay Area to place in any of these three contests.

1. FIRST PLACE AWARD-CAPRA

California "Local News" Contest

2. THIRD PLACE AWARD-APPAREL

BAB's National Contest

3. CALIFORNIA STATE FAIR AWARD

For the Outstanding Farm Program

KLX WINS AGAIN!

3 AWARDS ALREADY IN "53"

Frank Carvell, Benton & Boules, New York, has just finished a special fall campaign to introduce the New Conoco Super gasoline. A heavy spot radio and TV schedule will cover "Conocoland"—in the Central and Mountain time zones. "Conoco endeavors to reach a predominantly male audience," Frank explains. "We therefore placed Conoco's minute announcements and chainbreaks adjacent to news, sports and other male-appeal programs." Conoco is backing up its early-morning and night-time radio schedule with TV announcements.

Eleanor Amanna, Huber Hoge & Sons, New York, has found that big-city stations rather than farm radio and TV do the job for RX-15, a plant food. "Suburbanites with small gardens are our prospects," Eleanor relates. "We found that farm areas often use the same fertilizers on gardens as in the fields." RX-15's 15-minute educational radio-TV programs have expanded the product's mail-order business into retail distribution. The afternoon and evening adjacencies which Eleanor acquired got such good results retailers asked stations for RX-15.

Cameron A. Higgins, Marschalk and Pratt Co., New York, has been buying time for Esso Standard Oil Co. since he joined the agency over a year ago. Currently on 56 radio stations in 54 eastern markets, 12 TV stations in 13 markets, Esso is an 18-year air media veteran. "Since August 31, we've been testing a new TV format in Binghamton," Cam says. "Five-minute weathercasts instead of the 15-minute news programs we've been running. These weathercasts enable us to reach audiences in TV markets our budget wouldn't have permitted with 15-minute news."

Ben Bliss, Ben R. Bliss & Co., New York, found he had to brush up on European customs recently to set up a successful campaign for Saratoga Geyser Water. "Our best prospects for this mineral water are persons of recent European extraction, since they're accustomed to the benefits of spas," Ben explains. "We placed the bulk of the minute announcements on foreign-language radio." Languages in which Saratoga Spa's message has been broadcast since Spring include German, Italian, Yiddish over WEVD, WHOM and WLIB, New York.
Attending a sales school and the manufacturer's sales training course convinced E. L. Baker and Sons that radio was the advertising medium to use. Their first venture into radio advertising was an in-and-out proposition until they decided to make an accurate check to learn exactly where the results were coming from.

They cut their farm magazine budget and put it all on radio. In March through June of this year, radio has produced 30 to 35 lightning protection leads per month. The conversion to sales has been phenomenal and looks like this:

**20% DEAD...40% SOLD...**

**40% FUTURE SALE ASSURED**

Consistent radio promotion converts the other 40% to the "sold" side of the ledger and serves as an introduction on cold canvass calls.

"We are thoroughly convinced the lowering of sales resistance has been due largely to the fine job done by Station WHAM. Radio has increased our normal rush season and helped to level off the low points in our yearly sales curve."

Mr. Robert Baker

**LET WHAM SELL FOR YOU**

* Write, Wire or Phone WHAM or Hollingbery for Availabilities.
Men, Money and Motives

Down Radio Memory Lane

Miss Beverly Chase is a child, we mean a woman, whom we dearly love. Not that she is always polite to her elders. She was our secretary during our time at CBS and she is now a talent agent. She is Size 8 but a lot of female. Well, she encountered us on the Avenue the other day and on a point of memory about things radio, Miss Chase delivered herself in some exasperation, following an unequal struggle, of the following observation: "Oh, you, you are older than everybody!"

And with this much prologue, we now prove the point by strolling back down the corridors of a fabulous era—the era of radio broadcasting in its heyday.

We were thinking of the yesteryear geniuses at the networks. They were impressed that myriad millions of gals swooned happily when soft love lyrics, of a nibbling kind, were carelessly addressed to their collective ears by such masters of the romantic whisper as Rudy Vallee and Russ Columbo. The mind of genius then reasoned: If men can do this to women, why cannot women do this, turn-about, to men? Alas for radio genius, they knew little biology and no zoology at all. It was at this point that they poured Dorothy Lamour into a hug-tight gown, drenched her eyes with mascara and photographed her cooing throaty suggestivity at the boys.

Here’s your history: Dorothy Lamour’s radio camerad was a flopperoodie unless you want to quibble and point out that it attracted the attention of Hollywood where she became a star and amassed $3,000,000. Otherwise Dorothy didn’t catch on.

Who remembers, out of Chicago, the most bizarrely named charm boy of this period—Mr. Husk O’Hare? Speaking for himself and about himself, Husk huffed into a condenser mike: "Softly and romantically, Husk O’Hare steals into your heart and wraps you in a mantle of incomparable charm." Or something like that. Early radio doted upon such purple prose. Continuity invariably had built-in fantasy à la “Arabesque” (and who remembers that one?).

There is this to be said about that era: It was during the backwash from Rudolph Valentino, an Italian waiter who did very well in Hollywood where his short-sighted vision proved a box office asset. Upon contact with one of his soulful blurred glances, women collapsed. Always imitative of the theatre, radio kept trying to translate into soundwaves the erotic appeal of Valentino myopia.

* * *

"New managing editor of Variety," Landry will conclude his column next issue, 10 October 1952.

(Please turn to page 100)
Coca-Cola

Studebaker

U. S. Rubber

National Biscuit

Birds Eye

Fritos

Motorola

Cott Beverages

and dozens of local
and regional advertisers

Coca-Cola

Studebaker

U. S. Rubber

National Biscuit

Birds Eye

Fritos

Motorola

Cott Beverages

The only show of its kind on television...

It's an axiom in show business that Jungle pictures are sure-fire box-office. Ramar proves it in television with its ratings and sales records.

Ramar is an all-family show, with special appeal to the great juvenile and teen-age audiences. This TPA program wins huge audiences at any time of day...any day of the week—in every type of market.

Ramar is a sales "natural"—complete with countless merchandising and exploitation tie-ups available through TPA.

Program supply covers two years of half-hour programming.

Write, wire or phone for complete information.

Television Programs of America, Inc.

729 Seventh Avenue, New York 19, New York
1041 N. Formosa Avenue, Hollywood 16, California
RESERCH PITFALLS

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 readership studies at times shows a smaller direct return than other copy which does not rate as high in readership. Often there is no direct correlation in the two evaluations.

Catching people at the right time in the right mood makes a big difference in gaining actual motivation as against mere attention and readership. Moods, habits and processes of planning change with periods of peace, war, inflation and high taxation. In travel advertising, for example, what worked successfully in 1947 couldn't be a pattern for 1950, and by 1952-53, another set of conditions had to be taken into consideration in obtaining effective results and readership.

Readership studies alone could, under certain circumstances, give comfort to an agency and advertiser when they are the only measurement being used. In the case of keyed and couponed advertising an opportunity exists to measure not only direct returns but "total sales" as well as readership ratings.

Surprising things come to light in the process.

A. E. Cole
President
Mac Wilkins, Cole & Weber
Portland

* Mr. Cole is a member of SPONSOR'S All-Media Advisory Board. The above is a comment on "Research of three media research pitfalls," SPONSOR, 27 July and 24 August 1953.

UHF

I have read with considerable interest Alfred J. Jaffe's story, "UHF: one year later" [page 32] in the September 7 issue of SPONSOR and I think he has made an excellent appraisal of the whole situation. It is my opinion that too much distinction is being placed on UHF vs. VHF. I am confident, as the manufacturers make all-channel receivers and as power of stations operating in the UHF band is increased, the distinction will be lost and the public will recognize both bands as a television service and it will be only a matter of identification of the channel on which a program appears which one desires to receive.

I have read many other interesting articles in SPONSOR and find it very interesting in keeping informed on commercial aspects of the broadcasting industry.

GEORGE E. STERLING
Commissioner
FCC, Washington, D. C.

JUST ONE ERROR

Not being a SPONSOR subscriber (I've retired from business), I came across an item of interest in your August 24 issue through a friend.

The item—a biographical article about Eugene Lessere—was very well done. Except for one slight error, to which I'll refer later. Otherwise it was true to the life.

I've followed the career of this young man very closely—closer than anyone, I guess—so I'm in a position to know that the nice things you say about him are well deserved. You are to be congratulated on a good job.

Oh, the slight error? ... He's not 31—not yet by a year. Unless he's slipped one over on me. Though I don't see how that could be—I was present at his birth, walking up and down in agitation, threatening to hand out cigars.

You see I'm his father and, by golly, that's accurate. I'm proud to say.

SAMUEL E. LESSEE
Northport, N. Y.

* Eugene Lessere, director of TV commercials for William H. Weltsman Co., was featured in "Agency Profile" 24 August 1953 issue.

WRONG SOURCE

This is to confirm our conversation ... in which you promised to publish a retraction of the source quoted for [Please turn to page 13]
The only GUARANTEED CONSISTENT CHAIN-WIDE

PRE-SALE PLUS POINT-OF-SALE FOOD MERCHANDISING PLAN

IN AMERICA'S 3rd MARKET

Never before has a food merchandising plan based on "out-front" radio promotion offered GUARANTEED, CONSISTENT, CHAIN-WIDE merchandising to food manufacturers, brokers and distributors in the Philadelphia area.

This is a plan unmatched for thoroughness and follow-through!

- 27 of America's biggest and busiest markets.
- More than 350,000 customers buy in Penn Fruit Markets every week.
- Penn Fruit does almost 10% of the total retail grocery sales in the Philadelphia area.
- Average annual volume in Penn Fruit Markets is $3,000,000 per store—compared to national supermarket average of $1,000,000.
- Penn Fruit, nationally recognized as Philadelphia's outstanding merchandiser, is consistently expanding with new units, more volume.

WPEN management, talent and staff have more day-to-day, store-by-store, shelf-by-shelf knowledge in moving products from shelf to shopping basket than any other station.

For information call, wire or write
SALES DEPARTMENT
2212 Walnut Street, Philadelphia 3, Pa.
Represented nationally by Gill-Perna, Inc.
New York Chicago San Francisco Los Angeles

WPEN
950 ON THE DIAL · 5,000 WATTS
Philadelphia's Leading Independent Station

5 OCTOBER 1953
Now Magazine was real big, and we mean That its readership all others doubled!

When, despite this success, the boss stopped the press, People wondered just what had him troubled.

Then the publisher said, "We've just had to stop dead— For KOWH has our readership swelling . . .

Till our presses and all are now simply too small To print what our schedule is selling!"

**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, Oct., 1951, thru August, 1953)

- **Largest share of audience, of any independent station in America!** (August, 1953.)

**KOWH 35.6% AVERAGE HOOPER**

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.
the TV set count figures listed on pages 220 and 221 of your July 13 issue ["TV Basics"].

Your listing of the Edward Petry Co. TV research department as the source for these figures was erroneous, as we have never originated such estimates for the trade. True, for some years we issued a simple mimeographed bulletin in which we quoted the NBC TV family and set count figures, but each of these releases was marked at the top as containing only the "NBC Unpublished Data."

Further confirmation of the fact that we have never been the source for such figures lies in the fact that in May, when NBC ceased to publish its estimates, we discontinued our releases.

For these reasons, your mention of the Petry Co. as the original source of the family and set count figures which you used is inaccurate and your retraction in the form of publishing this letter will be appreciated.

Edward Petry
Edward Petry & Co., Inc.
New York

- All basic data pertaining to TV families and sets in markets contained on page 1 of SPONSOR's 1953 "TV Basics" originated with NBC TV Research. SPONSOR regrets its error in implying that Edward Petry Co. research department was also a basic source.

NEGREO RADIO

Many thanks to you and your fine organization for the August 24 issue regarding Negro radio status for 1953.

Since I was in New York at the time the August 24 issue of SPONSOR was released, I had many occasions to use the facts and figures on the Negro market, while calling on many of the top New York agencies.

It was very gratifying to me to find the acceptance of SPONSOR in the agencies. It was also very helpful in my sales pitch to be able to turn to the facts and figures you had gathered on Negro radio.

Gene Sink
General Manager
WAAA
Winston-Salem, N. C.

Don't underestimate the Negro disk show anywhere!

For example, the Corpus Christi market is no more than 7½ Negro. Yet KWBU's Mellow Man, Artie Bland, with a 50-kw. non-directional signal, pulled more than 2,200 pieces of mail in the 13-week quarter ending with August 31. The weekly mail counts of this Negro mid-morning disk show during this summer ranged from 136 to 223 letters and cards. What's more, the mail comes from all over the Gulf Coast—many from western and southern Louisiana, an area covered presumably by some of the best in all-Negro radio.

The KWBU Mellow Man does a varied musical show—not emphasizing hop and jive—and has a devoted audience including some top white professional people, some Latin-Americans.

Jim Corbett
Promotion Department
KWBU
Corpus Christi, Tex.

KIDS' SHOWS

Enjoyed your article, "Are children's programs harmful?" in your September 7 issue, page 42. You mention, "all but one of the 22 'excellent' and 'good' programs were live."

May I call to your attention the fact that the only TV film show selected excellent was Jump Jump of Holiday House (see picture above), a program we distribute. SPONSOR didn't make mention of the show in its coverage of NAFBRAT conclusions.

Dan Goodman
Harry S. Goodman Productions
New York

BASICS SECTION

I can appreciate what a limiting factor space requirements in SPONSOR can be particularly with regard to your survey of the status of Negro radio in 1953 as published in your issue of August 24. I think the editors did a masterful job in condensing and editing the tremendous volume of information. (Please turn to page 104)
Starting October 1, the Mutual Broadcasting System launches the greatest program upgrading in its 19-year history—14 hours a week of million-dollar entertainment added to the best in radio now heard here. This means better-than-ever benefits to listeners, to affiliates, and to clients of the PLUS Network, today and tomorrow.

Edward Arnold, Madeleine Carroll, Betty Clooney, “Counterspy,” Bill Cullen, Arlene Francis, Sir Cedric Hardwicke, Duncan Hines, Peter Lorre, “Mr. District Attorney,” David Ross, George Sanders, The 3 Suns… these are some of the added attractions moving to Mutual. And already, top sponsors are adding their own top stars: Perry Como for Chesterfield, Eddie Fisher for Coca-Cola, “My Little Margie” for Philip Morris…

What new selling opportunities does all this offer a Mutual client? A campaign of selling messages in peak-period programs across the board or around the clock? Proximity to Como, Carroll, Clooney, or Sanders? Your own show at a prime hour? It takes the complete new program schedule* to indicate the total scope, day and night, all week long. But whatever can serve your own needs best. Mutual can now do it better.

All signs point one way today: everything is upgraded at Mutual. Everything, that is, except costs. You’ll find them lower than ever.

*Call or write for a copy of the new program lineup:
LO 4-8000, New York 18;
WH 4-5060, Chicago 11
Mr. Sponsor

Morehead Patterson
Chairman of the Board and President
American Machine & Foundry Co., New York

Morehead Patterson picked *Omnibus* for AMF's air media debut without having seen the Ford Foundation's experimental program. At that time the only TV set in his Park Avenue penthouse was in the servants' quarters, "mainly to keep the cook happy."

His company, as manufacturers of heavy industrial machinery and defense equipment, had long been faced with a specialized public relations problem: a need to become better known to the American public in order to inspire further confidence in military circles, and spur sales of its consumer lines—Roadmaster Bicycles, Junior Velocipedes, DeWalt saws among others. (See "Why American Machine uses TV," *Sponsor*, 27 July 1953, page 42.)

Patterson felt that CBS TV's Sunday afternoon program would offer AMF the advantages of a mass medium coupled with the defined show format the firm requires.

He told his board of directors about it. The bankers on his board shuddered slightly at the mention of TV advertising.

"How much will it cost us?" asked one of them.

"$26,000 a week," replied Patterson.

"And how much commercial time will that give us each week?"

"Two minutes."

"Good lord," said the banker, and he left the room.

However, adds Patterson, this same man has been writing him weekly letters since AMF's initial appearance on *Omnibus* in November 1952, mainly to criticize either the program format or AMF commercials and to give the suggestions for improvements supplied by his various friends and business acquaintances. "Proof," says advertising-conscious Patterson, "that we've accomplished our aim—getting the public to know AMF."

"Television is the only medium that can actually sell machinery," Patterson says. "It can pre-sell both industrial and government purchasing agents because of its demonstration ability."

Born three years before his father founded AMF in 1900, Patterson joined the organization as assistant v.p. in 1928, and rose rapidly to policy-making level as the company expanded. He became president in 1941, chairman of the board in 1943.

Incidental highlight: Patterson's wife and son have become TV fans. Now the cook isn't the only TV set owner in the family. *•••*
BIG in Power!

Michigan's tallest TV tower...1,057 feet...scheduled for operation Nov. 1st! New effective radiated power of 100,000 watts will blanket every TV home within 80 miles of Detroit.

BIG in Audience!

Consistently leading the Pulse ratings! 12 of the top 15 once-a-week programs*...7 of the top 10 multi-weekly programs*, daytime and evening, are on WJBK-TV. *(Aug., 1953 Pulse).

BIG in Sales!

Actual case histories show success story after success story on WJBK-TV. You're "Mr. Big" in the Detroit market with your sales message on the BIG station, WJBK-TV.

Any Way You Look At It...
CHANNEL 2 Is The Spot For You!

WJBK-TV

The BIG Station
In The Booming Detroit Market

WJBK-TV

Detroit

Top CBS and Dumont Television Programs

Storer Broadcasting Company • National Sales Director, Tom Harker, 118 E. 57th, New York 22, Eldorado 5-7690

5 October 1953
New developments on SPONSOR stories

See: "Negro Market Section"
Issue: 24 August 1953, p. 65
Subject: Negro programing of network calibre is starting to roll

Although no definite sale had been made at SPONSOR’s presstime, advertiser interest in the transcribed all-Negro soap opera Ruby Valentine is, to quote producer Jack Wyatt, “overwhelming.”

The program, designed as a vehicle for sponsors who want to use non-network Negro-appeal radio with a show of network quality, was packaged by Wyatt & Schuebel, radio-TV agency consultants, and Leonard Evans, a Chicago Negro market consultant.

According to Wyatt, at least two years’ worth of story material for the dramatic serial has been mapped out, and a sample transcription has been cut in New York. Stars of the show (see picture below) include such well-known Negro artists as (left to right) Juanita Hall of South Pacific fame, Sarah Lou Harris and Elwood Smith. Chet Gierlach will direct, and the program will be written by Bill Ballard.

Wyatt admitted that the price to an advertiser would “not be cheap” since the show will be handled via spot-placed transcriptions and Wyatt is shooting for a high quality of production. However, sponsor learned that the total weekly production costs (including recording) of Ruby Valentine will compare favorably with those of such veteran soapers as Ma Perkins and Perry Mason.

Two extra advertiser services are offered by Wyatt & Schuebel in connection with the show, first of a planned series of multi-market Negro radio programs: (1) Time buying advice, since special knowledge of Negro stations is often needed to get maximum impact and good time slots; (2) merchandising and publicity services developed by W&S and Leonard Evans designed especially for Negro markets.

Plot-wise, the story will center around Juanita Hall as Ruby Valentine, who operates a beauty shop in the Negro community of a large, unspecified American city. The show will follow the usual soap opera routine—endless emotional conflicts and love problems—but will not carry any kind of racial crusade banner, according to W&S. Format is al-o the usual one: five quarter-hour episodes a week.

Wyatt & Schuebel’s preliminary success (five major clients, 40 Negro stations have evinced interest) bears out a prediction made at least two years ago by sponsor in its first “Negro Market Section”: Negro-appeal radio is progressing to the point where there is a market and a sizable Negro audience for shows produced in big radio talent centers like New York and Hollywood.

Ruby Valentine is the first all-Negro show of a network calibre to be aimed specifically at Negro listeners. But it certainly won’t be the last. W&S now plans at least three more serial dramas, and possibly a half-hour evening dramatic show. Several large agencies—like BBDO, Benton & Bowles and Compton—are known to be investigating the possibilities of syndicated Negro shows.
KZTV / Reno

The only Television received FROM ANYWHERE . . . in the "BIGGEST LITTLE CITY in the WORLD!"

AMERICA'S FOURTH TELEVISION MARKET in annual per-family retail sales

$7,805

45.9% above National Average

"It's NOT human beings that go into your cash register . . . but the SILVER DOLLARS they haul in their Levis."

Channel 8, VHF Initial air date: Sept. 27, '53

CBS BASIC AFFILIATE, ABC, DU MONT, NBC SUPPLEMENTARY NATIONAL REPRESENTATIVES

JOHN E. PEARSON TELEVISION, Inc.

5 OCTOBER 1953
**How to Sell More Through Western Market Food Stores**

During the next 52 weeks KOA will invest more than $100,000 to move more merchandise through Western Market Food Stores. We are investing this money to back a new idea in food marketing. The plan has been tested—with fantastic results. It has been endorsed by virtually everybody in the Denver food distribution picture. We call our plan the KOA FOOD LEAGUE.

**Here’s How It Works:**

KOA offers you America’s most “FOOD CONDITIONED” audience. And here’s the device that we use to thoroughly “food condition” Western Market listeners. The KOA FOOD LEAGUE conducts 52 annual promotions—each a new product or related products featured each week. Perhaps we can best illustrate what happens by example. Suppose canned corn is the KOA FOOD LEAGUE “SPECIAL” for this week . . .

**Every day** we present the KOA FOOD LEAGUE program from 10:15-10:30 A.M.—all about food and food-store-marketed products. The program this week features canned corn.

**Every day** KOA’s first lady, Evadna Hammersly, devotes at least ten minutes of her HOME FORUM program to food, and specifically features canned corn.

**Every day** we saturate our schedule with a minimum of ten “editorial” announcements featuring canned corn.

**Every day** our schedule is supplemented with BRAND NAME advertising, promoting specific labels of canned corn.

**Every day** retailers throughout the Western Market—who have been advised of the promotion—feature in-store displays of canned corn.

**Every day** Western Market retailers will display special KOA FOOD LEAGUE point-of-purchase materials tied in with stacks of canned corn.

**Every day** Western Market newspapers will carry KOA FOOD LEAGUE advertising mats, tied-in with retail shopper ads, and featuring canned corn.

**Next week** the KOA FOOD LEAGUE special may be catsup, tuna, rice or ice cream, or any combination of food-store-marketed products.

More than a series of weekly promotions

KOA FOOD LEAGUE specials enjoy accelerated sales during following weeks. The KOA FOOD LEAGUE product promotion creates new buying and use habits that have a continuing effect. Food manufacturers, brokers, jobbers and retailers agree that the tremendous impact of the KOA FOOD LEAGUE campaign must result in sales. Even without the “weekly special” device our “food conditioning” at the Western Market audience would result in more food sales. Actual tests show product sales increase up to 80% with radio alone being used. If your product is sold through Western Market food stores, this plan will increase your volume in huge, measurable quantities.

**How the KOA Food League helps YOU**

KOA is in the food business way up to here. We now have a full-time KOA FOOD LEAGUE DIRECTOR, a marketing expert whose only responsibility is to move more merchandise from Western Market food store shelves. His assistant is a food writer and broadcaster with many years of newspaper, agency and radio experience. These talented people, together with our Promotion and Merchandising departments, conduct the KOA FOOD LEAGUE program.

Copyright 1955, KOA, Inc.
New on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adolph’s Ltd, Burbank</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Col Consolidated Cosmetics,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chi, Du Pont, Wilmington, Del</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ekco Prods, Chi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ekco Prods, Chi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ex-Lux Inc, NY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. C. Gilbert, New Haven, Conn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lewis Howie Co (Furn, S)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C. C. Johnson &amp; Son, Racine, Wis</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pharmco-Fast, Inc, Newark, NJ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pontiac Motors, Detroit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scranton Co, Newark, NJ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sweeze B. of Amer, Hoboken, NJ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tippan Stove, Mansfield, Ohio</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Your Show of Shows: alt Sat 9:10:30 pm, partic sat: 26 Sep thru 12 Oct</td>
</tr>
<tr>
<td>Kate Smith: alt T 3:15:30 pm; 22 Sep: 52 wks</td>
</tr>
<tr>
<td>Cavalcade of America: T 7:30-8 pm; 29 Sep; 52 wks</td>
</tr>
<tr>
<td>George Jessel Show: alt Sun 6:30-7 pm; 27 Sep; schedule not set</td>
</tr>
<tr>
<td>Quick as a Flash: alt L 8:30 pm; 1 Oct; schedule not set</td>
</tr>
<tr>
<td>Leave it to the Girls: Sat 7:30-8 pm; 3 Oct; 52 wks</td>
</tr>
<tr>
<td>Today: M-F 7-9 am; 12 partic; 24 Nov; no set schedule yet</td>
</tr>
<tr>
<td>Your Show of Shows; alt Sat 9-10:30 pm particSat; 19 Sep; 39 wks</td>
</tr>
<tr>
<td>Life With Father &amp; Mother; Sun 7-7:30 pm; 22 Nov; 52 wks</td>
</tr>
<tr>
<td>Red Skelton: T 8:30-9 pm; 22 Sep; 52 wks</td>
</tr>
<tr>
<td>Dave Garroway: F 8-8:30 pm; 2 Oct; 52 wks</td>
</tr>
<tr>
<td>Juvenile Jury: Sun 4-4:30 pm; 11 Oct 52 wks</td>
</tr>
<tr>
<td>Paul Whitman TV Teen Club: Sat 1-7:30 pm; 3 Oct; 52 wks</td>
</tr>
<tr>
<td>Bob Crosby Show: T 7:30-8:15 pm seg of M-F 3:30-4 pm show; 15 Oct; 52 wks</td>
</tr>
</tbody>
</table>

Left: New and Renewed

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Block Drug, Jersey City, NJ</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Derby Foods, Chi</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Liggert &amp; Myers, NY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Sales, Chi</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Danger: T 10-10:30 pm; 15 Sep; 52 wks</td>
</tr>
<tr>
<td>Sky King: M 8-8:30 pm; 23 Sep; 38 wks</td>
</tr>
<tr>
<td>Arthur Godfrey &amp; Friends W 8-8:30 pm; 23 Sep; 52 wks</td>
</tr>
<tr>
<td>Blue Ribbon Bouts: W 10-10:45 pm; 23 Sep; 52 wks</td>
</tr>
</tbody>
</table>

(For New National Spot Radio and TV Business, see "Report to Sponsor," page 2)

2. Renewed on Television Networks

3. Advertising Agency Personnel Changes

NAME | FORMER AFFILIATION | NEW AFFILIATION
--- | --- | ---
George Burmico | Erwin, Wray of England, mg dir | Bisou Co., London, vp chq of oper (new office)
David E. Darston | Durston TV Prods, Chi, NY, hd | Same, mg, NY office
Frank Egan | D. F. Brother, Detroit, acct exec | Same, bd of dirs
C. James Fleming Jr. | Compton Adv, NY, vp | Same, bd of dirs
B. F. Flouten | Mendel Bros, Chi, adv dir | Ivan Hill, Chi, vp & mgr
Laurence M. Foster | Lee Rambold & Co. Phyila, acct exec | Same, vp
F. B. Geoffrey Carth | Jam Handy, Detr, dir documentary & training films | Fuller & Smith & Ross, NY, asst prodn suprv for TV films
William Gibbs | Harry B. Cohen, NY, radio-TV copy stf | Ruthrauff & Ryan, NY, creative stf
Alfred L. Goldman | Western Adv, Chi, acct exec | Same, chmn of the bd
G. B. Gunlogson | WBNK, WTAM, Cleve, mg public affairs | Same, pres
Lee R. Hammett | FCGB, NY, acct exec, Int'l Div | R. C. Welling & Asso, Cleve, gen mgr, radio-TV dept
J. E. Hines | Western Adv, Chi, pres | Same, vp
Ted Joseph | Western Adv, Chi, acct exec | Quadro, Chicago, NY, vp
catige | FCB, NY, acct exec | Lambros & Smith, LA, vp chq projects
Jerome L. Jess | LMB & Schendel, NY, acct exec | Same, vp
William A. J. Lauten | LMB & Schendel, NY, acct exec | Robert W. Oer, NY, vp, chmn plans bd
Paul W. Luminick | Professional Super Food & Drug prods | D. P. Brother, NY, asst to vp chq radio-TV dept
George E. MacPhail | Special in motion picture prodn for TV | McCann-Erickson, NY, copy group hd
Joel McPherson | | |
Robert B. Owens Jr. | | |
R. V. Pollock | | |
Victor M. Ratner | | |

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

5 OCTOBER 1953

21
3. Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jack Rees</td>
<td>Compton Adv, NY, vp</td>
<td>Same, bid of dirs</td>
</tr>
<tr>
<td>John E. Rowan</td>
<td>Ross Roy, NY, copy exec</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Granville Rutledge</td>
<td>Hirsch &amp; Rutledge, St Louis (defunct), exec vp &amp; radio dir</td>
<td>RCA Victor Custom Record</td>
</tr>
<tr>
<td>Jack White</td>
<td>William Esty, NY, timebuyer</td>
<td>Blow Co, NY, timebuyer</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>George Brenard</td>
<td>Hugg Wegener &amp; Assoc, Dayton, radio-TV acct exec</td>
<td>Neon Prods, Lima, Ohio, adv, slv prom mg</td>
</tr>
<tr>
<td>George P. Butler</td>
<td>Pabst Brewing, Chi, div mgr South Eastern div Brown Bros, St Louis, reg'l acct mg</td>
<td>Same, Southern reg'l sls mg</td>
</tr>
<tr>
<td>James E. Callaway</td>
<td>George Trommer Brewing, div sls mgr for NJ</td>
<td>Lindley-Robinson Co, Roanoke, dir adv, sls pr</td>
</tr>
<tr>
<td>Fred W. Flaherty</td>
<td>Iowa Soap Co, sls mgr eastern div (Camden, N.J) hgj</td>
<td>Rubsam &amp; Hornman Brewing, Staten Island, N</td>
</tr>
<tr>
<td>Ed Gaiser</td>
<td>Own business, electronics field</td>
<td>N gen sls mg</td>
</tr>
<tr>
<td>S. W. Gross</td>
<td>FOR, NY, contact exec, POG</td>
<td>Tidy House Prods, Shonandoa, Iowa, ass to</td>
</tr>
<tr>
<td>Henry L. Hayden</td>
<td>Gray &amp; Rogers, Phila, acct exec</td>
<td>Emerson Radio &amp; Photo Corp, NY, vp chg to</td>
</tr>
<tr>
<td>John C. Hirst</td>
<td>Erwin, Walesy, NY, asst acct exec, Paper-Mate Pen</td>
<td>P. Lurillard, NY, adv brand mg, Old Gold</td>
</tr>
<tr>
<td>David B. Kistedge</td>
<td>American Cyanamid Co, NY, dir adv, sls prom, Textile Resin Dept</td>
<td>brass cigs</td>
</tr>
<tr>
<td>Clem W. Kohlman</td>
<td>Creamer &amp; Co, Hywd, acct exec, mlng dir</td>
<td>Scott Paper, Chester, Pa, radio-TV mg</td>
</tr>
<tr>
<td>James M. Loughran</td>
<td>Pabst Sales, Chi, asst gen sls mg</td>
<td>Paper-Mate Eastern, NY, adv mg</td>
</tr>
<tr>
<td>R. J. McAllister</td>
<td>H. J. Heinz Co, Pittsb, asst adv mgr</td>
<td>Same, adv mg, Industrial Chem Div</td>
</tr>
<tr>
<td>John E. Wilson</td>
<td>Gardner Adv, St Louis, acct exec</td>
<td>Tasti-Diet Fds, Stockton, Cal, adv-mdg dir</td>
</tr>
<tr>
<td>Robert A. Raidt</td>
<td>Pabst Sales, Chi, gen sls mg</td>
<td>Same, gen sls mg</td>
</tr>
<tr>
<td>W. A. Swan</td>
<td>P. Lurillard, NY, adv stf</td>
<td>B. T. Babbitt, NY, adv mg</td>
</tr>
<tr>
<td>George Whitmore</td>
<td>B. T. Babbitt, chg Bab-O, Gim, Lye sls, West Coast</td>
<td>Bayuk Cigars, Phila, dir adv</td>
</tr>
<tr>
<td>John Woolley</td>
<td>Same, adv brand mg, Kent cigs, Muriel cig other products</td>
<td>Hoffman Beverages, Newark, NJ, chg sls</td>
</tr>
<tr>
<td></td>
<td>Same, Ntv field sls mg</td>
<td>Same, adv mg, Industrial Chem Div</td>
</tr>
</tbody>
</table>

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

- C&RD, Red Deer, Alberta, Can., power increase to 1000 watts by Oct. '53
- KBTY, Denver, power increase from 12 to 120 kW
- KCOR, San Antonio, reg'l rep Joe Harry (new firm)
- KFHF, Wichita, Kan, new nat'l rep John Blair & Co
- KCBS, Harlingen, Tex, reg'l rep Joe Harry (new firm)
- KLMS, Lincoln, Neb, new nat'l rep, McGilvrea
- KPST, SF, power increase from 16.7 to 100 kW
- KPRC-TV, Houston, Tex, power increase from 65 to 100 kW
- KSL-TV, Salt Lake City, to increase power from 18 to 30 kW
- KTVT, Houston, new mail address: PO Box 3011, Houston 1, Tex
- KUNO, Corpus Christi, Tex, reg'l rep Joe Harry (new firm)
- KXOL, Ft. Worth, new address, 3009 West Lancaster
- Lobster Network, Maine (WPOR, Portland; WCOU, Lewiston; WFAU, Augusta; WTVI, Waterville; WRKD, Rockland; WRUM, Rumford), new nat'l rep Richard O'Connell
- WAAB, Worcester, Mass, to become Yankee-MBS affl 15 '53
- WBKB, Chi, power increase from 28 to 114 kw, eff 18 '53
- WBZ-TV, Boston, nat'l rep, Free & Peters, eff 31 Jan '53
- WDK, Cleve, new nat'l rep, Everett-McKinney
- WEEK-TV, Prairie, Ill, increased power to 175 kW
- WESI, Escanaba, Mich, became NBC affl 20 Sep '53
- WGST, Huntington, LI, NY, new sls rep, Robert S. Kelle
- WINS, NY, sold by Creasy Bstgr, to J. Elroy McCaw, Sr. Itc, Wash, under name of Gotham Bstgr. Corp
- WKTY, LaCrosse, Wis, new nat'l rep Everett-McKinney
- WPBR, Albany, nws affl 30 Aug
- WPTZ, Phila, nat'l rep Free & Peters, eff 31 Jan '54
- WSAP, Norfolk, Va, call letters changed to WAVY, bids NBC affl; both effic 19 Sep '53
- WVEC, Norfolk, Va, became NBC affl 19 Sep '53
- WWON, Woonsocket, RI, sls rep NY area, Robert S. Ke

Numbers after names refer to New and Renew category

| John F. Rowan      | (5)  |
| E. B. Hines        | (5)  |
| Lee H. Hannett     | (5)  |
| R. V. Pedlock      | (5)  |
| G. Rutledge        | (5)  |
| J. E. Phillips     | (1)  |
| C. W. Kohlman      | (1)  |
| John W. Coates     | (1)  |
| James M. Loughran  | (1)  |
| Ed Gaiser          | (1)  |
Buy WHO and Get Iowa's Metropolitan Areas...

Plus the Remainder of Iowa!

TAKE SALES OF EATING AND DRINKING PLACES, FOR INSTANCE!

<table>
<thead>
<tr>
<th>Percentage</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.3%</td>
<td>Cedar Rapids</td>
</tr>
<tr>
<td>15.7%</td>
<td>Tri-Cities</td>
</tr>
<tr>
<td>10.9%</td>
<td>Des Moines</td>
</tr>
<tr>
<td>4.1%</td>
<td>Dubuque</td>
</tr>
<tr>
<td>5.2%</td>
<td>Sioux City</td>
</tr>
<tr>
<td>4.5%</td>
<td>Waterloo</td>
</tr>
<tr>
<td>61.6%</td>
<td>Remainder of State</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

FREE & PETERS, INC., National Representatives

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

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

5 OCTOBER 1953
Bingo parties require only a fraction of the corn grown each year in Paul Bunyan Land. 175 million bushels produced here last year! Much of it is fed to hogs, poultry, etc.; and thus makes more income for our farmers than by selling it.

With corn to shell and hogs to feed—home entertainment is important on the farm. In 82 counties they listen to WCCO more than any other station and watch WCCO in more than 62 counties.

One Station Coverage—Unmatched!

MINNEAPOLIS  WCCO  SAINT PAUL

CBS

RADIO—50,000 Watts—830 K.C.  •  TELEVISION—100,000 Watts—Ch. 4
(Radio Spot Sales) Clear Channel  (Free and Peters)

SPONSOR
How BBDO evaluates media

President Ben Duffy tells how agency views media in Part 11 of SPONSOR's All-Media Study

Early in SPONSOR's researching of this media study, Ben Duffy, president of BBDO, promised to tell us and our readers how an agency billing some $120 million a year looks at the media picture. This article is the result. It follows "How 72 advertisers evaluate media," SPONSOR, 7 September 1953, and "How 94 agencies choose media," SPONSOR, 21 September 1953. Both of these were based on SPONSOR's 3,000-questionnaire survey of leading advertisers and agencies. Next issue SPONSOR will publish "Emil Mogul tests media weekly for Rayco" as Part 12 of its All-Media Evaluation Study.

* * *

by Ben Duffy

A manufacturer has full control over the quality, style, price and method of distributing his product, but he has little, if any, control over the factor that moves his product off the shelves of his dealers—consumer acceptance. Since people make up the market for a product, and since advertising media are the means of reaching these people, before the media can be properly selected the media have to be evaluated properly. For example, who are the people that use the product? Men, women, children, or a combination, or is it used by all types of people?

Is it a mass product, such as a cigarette, or a class product, such as a Cadillac? Where are these people located? If it is a tractor, naturally, you would want to reach the farmers. On the other hand, an expensive cosmetic would more likely appeal to an urban woman.

Does the product have national distribution? Schaefer beer is regional or sectional. Others beers may be national. Schaefer concentrates on sectional media to avoid waste, while a product of national distribution can take advantage of the national magazine, network radio and TV and so forth. Is it appealing to the low or high income group? Henry Ford once said, "Where else can you sell cars—or anything else—except to the wage earners? There aren't enough people of any other kind to support any industry."

If it's a food product, you would more likely want to reach women, yet a cigar advertiser would want to reach...
The two charts above were used to illustrate Ben Duffy's recent speech on media before the ANA convention in Chicago 23 September. Excerpts from the speech are reprinted in this issue, starting on page 82.

The copy department, possessing this information as outlined above, can then go to work on the actual advertisements designed to reach such persons, with illustration and story designed to influence their favorable opinion and action.

There's a lot of knowledge and judgment, based on experience and research, behind the planning of a campaign before the media department goes into action.

The major advertising media are: magazines, newspapers, outdoor and car cards, radio, trade and business papers, and direct mail.

And in the last five years a tremendous new one has been added: television.

Few advertisers use one medium exclusively. They use several major media or some of the secondary ones such as: book matches, minute movies, classified telephone directories, skywriting.

How, then, do we determine what media are best for an advertiser? How much of each should be used and why?

Perhaps the simplest way to answer these questions is to examine the media themselves to see what they can do—and what they cannot do.

Too many times attempts are made to compare media statistically. Certainly it is desirable to know whether a four-color page in The Saturday Evening Post is as good a way to reach people in every community in the country as is a half-hour radio network program on NBC. Or how much better a TV program for 52 weeks in New York is than a weekly schedule in the Daily News. We can evaluate these opportunities, but not by statistical means.

Let's try to do it for television in New York vs. the Daily News. The New York television service area (that is, that section of the New York metropolitan area within a radius of about 50 miles and within reach of TV signal of adequate strength and clarity) has 3,565,000 sets or 80% of the homes in the area. The New York Daily News city and suburban editions—distributed within a 50-mile radius of New York City—have 1,536,000 circulation or 41% coverage. So on this basis TV has considerably better coverage of...
New York than the News has. But are TV set ownership and newspaper circulation comparable? We don't think so. The purchase of a newspaper guarantees an almost 100% intent to read at least some portion of that paper. But TV set ownership does not take into consideration whether or not the set is turned on or off. All right, we can adjust the figures for that. There are several research services available to use to give us data showing the number of sets in use at any time period and the rating (that is, the number of people viewing) of each program being transmitted at that time.

Let's say we are talking about a TV show on WNBT Monday night, 8:00-8:30. Sets in the New York area total 3,565,000. If the rating is 28, we are therefore reaching 993,200 sets tuned in at that time to WNBT—many fewer than the Daily News circulation of 1,256,000 which we used a minute ago. But 993,200 viewers vs. 1,256,000 News readers isn’t fair to TV, because the 993,200 TV figure is actual, whereas the News figure represents potential, not delivered, readers of a specific ad.

That's a valid criticism, so let's reduce the News figure (potential) to an actual one. Let's say we are using an 825-line ad in the News. That space incidentally would be the full width of the page (five columns) and 165 lines deep. Let's say that this ad gets a 20 rating, and that's an awfully good one. If we apply this 20 to 1,256,000 circulation, we find that 271,200 people read our ad—considerably fewer readers than the viewers of our TV show. But now the tables are turned—now this is a disadvantage unfair to the newspaper, because broadcast media ratings and print readership figures are not comparable, since the rat-

*Please turn to page 30*

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**What BBDO wants to know about a medium before deciding on a campaign**

(Based on Ben Duffy's answers to SPONSOR's agency survey)

1. How well does it cover the market?
2. Does it reach the buyers of my product?
3. How does it rate in a particular market against other media?
4. Any research available? Or where do I get my facts about the medium?
5. What is the medium's prestige or quality?
6. Will I need other media to complete the coverage?
7. What merchandising or product cooperation will I get from the medium? Is it a valuable asset?
8. What advertising recognition does it have?

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**Ben Duffy started at BBDO as office boy**

Ben Duffy (baptized Bernard Cornelius) was born January 21, 1902, in the "Hell's Kitchen" section of New York's west side. His parents were Irish immigrants, natives of Ballybay, near Castle Blaney, in the Ulster County of Monaghan.

He left Regis High School to work as a messenger for a coffee company. His younger brother John, meanwhile, had a job running errands for the young advertising agency of Barton, Durstine & Osborn. One day John's boss asked, "Are there any more at home like you?" As a result, Ben came in for an interview. Fascinated with the thought of becoming an artist and eager to get the $1.75 more weekly paid by BBDO, Ben forsook the coffee business for advertising.

Beginning at 17 young Duffy spent three years as office boy, shipping clerk and checker. Before he cast his first vote, he knew advertising was to be his career and he spent much of his spare time, including many evenings, learning all he could about it. At 20, he was promoted to the media department.

In 1928 when Barton, Durstine & Osborn merged with George Batten Co. to form BBDO, Duffy became head of the media department. As the agency's billings mounted his responsibilities increased—1934, director of media, market research and merchandising; 1938, vice president and director; 1944, executive vice president; 1945, general manager, and—in 1946—president.

In his 34 years in the advertising agency business, Ben Duffy often has been a member of a team that persuaded clients to appoint BBDO to handle advertising running into millions of dollars. But he managed the agency's most spectacular achievement alone. A letter to the American Tobacco Co. resulted in an interview with the president and, after an hour and a half interview, Duffy came out with the $10,000,000 Lucky Strike account.

Somewhere along the line he virtually lost his given name. "Ben" was used so commonly that he finally dropped "Bernard C." except in the most formal letters. It's probable that even in his own agency today many persons wouldn't recognize "Bernard Duffy."

Duffy is the author of several books. The first was "99 Days," published by Harper's, followed in 1939 by the much more successful "Advertising Media and Markets," published by Prentice-Hall. His latest book, "Profitable Advertising in Today's Media and Markets" (Prentice-Hall) was published in May 1951. It is a revision of "Advertising Media and Markets."

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5 OCTOBER 1953 27
Why Speidel spends 100% of budget on TV

Efficient use of network TV has brought Speidel 35% sales increase in three years, 40% of total watchband sales

Speidel Corp. puts 100% of its advertising budget into network TV. And, though its budget is large enough to buy a top-notch TV program all its own on a year-round basis, it prefers to sponsor two half-hour evening shows on two different networks on alternate weeks.

The programs: Name That Tune, starring Red Benson, NBC TV (65 stations), Mondays, 8:00-9:30 p.m., alternating with Block Drug's Armistead Toothpaste; Make Room for Daddy, starring Danny Thomas, ABC TV (full network, with 97 stations cleared to date, Tuesdays, 9:00-9:30 p.m.), alternating with American Tobacco Co.'s Lucky Strikes. Both shows were bought for 52 weeks to run through fall 1954. Speidel Corp.'s advertising is handled by SSC&B, with Tom Coleman as account executive.

Reasoning behind this approach to TV advertising is summed up by Speidel's ad manager, Harold Rosenquist: "By alternating sponsorship on two different programs and two separate networks, we're getting wider coverage than we could with a single program. We gain two potential merchandising vehicles. And, furthermore, through a system of cross-plugging, we're actually in the viewers' mind on both programs each week."

Speidel's aim in advertising is three-fold: (1) to promote watchbands as gift items; (2) to sell the Speidel line; (3) to insure good display for Speidel at the retail level.

Here's how Speidel's two shows are designed to fulfill these aims:

Both Name That Tune, a variety-quiz show m.c.'d by Red Benson, and Make Room for Daddy, a family situation-comedy starring Danny Thomas and Jean Hagen, appeal directly to the type of viewers who are potential Speidel customers—young adults, the style-conscious men and women.

Each program contains three commercials. During the week when it's Speidel's turn on Name That Tune, one of Lucky Strike's commercials on Make Room for Daddy the next night contains a 15-second closing plug for Speidel. Speidel also gets one whole commercial.

Speidel Corp. began using this method of cross-plugging when it alternated sponsorship with the Crosley Corp. on the Winchell-Mahoney show over NBC TV starting January 1952. It's an efficient way of getting maximum

Speidel alternates with Lucky Strike on new ABC TV comedy featuring Danny Thomas. Both sponsors use cross plugs to reach viewers weekly

With stars of its other net show, "Name That Tune" (NBC TV), are H. Rosenquist, ad manager (left); C. Spitzer, sales manager (center)
How Speidel makes alternate-week television sponsorship pay off

WIDE COVERAGE of potential Speidel customers is more feasible with two separate programs on two different networks than with a single show. The savings from shared sponsorship make it possible for Speidel to bankroll two high-priced entertainment vehicles for the price of owning one exclusively.

CROSS PLUGS with Lucky Strike on "Make Room for Daddy" and Amm-lnted on "Name That Tune" keep Speidel on viewers' mind on two consecutive evenings each week, give watchband firm two merchandising vehicles in lieu of one. Cross-plug system previously paid off for Speidel and Crosley Corp. on "Paul Winchell."

COMPATIBLE CO-SPONSORS enhance value of Speidel's advertising. Association with well-known firms like Block Drug and American Tobacco Co. adds prestige. For successful alternate-week sponsorship, firm had to exclude related products, or any gift items that might draw attention from their own line.

**Case History**

benefits out of a network TV show for both sponsors, as a number of other major TV sponsors have found. (See "What you should know about alternate-week sponsorship," Spencer, 3 September 1952, page 30.)

Speidel's commercial format, too, bears discussion. The sponsor's policy is to use TV for direct selling. The firm's two-year stint on network radio between 1947 and 1949 had brought it brand name identification (see "Radio sells a watchband," Spencer, 28 February 1949, page 27). Televison was expected to both enlarge and complete distribution, and to sell directly to the consumers.

Speidel and SS&I agree that a strong, individualized sales personality can do more in putting over a sponsor's message than the most effectively written copy. They have, therefore, chosen as Speidel sales personalities Jinx Falkenburg and Donald Woods. "Jinx, for the sentimental approach, with stress on soft-sell, gift selling," adds Sales Manager Charles Spitzer. Woods is for the hard-sell. He was chosen out of 30 announcers considered for the job. Both Speidel announcers are free to alter the copy to fit their own personalities. Each sells only one particular item in each commercial.

Here's a typical example of what Speidel refers to as the "sentimental approach":

**Jinx Falkenburg:** "Hi! I'm Jinx Falkenburg. I'd like to show you something I'm just crazy about! It's the fashion rage among young people everywhere . . . especially those away from home. It's Speidel's new Photo-Identification bracelet. See! A stunning identification bracelet for men! But not all. Underneath the name plate a place to put your loved one's picture to always keep you close to the one you love.

"Can't you just imagine how pleased any man will be to receive this Speidel Photo-Ident from you? But be sure you get a genuine Speidel, because there's nothing to match it. So comfortable, so beautiful.

"And look, here's a Speidel Photo-Ident for women. Here's where you put your loved one's picture. A Speidel Photo-Ident.

"A thrilling gift for him.

"A warm, sentimental gift for her. Your jeweler will be glad to show it to you!"

One proof of the efficiency of this type of selling are reports from many of Speidel's 30,000 retail outlets informing the manufacturer that customers come into the store asking for a particular Speidel item by name. If the jeweler doesn't happen to have this style in stock, customers frequently leave the jeweler either the total amount of the item or a deposit, and buy it "straight from TV," sight-unseen in the store.

The Photo-Ident bracelet itself was advertised in two commercials on Speidel's Paul Winchell Show, NBC TV alternate Mondays 8:00-8:30 p.m., during the first week of March 1953. At the time the commercials were aired, the bracelet had spotty distribution at best. Through TV advertising, says Charles Spitzer, $2 million in retail sales were made by June 1953 with this one item alone.

Harold Rosenquist himself received 158 phone calls from retailers within a week after that early March commercial for Photo-Ident.

Speidel Corp. has been a network TV advertiser since 1949. Once the firm's three policy-making executives--Paul Levering, executive v.p., and general manager; Charles E. Spitzer, sales manager; Harold Rosenquist, advertising manager--decided upon using TV, their choice was made quickly. They bought 13 weeks on the Ed Wynn Show, NBC TV's late Saturday night program (at $26,000 a week), through Cecil & Presbrey, their agency between 1947 and 1949. Since 1949, Speidel's ad budget has risen from $1.25 million to $2.5 million.

Speidel's promotion-minded sales manager, Charles Spitzer, relates one example of the effects of TV advertising:

"The head of a department store was watching TV one Saturday evening, and was impressed with the display of . . . (Please turn to page 66)"
What NBC’s $5 million radio sales plan is all about

Network radio comeback is NBC aim. Clients will benefit from stiffer competition.

by Miles David

A network radio comeback is in the making at NBC. Spurred by half a decade of CBS Radio triumphs, by voices raised among affiliates, and, finally, by the hand of RCA and NBC Board Chairman David Sarnoff, NBC Radio will fight for advertising dollars this fall with new sales tools and fresh intensity.

Advertisers will be the first to gain.

The reinvigorated NBC Radio operation will mean this for sponsors:

1. More shows to choose from in network radio as NBC Radio invests $5,000,000 in new programming this fall.

2. More flexibility in the way network radio can be bought as NBC adds three new participation sales plans to its rate card (see details on plans in table below).

3. More salesman calling on them more often and with more sharply defined sales approaches as NBC splits radio selling from television.

4. More radio emphasis everywhere. The pressure NBC exerts on the radio industry will be reflected in increased efforts among its competitors. Channeling through agency and client offices, the NBC stimulus can mean more talk, more action for the network radio business in general.

The new shows—23 of them—are the foundation. NBC will spend over a quarter of a million in the next three months alone to promote and advertise them, William H. Fineshirber Jr., vice president in charge of the network, told the mid-September meeting of affiliates in Chicago. As Ted Cott, operating vice president, put it to SPONSOR, “We could have thrown in house orchestras or surrendered and made Sunday night into a series of public service hours.”

Instead the network’s new show series includes a two-hour Sunday newspaper of the air with top-drawer newsmen and columnists covering features, sports and the news (Weekend); a drama series capitalizing on Frank Sinatra’s success as an actor in the movie From Here to Eternity and starring him as a private eye (Frankie Galahad); a Western drama series starring Jimmy Stewart, again tying in with recent Hollywood casting which wrapped the gangling Stewart in chaps and six guns (The Six Shooter); an hour-long dramatic series with Helen Hayes and Fredric March as hosts and with star-name casts to include...

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The facts at a glance on NBC’s new radio sales plans

<table>
<thead>
<tr>
<th>PROGRAMS</th>
<th>MINIMUM BUY</th>
<th>COSTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fibber McGee</td>
<td>Three one-minute participations per week for four consecutive weeks is smallest allowable buy. Message may be placed anywhere within three strips but on non-rotating basis. If client wishes he could buy three participations in only one of the three strips, provided he used no more than one commercial per quarter-hour program. Client gets product exclusivity in any one of the three strips if he buys minimum of two participations per week for minimum of 13 consecutive weeks in that strip.</td>
<td>Weekly costs are as follows (three participations): $6,750 in morning strip; $6,075 in afternoon; $8,750 in evening. One participation in all three shows costs $7,475. Buy of 78-116 participations within 52-week period earns 4% discount; 117-155 participations earn 6%; 156 or more earn 8% discount. This discount cannot be combined with other NBC Radio buys to earn other discounts. NBC estimates weekly cost-per-1,000 listener impressions at $1.08 for a one-minute participation in each strip.</td>
</tr>
<tr>
<td>It Pays to be Married</td>
<td>(Situation Comedy)</td>
<td></td>
</tr>
<tr>
<td>Second Chance</td>
<td>(Audience-Partic.)</td>
<td></td>
</tr>
<tr>
<td>The Big Preview</td>
<td>Clients may buy one participation one time in either of the two shows shown at left. While the two shows are sold on similar basis, dubbed “One Plan” by spsonor, there is no connection between them. Sales plan is similar to “Today” on NBC TV. There’s room for 8 advertisers per hour. Small-budget advertisers who were never able to buy full shows on network radio are among prospects NBC hopes to sell. But it’s felt major spenders may be interested from individual brand standpoint.</td>
<td>Cost for “Weekend” one-minute participations is $2,250, including time and talent. “The Big Preview” costs $2,000. No discounts are given for either show and money spent for participations cannot be added to other expenditures on NBC Radio to earn regular dollar-volume discounts. NBC estimates cost-per-1,000 listeners of 88% will be attained by “Weekend.” With three participations in “Weekend,” says NBC, client will make 7,500,000 listener impressions. For media cost comparisons see chart at right.</td>
</tr>
</tbody>
</table>
Investment means to sponsors
more to choose from

Henry Fonda, Humphrey Bogart, Marlene Dietrich (Radio Star Playhouse).
The 26 new shows were to be launched this week (4-10 October),
launched for impact. The trade can expect anything in the way of promo-
tion during and after the debut from 26 dancing girls baked in a pie to 26
flying saucers flying formation over the RCA building.
Meanwhile NBC's staff of 15 radio
salesmen has begun making the rounds
to pitch the shows and NBC's new
sales plans.

NBC's new sales plans are designed
to open up network radio as a possi-

(Story continues next page)

Ted Cott, Bill Finshriber, Fred Horton are
men rebuilding NBC Radio programing, sales

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**NBC Radio's multiplication table for time and space buyers**

<table>
<thead>
<tr>
<th>Cost</th>
<th>Options</th>
</tr>
</thead>
<tbody>
<tr>
<td>$33,000</td>
<td>OR 14 &quot;THREE&quot; PLAN MORNING COMMERCIALS</td>
</tr>
<tr>
<td></td>
<td>OR 16 &quot;THREE&quot; PLAN AFTERNOON COMMERCIALS</td>
</tr>
<tr>
<td></td>
<td>OR 10 &quot;THREE&quot; PLAN EVENING COMMERCIALS</td>
</tr>
<tr>
<td></td>
<td>OR 12 COMMERCIALS IN ALL THREE</td>
</tr>
<tr>
<td></td>
<td>OR 14 &quot;WEEKEND&quot; COMMERCIALS</td>
</tr>
<tr>
<td>$21,000</td>
<td>OR 9 &quot;THREE&quot; PLAN MORNING COMMERCIALS</td>
</tr>
<tr>
<td></td>
<td>OR 10 &quot;THREE&quot; PLAN AFTERNOON COMMERCIALS</td>
</tr>
<tr>
<td></td>
<td>OR 6 &quot;THREE&quot; PLAN EVENING COMMERCIALS</td>
</tr>
<tr>
<td></td>
<td>OR 8 COMMERCIALS IN ALL THREE</td>
</tr>
<tr>
<td></td>
<td>OR 9 &quot;WEEKEND&quot; COMMERCIALS</td>
</tr>
<tr>
<td>$38,000</td>
<td>OR 16 &quot;THREE&quot; PLAN MORNING COMMERCIALS</td>
</tr>
<tr>
<td></td>
<td>OR 18 &quot;THREE&quot; PLAN AFTERNOON COMMERCIALS</td>
</tr>
<tr>
<td></td>
<td>OR 11 &quot;THREE&quot; PLAN EVENING COMMERCIALS</td>
</tr>
<tr>
<td></td>
<td>OR 15 COMMERCIALS IN ALL THREE</td>
</tr>
<tr>
<td></td>
<td>OR 16 &quot;WEEKEND&quot; COMMERCIALS</td>
</tr>
</tbody>
</table>

**NOTE:** Costs for page insertions include 10% for mono and 15% for 4-color art and mechanical estimated charges.

5 OCTOBER 1953
vertisers as well as providing current network clients with a flexible buy. The Three Plan bears a resemblance to the exiting Operation Tandem in that the advertiser must buy a minimum of three participations weekly placed in his choice of three shows. Big difference is price. Operation Tandem cost you in the neighborhood of $13,000 weekly. The Three Plan is $4,500 cheaper. And the Three Plan is more flexible.

A Tandem client got one minute insertion in each of three half-hour, once-a-week programs. The Three Plan gives advertisers the chance to mix their shots. A company can elect to place all of its commercials in just one of the three 15-minute, five-times-a-week shows, or in two, or in all three, depending on its needs.

One of the strips is in the morning, one in the afternoon, one in the evening. Thus for the first time a flexible sales plan has been broadened to include daytime. The shows are Fibber McGee and Molly, 10:00-10:15 p.m. M-F; It Pays To Be Married, 5:45-6:00 p.m. M-F; Second Chance, 11:45-12 noon.

Operation Tandem, the first flexible network sales plan, will probably be discontinued. The network's thinking is that while it has paid out for clients who used it the initial price was too high to attract enough of the medium-sized and small-budget advertisers.

The Three Plan, NBC feels, is the lowest cost enough to bring in anyone from the seasonal sponsor with $50,000 to spend to a big company with half a million dollars allotted for launching a new product.

Here, for example, are the costs of sponsoring Three Plan shows for four through 52 weeks, assuming the minimum buy of three participations per week. Costs are given separately for each of the strips. Price of buying one each is the average of all three costs.

<table>
<thead>
<tr>
<th>Contract length</th>
<th>Morning</th>
<th>Afternoon</th>
<th>Evening</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 weeks</td>
<td>$27,000</td>
<td>$24,300</td>
<td>$25,800</td>
</tr>
<tr>
<td>8 weeks</td>
<td>54,000</td>
<td>48,600</td>
<td>51,600</td>
</tr>
<tr>
<td>12 weeks</td>
<td>66,250</td>
<td>60,425</td>
<td>63,725</td>
</tr>
<tr>
<td>26 weeks</td>
<td>108,490</td>
<td>101,650</td>
<td>105,400</td>
</tr>
<tr>
<td>39 weeks</td>
<td>217,815</td>
<td>202,725</td>
<td>208,175</td>
</tr>
<tr>
<td>52 weeks</td>
<td>322,920</td>
<td>296,665</td>
<td>311,660</td>
</tr>
</tbody>
</table>

NBC's second new sales plan is even more flexible than The Three Plan. It hasn't been named officially, but sponsor dubs it The One Plan, since a client may buy a minimum of one participation weekly.

Two shows will be sold on this basis—but there is no connection between the shows in selling. The programs are: Weekend, the 2:00-4:00 p.m. Sunday newspaper of the air, and The Big Preview, 11:00 a.m.-1:00 p.m. Saturday airing of new records (only the first hour of the latter will be sold).

The sales plan resembles the approach used in NBC TV's Today. There are eight commercials sold per hour, each at a fixed price. Cost for Weekend one-minute participations is $2,250 including time and talent, Cost for The Big Preview participations is $2,000, including time and talent. Advertisers can buy as few as one insertion, one time. There are no discounts.

The new NBC sales plans extend the number of availabilities considerably over the three contained within Operation Tandem. Tandem had room for three advertisers spread over 90 minutes weekly of programming. The two new NBC plans make room for over three dozen within six hours and 45 minutes of programming.

But NBC doesn't plan the spread of participation selling over much more of the schedule. "We feel," Ted Cott told sponsor, "that half hours and hours will always be sold and that we'll be able to sell more of them with our roster of new shows and our sales staff—the largest among the networks."

Cott feels strongly that radio has three basic uses to clients and that participation-type shows are suitable for only one of these uses. He sees these uses as: (1) for mass circulation of an advertising message; (2) for getting the benefits of an audience's loyalty to a show or performer; and (3) for service or institutional advertising.

All these, he feels, have a valid place in American business, but only the objective of circulation can be fulfilled with participation shows. Accordingly Cott feels that there will be no sudden (Please turn to page 104)
How to get the most out of your public relations show

You can develop low-cost campaign with far-reaching effects if you use the right community tie-ins

Does your public relations show come under the heading of “favorite charity?”

This question suggests itself when you think back about PR shows of many an air advertiser. Frequently, the approach was in another world from strategy which characterized the same firm’s product advertising.

Nowadays, however, more and more companies are realizing public relations campaigns can be planned on a hard-headed basis. (See “Is your PR man air-minded?” 1 June 1953, page 38.)

This article contains the philosophy and experience of one such firm, the Rubel Baking Co. of Cincinnati. This company felt it wasn’t enough to put a show on the air, omit the hard-sell commercials, and then forget the whole thing. It discovered that creating natural tie-ins with civic, educational and other community groups transformed one show into a whole campaign. Such tie-ins, Rubel soon found, can bring tangible results in the way of publicity, new customers and goodwill.

(Please turn to page 76)

case history

RUBEL BAKING USES KIDS’ ESSAYS AS “COMMERCIALS” ON Z’Y’S “I WAS A COMMUNIST FOR FBI,” GETS SCHOOL BACKING

5 OCTOBER 1953
Dr. Pepper prescribes radio phone

Audience must stock Dr. Pepper pop to win prize. Sales jump as much as

In Harrisburg, Pa., the Dr. Pepper show made a housewife faint.

In Tucson, Ariz., a woman named her son "Pepper" because of the program.

That's the kind of reaction Dr. Pepper's telephone giveaway radio show stimulates among listeners in over 50 cities. And as far as sales are concerned, it has played an important part in boosting the firm's 1952 sales record up 23% from the previous year.

By building a phone giveaway program around its own product, the Dr. Pepper Co. has developed a hard-working spot radio show which has literally no waste—either in circulation or impact. The Dallas, Tex., soft-drink firm put the show on the air in July 1952 on eight stations. Today, the show is in 38 states, represents a good portion of the firm's $350,000 radio-TV ad budget in time and talent costs alone. Dr. Pepper's total budget; over $1 million. The rest of bill is footed by Dr. Pepper bottlers, who put up the cash that's given away, foot other expenses.

Dr. Pepper's choice of a successful spot format (through its agency, Ruthrauff & Ryan, Dallas), represents a solution tailored to meet these problems the company faced in planning an air campaign:

1. Because there were some gaps in Dr. Pepper's distribution in a few of the key metropolitan areas in the North and East, the company realized that a network radio show would almost inevitably represent much waste circulation. Spot radio represented the best answer to its radio ad format problems.

2. The company's ad objectives include establishing its trademark and

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**Case History**

...popularizing a distinctive soft drink.

A program which affords the maximum opportunity for hard-sell would best fill Dr. Pepper's requirements.

3. The firm feels it's good business on the part of bottlers to participate in the radio show. To make the program most attractive to bottlers, it would have to pare down costs to the bone.

Dr. Pepper bought the program package, Silver Dollar Man, from a Southern producer on a semi-exclusive basis because it solves the company's three basic ad problems:

- It is a spot radio show involving over 50 stations. This gives the company a virtual network of stations which exactly duplicates its distribution pattern. There's no wastage.
- It is a show built almost completely around the product itself, the kind of program which affords the maximum amount of hard-sell. To become eligible for the prize money, listeners must go out and buy Dr. Pepper, must keep a continuous supply of the beverage on hand. This qualification gives the company a constant stream of new customers and a leg in the door towards more permanent customers.
- Silver Dollar Man involves very little expenditure beyond the salary of the m.c. in each market bought and a handful of "roving Silver Dollar Men." Each phone contact is limited to a maximum of $10 in prizes, and there are only about 10 calls per show. This means each show averages $80 in giveaways during each hour period. Recorded music fills in the time between phone calls.

Here's how the show works:

To become eligible for cash prizes,
Giveaway

The markets due to show

listeners mail entry blanks to their local stations which they can get from their grocers with every purchase of a carton of Dr. Pepper. Listeners to be called during a particular program are chosen from those who supplied best completion to statement: "I switched to Dr. Pepper because..."

The local announcer is the "Dr. Pepper Silver Dollar Man." He tells listeners there are roving "Silver Dollar Men" waiting at strategic locations in radio-equipped patrol cars. (From three to a half-dozen cars are used, depending on the size of the community.) The announcer precedes each phone call with the name, telephone number, address of person called.

When the housewife answers the phone, the announcer identifies himself, chats awhile, then asks:

"How many bottles of Dr. Pepper do you have in your refrigerator?"

By this time the roving Silver Dollar Man has arrived at the house. He accompanies the housewife to her refrigerator where he checks the number of Dr. Pepper bottles on hand. Then he pays off in silver dollars, one for each bottle (up to a maximum of $10).

If no Dr. Pepper bottles are found, the roving Silver Dollar Man leaves a free carton. A silver dollar also goes to the manager of the store where the winner purchased her carton, an effective way of merchandising the show to retail store owners.

Like all phone giveaway shows, the Silver Dollar Man program owes its audiences primarily to its ability to stimulate suspense among its listeners. The typical housewife learns of the giveaway show, buys a carton of Dr. Pepper at the grocer, seeds in an entry blank and then sits back and waits. Will her phone number be among those called on a given day? The possibility is always there.

Sometimes the excitement gets too much for her, as in the case of a Harrisburg, Pa., housewife. This listener prepared for the show by ordering a

(Please turn to page 102)
# ALASKA RADIO STATIONS

<table>
<thead>
<tr>
<th>Location</th>
<th>Callsign</th>
<th>Power</th>
<th>Frequency</th>
<th>Network</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anchorage</td>
<td>KFQD</td>
<td>5,000 watts</td>
<td>600 kc</td>
<td>CBS</td>
</tr>
<tr>
<td></td>
<td>KEMI</td>
<td>5,000 watts</td>
<td>550 kc</td>
<td>NBC, ABC, MBS, Don Lee</td>
</tr>
<tr>
<td></td>
<td>KYVR</td>
<td>250 watts</td>
<td>1240 kc</td>
<td>Independent</td>
</tr>
<tr>
<td>Fairbanks</td>
<td>KFAP</td>
<td>5,000 watts</td>
<td>660 kc</td>
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<td>KFRB</td>
<td>5,000 watts</td>
<td>790 kc</td>
<td>CBS</td>
</tr>
<tr>
<td>Seward</td>
<td>KIBH</td>
<td>250 watts</td>
<td>1340 kc</td>
<td>CBS</td>
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<tr>
<td>Juneau</td>
<td>KINY</td>
<td>5,000 watts</td>
<td>1290 kc</td>
<td>CBS</td>
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<td>KJNO</td>
<td>1,000 watts</td>
<td>630 kc</td>
<td>NBC, ABC, MBS, Don Lee</td>
</tr>
<tr>
<td></td>
<td></td>
<td>500 watts (night)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ketchikan</td>
<td>KTKN</td>
<td>1,000 watts</td>
<td>930 kc</td>
<td>CBS</td>
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<td>KABI</td>
<td>1,000 watts</td>
<td>590 kc</td>
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<td></td>
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</tr>
<tr>
<td>Sitka</td>
<td>KIFW</td>
<td>250 watts</td>
<td>1230 kc</td>
<td>CBS</td>
</tr>
</tbody>
</table>
A rep goes to Alaska
In four-week trip by yacht New York rep for
Alaska stations gathered information of
importance to U.S. advertisers and agencies

by Roy V. Smith

Roy V. Smith, spot sales manager of Alaska Radio Sales, returned from an extensive tour of Alaska's major cities with first-hand impressions and information to pass along to prospective radio advertisers.

Smith, who operates Alaska Radio Sales in conjunction with Bud Soden, network sales manager, was accompanied on the trip by William J. Wagner, president of the Alaska Broadcasting System, and Duncan A. Scott, ABS West Coast rep. Eye-witness report follows.

Almost got chlorbbered with a can of sardines in Alaska. It happened during a recent month's tour of that country. While I was stopping in Anchorage I visited a large super market. I got out a pad and began to jot down names of American brands the store carried.

After a few minutes the store manager marched up, followed by two clerks. He demanded—very politely—to know just what I thought I was doing.

Naturally, he apologized profusely when he learned the answer, explaining, "I was sure you were copying prices for my competitor!"

That was one way in which I had it proved to me that Alaskan alertness and competitiveness are identical with what you find in the 48 states.

Whether you're dealing with super market managers, clothing store owners, or housewives, Alaskans have much the same characteristics, interests and habits as you and I. The people in this northern country are up-to-date on the latest merchandising methods, industrial developments, scientific progress and educational trends. And they enjoy much the same leisure-time pursuits as we do—particularly radio.

After having been in just about every state of the United States plus many possessions, I can truthfully say, in no place is radio more important. Alaska, whose size is one-fifth that of the U. S., is a vital, throbbing, fast-rolling region. It is the last frontier of the U. S., and its most important circle of defense, besides being its richest untapped source of valuable natural resources. Not only that, but Alaska offers natural beauty that is indeed unchallengeable. The most modern self-service super markets and drugstores set against a background of 14-story apartment houses and private home developments give you the Alaska of today.

To clear up many common misconceptions about this area, you must look at Alaska not as a land of ice and snow with Eskimos and Indians driving sled dog teams between igloos and wood shacks, but as an area with 200,000 permanent residents (according to the Anchorage City Council) operating one or more radios as of 1 July, plus a minimum of 100,000 transients (military and naval personnel and their families). It is an area where over 75,000 tourists come each year for an average of three weeks or longer, and spend over $500 each in Alaskan outlets. Believe me when I say that Alaskans are the same as you and me. They drive the same cars (44,400 automobile license plates were issued last year). Over 25,000 have radios. They eat the same food, and more of it, and dress as does the average resident of Minnesota. Most of these people either have a washing machine, refrigerator, food freezer, dryer or other appliances, or are looking forward to the purchase of some in the very near future. Modern buildings are springing up in all areas, including 14-story apartment houses which rent a three-room suite for $100 or less, and six-story office buildings and hotels. Roads in city areas are paved, as are roads in many rural areas. There are constant road improvement and construction projects going on. Employment is at an all-time peak, and the median income of Alaskans is 25% higher than that of the U. S. average, according to the Anchorage City Council.

This thriving market has had tremendous growth in the past three years, every area showing a growth of at least 20%, and many such as the Anchorage area have experienced an increase of over 129%. All over Alaska you can note the vibrant pioneer spirit that has made America great. Just about nine out of 10 people who come to Alaska come with the intention of making a stake and then returning to their homes to enjoy the rewards of their labors. However, over 75% of these people never do give up their Alaska residences. They become so attached to Alaska that they make it their permanent home.

Many people begin to shiver immediately when Alaska is mentioned. However, the climate is not really extreme at all. Down in southeastern Alaska, where major cities are—Juneau, Ketchikan and Sitka—the temperature is very much like Milwaukee. During June, while I was in Alaska, the average day temperature was 63, and the average night, 40. Even during the middle of winter it seldom drops lower than 10 above, and in the hottest part of the summer it seldom goes above 70. The Japanese cur-

5 OCTOBER 1953

Roy V. Smith visited all major cities in Alaska, found country in state of expansion, prosperity.

(Permission to turn to page 70)

Discussing new approach: Gerard Johnston, Kudner; Herb Gruber, Cecil & Presbrey; Bill Davidson, George Dietrich, NBC Spot Sales; Ted Kelly, McCann-Erickson

“Spotsie,” an ocelot, model Siri enlivened party. A. Purcell, C. Higgins, Marschalk & Pratt, inspect cage with NBC Spot Sales’ “Hank” Shepard

Getting lowdown on new sales room: Bowe, Hewitt, Ogilvy, Benson & Math; McKenna, B&B, listen to Spot Sales’ Lime

SPONSOR
Television is used to watch the insides of atomic energy equipment. It’s used by industry to keep an eye on production lines. Now the television industry itself has turned to a non-entertainment application of TV and will use television to sell television.

NBC Spot Sales has initiated what it calls Electronic Spot Buying. It will make possible live auditions of shows from NBC-represented stations for timebuyers in New York, Chicago and Hollywood, and most other cities where NBC Spot Sales has offices. Auditions will be held on the cable periodically for groups of timebuyers.

Charles R. Denny, vice president of NBC’s Owned & Operated Stations Division, got the idea for the technique when he saw technicians in New York chuckling over a local L.A. program, Jack McElroy. It was coming in on the cable just to keep the lines warm. If engineers laughed, reasoned Denny, why wouldn’t timebuyers? And if they laughed, then they’d see first hand how effective that local personality was.

Thomas B. McFadden, director of NBC Spot Sales, describes Electronic Spot Buying this way: “This is the best way for an advertising agency or client to get the exact picture of what he is buying with his advertising budget.” He explains that talent in programs brought in on the cable will do sample commercials for prospective sponsors.

Electronic Spot Buying is not as costly for NBC Spot Sales as it might sound. McFadden estimates the line charges at one-tenth what they would be for commercial programs. A 15-minute audition from Los Angeles to New York might cost about $600 in cable charges; one from New York to Chicago, about $300. Talent will do auditions without compensation, and technicians are on duty anyway.

(First audition was held last week before a group of J. Walter Thompson executives. Result: They took out an option on the show, Elmer the Elephant on WNBQ, Chicago.)

Electronic Spot Buying has dramatic potential, says H. W. (Hank) Shepard, sales development, advertising and promotion manager for NBC Spot Sales. He points out that whatever the timebuyer would like to see at a station or market could be shown to him by a roving TV camera. The camera could pick up activity on the city streets, skyline of the city, the people; the camera could show the timebuyer the station and all its facilities; the camera could look into a studio where a radio program was being aired.


Showmanlike touches added to the presentation included use of Steve Allen as m.c. for the half-hour audition program; presence of six-foot tall model Siri in a spotted fur dress to put orchid lei on timebuyers; a suitcase-sized box of souvenirs from each station topped by NBC Spot Sales waiting for each timebuyer when he returned to his office after the audition. The souvenirs included golf balls (WRC-WNBW, Washington), leather billfold (KSD-AM-TV, St. Louis), baseballs autographed by Yankees and Dodgers (WNNC-WNBT, New York), bottles of wine (KNBC, San Francisco), cigarette lighter (WPTZ, Philadelphia), a meat cleaver (WMAQ-WNBQ, Chicago), brown bread and baked beans (WBZ-TV, Boston), Christmas tree lights (WRBG, Schenectady), ashtrays with antique autos as decoration (WTAM-WNBR, Cleveland) and glazed fruit (KNBH, Hollywood).
How America's social classes react

**UPPER**

Sophisticated members of the Upper and Upper Middle classes like TV shows which afford subtle humor, satire, intellectual stimulation. They show marked preference for drama, musical programs and quiz-panel shows like What's My Line (CBS TV) at right. Upper and Upper Middle viewers, representing 15% of population, are casual in attitude towards TV, regard viewing simply as means of relaxing and killing time. Except for special programs, they're not likely to rearrange schedules around TV shows. Upper Middles are particularly vehement against hard-sell, rapid-fire commercials. To them, salesman is social subordinate who should serve rather than dominate.

**MIDDLE**

Television fulfills requirements of Middle Majority's stay-at-home routine, is becoming increasingly important to them. The amateur talent shows deplored by Upper classes give members of the Middle Majority reassurance mediocrity can be surmounted. Middle Majority housewife manages to justify daytime viewing by claiming shows such as Kate Smith (NBC), see right, provide education, rest periods. Kate is also popular with Middles because she projects a middle-class personality, providing housewife someone to identify herself with. Middle Majorities regard advertising as useful, informative, like integrated commercials best. Middle is 65% population.

**LOWER**

Lower Lower group, like the Uppers, is casual in its attitude toward TV. Members of Lower class do not follow a set schedule of programs, are not consistent watchers even if the show meets with their strong approval. The Lower Lower group (20% of the population) generally prefers participation shows. Fast-moving action programs, see right, and lively fantasy share second-place in popularity. Lower Lowers want to get immediate pleasure from a show, not intellectual stimulus or prolonged interest. This group is often looked down on by superiors as irresponsible, is badly off economically, often changes residence. Result: They're hard to reach as potential market.
TV

Do you know how to program to hit specific class which is best prospect for your product? Depth research gives you the answers.

If your show doesn’t hit the rating jackpot, do you know the real reason? If your commercials aren’t effective, do you know what to do about it?

The answers to questions like these are being discovered today by research in depth. Qualitative research is one name for it. Another is motivational research.

What it all comes down to is this: You can’t know your audience just by counting noses. Even if your show is successful, you may not actually know the real reason. And it is important to know why of your success if you are going to continue to create shows that are popular and commercials that sell your product.

Don’t let the phrase “motivational research” throw you. And don’t shrug it off. An increasing number of advertisers and agencies are finding it useful in putting together programs and commercials that will have maximum impact.

One of the pioneers in the field of motivational research is Social Research, Inc., Chicago. In digging into how and why people react to air programming and advertising, SRI divides the U.S. audience into three major groups. As explained by Harriett Bruce Moore, SRI’s director of psychological research, these are the groups together with a broad outline of their characteristics and attitudes toward television:

- At the top are the 13% of the people who make up the Upper and Upper Middle classes, with about 3% fitting into the Upper category. These people, says Mrs. Moore, are the “achieving and leading citizens who assume civic and ethical responsibilities.” They look for “broad experience, sophistication, cosmopolitan poise, individuality of character and taste.” They derive substantial incomes from business or professions.

Therefore, Mrs. Moore explains, “they are casual in their attitudes toward television. They are choosy about their programs and are not likely to be glued to the set. They emphasize their social gatherings over solitary or silent group TV watching and make a point of enjoying the sociability of the occasion.

“To them, television is a medium for relaxing, for killing time when there is nothing else to do. Except for special programs, they are not likely to rearrange their activities, meals times and social affairs for the sake of TV programs themselves. TV is basically an idle-time recreation and must compete with other interests—for Upper Middle class people feel they must maintain varied interests.”

- In the middle are what SRI calls the Middle Majority—television’s happy hunting ground. The Middle Majority makes up 65% of the population and is actually two groups, the Lower Middle (30%) and the Upper Lower (35%) classes, combined because of many similarities.

The Middle Majority is composed of the breadwinners and families of small tradesmen, clerks, white collar workers and skilled and semi-skilled factory hands. “Their homes fill the side streets of cities and towns, and most of their income goes into current living and stable expenses.”

By Upper Middle standards, their interests are limited. Because they are strongly tied to their homes, television is made to order for them. Says Mrs. Moore: “They ‘make time’ for television, are enthusiastic about the medium per se and consider it a great boon to family life. They feel practically none of the critical detachment of the Upper Middle group.

“In their circles, television is rapidly supplanting radio, magazines, movies, taverns and small social groups. It offers many advantages keyed to their needs: Who will take care of the children?” ceases to be a problem. ‘I just enjoy being with my family’ is a social requirement, their real or rationalized explanation of their stay-at-home routine.”

- At the bottom is the Lower Lower group, making up the remaining 20% of the population. “They are often looked down on by their superiors,” says Mrs. Moore, “as lacking the ability or opportunity to improve their lot.” They are generally disinterested in magazines and books, economically in tough straights and often change residence. As a result, they are hard to reach as a potential market group.”

Like the Upper Middle, the Lower Lower group is casual in its attitude toward TV. They do not follow a schedule of programs and even strongly liked shows will not be watched consistently.

Participation programs are generally preferred but fast-moving or lively fantasy is attractive to them,” said Mrs. Moore. “Their taste in television programs is based largely on immediate pleasure rather than prolonged interest in serials or intellectual topics.”

So much for the way SRI looks at the U.S. audience. Now, what does all this have to do with audience reaction to TV?

Well, take commercials, for example. SRI studies show that the Upper Middle group is often critical of them and quick to deplore them as selfish devices to separate people from their hard-earned money.

(Please turn to page 62)
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>NET AFFILIATION</th>
<th>STNS. ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>LICENSEE &amp; MANAGER</th>
<th>RADIO REPT.</th>
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<tbody>
<tr>
<td>AUGUSTA, GA.</td>
<td>WJBF-TV</td>
<td>6</td>
<td>16 Sep.</td>
<td>23.4</td>
<td>11.7</td>
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<td>NFA</td>
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<td>Georgia-Carolina Bstst.</td>
<td>Maltaleeg</td>
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<td>CORONA, CAL.</td>
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<td>KOWL Bstst. Co.</td>
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<td>KOA-TV</td>
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<td>9 Sep.</td>
<td>25</td>
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<td>Camerilla Bstst. Co.</td>
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<td>Evangeline Bstst. Co.</td>
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II. New stations on air

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<tr>
<th>CITY &amp; STATE</th>
<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>DATE OF GRANT</th>
<th>POWER (KW)**</th>
<th>AFFILIATION</th>
<th>NET AFFILIATION</th>
<th>STNS. ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>LICENSEE &amp; MANAGER</th>
<th>RADIO REPT.</th>
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</thead>
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<td>ASHTABULA, OHIO</td>
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<td>10</td>
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<td>10.5</td>
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<td>1</td>
<td>10 UHF</td>
<td>John A. Coli</td>
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<td>NORFOLK-HAMPTON, VA.</td>
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<td>100</td>
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<td>4</td>
<td>115 UHF</td>
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</table>

III. Addenda to previous C.P. listings

Albuquerque, N. M., KGGM-TV, ch. 13, gen. mgr. A. H. Hubenreit
Allentown, Pa., ch. 5, called assigned, WQCT
Anchorage, Alaska, KTVG, ch. 11, target 15 Dec. '53; gen. mgr., A. G. Hiebert; nat'l rep, Hugh Felli, Seattle
Bay City, Mich., ch. 5, assigned, WNEM-TV
Beckley, W. Va., ch. 21, called assigned, WBEX
Bismarck, N. D., ch. 25, C.P. cancelled 1 Sep. '53
Boston, Mass., WTAO-TV, ch. 66, nat'l rep, Everett-McKinney
Brocton, Mass., ch. 62, called assigned, WHEF-TV
Cedar Rapids, la., ch. 9, called assigned, KRCI-TV
Cedar Rapids, la., ch. 20, called assigned, KEYC
Champaign, Ill., ch. 21, called assigned, WCUFI
Jackson, Miss., ch. 3, called assigned, WJDT
Knoxville, Tenn., WTSK, ch. 26, gen. mgr., Harold B. Rothbrock; nat'l rep, Pearson
Lake Charles, La., KTAG-TV, ch. 25, new target, mid-Oct.; to be CBS, ABC affil; gen. mgr., B. Hallowell Bailey Jr.; nat'l rep, Adam Young
Lawrence, Mass., ch. 72, called assigned, WGLM
Lebanon, Pa., WLRB-TV, ch. 15, new target, 20 Oct. '53; est. sets, 35,940 UHF
Marshall, Tex., ch. 16, called assigned, KMSL
Minot, N. D., ch. 10, C.P. cancelled 11 Sep. '53
New Bedford, Mass., WNBH-TV, ch. 32, letters changed to WTV
Northampton, Mass., ch. 36, C.P. cancelled 18 Sep. '53
Pensacola, Fla., WPFA-TV, ch. 15, now CBS affil; gen. mgr., F. E. Busby; nat'l rep, Adam Young
Reno, Nev., KZTV, ch. 8, to be CBS affil; gen. mgr., Howard H. Huey; nat'l rep, Pearson
Rochester, N. Y., ch. 15, called assigned, WCBF-TV
Sacramento, Cal., ch. 40, called assigned, KCKC-CH
San Jose, Cal., ch. 48, called assigned, KZQ
San Antonio, Pa., WARM-TV, ch. 16, to be ABC affil about 1 Dec. '53; gen. mgr., William Dawson
Stamford, Conn., ch. 27, called assigned, WSTF
Steubenville, O., WSWT-TV, ch. 9, joins CBS; affil 1 Dec. '53; gen. mgr., J. L. Larson
Sweetwater, Tex., ch. 12, called assigned, KPAR-TV
Temple, Tex., KJEN-TV, ch. 6, new target 1 Nov. '53; est. sets, 50,000 VHF
Wilmington, N. C., WMFD-TV, ch. 6, target 1 Mar. '54; gen. mgr., R. A. Dunle; nat'l rep, Weed; est. sets, 8,500 VHF

These changes and additions may be filled in an original chart of post-freeze C.P.'s appearing in SPONSOR's 9 February issue and in issues thereafter.

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**BOX SCORE**

| Total U.S. stations on air, incl. Honolulu (25 Sep. '53) | 236 |
| No. of grantees on air | 129 |
| No. of post-freeze C.P.'s granted (excluding 19 educational grants; 25 Sep. '53) | 440 |

---

*Both new C.P.'s and stations going on the air listed here are those which occurred between 11 Sept. and 25 Sept. on which information could be obtained in that period. Stations are numbered to be on the air when commercial operation starts. **Power of C.P.'s is that recorded 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 of reps and must be deemed approximate.*

*Box Score information updated based on the October 1953 issue.*

---

*SPONSOR*
blast off... for new sales heights... with ROCKY JONES SPACE RANGER

SCIENCE-FICTION LEAPS TO LIFE ON YOUR TV SCREEN!

SEE bombardment of earth by mysterious far-off planets, flaming rockets hurtling through outer space, astounding inventions from a world of tomorrow!

BLAZING EXCITEMENT... SUPER-ATOMIC THRILLS...

ROCKY JONES packs the kind of impact that wins bigger audiences, and more friends for your product
Hitch your advertising message to this rising new star and watch your sales zoom sky-high

LOADED WITH MERCHANDISING GIMMICKS...

Sponsor give-aways... self-liquidating premiums! Nothing has been overlooked! Already nearly 30 licensees are turning out space ranger merchandise. A nationally syndicated comic strip is being prepared... and arrangements have been made for ROCKY JONES to make personal appearances in every city where the TV show is seen

26 EPISODES NOW IN PRODUCTION

A ROLAND REED PRODUCTION

producers of such top-rated hits as MY LITTLE MARGIE, BEULAH, THE STU ERWIN SHOW

NEW YORK 444 Madison Plaza 3-4620 TWX — NY1-1967
CHICAGO 360 N. Michigan Central 6-0041 TWX — CG 2203
HOLLYWOOD 650 N. Bronson Hollywood 5-2195 TWX — LA 1432
TV film shows recently made available for syndication

Programs issued since June 1953. Next chart will appear 2 November

<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>
<td></td>
<td></td>
</tr>
<tr>
<td>Adventure Is My Job</td>
<td>Lakeside TV</td>
<td>Hal H. Harrison</td>
<td>12½ min.</td>
<td>open</td>
<td>13</td>
</tr>
<tr>
<td>Jungle Masabre</td>
<td>Guild Films</td>
<td>Radio &amp; TV Packages Inc.</td>
<td>15 min.</td>
<td>$50-400</td>
<td>39</td>
</tr>
<tr>
<td><strong>CHILDREN'S</strong></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>Jumping at Holiday House</td>
<td>Goodman</td>
<td>Mary &amp; Harry Mickis</td>
<td>12 min.</td>
<td>50% of air time</td>
<td>65</td>
</tr>
<tr>
<td>King Celloso</td>
<td>Kling</td>
<td>Kling</td>
<td>12 min.</td>
<td>$22-142</td>
<td>65</td>
</tr>
<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>
</tr>
<tr>
<td>Uncle Missytooe</td>
<td>Kling</td>
<td>Kling</td>
<td>1½ min.</td>
<td>$25-156</td>
<td>26</td>
</tr>
<tr>
<td><strong>COMEDY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Life with Elizabeth</td>
<td>Guild Films</td>
<td>Guild Films</td>
<td>30 min.</td>
<td>open</td>
<td>39</td>
</tr>
<tr>
<td><strong>DOCUMENTARY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>How Does Your Garden Grow</td>
<td>Int'l. Film Bureau</td>
<td>Int'l. Film Bureau</td>
<td>30 min.</td>
<td></td>
<td>26</td>
</tr>
<tr>
<td>Your Zoo Reporter</td>
<td>Video Pictures</td>
<td>Video Pictures</td>
<td>30 min.</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>Wild Life in Action</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><strong>DRAMA, MYSTERY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Badge 214</td>
<td>NBC TV Film Sales</td>
<td>Mark VII Prod.</td>
<td>26½ min.</td>
<td></td>
<td>417</td>
</tr>
<tr>
<td>Boris Karloff</td>
<td>Official Films</td>
<td>Hannah Weinstein</td>
<td>26½ min.</td>
<td>on request</td>
<td>26</td>
</tr>
<tr>
<td>Captured</td>
<td>NBC TV Film Sales</td>
<td>Phillips Lord</td>
<td>26½ min.</td>
<td></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>13</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>I Led Three Lives</td>
<td>Ziv</td>
<td>Ziv</td>
<td>30 min.</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>Inner Sanctum</td>
<td>NEC TV Film Sales</td>
<td>Galashid Prod.</td>
<td>26½ min.</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>Iron Padlock</td>
<td>Guild Films</td>
<td>Guild Films</td>
<td>30 min.</td>
<td></td>
<td>78</td>
</tr>
<tr>
<td>On Stage with Monty Woolley</td>
<td>Dynamic Films</td>
<td>Dynamic Films</td>
<td>15 min.</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>Pulse of the City</td>
<td>Telesene</td>
<td>Telesene</td>
<td>12½ min.</td>
<td>$50-750</td>
<td>26</td>
</tr>
<tr>
<td>Secret Shores</td>
<td>Guild Films</td>
<td>Ron Howard</td>
<td>15 min.</td>
<td>$40-400</td>
<td>26</td>
</tr>
<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>
</tbody>
</table>

*Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. +Run originally under another title, now being re-released. | Available in black-and-white or color. 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*</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MUSIC</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oklahoma Chuckwagon Boys</td>
<td>Lakeside TV</td>
<td>Lewis &amp; Clark</td>
<td>12½ min.</td>
<td>$25-500</td>
</tr>
<tr>
<td>Opera &amp; Ballet</td>
<td>Lakeside TV</td>
<td>Transatlantic TV</td>
<td>12½ min.</td>
<td>open</td>
</tr>
<tr>
<td>Operettas &amp; Ballets</td>
<td>Hofburg Prod.</td>
<td>Hofburg Prod.</td>
<td>13 min.</td>
<td>open</td>
</tr>
<tr>
<td>Werner Janssen</td>
<td>George Bagnall &amp; Assoc.</td>
<td>George Bagnall &amp; Assoc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEWS</strong></td>
<td>United Press-Movietone News</td>
<td>United Press-Movietone News</td>
<td>30 min.</td>
<td>on request</td>
</tr>
<tr>
<td><strong>SPORTS</strong></td>
<td>Consolidated TV Sales</td>
<td>Sportvision</td>
<td>30 min.</td>
<td></td>
</tr>
<tr>
<td>All-American Game of Week</td>
<td>Consolidated TV Sales</td>
<td>Sportvision</td>
<td>30 min.</td>
<td></td>
</tr>
<tr>
<td>Boxing from Rialto</td>
<td>Kling</td>
<td>Kling</td>
<td>26½ min.</td>
<td>$40-50-675</td>
</tr>
<tr>
<td>Madison Square Garden</td>
<td>Du Mont</td>
<td>Winna Films</td>
<td>26½ min.</td>
<td>$55-500</td>
</tr>
<tr>
<td>Play Golf with the Champions</td>
<td>TV Sales</td>
<td>Sportvision</td>
<td>15 min.</td>
<td></td>
</tr>
<tr>
<td>Shooting Straight</td>
<td>Princeton Film Center</td>
<td>Princeton Film Center</td>
<td>30 min.</td>
<td>on request</td>
</tr>
<tr>
<td><strong>TRAVEL</strong></td>
<td>Hawaiian Paradise</td>
<td>George Bagnall &amp; Assoc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>This Is Hawaii</td>
<td>George Bagnall &amp; Assoc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>This World of Ours</td>
<td>George Bagnall &amp; Assoc.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>VARIETY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interviews of the Century</td>
<td>Academy Films</td>
<td>Academy Films</td>
<td>15 min.</td>
<td>$50-400</td>
</tr>
<tr>
<td>Old American Barn Dance</td>
<td>KIing</td>
<td>KIing</td>
<td>26½ min.</td>
<td>$50-675</td>
</tr>
<tr>
<td>Ray Forrest Show</td>
<td>Sterling TV</td>
<td>Sterling TV</td>
<td>30 min.</td>
<td>on request</td>
</tr>
</tbody>
</table>

See Film Notes column, page 161
More Arizona Eyes watch channel 5! KPHO-TV, Arizona’s pioneer TV station, is the station that most Arizonans watch—most of the time. Out of 357 quarter hour periods, KPHO-TV won 323 firsts, according to the July, 1953 Telepulse. That’s better than 9 out of 10 firsts! Good reason why more local and national advertisers use KPHO-TV than any other Arizona TV station.

KPHO-TV and KPHO, Phoenix—WOW-TV and WOW, Omaha—WHEN, Syracuse AFFILIATED WITH BETTER HOMES and GARDENS – SUCCESSFUL FARMING MAGAZINES
In addition to "top" NBC shows, WKJF-TV offers a wide range of local-interest programs—all designed to assure a high audience "pull" from America's eighth largest trading area. And remember—the more than 680,000 set owners in the Pittsburgh area are converting fast to receive Channel 53, Pa Pits' Preference.

Outstanding NBC Programs

- Ethel and Albert
- Hallmark Hall of Fame
- Kraft TV Theatre
- Dennis Day
- Mr. Peepers
- Milton Berle
- Bob Hope
- My Little Margie
- T-Men
- TV Playhouse
- Dinah Shore
- Bob Considine
- Armstrong Circle Theatre... and many others!

WKJF-TV Channel 53 PITTSBURGH

National Representatives: WEED TELEVISION

New Syndicated Film Division at ABC made investment in neighborhood of $1,200,000 to start with two top- drawer properties, Racket Squad and Schlitz Playhouse. Both series have been shown on network air previously. ABC's reasoning is that residual rights will pay out because:

1. Many of pre-freeze markets never cleared either film so it is brand new in these areas.
2. They are brand new as well to post-freeze markets which are most in need of film product to build audience.
3. In pre-freeze markets, where shows played, ABC relies on theory that only fraction of audience has already seen film. One major market station has already made price offer which "would be pretty fair for a first run," an ABC official told SPONSOR.

ABC film will go slow at first, seeking to build solidly. Next property acquisition may be a new program series, either produced by outside organization or produced with an independent.

George T. Shupert, vice president of ABC Film Syndication, has keen sense of film values, was pioneer in TV syndication. As National Sales Manager of ABC Film Syndication, Don Kearney draws on past experience as assistant sales manager for ABC TV, national sales manager for ABC's owned and operated TV stations and manager of TV spot sales for the network. He'll seek to sell on firm advertising basis, stressing sales potential rather than show glamour.

Filmed Programming Pays Off in Sales, Case Histories

by Halsey V. Barrett, eastern sales manager, Consolidated Television Sales, New York

Filmed TV shows pay off in sales. This isn’t a matter of opinion. It’s a statement of fact backed up by figures.

Here are some examples of the kind of success sponsors enjoy with filmed programming:

In Columbus, Ohio, a bakery firm, the Donaldson Baking Co., sponsored Consolidated's Crusade Rabbit series. The company had done no mass advertising of any kind for 10 years previously.

Up to the time of the first TV show, each of the firm's 110 driver-salesmen averaged about 30 cake sales a week. On the strength of the upcoming show, Donaldson boosted each driver's quota to 60 sales a week. When sales were tallied a few days after the first show was telecast, the firm discovered every driver had met or exceeded his quota.

In addition, the company sold 4,800 Easter cakes during the Easter season, double the amount sold during the previous year. And, in a recent drive to get new customers, each driver averaged 17 new clients on his route.

Result: The company recently placed Crusader Rabbit on WAVE-TV, Louisville, Ky., where it operates as Sterling Baking.

And here's another success story, one which points up the sales effectiveness of filmed shows used as reruns:

After Consolidated's Front Page Detective had completed its first run, the Rayco Manufacturing Co., manufacturers of seat covers, bought it for a second run in the most competitive of all markets, New York City.

After 26 weeks, Rayco reports it chalked up 400 sales a week directly attributable to its TV sponsorship. Each sale averaged $26, or a total of $10,400 weekly during the show's run.

NBC film folder points up 11 ways to merchandise

Merchandising ups the mileage on a film show and there's an endless variety of ways to let the public know you're a film advertiser. ABC's Film Division is dramatizing the merchandising possibilities of film shows with a new accordion folder (above) which points up 11 ways to merchandise its Inner Sanctum package. They include: bottle toppers, shell strips, door hang tags and bumper signs. The merchandising tools were developed by Grey Advertising in conjunction with Jay H. Smolin, NBC Film's ad manager.
Good Look...

Here's a sample—a tiny sample, actually, of the country as a whole... beautiful scenery, lots of it... people, houses, TV receivers... buyers, buying points... with a television tower or two somewhere in the distance, radiating entertainment and commercial messages—"live" and film.

Right now... television is perhaps advertising's richest medium... people look, see, go out and buy.

No wonder television experts work constantly to improve programming techniques—to reach more people better.

Take a good look at your own operation—specifically in reference to film. Are you using it—wisely—well? Rightly, film means greater production and distribution flexibility—lower costs for studio and advertiser... an end to the limitations of studio walls and time zones.

Far complete information concerning film, its selection and processing, together with details of special Eastman services, equipment, and materials, address:

Motion Picture Film Department
Eastman Kodak Company, Rochester 4, N. Y.

East 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.,
One of the first things Duane Jones did when he was appointed exec. v.p. of Blackett-Sample-Hummert in 1934 was to hire butler.

This flair for the "grand geste" and for personal showmanship, backed up with concrete knowledge of selling, have made Duane one of the truly colorful figures in advertising.

Translating his dramatic flair into air media campaigns for a blue book of accounts that he has handled, Duane became known as the box-top king of Madison Avenue. He was the originator in 1932 of the first radio premium offer ever made.

("... a dime plus a Super Suds box top will give you a chance to have the same garden Hollywood stars have...")

Another precedent-setting issue in Duane's career is scheduled to come to a head sometime after 5 October, when the New York State Court of Appeals, in its forthcoming session, hands down its decision in the case of Duane Jones has been fighting for the past two years. The well-known issue concerns Scheiderer, Beck & Werner, agency set up by three former Duane Jones account men.

Whatever the outcome of the litigation, Duane is as convinced today as he was in 1932 of the effectiveness of premium offers, and is banking partly on this approach to build his business back up to the 1949 level when billings were at the rate of $17 million. (A Waldorf Pie Plate offer currently made for 7-Minit Pie Mix pulled its millionth return after three weeks on radio this August.)

Since he organized an agency in 1942, Duane Jones has applied the premium technique to air campaigns for 49 different accounts. He netted some 47 million premium returns in the first seven years.

"The beauty of our premium offers," Duane explains, "is that they not only pull in consumers to try the product in the package goods field where brand competition is fierce, but also that they're self-liquidating. In fact, one of our clients earned $21,000 net in one year from premium offers alone."

Always air-media conscious, Duane's agency reached its peak in billings, $17 million (mainly in soap, package food and proprietary goods accounts) in 1949. At least partially responsible for this growth from $1,204 million billings in 1942 were premium offers.

Virtually married to his business, Duane rarely manages to visit his estate in Connecticut, makes his home in Manhattan.

* * *

*With Duane Jones in picture above is agency's radio-TV director, Betty Nase.*
The super-powered salesman in PROVIDENCE that combines prestige and personalities to sell your products to over 1,500,000 TV families.

WEED TELEVISION, NATIONAL SALES REPRESENTATIVES
Much as I dislike to argue with T. S. Eliot who contends that April is "the cruellest month," I'll take October. For October is generally the beginning of the new season. TV-speaking.

October's cruelty is manifest in the number of summer shows, basking in the limelight of someone else's time spot, that are relegated to oblivion. Its cruelty is also made apparent as one reads the glowing letters from the eager owners of these shows; as one follows the ratings racked up on the borrowed time—all to no avail because there is so seldom either a time slot or the inclination to carry these hiatus-fillers forward, however deserving they may have proved during their eight or 13 weeks on the air.

This October, it seems, will be even more significant than its predecessors because, for some reason, we have arrived at a number of crossroads. For example, soon we shall learn whether ABC will really be in there fighting NBC and CBS and making a third network a reality. (See "How ABC will compete," 21 September 1953 sponsor.)

Everything points to the fact that this will be the case—the staunch advertisers who have taken the plunge and committed themselves to big money over an extended period of time on ABC; the evidence which has already piled up, proving that this third entity can actually clear a respectable lineup of stations; the talent and programs which they have been able to offer.

Now the chips are down and that fickle dial-twister, Mr. John Q., his wife and youngsters, will determine the fate not only of these programs and these advertisers but of the network itself. And since competition is the great leveller, those who are concerned with the future of this business can only hope that ABC makes its mark quickly, deeply.

To get back to the original premise of the "cruelty of October," this one in particular, it seems to me that we are also at some sort of turning point in regard to the film vs. live problem. With film dramatists involved in residual values and still hesitant to add the increased costs of color, it may be that live TV will gain new momentum. The immediacy, the vitality, the possibility of more skilled performances and better quality at far lower cost may put more live shows into homes than have been seen in the past five years—despite the inevitable increase in the number of shows speculatively shot on film.

Then, too, there will be this October some long awaited answers regarding the actual values of film residuals. Along about now, backers and bankers are beginning to ask, "Where is this rerun money which is supposed to be lying around and is supposed to enable us to get back our original investment plus return us a reasonable profit on our venture into the realm of pure aesthetics?" Bankers, of course, would phrase it differently—but that would be the gist of their remarks.

Another question faces us. Will any network advertiser be content to put the large sums needed to purchase time against second-run programming, despite the cleverness of the rerouting of the opus and the wisdom of the unsampled audience available to it? October may tell us this, too.

Still another subject on which this month should shed some light is the pattern of daytime viewing and daytime programming. NBC has decided that daytime is here to stay and is putting both the time and money needed to develop the housewife's hours into their structure. Banking heavily on the soap opera, as radio did, to keep the homemaker occupied with things other than homemaking.

What this approach does in attracting an audience will determine the future programming not only of ABC when it gets ready to tackle the dusting and darning hours but what CBS continues to
T. V. story board

A column sponsored by one of the leading film producers in television

S A R R A

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET

In a series of TV commercials for Chesterfield programs and spots, SARRA combines the “Milder” story with the theme: “First with Young America.” Happy scenes of charming young people in action against beautiful outdoor backgrounds are skillfully interwoven with the factual evidence of medical reports and college popularity surveys. Package and point-of-purchase display give strong product identification. Produced by SARRA for Liggett & Myers Tobacco Co. through Cunningham & Walsh, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

With this Crosley introduction for “Your Hit Parade” SARRA performs the difficult feat of displaying 21 major appliances and still keeping viewer interest high. The trick is turned with animated musical notes and a rollicking, hard-selling theme song by the “Hit Parade” orchestra and chorus, high-lighting each product as it is shown . . . finally focussing on the Crosley TV set with the message: “Your Hit Parade—see it on a Crosley.” Produced by SARRA for Crosley Division, AVCO Manufacturing Corp. in cooperation with Batten, Barton, Durstine & Osborn, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Busy little bakers pull the switch that starts loaves of Braun’s Town Talk Bread a’rolling in this cartoon-plus-live-action TV series by SARRA. They slap on the labels and paint the “Town Talk” on the wrapper to get over the brand name with a bang. Happy people enjoying bread, and a gay theme song deftly sell quality. The films were so planned that photographic illustrations for a tie-in newspaper campaign could be economically made at the same time. Created by SARRA for Braun Baking Company, through Ketchum, MacLeod & Grove, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street
On the Air November 1st.

Maximum powered from the start!
100,000 Watts! 833-foot tower!
NBC Interconnected Affiliate!
The ONLY low band VHF station covering
all Central Texas from the center.

45,752 TV sets are already in use in
the KCEN-TV coverage area.
By November 1st, and estimated
60,000 TV SETS WILL TUNE IN KCEN-TV

K-CENtralize your advertising dollars —
If you want to sell the market that buys . . .

buy — KCEN-TV

TEMPLE, TEXAS  CHANNEL 6

Owned and operated by the Bell Publishing Company
George P. Hollingbery Company—National Representatives

do at this time of day.

CBS with such leaders as Search for Tomorrow in the soap opera derby and Godfrey, Moore, Linkletter, and others in the catch-as-catch-can league is in fine shape to move either or both ways depending upon the trend.

October, too, should tell us something of the UHF franchise and what its value is—how fast are sets converted and how soon a reasonable penetration takes place in a town where the VHF station has had the audience all to itself. It should show us something about the values of the smaller markets now coming into TV and what we can expect a “normal” network to be, both from a coverage and a cost standpoint.

So, all in all, October may, as mentioned, be a cruel time of year, but it's bound to be an interesting time as well.

commercial reviews

TELEVISION

SPONSOR: Dramex (Reardon Point Co.)
AGENCY: Krupnick & Assoc., St. Louis
PROGRAM: "Today"—NBC

In one minute, or less, the skill of Dave Garroway plus the wisdom of the people who decided upon the simplest and most direct of demonstrations, using the show's star, made clear to me what Dramex is, how it's used, what it costs and what colors it comes in.

Here's a perfect example of TV at its best. Dramex is a new product used to cover old plaster surfaces or new and combines the features of plaster and paint.

In his usual convincing, low-pressure but high-in-attention-value way, Dave applied the product to a panel of cracked plaster, covered the cracks, showed a few of the brush-effects that could be achieved, described the colors available and the price.

The camera work was as direct and clean cut as the copy, picking up close-ups of the brush-strokes and containers where called for. Maybe a super of the colors and price would add a bit of impact to these facts, but with or without this video, the Dramex copy was superbly conceived and delivered.

***

SPONSOR
For practical use
advertisers and agencies say
one magazine dominates
First, a comment on the limitations of this survey

This 1953 survey of agency and advertiser trade paper reading preferences asks many questions about readership. It asks one question about “practical use.” It asks no questions about news. The exact method of conducting this survey (designed to be as unbiased as possible) is explained in these pages. Yet some bias, however small, does exist in the inclusion of one question on “use.” By noting this you will be in a better position to weigh this survey in relation to others biased in the direction of news, of programing, or what have you.

I read ...

<table>
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<tr>
<th>Publication</th>
<th>SPONSOR</th>
<th>Broadcasting</th>
<th>Variety</th>
<th>Television</th>
<th>Billboard</th>
<th>Radio Daily</th>
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I regularly read ...

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<th>RADIO DAILY</th>
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I thoroughly read ...

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<td>31</td>
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</table>

PURPOSE OF THIS SURVEY: Made especially for internal guidance to SPONSOR’s editors in determining what advertisers and agencies read, how they read, what they want.

WHO MADE IT: This mailed questionnaire study was made for SPONSOR by CORE, research organization of New York and Toronto, which works principally on US, government, and advertiser research projects. Al Shea, head of CORE, is a mass communications specialist who edited UNESCO’s first edition on World Communications.

HOW NAMES WERE SELECTED: Names were selected from Standard Advertising Register by CORE, completely without assistance from or knowledge of SPONSOR. Included were advertising directors, account executives, radio TV directors, and timebuyers. Recipients had no indication of SPONSOR’s interest.

RESPONSE: Approximately 15%, or 177, of the mailed questionnaires were completed and returned. Ratio of returns were about two agencies to one advertiser; 55% came from New York and Illinois; 19 states were represented.

WHEN WAS STUDY DONE: July-August, 1953.
Practical use to me...

For example, one recent BROADCASTING survey emphasizes news; leads off with a news question. BROADCASTING dominated this survey; SPONSOR was second. Here is the response to one BROADCASTING question: "Which publications do you read regularly for television?"

Response to BROADCASTING SURVEY question above

<table>
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<th>1st choice</th>
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<td>Television</td>
<td>30</td>
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<tr>
<td>Advertising Age</td>
<td>24</td>
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</table>
SPONSOR: Lee & Kornreich
AGENCY: Direct

CAPSULE CASE HISTORY: One 15-minute program, designed to test the effectiveness of television, resulted in the sale of 22 houses in a two-week period, and results still are coming in. The builders bought a Friday evening program featuring the consultant who colored their homes. Of the hundreds of people who toured the houses the next two days, 22 bought homes costing $11,250 and $14,500 each within a fortnight. Sales since the telecast are continuing at the rate of 10 a week. Time cost: $230.

WDEL-TV, Wilmington PROGRAM: Quarter-hour show

PEST CONTROL

SPONSOR: Orkin Exterminating Co. AGENCY: Bearden, Thompson & Franklin

CAPSULE CASE HISTORY: One 20-second announcement once a week increased pest control business 400% for this exterminating company. The increase was chalked up during the first eight weeks WCSC-TV was on the air in a virgin television market. There were then only 25,000 TV sets in the market. The cost of each announcement: $40. Following the success of the television campaign, what else could the sponsor do but renew?

WCSC-TV, Charleston PROGRAM: Announcements

AUTO SEAT COVERS

SPONSOR: Rayco Auto Seat Covers AGENCY: Direct

CAPSULE CASE HISTORY: Participation announcements were used by Rayco on WTVJ on the Bob Lynn Show, 9:00-9:30 a.m., one Thursday. Within one hour, the sponsor reports, several customers came into the store as a result of the TV commercials and bought seat covers. Chief supervisor for Rayco said, "Dollar for dollar, we believe television is proving the best medium for our business. It is surprising how fast we get response." The cost of the participations was $53.

WTVJ, Miami PROGRAM: Bob Lynn Show

DEPARTMENT STORE

SPONSOR: Rink's Bargain City AGENCY: Direct

CAPSULE CASE HISTORY: Two participating announcements costing $140 each sold $932 worth of fishing tackle boxes and 1,357 dresses valued at about $3,000 for this department store. Telecast during a Saturday evening wrestling program, the announcements drew customers from as far as 110 miles from the store, which is located four miles south of Hamilton, Ohio. Because of its successful start on TV, the store has renewed its contract for announcements on WLT-F.

WLWT, Cincinnati PROGRAM: Announcements

POGO STICKS

SPONSOR: Roy Berlin Co. AGENCY: The Pardee Co.

CAPSULE CASE HISTORY: As its first TV venture, the Roy Berlin Co., which makes Rocket Pogo Sticks, tried a single participation announcement on KTTV's Sheriff John Show. Shortly after the announcement, the phone service called to say it could no longer accept calls for the toy because all its lines were jammed with calls from hundreds of children. Impressed with results, the Berlin Co. started a regular schedule on the Sheriff John Show and plans to expand to 10 in other cities throughout the country in the near future.

KTTV, Los Angeles PROGRAM: Sheriff John Show

TIRES

SPONSOR: Ragland Potter & Co. AGENCY: Walter Speight

CAPSULE CASE HISTORY: After Ragland Potter & Co. had used television for various products, it decided to see how the medium would promote the firm's Gillette tire department. Here's what happened after one program: (1) A Kentucky bottling plant inquired about ordering Gillette tires for its entire fleet of trucks, signed an order soon after. (2) A bus line in a Tennessee town equipped all its vehicles with Gillette tires as a result of the program. (3) A logger ordered tires for eight trucks.

WSM-TV, Nashville PROGRAM: Views of the News
actual return for your advertising on WGAL-TV—now in its fifth year

growing—the prosperity of WGAL-TV’s large, rich Pennsylvania area—includes Harrisburg, York, Reading, Lebanon, Lancaster.

growing—loyal viewing audience through stimulating local-interest and public service programs, top shows from four networks.

growing—recognition by national and local advertisers . . . that WGAL-TV is the efficient, economical way to reap profitable sales.

Use this ever-increasing sales power to get the most profit for your advertising dollar.

WGAL-TV

NBC · CBS · ABC · DuMont

Lancaster, Pa.

Steinman Station

Clair McCallough, President

WGAL | Represented by MEEKER

AM TV FM | New York · Chicago · Los Angeles · San Francisco

5 OCTOBER 1953 57
SPONSOR Asks...

Station reps say many young timebuyers are woefully lacking in trade savvy. What steps does your agency take to train timebuyers?

THE PICKED PANEL ANSWERS

It is inevitable in any business which has grown as rapidly as national spot broadcasting, there will be a shortage of trained people. This applies not only to the buyer but also the seller. It seems to me far too many salesmen today are unable to interpret the value of their particular station or market to an advertising problem.

The only way to train a buyer is have him buy under supervision. The average salesman is not aware of this supervision. To him, anyone who phones for availabilities or calls in an order is the sole purchaser. In some of the most successful buys it is difficult to isolate the one person responsible for the decision. It is the result of discussions between buyers, research, account group and client. I think this is the way it should be.

I suspect the salesman has a resentment because he cannot discuss every sale with a supervising buyer. This is honestly not necessary. Most salesmen do not appreciate the great amount of behind-the-scenes work and planning in each time buying decision—much of it after they have left for the day.

If I were asked for one suggestion, it would be that more sales representative firms initiate agencies and train more new people. There should be wonderful opportunities in having more young people back up the salesmen in researching a particular sales problem, and it would insure a continuing source of sales people to meet the ever-increasing needs we all must face together. This should alleviate another bit of agency training which is the new salesman introducing himself with the words, “How-do-you-do, I don’t know-a-thing-about-this-business.”

JAMES LUCE
Timebuyer
J. Walter Thompson
New York

We feel that in training young timebuyers, the most essential factor is a very close working relationship with an experienced buyer. Through this association, the trainee will be able to absorb invaluable information and in the future be well equipped to handle buying alone.

During his period of training, the trainee should become thoroughly familiar with both markets and media. Since a knowledge of markets is of utmost importance in buying time, the trainee is encouraged to make as comprehensive a study of them as possible, especially as regards size, population and buying power.

In addition to general market knowledge, the timebuyer should also know the markets as they apply to our particular clients. This he can learn only by study and close work on the accounts with the senior buyers.

The trainee must also study the media within the markets; get an idea, for instance, of the number of radio and TV homes in the area and the degree of penetration. Also, what particular stations will best serve the needs of his clients.

In addition to knowing markets and media, the young timebuyer should learn the strengths and weaknesses of both markets and stations over and above any statistical data available. This, of course, will usually come only through years of experience and the opportunities to study and absorb things not recorded in writing.

STEPHEN W. SIDDLE JR.
Media Director
Bermingham, Castleman & Pierce
New York

When SPONSOR popped this question, I made a fast check of the experience represented in our time buying department.

Our eight timebuyers are specialists; they do nothing else. Average experience—nine years. Range—two years to 18 years. Younger buyers work under the supervision of older staff members. All work closely with the radio-TV research department.

Is this exceptional? I haven’t surveyed the entire agency field, but I doubt if our set-up is much different from that of other agencies who offer a balanced professional service.

An agency’s first responsibility is to spend the client’s money as though it were its own. A timebuyer is a purchasing agent. He spends the client’s money. It never was a job for amateurs. It sure isn’t today—with VHF vs. UHF, network vs. spot, “autonomous” O & O’s vs. network clearance policies, rate cards vs. deals, Nielsen vs. Trendex vs. Pulse vs. Hooper vs. ARB.

True, every pro was an amateur once. There are always cubs on their
way up in agencies. But I never knew a station rep worth his salt who would let himself get stopped by a cub. And I find it hard to imagine an agency putting a cub timebuyer in a position where he could handicap a good rep.

JAMES E. HANNA
Vice President charge Radio-TV
N. Y. Aver & Son
New York

Even though Weintraub offers no actual "training program" for timebuyers, the opportunity for learning and advancement in this end of radio and television advertising business is unlimited.

Through the process of giving more and more responsibility, under supervision, to both estimators and assistants and through a good deal of contact work (networks, reps, etc.), this can be attained.

Within the agency, working directly with the various account groups, research, production, traffic, copy and bookkeeping departments on long term schedules, campaigns and network shows—tends to give the buyer a much broader concept of all phases of this work and the aims and ideas behind these media of advertising.

Naturally, the willingness to learn on the part of the estimator, assistant and the buyer, and the acceptance of the fact that details, facts and figures must be accurate is of the utmost importance. Once these facts are established, advancement is inevitable.

JOAN STARK
Timebuyer
William H. Weintraub
New York

At McCann-Erickson, we feel there is no training substitute for actually working on the job under close supervision. The new trainee in the time buying department is provided a check list of the basic

KLZ-TV comes from a family of showmen...has a flying start in the world of entertainment...and selling...with an ancestral background of KLZ Radio, for many years nationally recognized for its creative programming and personalities.

KLZ-TV will go on the air November first with a great line-up of local productions, plus the full schedule of CBS Television network shows. Aired from the finest, most complete TV operation in the area, KLZ-TV...reared to perform...will be the top entertainment—top-selling—TV in Denver.

KLZ-TV
CHANNEL 7
DENVER
See your KATZ man

5 OCTOBER 1953
Pulse finds interviews best for UHF surveys

WHUM-TV, Reading, Pa., mailed to sponsors a few weeks ago the results of a door-to-door study by The Pulse, Inc. on the percent of UHF saturation in the WHUM-TV viewing area. Many of the lessons learned from making the reading study will be used when future UHF surveys are conducted.

Lawrence Roslow, Pulse associate director, said the survey confirmed Pulse's opinion that the only way to determine satisfactorily how well UHF was received in an area was to go from home to home and actually watch the viewer tune his TV set.

"When we went into a home," Roslow reported, "we could see how well the respondent tuned in the various stations and how well those stations were received. The problem of checking on UHF saturation in a market where, for years, there have been VHF sets, is tough. For one thing, when some sets are converted, a UHF channel is tuned by turning to a VHF channel number. Therefore, a respondent who says he is watching Channel 2 actually may be watching Channel 61."

Twenty full-time interviewers spent two weeks in the WHUM-TV area and entered a scientifically selected sample group of 1,477 homes. In some homes the interviews took as long as 20 minutes.

The survey showed that WHUM-TV, on UHF Channel 61, was received in 35% of all the TV homes, or on 127,000 sets in 20 counties. The study was made in June at the end of WHUM-TV's first six months of telecasting. Another survey is planned for this fall by Pulse.

Every 2.2 seconds another new radio is sold

By the time you finish reading this sentence, two more radios will have been sold in the United States—for radios are now being sold at about the rate of one every 2.2 seconds.

This figure was calculated by sponsor on the basis of a presentation released a fortnight ago by Broadcast Advertising Bureau. BAB said 11,021,000 new radios were sold in 1952. Of these, 6,321,000 were replacements and 7,700,000 were for new places to listen. Two million sets were bought for new radio homes.

During the first six months of 1953, BAB discloses, Americans purchased another 7,267,000 radios, which is 33% more than during the same period in 1952. Not counting the more than seven million 1953 sets, Americans own at least 74.8 million home radio sets and 35.2 million auto radios, out-of-home portables and radios in business establishments and other places.

BAB's total shows there are 110 million places in the nation where you can listen to the radio.

"The willingness of Americans to buy this many radio sets each year . . . to create this many new places to listen . . . is the best possible proof of radio's vitality today," BAB asserts.

A CBS Radio on-the-air promotion this spring advised listeners that a radio was sold every three seconds. The CBS figures were based on 1952 set sales (see "CBS Radio turns sponsor," SPONSOR, 18 May 1953).

Fearless Kaplan lauds radio-TV commercials

A boost for commercials on radio and television, in a newspaper column of all places, is the latest man bite-dog story.

Harry Kaplan, West Coast radio-TV star, recently substituted for newspaper columnist Allen Rich when Rich was vacationing. In the column, which appeared in the North Hollywood (Cal.) Valley Times, Kaplan emphasized that listeners shouldn't knock the commercials.

"Maybe they do annoy you at times," Kaplan said, "but actually they're a blessing in disguise. The existence of commercials makes for much more enjoyable programs. That's a fact. Carefully tabulated figures in the possession of radio and TV stations prove that when a show goes from sustaining . . . to being sponsored, the popularity of that show jumps several points."

Kaplan believes "the public has the feeling that a show on which a sponsor is willing to spend thousands of hard-earned dollars must have something worth watching or listening to."

"I know from my own experience that my Meet the Missus show on CBS-KXX jumped several points in its rating as soon as it became sponsored. . . Without [the sponsor], the show just couldn't be as good," Kaplan concluded.

Miss Rheingold hopefuls announce station breaks

Sex appeal was injected into the Rheingold Beer announcements last month over the five New York City radio stations the brewery uses. Six finalists of the annual Miss Rheingold contest took turns reading some of the 100 or more station breaks and other announcements which Rheingold airs each week.

In the picture below, Cindi Wood gets tips on reading the announcement from Allan Ramsay (left), timebuyer for Foote, Cone & Belding, Rheingold agency, and Arthur Tolechin, WMGM sales manager. The winner of the contest, who will be announced this month, will be starred in Rheingold's 1954 advertising campaign.
**Briefly . . .**

Ever heard of Chinese cowboys? Well, you have now. KGMB-TV, Honolulu, carries the *Hopalong Cassidy* films every Monday. The sponsor, Love's Enriched Bread, Hawaii's largest bakery, got some idea of the show's popularity when these three youngsters showed up a few Mondays ago at KGMB-TV's studios to see Hoppy. They're standing in front of a life-size cutout of Hoppy in the station's lobby.

The easy way to get good UHF reception is the subject of a new 20-page illustrated booklet sent to TV servicemen in the Muncie area by WLBC-TV. The Indiana station received so many conflicting reports from its viewers about UHF reception that Don Burton, station president and general manager, decided to write the booklet. It explains, in non-technical language, how a UHF set—including antenna erection, lead-in and final tuning—should be installed for best results. Case histories which indicate the type of trouble a serviceman might encounter and how it can be corrected are included in the booklet.

The annual repair bills on your television set don't cost as much as you think if you're an "average" set owner. According to the Cunningham & Walsh "Videotown 6" television survey $11 is the average annual repair bill. Not only that, but 19% of all the set owners in Videotown (real name: New Brunswick, N. J.) have never had to send their sets to the repairman. Of sets bought prior to 1951, there were (Please turn to page 106)
TV REACTIONS
(Continued from page 41)

Intensive interviewing and analysis disclosed the reason, said Mrs. Moore. People in the Upper Middle class feel they must assert their "self reliance" and independent taste. "They must," she explained, "demonstrate their superiority to the masses by conspicuously resisting mass persuasion methods."

Upper Middle people are particularly vehement against hard-sell and the rapid-fire personal salesman. Why?

According to SRI's analysis, the Upper Middle regard salesmen as social subordinates who should serve rather than dominate. They are annoyed that all they can do is turn off the screen rather than shut him up with a story glance and haughty exit as they would in a face-to-face situation.

But the Upper Middles like commercials that make fun of the product or sponsor because that puts into words their feelings of superiority.

The Middle Majority is not like that at all. It regards advertising as useful. This group feels ads help them keep up on new products and methods and give them specific aids like recipes and how-to-do-it literature. They like commercials that offer glimpses of how more fortunate people live but don't go for them when the background is so glamorous that it makes them feel drab or inferior by contrast.

They'll accept large claims but strongly resent a commercial if they suspect that the advertiser considers them gullible or is trying to take advantage of their inexperience and lack of knowledge.

Said Mrs. Moore: "A manufacturer's claim that he makes 'the best' is regarded as proper pride by people whose jobs are mainly making or handling things. And they are so well-schooled in the hard maxim 'you have to pay for everything you get' that it doesn't seem like exploiting to them when the sponsor, who has provided free entertainment, asks, in return, for attention to his sales talk."

SRI has found that all viewers to some extent have that primitive emotion toward commercials—simple anger at being interrupted in the midst of an enjoyable pastime. The Middle Majority has very strong feelings about interruptions, perhaps, Mrs. Moore suggests, because television entertainment means so much to them.

Therefore, they feel appreciative when the sales messages are handled in such a way as to minimize the feeling of interruption. The integrated commercial that works the plug into the action or locale of the program is one type that is well liked.

One typical Middle Majority comment praised the tobacco shop device used in U. S. Tobacco's Martin Kane private eye show. The interviewee said, "Now that's one show where they don't stop the story and hit you over the head to sell you . . . they just have this fellow talk a bit in the shop where people drop in, like they naturally would."

While the technique used in Martin Kane cannot be adapted to variety shows (which are among the most popular program types with the Middle Majority), there is still a preference for the commercial that is eased into in this kind of show, too. Paying tribute to General Electric's commercial treatment on the Fred Waring Show, one housewife said: "They don't knock you out of the mood."

TV programming points up differences in group attitudes very clearly.
WBBM DAYTIME RATES ARE UP!

On September 13, 1953, Chicago's Showmanship Station raised its time rates affecting all daytime periods. A new card, number 24, now in production, will be issued shortly. These new rate increases have been brought about because...

WBBM DAYTIME AUDIENCES ARE UP!

Year in, year out, the number of families and listeners tuned to Chicago's Showmanship Station has steadily increased. For example, during the past six years WBBM-produced shows alone have enjoyed an average gain of 53%. Within the past two years, a 15% gain.

At WBBM, showmanship and salesmanship are synonymous. And today, WBBM advertisers are reaching—and selling—an audience more than 50% greater than that delivered by any other Chicago station. To reach and sell Chicago's biggest audiences, call us or CBS Radio Spot Sales right now for availabilities on...

50,000 watts • CBS Owned • WBBM
Chicago's Showmanship Station • 780 kc
And motivational research offers some answers to why talent shows and soap operas, roundly attacked by those with Upper Middle viewpoints, are liked by the great Middle Majority.

"Motivational research," said Mrs. Moore, "has shown that those programs the Upper Middle class imagines are so harmful serve real psychological purposes to the Middle Majority. The perennial succession of harmonica prodigies, third-rate sopranos and weird talent bores and apples sophisticated citizens. But for the mass audience it proves that mediocrity can be surmounted and that their children are able to find a way out of the pressure and monotony of their lives.

"The soap opera reassures Mrs. Middle Majority in another way. Right always triumphs over wrong. The good woman's love, patience and courage win out in the end, keeping home and family together despite all manner of troubles and misunderstandings, tragedies and disasters. But it provides emotional escape, but they also reinforce the average housewife's conception of the world as having its geographic center in the home."

Regarding the well-known fact that the housewife's conscience bothers her when she tunes in her set during the day, SRI research disclosed she has two rationalizations: The programs provide (1) "education," such as cooking tips and (2) well-earned rest periods.

The fact that the Kate Smith Show covers both of these rationalizations explains its popularity, Mrs. Moore told sponsor. In addition, Kate Smith, projecting a clearly middle class personality, gives the housewife someone with whom she can identify herself. Here are some typical quotes from housewives about the show followed by excerpts from SRI's interpretative analyses:

"She's just plain, fat Kate." Her lack of glamor is an asset with Mrs. Middle Majority, who suffers vague doubts about her own physical attractiveness and her husband's susceptibility to glamorous women.

"She's successful but not snooty." She reassures housewives that a plain person can achieve success in a field usually dominated by sophisticates.

"She really manages everything!" Housewives appreciate it keenly when a woman dominates the show and when, as in the case of Ted Collins, the male is relegated to approximately the role of a typical soap-opera husband—appearing as a man who really wouldn't know quite what to do, or amount to much, if it weren't for a strong, wise woman.

"She's so sincere,"Mrs. Middle Majority feels Kate is so much like herself she must be honest. Housewives, to keep their own self-respect, have to believe that "a woman's place is in the home." So they instinctively distrust the sincerity and reliability of women obviously different from themselves, who seem to them too poised, too worldly and too well-dressed.

"She knows what's important," Kate supplies the needed assurance that home and family are really the most important things by stressing homely touches and grassroots background usually omitted by less shrewd m.c.'s or interviewers who imagine that glamour is the only appeal. (The housewife who made this particular comment was reacting to a typical Kate Smith treatment: describing how José Ferrer's success "must have made his folks back home in Puerto Rico feel proud.")

SRI's analysis of the television viewing habits of more than 400 families indicated that Upper Middle class viewers prefer drama, musical programs and quiz-panel shows, while most Middle Majority people prefer crime, talent and variety shows.

But it also uncovered evidence that some shows—for interestingly different reasons—achieve appeal that cuts pretty broadly across class lines. For instance, Your Show of Shows attracts the Upper Middle class audience because the acts are professionally expert and deftly produced and because the Sid Caesar and Imogene Coca skits are appreciated for their critical insight and satire. Middle Majority people who are socially ambitious comment favorably on the modern dance impressionism and classical music.

ARE YOU UNHAPPY

Over Low Ratings? On Your Show?

TV SHOW DOCTOR

with top credits—consistent results, offers program analysis—production—writing—management advice. Let me show you what I've done.

Confidential
FREE CONSULTATION
TR. 7-8591, or write
SPONSOR
BOX 105
Put your UHF signal where the population is

Use an RCA "contour-engineered"
UHF Pylon Antenna

- For "single-direction" coverage, RCA has UHF Pylons that produce a horizontal field pattern shaped like a Cardioid (see Fig. 1).
- For "elongated" coverage, RCA has UHF Pylons that produce a horizontal field pattern shaped like a peanut (see Fig. 2).
- For "circular" coverage, RCA has a wide selection of UHF Pylons that produce equal signals in ALL directions.
- For better overall coverage, RCA UHF Pylons have built-in "Beam Tilt" that minimizes power loss in vertical radiation.
- For better "close-in" coverage, RCA UHF Pylons are equipped with a new, advanced type null fill-in system (used in conjunction with beam tilting). See Figs. 3 and 4.
- The gain that's published is the gain you get. RCA UHF Pylons include no tuning compromises that would result in loss of gain. RCA UHF Pylons can be furnished with gains in the order of 3, 6, 9, 12, 21, 24, and 27!
- RCA has all UHF antenna accessories: towers, mitered elbows, line transformers, spring hangers, dummy loads, wattmeters, frequency and modulator monitors, filter-plexers, and transmission line (measured performance—VSWR—is better than 1.05 to 1.0). You can get everything from ONE responsible source—RCA!

An antenna system can make or break a TV station. Make sure yours is right. Your RCA Broadcast Sales Representative can help you plan.
which they often don't really like but feel they ought to. And they are gratified by the fact they honestly enjoy most of a show they know has won critical acclaim from more sophisticated people. The average Middle Majority people can enjoy at least for a while the brisk pace and variety of the whole format and get a hang out of the broad humor of the situation skits even though they miss the satire.

SRT's most striking example of broad appeal resulting from a program meaning different things to different people is *Kukla, Fran and Ollie*. Researchers found the show very highly regarded by Upper and Upper-Middle Class people who appreciate its imaginative originality and heartily agree with the many critics who have acclaimed its rare talent and subtlety.

Middle Majority adults also commend the show—generally assuming it is "for kids." The work, worry and values of their grown-up world give them little appreciation for the puppets' light-hearted fantasy, and their code requires that adults who don't want to appear daft "put away childish things." But adults in the lower class who are less conventional and more easy-going like the program as well as their children, because they respond instinctively to the fun of the show even though they miss its subtleties and satires.

From these and many other explorations of human reactions, the motivational researchers have concluded that literally every viewer has a social class viewpoint toward whatever he watches. And they argue that television, more than any other medium, needs to take account of differing attitudes and their meanings because its impact is so peculiarly personal.

As Mrs. Moore sums it up: "More than any other medium, television is experienced as a private thing—it is literally gulped down with the family's food and conversation. This intimacy makes possible a degree of understanding between advertisers and audience not previously attainable. But it is also a potential boomerang that increases distaste and disappointment when material offends, disturbs or merely bores. Studying human reactions, and the reasons deep underneath them, is not merely an investment in getting the most out of a tremendously powerful medium. It is insurance against wasting that power and even alienating the very people you are trying to reach."

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**SPEIDEL ON TV**

(Continued from page 29)

the Speidel line on the Ed Wynn program. Monday morning, the program still in mind, he went down to his own jewelry department to see whether their Speidel display matched the presentation he'd seen on television. It didn't.

"The department store executive immediately went to work, got together with the head of his jewelry department, and planned a separate Speidel counter on which the watchbands would be displayed to better advantage. During the subsequent three pre-Christmas weeks sales volume in watchbands increased 700% over the previous year, and made the jewelry department the top department in that store."

Speidel's first year of television represented a $1.25 million expenditure—a 67% increase over the previous year's expenditures. It was necessary, therefore, for the firm to be sure that its advertising allotment was being spent in the most efficient possible way. Speidel's sales message was aimed at young adults. Ed Wynn's reputation, on the other hand, had been established with an older group. Speidel soon began to shop around for another program.

In spring 1950 the firm sponsored the 7:00-8:00 p.m. segment of NBC TV's *Saturday Night Revue*, through SSC&B. This Jack Carter portion of the program fulfilled Speidel's advertising aim of bringing the watchband line into a large number of homes and associating what they sell as a gift item with light-vein entertainment. After six weeks on this show, Speidel reviewed its TV programing again.

It was at this time that Speidel picked the *Paul Winchell Show*, NBC TV Mondays 8:00-9:30 p.m., alternating with Crosley Corp., for its subsequent three-year TV stint.

In summer 1953 Speidel began sponsoring *Name That Tune*, NBC TV. This program, which is a combination of at-home and studio audience-participation quiz, has pulled up to 160,000 answers a week from listeners competing for the Gold Medley prize.
WKY-TV
the station of firsts in Oklahoma!

first
TV station in Oklahoma!
WKY-TV ushered television into Oklahoma June 6, 1949.

first
in size of audience!
WKY-TV now reaches more than 221,408 TV homes (August 1, 1953).

first
in program quality!
WKY-TV brings Oklahomans the tops in network shows from NBC, CBS, ABC and DUMONT via cable and film plus outstanding local shows and a parade of sports and special events. WKY-TV telemcasts daily from early morning until past midnight for a total of more than 115 hours each week.

NOW...
100 KW Video
60 KW Audio
Nielsen ratings pegged the show at 16.2 during the first half of August: 13.4 by second half. Its popularity has been increasing steadily judging from viewer write-ins.

By 1953 Speidel's budget had climbed to $1.75 million, the bulk of it in television, with some $164,000 set aside for promotion, merchandising, heavy in-store display.

Speidel's intensive merchandising includes regular mailings to dealers (Speidel sells to wholesalers), and in-store display material (21,000 displays were passed out in fall 1953 alone). The 250 Speidel dealers do a goodly amount of advertising on their own. Out of a total of 196,000 lines of newspaper advertising featuring watchbands throughout 1952, Speidel dealers used 163,000 lines. Furthermore, this 65% of total retail advertising is paid for by the Speidel dealers as a result of the advertising stimulus given by the manufacturer through his TV effort.

Speidel's own advertising budget for its 1953-'54 fiscal year is estimated by company officials at $2.5 million. This increase over the original 1949 budget of $1.25 million is in line with sales boosts. Television and the rapid expansion of the Speidel line have garnered a 35% sales increase for the company in less than four years.

The firm's switch from the Paul Winchell Show to Name That Tune and Make Room for Daddy stems from two factors: (1) Speidel found that the Winchell-Mahoney program drew an audience composed 60% of teenagers—that is, the majority of the audience was somewhat under the age group of most Speidel customers. The show's fairly constant high rating (an average Nielsen of 34) throughout 1952-53 largely compensated for the slight discrepancy between audience desired and audience reached. (2) It is the firm's policy not to saturate a market with its advertising. In other words, Speidel executives feel that any program or personality will reach a point of diminishing returns at which time it becomes desirable for the sponsor to reach a new audience, or else a composite of old and new audience, with a fresh program format.

Says Charles Spitzer: "One of the problems of our product is that we could easily exhaust our audience after a period of years. Assume that we sell five or six million watchbands a year. Figure, then, that our TV program reaches an audience of 25 million. The answer is simple arithmetic:

"The solution, on the other hand, is a matter of periodic changes in programs sponsored, and, axiomatically, diversification of our line."

Speidel is accustomed to educating consumer demand. The firm revolutionized the watchband business in 1940 with its introduction of the expansion-type band. Fifteen years ago, the total watchband business of the country was less than half of Speidel's 1953-'54 ad budget. On the jeweler retail level, watchbands were responsible for 5% of the 1938 and 1939 business. Today watchbands represent 8% to 10% of total retail jeweler business.

Speidel licensed its competitors in 1940, giving them permission to imitate the expansion-type watchband. Today, Speidel is responsible for 40% of U. S. watchband sales volume, but the firm is keeping an eye open to further expansion.

Most recent innovation is the Photo-Ident bracelet and watchband which represent another expansion in the Speidel line. Today, two Speidel factories in Providence, R. I., produce about 10 different men's and 10 women's styles of watchbands, each available in white, yellow and pink gold, and each made in five different lengths. A medium-priced line, Speidel products sell at $6.95 to $12.95 for ladies'
165,000 WATTS
+ CIRCULATION FIGURES that make sense
+ LOWEST RATES

= CHANNEL 33

your best buy in the Reading, Pa., market!

UHF Equipped Homes—

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<tr>
<th></th>
<th>In Grade A Contour</th>
<th>In Grade B Contour</th>
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<tr>
<td></td>
<td>37,191</td>
<td>54,633</td>
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UHF homes as of Aug. 1, 1953. Based on NBC Research figures for Berks County. Remaining county figures based on signed statements from survey among 300 dealers and service organizations engaged in TV installations.

POPULATION —

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<tr>
<th></th>
<th>Grade A Contour</th>
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FAMILIES —

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<tr>
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TV HOMES —

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<tr>
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<td>259,000</td>
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RETAIL SALES —

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<td>$1,250,664,000</td>
<td>$2,493,396,000</td>
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* TV homes estimated from county totals May 1, 1953—NBC Research. Population, Families, Retail Sales (estimated) from Broadcasting • Telecasting Marketbook, 1953. (Philadelphia market not included).
bands (retail prices), and $8.95 to $17.95 for men's.

Manufacture precedes retail selling by some three to four months, giving Speidel a chance to pre-sell dealers with its TV programing. Says Charles Spitzer: "After an item has been seen on TV for a couple of weeks, our salesmen can just sit back and take orders on the telephone."

As Speidel puts it on its promotion brochures to retail jewelers:

"In 1946 watchbands made up less than 1% of the retail jewelers' sales!

"In 1953 watchbands will make up 8 to 10% of the retail jewelers' sales!

"Speidel's national advertising made the difference!"

And Speidel's national advertising is 100% television. ** ** **

ALASKAN RADIO
(Continued from page 37)

rents are mainly responsible for the temperate weather. Up farther north, we come to Anchorage and Seward (also affected by ocean currents) where the temperature usually runs perhaps 10 degrees colder in mid-winter and 10 degrees hotter in summer. In Fairbanks, the farthest in the interior, and farthest north of all major Alaska cities, there are some extremes in temperature. The summers run up into the 90's, and the winters sometimes run 30 or 40 below. But the cold is a dry cold, and is therefore much less offensive than a cold spell of 5° below along Ad Alley. During the summer months, such sports as swimming and boating are extremely popular, and, of course, the fishermen and hunters are out all season, year 'round.

Anchorage is the largest city in Alaska by far, with a city area population of over 50,000 and over 30,000 permanent residents within its radio station's coverage area (125-mile circle from its hub). Approximately two-thirds of the population lives in the northern area (Anchorage, Fairbanks and Seward), and one-third in the southeastern areas (Juneau, Ketchikan and Sitka). The northern area has the biggest share of military and construction transients, and the southeastern boasts the lion's share of transient fishermen, trappers, lumberjacks. Construction work is starting to boom in the southeast.

From an industrial and retail business standpoint, Alaska has many construction, wood pulp and mining industries presently operating. The American Viscose Corp. has recently put in a pulp plant at Ketchikan that will employ 1,500 workers in the near future. It is expected that these workers will add 5,000 to the population of Ketchikan when their families arrive. Likewise, northeast of Juneau at Haines, Frobisher Industries of Canada and a U. S. steel company are planning a huge steel plant that will process ore. The Aluminum Corp. of America is planning a $400 million plant at Skagway, which is also northeast of Juneau. This plant is expected to create another city of 20,000. There are also oil drilling plans going on, plus a large-scale coal shipping plan which entails shipping coal to Japan from the Anchorage area. There is no question that Alaska is booming, not only industrially, but in retail sales as well.

On my recent trip, I personally surveyed grocery stores doing 80% of the business in the territory. The volume of these stores do is amazing. For example, the Piggly Wiggly Store in Fairbanks estimated close to $2 million sales last year. The Nevada Kid super markets, also in Fairbanks, estimated close to that figure for '52.

There are several other stores in the Fairbanks area doing an estimated volume in the same category, plus many small ones doing over $400,000 grocery business annually.

In Anchorage there are eight super markets doing over $1 million a year in groceries. There are over 23 other such type outlets in the area doing over $400,000 annually. There is an army commissary at Elmendorf Field outside of Anchorage (one of four such stores in the area) that does an estimated $9 million of food business.

Altogether there are over 157 grocery outlets in Alaska. Over a third are the super-market type. In southeastern Alaska most of the large super markets all do $500,000 a year or more in grocery business with all signs pointing to more business in the very
Because "Big Mo's" Arrival Assures A Choice of Television Entertainment

Yes, "Big Mo" is a favorite with St. Louis televiewers. Scheduled to begin telecasting operations in a very few days, KSTM-TV assures the heretofore-one-station-market a variety of the very best in television entertainment. Individual televiewers soon will make their own choice of programs.

"Big Mo" is a favorite with advertisers, too. With interest in television at an all time high in St. Louis, more and more people will tune in more and more often. This guarantees a much greater value per advertising dollar.

It's folly to overlook the huge, prosperous St. Louis market. And, for your share of the area's sales dollars, you'll be wise to schedule KSTM-TV, the St. Louis favorite. Come aboard "Big Mo" ... today.

ABC-CBS-Local Programs

H-R TELEVISION INC. NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES

KSTM TV

Channel 36 ST. LOUIS

Marshall H. Pengra, President

AFFILIATED WITH AMERICAN BROADCASTING COMPANY AND RADIO STATION KSTL

5 OCTOBER 1953
Alaska merchants are all wide awake, and use all the latest merchandising methods. Many of them are former operators of super markets in California or Seattle. A fact which will surprise most people is that prices are at the most 10% higher than those of Seattle on most items. It is possible to buy a giant size of soap powder for 79¢, a fifth of popular brand of whiskey for $3.95, a can of premium beer across the bar for 25¢ or 35¢, a can of evaporated milk for 18¢ or 19¢ and two cans of baby food for 25¢ (in Fairbanks, farthest city north). Services such as haircuts, shoeshines, beauty parlor treatments do run higher, however, due to high local wages. Dental and medicinal services are overloaded, because of a scarcity of trained practitioners. The percentage of children under five years of age is over 20% higher than the U. S. average. Likewise, the educational level of Alaskans is 20% higher than the average U. S. level.

Because of some of the above socioeconomic and geographic facts, radio is King in Alaska. Alaska is an area where the average citizen lives several miles from local movies (usually packed with servicemen), where there are no major or even minor-league sporting events and where the daily newspapers come out at 3 p.m. with no rural delivery and no up-to-the-minute news coverage.

Alaskans depend upon the 11 radio stations in the territory for latest up-to-the-minute news, weather and sports coverage as well as entertainment. Some advertisers believe Seattle radio stations cover Alaska. This is not so. It is true that they can be received at times, but only under most favorable conditions, and with special aerials and equipment, Alaskans are happy to listen to their local stations. Let's look at radio in Alaska, a media buyer's paradise.

The Alaska Broadcasting System with offices in Seattle operates six stations affiliated with CBS in Anchorage, Fairbanks, Seward, Juneau, Ketchikan, Sitka. This group is owned and operated by William J. Wagner, of Anchorage, Alaska. He was the engineer responsible for the building of the first army communications stations in Alaska back in the early 20's. He started out in broadcasting as an engineer at station KFQD, Anchorage (the first commercial station in Alaska). Since 1924 he has worked his way to his present position as sole owner. Alaska Radio Sales is the representative in New York. Duncan A. Scott & Co. represents for the West Coast. The Mid-night Sun Broadcasting System, which also has offices in Seattle, operates four stations located in Anchorage, Fairbanks, Juneau and Ketchikan. This group is affiliated with NBC, ABC, Mutual. This organization was started by Cap Lathrop, one of Alaska's original pioneers and a participant in the gold rush. He built his first radio station in Fairbanks in the late 1930's. This group is presently under the leadership of Miriam Dickey of Seattle and is
WATCH KOLN-TV GROW IN LINCOLN-LAND

THE OTHER BIG MARKET IN NEBRASKA!

The Fetzer Stations
WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

5 OCTOBER 1953
represented in the East by Jim Fletcher, New York, and Gil Wellington on the West Coast. The eleventh station is KBVR, an independent 250-watt in Anchorage, run by Keith Capper, and represented by Don Cooke.

Both the Alaska Broadcasting System and Midnight Sun Aurora carry many popular network and local programs: From NBC—You Bet Your Life (Groucho Marx), Big Story, Road of Life; ABC—Breakfast Club; Mutual—Queen for a Day. Among the Alaska Broadcasting System’s most popular CBS programs are: Jack Benny, Arthur Godfrey Talent Scouts and Arthur Godfrey Time, Amos ‘n’ Andy, Hilltop House, Treasury Bandstand, Bergen & McCarthy.

The Alaska Broadcasting System carries live the best major league baseball games of the day every afternoon during the season. Midnight Sun stations carry a block of soap operas every weekday afternoon. Both groups have local d.j. shows, a morning women’s participation show done locally and a complete schedule of news and weathercasts.

Local merchants are extremely radio-minded in Alaska. Many flatter state that they push radio-advertised products. These merchants spent an estimated $600,000 on radio the past 12 months. In each and every city local merchants spend more on radio than on any other media. Proof enough that radio is Alaska’s best salesman.

KBOD, Anchorage, had top local billings last year, a total of $138,000.

Many merchants buy spot announcements on local stations to call attention to their newspaper ads. Local classified radio ads also bring in excellent results. For example, a mattress sale announcement used one day brought in over 35 sales in a single day. These merchants know, and have proved that radio not only effectively covers the metropolitan center of Alaska but also reaches the cities and remote areas across expanses of water and over great mountain ranges.

Nationally, over 80 advertisers use spot and network radio in Alaska, including such prominent national spenders as P&G, Colgate, R. J. Reynolds, American Tobacco, Anheuser-Busch, Best Foods, Vick Chemical, Whitehall Pharmaceutical, Philip Morris and Blatz. Just about each and every one of the advertisers using Alaska radio stations has found that his sales have shown substantial increases due to radio.

Renews run over 90% in spot and most advertisers have gradually increased their radio budgets from year to year, some having doubled or tripled it in as little as two or three years. No network advertiser who has expanded his coverage to include Alaska has canceled unless he dropped the entire network statewide.

Many national advertisers and their agencies have come to realize the importance of Alaska as a market. While I was making my Alaskan tour, there were ad or sales managers of such companies as Carnation, Colgate-Palmolive-Peet, Pan American Airways, Ford Motors, International Milk Processors, Chesterfields (Liggett & Myers), the Kraft Co., Theodore Hamm Brewing Co., Northwest Airlines and Minute Maid in the territory. There were also representatives of such well-known agencies as Young & Rubicam, J. Walter Thompson, McCann-Erickson.

From a programming standpoint one must realize Alaska’s population breakdown is approximately 60% male, 40% female. A far larger proportion of women is employed in Alaska than in the United States, so any advertiser wishing to reach a mass audience should use either early morning, noon or evening radio.

Every network affiliate in Alaska maintains a merchandising department which does an outstanding job for national advertisers on the local level, including window displays, newspaper advertising, point-of-sale displays, dealer letters and on-the-air promotion. Merchandising is important in an area such as Alaska where most companies do not maintain a local sales force. Alaska is 300 miles away from Seattle, its nearest major U. S. market, and sometimes outsells Seattle in volume.

As of now, there is no television in Alaska. However, Keith Rollins, a former ABC official, has filed under Rollins and Kegins for CP’s in Anchorage and Fairbanks for Channel 2. The Northern Broadcasting Co. headed by Augie Hiebert, former manager of KENI, and Jack Walden, former engineer of KENI, Anchorage, have filed for Channel 11. Anchorage. They expect to be in operation by 1 January 1954. However, the radio broadcasters in Alaska are sitting back and waiting until they can bring TV to Alaska at a cost all can afford before taking the TV plunge. They still believe radio is King in Alaska, and will be for many years to come.
GIVES YOU "PENETRATION PLUS" COVERAGE IN THE RICH MILWAUKEE MARKET!

And what a market Milwaukee is! Rich today, richer tomorrow, because Milwaukee is a growing market. Look at the table below and you'll see that in business as well as baseball and TV, Milwaukee is strictly big league.

A big league market needs "penetration plus" coverage if your sales are to soar. In Milwaukee your best buy channel is 25, WCAN-TV where your message will be seen best for less. And WCAN-TV like the market it serves, is growing, too, with a larger audience guaranteed every day.

So get sweeping and penetrating coverage at budget rates by being seen and sold on WCAN-TV.

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<thead>
<tr>
<th>Milwaukee Cty.</th>
<th>6 Adjacent County Area</th>
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<tbody>
<tr>
<td>Total Retail Sales</td>
<td>$1,142,562,000</td>
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<tr>
<td>Food Sales</td>
<td>271,329,000</td>
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<tr>
<td>Gen. Merchandise Sales</td>
<td>183,161,000</td>
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<tr>
<td>Furn., Hld., Radio Sales</td>
<td>99,334,000</td>
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<td>Automotive Sales</td>
<td>192,528,000</td>
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<tr>
<td>Drug Sales</td>
<td>30,138,000</td>
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<tr>
<td>Eff. Buying Income</td>
<td>1,655,011,000</td>
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</tbody>
</table>

Figures—Mil. Assn. of Commerce for 1952
PUBLIC RELATIONS
(Continued from page 33)

The show is the secret, Rubel executives told SPONSOR. If it is of topical, historical or patriotic interest, it affords the opportunity to enlist the support of civic groups whose interest and endorsement are invaluable to the sponsor.

When the bakery firm bought I Was a Communist for the FBI from the Frederic W. Ziv Co., it did not have public relations primarily in mind. Here's why Rubel executives and the company's agency, Leonard M. Sive & Assoc., gave the nod to the PR slant for this particular program:

1. Rubel was already sponsoring several radio shows (more than 50% of its budget is in radio), felt a change of pace would be a good idea.

2. The show was relatively low cost. There was little pressure to justify it in terms of actual dollar return for specific advertising.

3. The program was introduced in 1952 at a time of great public tension about communism. Rubel Baking felt that using it for commercial purposes would not be in the best taste under the circumstances.

4. Rubel recognized that the show was made to order for educational and civic tie-ins. Such groups are often unwilling to endorse programs which carry regular commercials. Rubel executives felt they'd gain more than they'd lose in relinquishing all regular commercials.

A contract was signed with WCPO, Cincinnati, for Saturdays, 8:00-9:30 p.m. Rubel's cost was about $200 weekly for time and talent.

Today Rubel is in its second year of sponsorship of I Was a Communist, feels these tangible results have more than compensated for its yearly expenditure of over $10,000:

- The show has received more publicity than its sponsor had hoped was possible. It has been endorsed by the Cincinnati Board of Education, the Mayor of Cincinnati, the presidents of the University of Cincinnati and Xavier University. Probably more important, it has received widespread publicity in every Cincinnati school.

- Despite the fact that I Was a Communist is broadcast Saturday evenings over a 250-watt (nighttime power) station, its ratings range from 3.8 to 5.9. Projecting the average rating of 4.9 to 360,000 radio homes in the prime area and assuming 3.5 listeners per radio, Leonard Sive estimates there are about 63,000 people tuning in to each broadcast. He adds, "This compares very favorably with other radio and TV shows we have bought in the past."

I Was a Communist for the FBI is a radio series based on the experiences of Matt Cvetic, who for nine years served as an FBI undercover agent in communist circles.

Rubel limits commercial identification to an opening and closing mention of the company's name, and promotes the show during the week with announcements. Many of these announcements feature public officials inviting listeners to tune in to the show. An announcer adds that the show is "presented as a public service by the Rubel Baking Co."

The opening and closing commercial slots on the show are devoted to general messages of patriotic significance. The middle commercial break features the transcripted voices of school pupils reading their own essays on "What America Means to Me."

Children whose essays are read are chosen either by their own school teachers or principals or by the Sive agency. The youngsters are drawn from public and parochial schools in the Greater Cincinnati area. After a child has been selected from a particular school, Walter Rubel, company treasurer, sends the following letter to the principal to merchandise the show. Letters like this are vehicles to help spread the influence of the show and build prestige for the sponsor:

"[Name of student], a [grade] student of your school has prepared a very fine essay on "What America Means to Me" which has been adjudged meritorious enough to warrant its use on the radio program I Was a Communist for the FBI. Saturday evening [date] at 8:00 p.m., on WCPO.

"We believe that [first name of child] cannot fail to improve his (or her) knowledge of and respect for, our political and economic system as a result of the study, effort and supervision that went into the creation of this essay. It is gratifying indeed to receive such splendid cooperation from the Board of Education and from you and your faculty.

"I have written a letter of appreciation to the student, in care of you, and I would greatly appreciate it if you would pass it along. Also, would
Covers The Nation’s Third-Best County in Retail Sales Per Family!
(WITHOUT OVERLAP FROM ANY OTHER TV STATION!)

And besides — Cass County, Fargo’s home county, is the nation’s 73rd wholesale market. Fargo ranks higher in wholesale sales than many larger cities such as Camden, New Jersey and Wilkes-Barre, Pennsylvania.

Which is just to say that our Haysseeds throughout the rich Red River Valley make a whole lot of mazoola — and spend it rapidly on practically everything you can think of, including television receivers and your products!

May we — or Free & Peters — give you the whole story?

*Cass County is third-best among all U. S. counties of over 50,000 population.
you be kind enough to extend our thanks to those of the teaching staff who participated in this project?

“The broadcast comes at an ideal time for children, so that it needn’t interfere at all with school work or even outside play. It should, therefore, be possible, if you care to make an announcement of some kind to the student body, for all of your students to hear their schoolmate on the air. As you probably know, we are using an actual transcription of the child’s voice for greater realism. And, because we consider the program of great public interest and importance, we have eliminated all commercials.”

After the child’s essay has been used on the program, he is sent the transcription and a letter of thanks. Here’s a typical essay used on the show, this one by Judy Meyer, an eighth grader:

“America—the one word that thrills those who have been able to appreciate the freedom that it gives. From purple, majestic, snowcapped mountains, towering over burning deserts of the West and fertile plains and valleys of the Middle States, to busy cities and great manufacturing centers of the East, Americans realize their privileges. Freedom of religion, of speech and of press are only a few advantages our mighty self-governing nation has to offer. At the first notes of our National Anthem, heads are bowed, hats are taken off and Americans stand to pay tribute to the country they love so well. The spirit of America has been carried through many tribulations and wars, from the Revolutionary War to the Korean War of today. We pray that God, as He always has before, will help us against our newest rival. Please God, bless America and let those proud stars and stripes wave forever!”

The Cincinnati Board of Education’s endorsement of the show has given Rubel considerable prestige and publicity. Here’s an excerpt from an article on the show in the board’s publication, Better Schools:

“The quality of the statements written by students of the Cincinnati Public Schools that have already been heard on this weekly program has impressed a number of listeners, and a columnist in one of the local newspapers printed two of the statements in his column recently.

“It has been most gratifying to learn of the fine response in the community to this program, and it is hoped this will continue.”

In the summer when school is out Rubel invites representatives of veterans’ groups, lodges and business clubs to deliver essays on the same subject. Generally the club’s bulletins carry notices of its representative’s appearance on the show well in advance.

In addition to these local tie-ins, Rubel’s program has been merchandised by the personal appearance of Matt Cvetic; by mailings; by newspaper advertising, and by instructing all Rubel salesmen to plug the program.

When Matt Cvetic visited Cincinnati on behalf of I Was a Communist last year, his picture and a story about his experiences landed on the front page of the Cincinnati Times Star. His speaking engagement drew a large and enthusiastic crowd.

Rubel Baking, no newcomer to radio advertising, reports “complete satisfaction” with the job I Was a Communist has done for it in building better community relations.

And Leonard Sive comments: “We have used the program as a supplement to our direct selling efforts, and the combination of direct sell with mention and acceptance of the Rubel name in classroom and home has led to bigger sales. The program has a very good rating, we have reached nearly all Cincinnati homes with announcements, and Rubel has corresponded with all pupils who participated in the program to create wide acceptance for Rubel and its products.”

The family firm was established in 1830 and became a major baker in the Cincinnati area after the introduction of sliced cellophane-wrapped rye in 1932. The present executives represent the second and third generations of the family in the baking business. There are four Rubels in the firm today: Max, the president; Sam, secretary, brother of Max; Bert, vice president, son of the late president, and Walter, treasurer and plant manager, and son of Max.

The Rubel Baking Co. specializes in dark bread, although it also manufactures white bread, rolls and donuts. It has virtually 100% distribution in the Greater Cincinnati area. According to the firm, its rye bread leads all other ryes in this market. Its competitors include such nationally distributed brands as Taystee, Butternut and Wonder, all of which advertise in the Cincinnati area, as well as purely local bakers.

One of its local competitors currently
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

19.8% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

627.3% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

(WAVE-TV's superiority as of July 1, 1953, and still growing!)

Tower Height is by far the most important factor in a television station's coverage, particularly in "reaching out" to fringe areas. Low Channel is second in importance, and Power is third.

WAVE-TV’s new tower on top the highest hill in this area gives us an over-all height of 1585 feet above sea level — 419 feet higher than Louisville's second station!

WAVE-TV’s Channel is 3!

WAVE-TV’s 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3!

100,000 watts at our new tower height and lower channel is equivalent to 600,000 watts from our old downtown tower on Channel 5!

Ask your local dealers and distributors about WAVE-TV's amazing new coverage and about the great WAVE-TV television market.

LOUISVILLE'S
WAVE-TV
Channel 3

FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT

Free & Peters, Inc., Exclusive National Representatives
is spending a good portion of its ad budget on billboards; another utilizes television rather heavily, including announcements and participations in a women's show. Rubel is probably the largest advertiser among the independents in the area on a consistent basis.

For the past five years Rubel's ad money has been split up between air and print media, with about 60% going to air (mostly radio) and 40% to print.

Its present radio lineup includes sponsorship of Fans in the Stands on WCPO (this is Rubel's sixteenth year of sponsorship), an audience-participation show preceding baseball games: No School Today, Saturdays, WSAI; a morning show on WKRC, and announcements. It is currently using announcements on television, as well.

Other advertising includes newspapers, billboards, trade papers, direct mail and point-of-sale.

Other advertisers, no matter what their field, can adapt the same principles Rubel's uses in its public relations advertising to find the most effective means of using PR.

** Don't forget to read SPONSOR's big farm section in next issue, 19 October.

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** MEDIA STUDY **
(Continued from page 27)

...is essentially a measurement of the program, not the sponsor's message; whereas the Starch figures measure only the ad itself and not the surrounding editorial content that may have attracted the reader in the first place. We could go on and on, but this should demonstrate that a mathematical formula cannot be used to compare two or more different media.

But we are still faced with the problem of proving to our client which combination of media is best for his product. We believe with utmost conviction that the best way—in fact, the only way—to determine these answers is by consideration of what each medium can accomplish.

Take television first. It has, first, the obvious advantage, not found in radio, magazines or newspapers, of combining sight, sound and motion. But it has another major advantage—an opportunity to show the product at work. This demonstration factor is a tremendous asset. It means that TV is the salesman going right into the home to show how the product works.

For example, we developed an extremely graphic TV film commercial for a premium gasoline. It showed an automobile equipped with a tank of regular gasoline and one with premium. As the car went up hill using regular fuel, a gauge showed decreasing power output and at the same time a pronounced knock developed. Then a petcock was turned. The fuel feed was switched to premium, the knock disappeared and the power output increased.

What other medium could do all that? Let's look at newspapers. What can they do—and what can they do that TV can't? They can cover a market fully—TV can't. Let's look at our New York figures again. TV sets are in 80% of the New York metropolitan area. That uncovered portion of the city represents 590,000 homes or almost as many people as are living in the corporate limits of San Francisco and Cincinnati combined! You wouldn't want to miss that many people, would you?

Now, we don't mean to say that the Daily News alone can reach all the people in New York. What we do say is that newspapers can reach everyone in the city. Common sense shows that—you know yourself that everyone you know reads some part of some paper every day. They may not read the page that our ad is on, but potentially you can reach them all with newspapers. Another asset of newspapers is tremendous flexibility. If sales in a certain territory need a quick hypo, you can get a newspaper campaign in the consumer's hands in less than 24 hours. Newspapers also provide dealer tie-in ads to a much greater degree than does any other medium.

All right—what about radio? Radio is as much a full-coverage medium as is the newspaper. Radio set ownership today in the U.S. is practically at the saturation point. And it's much more efficient to cover the country with network radio than with newspapers. A half-hour network radio program at night on NBC would cost $20,000 for time and talent, and you could get that program, potentially, into every radio home in the country. A 1,200-line ad in all 1,800 daily newspapers in the country would cost $250,000 and would have a total circulation of 54,000,000. Quite a difference!

Local radio has much to be said for it, too. For example, we recommend recently that an automotive product use early-morning radio in a select-
NEW OFFICES • NEW PRINTS • NEW LOCAL SERVICES • direct from Hollywood • quicker, more economical service for all TV stations west of Denver.

Write, wire or phone for the new Unity 1953 catalogue
ed list of cities. At this time of day (usually 6:00 to 9:00 a.m.) you get a large audience—men and women—and the time costs are considerably cheaper than at night. Furthermore, there is a huge number of people listening to car radios—certainly a convenient oppor-
tunity to tell a copy story about an automotive product. Incidentally, there are now 23,100,000 radio-equipped automobiles in the U. S.—more than the total number of radio homes in the country in 1935 (22,900,000).

What can we say for magazines? Well—some products cannot be properly displayed without accurate four-
color illustration. An illustration from your own experience the high degree of perfection which magazine photo-
graphic art has achieved. We said before that a half-hour radio show on NBC would cost $20,000 a week, or $1,040,000 for 52 programs a year. A four-color page in Life costs $30,600, and 26 insertions—one every other week—the usual frequency for most Life advertisers—would total $795,600. Costing a lot less than network radio, Life with its 5,400,000 circulation reaches people everywhere and supports all dealers selling our clients’ products.

Magazines are selective—radio and TV are not—except for the fact that we may design programs for men only, or women only or children only. If you want to reach housewives to tell them about washing machines, there are many women’s magazines such as Ladies’ Home Journal, Good House-
keeping, Woman’s Home Companion, McCall’s, etc. If you want to sell floor coverings to male and female home owners, there are the home-service magazines such as Better Homes and Gardens and American Home, and more upscale in this field there are House Beautiful and House & Garden. Do you want to reach young married women just starting in housekeeping? There’s Today’s Woman. Do you have baby products? There’s Parents’ Magazine. Only men are wanted when we advertise razor blades. A magazine list consisting of American Legion, True, Argosy, Popular Science, Popular Mech-
anics and Mechanix Illustrated would deliver 8,000,000 primarily and exclu-
sively male readers. An eight-year-old bottle-in-bond whisky is pretty ex-
pensive, so logically Gourmet—the magazine of those who appreciate fine food and drink—is a natural.

So magazines are selective by sex and in many other ways. They are selective by size. Time and News-
week are excellent urban news magazines with the bulk of their circulation going to towns of 25,000 and over. Nation’s Business is also a business and news magazine, but it concentrates in small towns and communities under 25,000 population—a possible extension of Time and Newsweek.

Magazines can reach special areas of the country. There is Sunset with only West Coast distribution; Cue for New York City; Progressive Farmer to reach agricultural interests in the South, etc.

You can select types of magazines for their “editorial climate.”

An airline uses the National Geo-
graphic and Holiday among other pub-
llications. Where could you find a
more compatible atmosphere?

This editorial climate attracts cer-
tain types of people in certain walks of life. For example, The Saturday Evening Post is obviously a consumer, mass magazine, but it has tremen-
dous influence on trade and industry. We run certain campaigns in the Post—not for consumer sales, but for the consumer influence that opens up avenues to manufacturers, processors.

We have evidence of the power of proper editorial atmosphere. In those ads where we run coupons and offers, those books with special editorial ap-
proaches show greater response than those magazines edited for general rec-
reational reading.

Then there is the field of trade and business publications designed to cover specific industries and retailers. BBDO vi-
\[\text{It takes Two to Tango!}\]

and in the San Antonio area it takes two languages to sell the entire market . . .

KCOR best sells 691,493
Spanish-Speaking people in
the big 45-county primary
coverage area.

KCOR is Texas’ first and most powerful Spanish-Language station—Write for
new Belden Survey on buying power, brand preferences and listening preferences.

Richard O’Connell
KCOR New York Manager
New York, N. Y.

Harlan J. Oakes & Associates
Los Angeles, San Francisco & Chicago

5000 Watts Day—1000 Watts Night
KCOR Bldg., San Antonio, Texas
You might get a 1600-lb. bull moose.

But...

You need WKZO-TV to bag TV audiences in Western Michigan.

WKZO-TV gets more than twice as many viewers as the second Western Michigan station, morning, afternoon and night. Here's why:

WKZO-TV has a higher tower... lower channel... greater power... better relay facilities... finer programming!

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its brilliant Channel 3 picture effectively serves more than 300,000 TV homes in 27 Western Michigan and Northern Indiana counties—a far larger television market than is available in and around such cities as Rochester, New Orleans or Denver!

Get all the facts and you'll choose WKZO-TV, the dominant station in Western Michigan and Northern Indiana.

(80,000 watts video — 10,000 audio)

The Felzer Stations

WKZO — Kalamazoo
WKZO-AM — Grand Rapids — Kalamazoo
WJFF — Peoria, Ill.
KOIN — Lincoln, Nebraska
KOIN-TV — Lincoln, Nebraska

Associated with

WMBD — 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 Magnissippi River, Quebec, in 1889.
time and space are overwhelmed by the wealth of statistical and research data at our command, and we forget that these statistics are flesh and blood people. How does the Saturday Evening Post get more than four million circulation? By an editorial format and a sense of editorial responsibility that attract certain kinds of people. The really able, creative media man must, therefore, know what kinds of people his client wants to reach and what media should be used to reach them.

* * *

Media evolution or revolution? What are you doing about it?
Excerpts from speech by Ben Duffy at 23 Sept., session of ANA in Chicago

I appreciate the nice introduction and also the opportunity of once again talking at an ANA meeting. I would have to do some research to find out how many times I have talked with you, but I can assure you that each return engagement brings me added responsibility. As the years go by, this advertising business of ours, which

may have looked very simple in the eyes of a young man starting out in the early 20's grows more complex by leaps and bounds. There are reasons for this which I will attempt to bring out during my talk this morning. Within the lifetime of most of us in this room changes have taken place in advertising media which even a Jules Verne of 1920 could never have foretold. I would like to try to simplify the function of advertising and discuss the tools we have to make advertising work and sell your product.

In my recently revised book on advertising (which I'm sure you've all read) I quoted Roy Durstine's statement that "advertising came into the world because men were too impatient to wait for Mrs. Jones to tell Mrs. Smith that Brown's pickles were good." Brown knew darned well that he botted a good pickle, but he also knew that good news takes a long time to get around. So he discovered he

**We in advertising are no longer earth-bound. We have wings. We are the custodians of a means of mass communication which in the past 10 years has proved beyond the shadow of a doubt its power to move men toward a better world.**

T. S. REPPLIER
President Advertising Council, New York

could tell two million Mrs. Joneses and Mrs. Smiths about his pickles all at once.

But that sales message which was given by Mrs. Jones to Mrs. Smith has now given way to the singing commercial, to TV commercials, to full-color pages in newspapers, to five-page advertisements in single issues of magazines, to the spectaculars on Broadway—and, as an old media man, I can verify the fact that talking about a revolution in media is putting it mildly.

All of this means a lot of progress—a lot of doing—and most of it's been crowded into the last century. It doesn't really seem very long ago when the Saturday Evening Post required a 13-page cycle before accepting a color order—they had to have that much guarantee to justify a special mechanical set-up. And it doesn't seem far back when newspapers refused to carry radio receiver advertising . . . couldn't see any reason why their facilities should be used to promote a competitive medium. We all thought radio would send the printed word out to pasture . . . but we were wrong. There are a lot of advertising people today who think TV is going to ship radio off to that same pasture . . . but they're wrong too, because the truth of the matter is that the pasture just doesn't exist. The accent on various media may change (and indeed it has), but as long as media buyers exist, there'll be an important spot for all kinds. To say that TV alone can do the job makes about as much sense as saying a No. 3 iron is all you need to shoot tournament golf. We need every club we've got to do the thing right, and it's the fact that you've got to consider all these tools that has given the job of media selection a new complexity—from the media buyer's viewpoint especially—that leads me into the main point of my talk today.

I want to take us all back, for a minute, to 1920, and on these two pie-charts [see left chart, page 26] . . . you can see at a glance how much more the media buyer has to think about today. Note these significant figures:

1. Total volume up 390% since 1920.
4. Outdoor 8% in 1920 . . . 6% in 1952.
5. Radio, nonexistent in 1920, takes 20% of the total dollar in 1952.
6. The newest medium, television, which grew to manhood practically overnight, took 12% of the national advertising dollar in 1952.

But hear in mind that these figures are network only. They do not include spot expenditures and, of course, the situation with TV and radio will have just about reversed itself.

Yes, I can feel the squirms of the newspaper and radio men in the audience as they see these figures drop. So let's see another chart that will give them some comfort, for while the advertising family has expanded rapidly, we are capable of feeding these new babies without depriving the older members of their normal growth. Let's look at just two—newspapers and magazines. Which would you rather have, 36% of the 1920 volume which amounted to $200,000,000 in newspapers, or 30% of the 1952 advertising volume which amounted to $520,000,000 in newspapers? (An increase of 163%.) If you were a magazine man, which would you rather have, 36% of the 1920 volume which

(Please turn to page 94)
Now...

100,000 WATTS

in the land of Milk and Honey

WISCONSIN'S MOST SHOW-FULL STATION

WHO EVER HEARD of OAK HILL, W. VA.?

ALMOST NOBODY—EXCEPT THE
102,200 FAMILIES WHO LISTEN TO WOAY—

—AND THE SMART ADVERTISERS WHO BUY
THAT CIRCULATION FOR ONLY $21.60!
1/4 hour, 26-time rate

We know that West Virginia isn’t the most important State in the Union, and that WOAY is pretty small punkins, even here. So we know you can survive without us—but we’ll bet a pretty penny you can’t find another 5000-watt daytime station in the Nation that can give you so many happy listeners for so little dough.

Even without a representative, we are adding some awfully good national business, continuously. If you agree that our NCS figures are downright amazing—we’d sure appreciate your giving us a try-out. Please write Robert R. Thomas, Jr., Manager, at:

WOAY
OAK HILL, WEST VIRGINIA
5000 Watts, Daytime
20,000 Watts FM
Big Things are Happening in Oklahoma's No. 1 Market

MORE PEOPLE ARE HERE . . . .
Tulsa County Population 1950 — 251,686*
Tulsa County Population 1953 — 271,000**

MORE PEOPLE ARE WORKING . .
Employment Tulsa County July 1952 — 119,452***
Employment Tulsa County July 1953 — 131,250***

MORE PEOPLE ARE BUYING . .
Tulsa Dept. Store Sales Up 15%****
June 1952 over 1953

Here's Why KVOO is Your Best Medium to this Rich Market

Latest available Pulse Reports for Tulsa County
Station 6 AM-12 Noon 12 Noon-6 P.M. 6 P.M.-8 P.M.
KVOO 35 40 43
"B" 20 19 23
"C" 18 16 16
"D" 10a 9 6
"E" 8 8 5
"F" 6 5 5

Nielsen Figures on KVOO Coverage
Days Per Week Weekly NCS Circulation
6 or 7 Days a Week 277,720 Daytime 168,650
3 or More Days per Week 347,780 Nighttime 267,120
1 or More Days per Week 405,560

By every measurement of audience size, audience response, audience loyalty, KVOO always leads. By every measurement of advertiser satisfaction, KVOO continually stands far out in front. For proof, ask any National advertiser who has used Oklahoma's Greatest Station; ask any local advertiser (and they are legion) and you'll get firm, enthusiastic affirmation of KVOO's enviable position of dominance in Oklahoma's No. 1 market.

* 1950 Census **Sales Management Survey of Buying Power ***Oklahoma State Employment Service ****Federal Reserve District 1952

Call, wire or write KVOO right now or contact any Edward Petry & Company office for availabilities. They are as near as your phone.
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 devel-
opment, electronically filtered and
humidity controlled air in the dry-
ing cabinets, circulating filtered
baths, Thynmatrol motor drive, film
washing and others. The exacting
requirements of sound track devel-
apment 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 equip-
ment—your guarantee that only the best is yours at Precision!

Precision Film Laboratories—a di-
vision of J. A. Maurer, Inc., has 16
years of specialization in the 16mm
field, consistently meets the latest de-
mands for higher quality and speed.

MEDIA STUDY
(Continued from page 84)

amounted to $130,000,000, or 32% of
the 1952 volume which amounted to
$553,000,000? (An increase of 325%).

You be the judge.

In retrospect, at least, we had it
pretty easy in the old days—if the
client had national distribution, put
him in magazines; if he was sectional
or spotty, give him newspapers, with
maybe outdoor to bolster the bigger
markets. All we had to worry about
was what magazines, and what news-
papers. That particular worry hasn’t
changed, but in addition we must now
decide between new types of media
when on the surface each seems capa-
ble of handling the job on its own
(and none is so modest as to deny it).

Add to this the decisions that must be
made between spot and network, full-
time versus cooperative sponsorship,
etc., and you’ve got a job that prac-
tically guarantees a brace of ulcers be-
fore 40. And the fact is there are a lot
of ulcers kicking around... and an-
other fact is that nine-tenths of them
are completely unnecessary (who am I
to talk?), the result of a lot of worry
that could have been obviated in the
first place by the comforting hand of
sound research.

Maybe there was a time when we
could run a fair campaign without re-
search, but it should be obvious to all
of us here that those days have gone
to pasture. Media costs are up and the
buyer feels more pressure to hit the
target right the first time; population
figures are up and the texture of the
target is changing; consumer buying
power is up and the lure is greater to
snatch a bigger chunk of the cheese;
competition is up and so is the price of
guessing wrong.

On top of this, we must not only
compete for attention with other ads
and commercials in space and broad-
cast media, but we must also compete
for the consumer’s dollar—for after
all, there are only so many of them to
go around.

Despite the growing complexity of
the job, I think the advertising pro-
fusion has done pretty well, but we’re
going to have to do better. And that
means more research. Increased media
costs—TV especially—have made man-
agement more critical of advertising
expenditures. More and more, it’s
going to be necessary to justify specific
media purchases to management and
often to the board of directors. This.
In a situation where costs have soared on just about everything industry must face for its very existence, it's significant that advertising space is still a good buy. I want to point out that publishers haven't asked advertisers to shoulder all the cost increases—you'll note that single copy and subscription prices are also up 36 and 31 percent. Also, advertisers have helped publishers keep costs in line with larger advertising volume. And, volume of circulation has further helped the publisher spread overhead cost. The combination of these plusses, namely:

1. Circulation
2. Single copy and subscription increase
3. The plus advertising revenue . . . have worked together to the mutual benefit of both the publisher and advertiser as shown by the welcome decrease in the cost-per-page per 1000 circulation.

Looking at . . . circulation figures, it's also obvious that people are subscribing to and buying more magazines now than they did back in 1920, which means that each of our advertisements must be that much more effective if it's going to compete successfully for the consumer's attention. If we had five seconds to capture reader interest 30 years ago, today we've got one—the time it takes to flip a page. In that fractional space of time we either win or lose: we either draw him into the body copy designed to make him a customer, or we let him flip that page and move along to somebody else's headline that will stop him. Doesn't this situation call for more research before the advertisement is created and before the space is bought? I think it does. . . .

1 I think I've mentioned the words "sound research" enough to convey my conviction that it's a pretty vital tool for the advertising profession. I keep saying "sound" research because I mean to differentiate clearly from the kind that simply serves as a prop for an advertising theme. We all know that quack research can prove anything if you keep at it long enough—somewhere there's going to be an improbable sample of human beings who live up to the specifications of the advertising copy.

But of the other kind of research—the only worthwhile kind—let's do a little talking. I've always thought of

“a man is known by the company he keeps” —Elbert Hubbard

And these typical sponsors are all in good company. Their businesses, representative of a wide variety of products, are showing better profits due to the overall selling job achieved through their use of WBNS-TV. Effective use of participating announcements, spot film shows and local programming has resulted in an ever increasing and diversified clientele for this station. WBNS-TV can be the answer to your sales problems, too, in the Central Ohio area.

Among a laudable sales one mean SPONSOR favorite S071 market. headline have insist by buy Long (Sales 1 mean DOMINANT accounts Canada, That Canada: 50,000 the cost delivers long (Sales 1 mean N. Island Jr., Incorporated the of area 1 that in the of your presidential research job and were research which of the new ads were brought new — or a lot of us are, either to the extent of using past experience to make the next job a little better, or at least to be sure we don’t make the same mistake twice. This is laudable enough, but I keep asking myself, “Why must we wait for experience to pile on our shoulders and tell us we could have done the job a little better in the first place?”

Like Brown the tackle Manufacturer we’re in a hurry and can’t wait for word-of-mouth advertising to go the rounds, so why should we wait for experience? Isn’t it possible for us to research these things in advance? I think it is.

A tire manufacturer spends a handsome piece of time and money researching a new product before it gets into production—to make sure in advance not only that the new item will perform as it’s supposed to, but also to determine that there is definite consumer acceptance for it. Then the advertising people write up some ads which are careful to mention the vast amount of research that was necessary before this great new tire could be brought to the public. All along, there’s no doubt in anybody’s mind as to the importance of product research, but how many of us put the same amount of scientific study into media selection and copy appeals, for instance, before the tire ads are run? What if those new tire ads could have been just 5% more effective—either by a headline change or by juggling media purchases so that more potential tire-buyers were exposed to the message. It would be the same as paying for $100,000 worth of media and actually receiving $105,000.

Believe me, the small percentages count—for small and large budgets alike. When I think back to the 1948 presidential election and realize that one-half of one percent could have tipped the scale, the other way, you don’t have to tell me what the small percentage means!

I don’t have figures with me on the percentage of sales put into product research by this tire company (or any other company, for that matter), but I’d like to throw out this question for general thought: “Is the advertising industry—and I mean advertisers, agencies and media—spending research time and money even remotely proportionate to that spent by industry on product research?”

Isn’t it just a bit ironic that we take for granted nowadays that consumer products be flawless, and yet seem content to play bunc hes with mass selling techniques? Here’s a question I’d like to see all of you take back to your agencies—including BBDO. Next time you see the account man, ask him, “Do you know as much about your advertising as you do about your product? That may be a harsh question, but it’s a vital one if you intend to get the kind of advertising performance you deserve. They kid me at BBDO because I insist that we endeavor to “have a factual justification for every recommendation.” Now some will say, “Do you want us to depend entirely on research for our thinking?” “No at all.” You misunderstand my meaning. Let’s put the ball team together, but let’s also look at the figures. Let’s try our players in the minor league if possible before putting them in the big league.

This isn’t an uncommon procedure with advertisers, but I have a favorite story that illustrates the importance of knowing more than your opponent or competition. If we can have just a slight edge all along the line in the manufacturing of a product, in its uses and in its advertising, our chances of success will be increased.

Let me illustrate. Suppose we separate this room in half and let’s say it’s the beginning of the ball season. I will ask the people on the right side of the room to pick a team for a game in the National League each day and bet a small amount, say $1, against the people on the left side of the room.

You people on the right will not be exposed to batting averages, pitching records, field records, whether the game is at home or away, the standing of the club, and all the other elements which usually add up to a winning team.

However, the people on the left side of the room will have the advantage of this factual information. They will have been exposed to research. Now, you know that while the people with-
Located in the heart of the nation's newest major oil field, the Williston Basin, KFYR booms your message out to a wealthy, rapidly expanding market...gives saturation coverage in one of the country's richest farm regions. Loud and clear in a larger area than any other station in the nation—where coverage counts!

THAT'S OIL SON!
Those Folks up in KFYR-land are loaded with oil...and last year had $582 million gross farm income to boot.

Gosh, Pop, Black Rain!

- Represented by JOHN BLAIR

KFYR
BISMARCK, N. DAK. • NBC AFFILIATE • 550 KC 5000 WATTS
out this information will win an occasional bet, the odds are going to favor the people who’ve had access to the facts.

This is the way we like to think of doing advertising research.

There is, fortunately, a worthy organization functioning today toward furthering scientific practices in advertising and marketing. It has been well supported by your ANA organization and, I am pleased to say, by our group, the AAAA. This organization, the Advertising Research Foundation, exists solely for the betterment of research—in behalf of the entire industry. The reconstitution of ARF on a tripartite basis—to include media as well as advertisers and agencies—was certainly an important event, and already we’re beginning to get the benefits of excellent three-way cooperation.

It was tripartite cooperation, as many of us remember, that gave us the Audit Bureau of Circulation (ABC)—probably the greatest single milestone in media history. Before ABC, an advertiser had to assume his shipment of circulation came through intact. After ABC, he knew it did.

With the tripartite reorganization completed, the 17-year-old Foundation broadened its research operations into four general categories: 1) developing new research methods and techniques; 2) analyzing and evaluating existing methods and techniques; 3) establishing research standards and criteria, and 4) developing specific media data in cooperation with the media themselves. Many of you are familiar with the kind of things ARF has done and is doing under the tripartite flag, but here’s the kind of thing that’s coming your way:

- A workable method of accurately measuring the readership of magazine advertisements.
- A comprehensive study of radio-TV rating methods,
- An analysis of new information from ARF’s three “Continuing Readership” studies.
- A depth interview study of consumer buying habits.
- A practical report on human motivations, complete with a “Guide to the Language of Dynamic Psychology.”

...and many more projects are still in the planning stage. I think all of us here owe a lasting debt to the 110 volunteer workers—from advertisers, agencies and media—who have given freely and unselfishly of their specialized talents so that this work could be done. The very least we can do is use this material to best advantage—and I’m sorry to say this hasn’t always been the case. ARF’s “Continuing Newspaper Readership” studies ground to a halt chiefly because participating publishers felt that the hard-won information they had collected was not being used enough to justify the cost in time and money. The same reason explains why many newspapers are dropping retail store audits. You can’t blame them.

People who go all-out for research (as I have here) are frequently reminded by others that slogans like “A Woman Never Forgets the Man Who Remembers” were somehow created without benefit of slide-rules and probability samples. I’m sure they’re right, and may the day never come when such creativeness is muffled by a pile of IBM cards. But I think we can let that kind of creativeness take care of itself... I personally can’t see the day when smart copywriters will be driven to creative stagnation by the Facts and Figures Department.

Yet I find there are a lot of skeptics in this world. To them I say this: “If you don’t believe in research as a basic tool in advertising, and if you can get along without it, believe me, you should be sitting in the corner office. Because every day something comes across my desk that demands a research project...”

Advertising will never have the fool-proof research yardsticks that are available for product manufacturing, because when you mix ingredients for a product, the elements cannot think—you decide the proportions for them, and from then on the formula is static. But when you mix the ingredients for an advertising campaign, success must depend on how thinking people react to each and every one of them. I firmly believe that all of us here in this room today are going to sink or swim on our willingness and ability to determine at least to some degree the effectiveness of these elements in advance—and that, gentlemen (for the fiftieth time today), means research.

---

**NEW ARRIVAL!**

...BIG CHANGE AT WVET

October 1, 1953, the fastest-growing station in Rochester, N.Y., WVET, joins the fastest-moving network in America!

WVET plus ABC means MOST FOR YOUR MONEY in this "MUST" MARKET! Don’t miss a day of this new DOUBLE VALUE! Place "effective October 1st" contracts NOW

5000 WATTS • 1280 KC.

IN ROCHESTER, N. Y.
Represented Nationally by THE BOLLING COMPANY

---

**BMI**

**TV Film Licensing**

With the establishment of a new TV Film Licensing Department, BMI enlarges its service to television.

The facilities of this new department are available to TV producers, advertising agencies and their clients, TV film distributors, music conductors and everyone in TV concerned with programming.

This new BMI service will:

- Assist in the selection or creation of music for film—theme, background, bridge, cues or incidental mood music • Aid in music clearance • Help protect music ownership rights
- Extend indemnity to TV stations that perform our music on film
- Answer questions concerning copyrights, music rights for future residual uses, and help solve all other problems concerning the use of music in TV.

Let BMI give you the TV Music Story today

Call or write

BMI TV FILM LICENSING DEPARTMENT

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

SPONSOR
The Purpose of Advertising is to get

RESULTS

14,021 LETTERS

A general mail order business, advertising on WLS, offered an insect killer for $1.00 plus 10c for handling and postage. They received 14,021 requests in eight weeks! The schedule was 5-minute portions of WLS programs, run at varied times of the day. The way people in Midwest America have responded to this offer proves again that WLS is listened to, that WLS listeners respond!

ABC NETWORK
890 Kilocycles

50,000 Watts
Clear Channel

CHICAGO 7

Represented by John Blair & Co.
KWJJ SPOTS
are “Point of Sale” Advertising

KWJJ’s “On the Spot” Blanket Coverage plan gives you 175 spot announcements during a 4 week period—PLUS nine solid hours of Remote Broadcasting from the dealers own place of business.

ALL FOR $700.00
Support your local distributors with this hard hitting economical spot package.

KWJJ
1011 S.W. 6th Ave.
PORTLAND 5, OREGON

MONTANA
THE TREASURE STATE OF THE 48

Representatives:
Gill-Perna, Inc.
N. Y., Chi., L.A., and S.F.

SPECIAL NOTICE
STATIONS AND AGENCIES
with local and regional accounts

The first 39 “CAPSULE MYSTERIES,” a new 5-minute TV film mystery series, produced in the Hollywood manner for local and regional accounts will be ready January 1.

Here is your chance to give your accounts a BIG EXTRA.

How?... Filming of these programs starts November 2. For sponsors contracting for this series before November 2, we will film and incorporate their commercials into the show at actual cost, with the star himself announcing their sales message... a BIG EXTRA service made possible only while we have the sets, stars and staff on the job.

To get this EXTRA, get your orders in NOW—before November 2.

Available on 13 weeks, 3 per week basis. All markets currently open.

For Particulars

CHARLES MICHELSON, INC.
15 West 47th St., New York 36 — PLaza 7-0695

MEN, MONEY
(Continued from page 8)

Then there was that super-colossal carnival of personality sponsored by Kellogg, devised by J. Walter Thompson, and called The Circle. A dozen stars were assembled. They were, every one of them, male and female, famed for their spontaneous wit and for this reason were paid a total of $30,000. But the budget for the writing was only $350 with the result that the script failed to provide any spontaneous wit and the high-salaried actors just sat around in their Circle. The yawns came in like thunder.

* * *

Who in the class recalls how Lifesavers Candy Mints almost got the Stagehands Union installed at NBC 20 years before television? The program had been sold on the pitch and on the promise that the stars, Ed East and Ralph Dunke, would be the first to appear in an NBC studio working in front of real standing scenery. On the day when destiny trembled in the balance white-faced NBC officials and leering agents of the IATSE collided head-on. The scenery was whisked out a back elevator reserved for bull fiddlers and NBC denied to the Stagehands Union that any nasty theatrical equipment had ever entered the chaste premises of Radio City. That left Lifesaver Mints without the gimmick which had induced them to sign.

* * *

Well, as Miss Chase would agree, we could go on and on. Strangely, many obscure details cling to memory where more significant events fade away. We keep wondering whatever happened to the pre-television pitchman, his name forgotten, who used to talk for 15 solid minutes every night on the old WBBM. Making no pretense of providing any entertainment, not even pausing for a glass of water, this pitchman gave one straight commercial. Actually it was fascinating. He was selling a universal panacea, a richly phosphorous porridge made of ground-up ocean-bottom marine plants—a sort of nautical spinach a la Popeye. He peddled that stuff for months and months. A pity his performance is lost. His spool should have been recorded for deposit in the archives of the Library of Congress.

* * *

SPONSOR
KYA GIVES RADIO AN ANSWER TO REACHING THE 26,000,000 SETS ON WHEELS

KYA made radio history one year ago when it initiated its first "Car Tunes" broadcast from the Toll House Plaza on the San Francisco-Oakland Bay Bridge. From 4:00 to 6:00 p.m., Monday through Friday, Bert Winn, originator of the program, beams bridge traffic warnings, safety messages and highway information to the 15,000 cars crossing during those two hours. Bert actually controls the bridge traffic.

During the first six months accidents decreased 25% from four to six o'clock, 33% more than the average for the entire day.

"Car Tunes" won the National Safety Council's Distinguished Service Award for 1952.

Sound reasons why "Car Tunes" is a fast moving sales vehicle. Participations are presently available.

And this is just one of the special features in the KYA line-up of idea and personality programs. One of the reasons your product belongs on the leading independent in America's seventh market.
Within 15 Miles of this tower

lives the greatest concentration of buying power served by any single station anywhere!

in New York ask Don Rich for the proof or write

THE NEW WBEL
6th Floor, Talcott Bldg.
Janesville, Wisconsin

BELOIT, ILL.
5000 WATTS AT 1380
BASIC

ROCKFORD INDEPENDENT

STATEMENT OF OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.


Of assignments, published bi-weekly at Baltimore, Maryland, for September 13, 1953.

The name and address of the publisher, editor and business managers are:

Publisher and Editor: Norman R. Glenn, Mamaroneck, N. Y.

Managing Editor: Miles East, New York, N. Y.

Business Manager: Bernard Pratt, New York.

The owner is: SPONSOR PUBLICATIONS INC., New York, N. Y.

The known bondholders, mortgagees, and other security holders, owning or holding one percent or more of total amount of bonds, mortgages, or other securities are:

None.

That the known bondholders, mortgagees, and other security holders, owning or holding one percent or more of total amount of bonds, mortgages, or other securities are:

None.

That the two paragraphs above, giving the names of the officers, stockholders, and security holders, containing the information required by the Act of Congress of August 1, 1912, are true and correct. In cases where the holder of the stock or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embodying affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustee or in any other fiduciary relation, hold stock or securities in a capacity other than that of a holder of record of the same; and this affiant hereby states that he believes that all persons, associations, or corporations having any interest direct or indirect in the said stock, bonds, or other securities than as stated.

Affiant: M. H. Pratt, Business Manager

Sworn to and subscribed before me on this 25th day of December, 1952.

S.E.A.L. (My commission expires March 30, 1954.)

DR. PEPPER
(Continued from page 35)

24-bottle case of the soft drink. Without looking at the bottles carefully, she put the case in her refrigerator. Later, wanting a drink, she reached for a Dr. Pepper, discovered the grocer had delivered the wrong soft drink.

Before she could reorder, the Silver Dollar Man phoned. She frowned. She revised just as the roving Silver Dollar Man appeared, then frowned again.

And in Tucson, Ariz., a woman named her son "Pepper" because of the show. The Silver Dollar Man called this particular housewife, got no answer to the call. A neighbor who was listening to the program immediately phoned in with the news that the woman had been rushed to the hospital the day before and had given birth to a son.

Called at the hospital, the new mother said she had 10 Dr. Pepper bottles at home in preparation for any calls. She also said she hadn't named the child yet. The Silver Dollar Man asked listeners to submit names at the mother's request. "Pepper" was the overwhelming choice.

Probably because of this ability to show create suspense, the Dr. Pepper show is averaging 100% sales increases in every community where it is aired. In the city of Lafayette, La., sales jumped 336% in the six months following the show's debut. Two Southern cities report sales increases of 516% and 474% respectively. A West Coast community's sales went up 324% after the radio show began, and a city in Texas reports increases of 232%.

Because of the success of the radio program, the Dr. Pepper marketing staff and Account Executive John Simmons put their heads together and came up with the idea of using the same format on television. The TV version made its debut in Norfolk, Va., last January over WTAR-TV. The hour-and-a-half program has raised Norfolk carton sales 400% in the first six months, the company reports.

Dr. Pepper backs up its radio and television shows with an intensive schedule of announcements all based on the same theme; "Wake Up Time."

Del Sharbutt was hired to announce both the radio and TV versions of the announcements, and Five Star Television was commissioned to produce the TV animations. The minute and 20-second radio announcements are now being aired over 100 radio stations, and the TV announcements (minute, 20-second and I.D.) are running in 14 cities over 17 stations.

Ad Manager A. H. Caperton says radio and TV are well suited for dramatizing the new Dr. Pepper theme.

"We are convinced that our new 'Wake Up Your Taste' theme is one which is terrifically adaptable to sound," he says. "Our announcements make a powerful, ear-catching and lasting impression on the listener—both on radio and television. In addition, television advertisers still enjoy a unique prestige.

"These are the major reasons why Dr. Pepper will substantially increase its 1954 expenditures for radio and television advertising. We are also favorably influenced by the economies offered in radio advertising."

Here's a sample announcement:

"Friends, next time you order a soft drink, say 'Dr. Pepper, please!' Treat yourself to the wonderfully exciting, wake-up flavor ... the special sparkle of frosty-cold Dr. Pepper. No other drink picks you up like Dr. Pepper. So start now . . . Drink Dr. Pepper three times a day for eight full days. Then see how much more you'll enjoy time out with Dr. Pepper. Instead of drinking the same old thing, enjoy the delicious, can't be copied, wake-up flavor of sparkling, frosty-cold Dr. Pepper! Get Dr. Pepper today in easy-to-carry cartons or in convenient 24-bottle cases."

Dr. Pepper, a 68-year-old soft drink company, uses a combination of pure fruit bases to produce a flavor which can only be described as tasting like Dr. Pepper. At the present time, Dr. Pepper ranks somewhere between third and fifth nationally, and is second only to Coca-Cola in the South.

Although the company now has bottlers in 38 states, Hawaii and Mexico with nearly 400 plants, the soft drink's sales volume comes primarily from heavy business in the South, Southeast and Southwest.

This past May, Dr. Pepper took the first step in launching a new offensive northward by opening a $500,000 bottling plant in St. Louis. This is the first company-owned plant to be built outside the home state of Texas. The St. Louis venture is intended to be a pace-setter for other Dr. Pepper bottling operations in Northern Metropolitan areas.
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

ATLANTA
MACON
SAVANNAH

represented individually and as a group by

The KATZ AGENCY, INC.

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

5 OCTOBER 1953

The TRIO offers advertisers at one low cost:
- CONCENTRATED COVERAGE
- MERCHANDISING ASSISTANCE
- LISTENER LOYALTY BUILT BY LOCAL PROGRAMMING
- DEALER LOYALTIES

In 3 major markets
According to President Leonard Green, the key to better distribution is the ability to demonstrate to good bottlers they can prosper through the exclusive handling of the product. When the St. Louis results become apparent, the company expects to follow a similar pattern in the New England States, Michigan and the Pacific Northwest, where there is virtually no distribution now. Green estimates the company may accomplish its objective of establishing bottlers in all 48 states by 1953.

Dr. Pepper, long a radio advertiser, began its initial sponsorship in the 1930's with announcements. In 1946 it sponsored a fifteen-minute transcribed show over Dallas' KRDL. The show, a Western music program, featured a string band called "Sons of the Pioneers."

At the same time the company used ABC for a half-hour giveaway program aired Sunday afternoons (agency: Tracy-Locke Co., Dallas). The program, Darts for Dough, consisted of a question-and-answer format in which darts were awarded for each correct answer. The contestant would then aim his darts at a target and get the amount of money his hit represented. The show ran under the Dr. Pepper banner for about three years, was broadcast live from military installations.

Since Ruthrauff & Ryan took over the Dr. Pepper account three years ago, the company has tried two network radio shows, one a sports show, the other a hillbilly program.

Sports Round-up was aired Saturday afternoons over CBS Radio, featured Ted Husing. The 15-minute program gave football scores from all major games of the day, ran for 13 weeks during the fall of 1951. Sunshine Sue, another CBS Radio show, featured hillbilly folk music, was transcribed from WRVA, Richmond, Va.

At present, the major portion of Dr. Pepper's ad budget, about 65%, goes into print media, with newspapers getting the largest slice. The company also uses magazines, business papers and comics. * * *

**NASCAR**

(Continued from page 32)

expansion of the number of participation shows on NBC Radio.

He points out, however, that there are other means of creating small units of purchase for network radio. Five-minute news shows, for example. Eight-five-minute newscasts have been added to the schedule this season, bringing the total number to 13.

The creation of smaller units of purchase at NBC Radio stems from the theory that the door can be opened to hundreds of new advertisers who were never able to afford network radio back in the days when you had to spend a million dollars or more yearly to buy a show. Gen. Sarnoff stressed these objectives in his speech before the network's affiliates during the recent Chicago meeting. And Bill Fine- shirber added some of the details of what the approach could mean to network radio in his own address to affiliates.

Fine- shirber ticked off these facts:

- *Comparative spending* between $500,000 and $1,000,000 for advertising yearly accounted for over $116 million in advertising expenditures last year. Network radio got only 3% of this expenditure. Reason, said Fine- shirber, is that these advertisers want smaller units which they can fit into their budgets.

  - Smaller national advertisers who were never able to use radio before will now be potential NBC Radio clients. A company which spent $225,000 last year for eight color pages in a magazine will be able to buy three participations a week in Fibber McGee for 26 weeks with the same expenditure.

NBC hopes that in addition to attracting new advertisers into network radio with its smaller-unit approach that major existing advertisers will be sold as well. Advertisers with a small budget for a new product and advertisers with money "left over" in budgets are likely prospects. * * *

**49TH & MADISON**

(Continued from page 13)

tion that went into compiling this report.

Unfortunately, as in all surveys and round-up stories, several important detailed pieces of information are often sacrificed to make space for trend analyses. Just to complete the record WLBN would like to offer the following amendments to your 1953 Negro Radio Survey:

1. WLBN's success in the Negro market is almost evenly divided among national, regional and local advertisers. One outstanding campaign was that conducted by 20th Century Fox film corporation on behalf of a recent production . . . . 20th Century Fox used WLBN exclusively in New York to reach the Negro audience and achieved "exceptional" results.

2. WLBN offers clients selling the Negro market the most extensive merchandising and point-of-purchase sales promotion opportunities available on any station, regardless of size, in the metropolitan area . . . .

3. As part of its service to the community WLBN is the only station in New York with studios in Harlem. The station also broadcasts five daily community newscasts. WLBN broadcasts the Walter White Show featuring the executive secretary of the NAACP and his interviews with his famous guests weekly . . . .

4. In order to improve clarity and reception in certain areas of the community WLBN is investing $75,000 to install a new transmitter and 212-foot tower in the heart of New York in the East River opposite 36 Street and the East River Drive. This new transmitter will improve WLBN's reception and
Move over, Famous Towers

The world's most famous towers are, left to right, the Eiffel Tower, the Tower of London and the Leaning Tower of Pisa.

By now the tower-comelatch (right) may be just as familiar to you as these old landmarks. It is one of the many radio-relay towers that speed television service coast to coast.

It was in May, 1948, that the Bell Telephone System opened the first commercial TV network service using some of these towers. Its 916 miles of channels served just five eastern cities.

In only five years the network has grown to 34,000 channel miles, serving 120 cities with a potential single audience of 95,000,000 people. These facilities represent an investment of almost a hundred million dollars.

Plans for the future call for even greater investments to keep channel growth in pace with the industry's needs.

Yet the cost of the service is low. Bell System charges, for the use of its intercity television facilities, average about ten cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR
INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW
signal strength by 50% and give the station a signal intensity in Harlem equal to that of any major network or independent station in New York. . . .

MIKE JABLON
Director of Publicity
WLIR, New York

NIGHTTIME RADIO

Please send us three extra copies of your August 10 issue of SPONSOR. Your articles on "12 fallacies about nighttime radio" and your review of the study made by Hank Chrystal are exceptionally timely for our sales crew. I want them to each have a copy for their use.

ARCH L. MADSEN
Manager, KOYO
Provo, Utah

* Extra copies of SPONSOR’s 10 August issue, which is especially useful for radio buyers and salesmen, are still available. Price is 50¢ per copy.

Your article in the August 10 issue on "12 fallacies about nighttime radio" is excellent. It is a real contribution to radio advertising, and I hope that everyone connected with radio advertising reads it thoroughly and carefully.

ROBERT R. TINCHER
WNAX, Yankton, S. D.

RAYCO ON TV

We would like to have a reprint of an article in your November 19, 1951 issue entitled "Rayco profits by its TV trials and errors" if such is available.

ABE BRAND
Sales Promotion Dept.
Oklahoma Tire & Supply Co.
Tulsa

- No reprints of the article on Rayco are available. Copies of the issue containing the article cost 50¢ apiece.

RADIO VS. NEWSPAPERS

... We wonder if you would send us, by air mail special delivery, three copies of the article on retail advertising, "You need both," which appeared in the February 23, 1953 issue. We are in urgent need of this material, and would appreciate receiving it just as soon as possible.

May we congratulate you on an outstanding study of Canadian radio, as presented in the Canadian issue [10 August 1953].

JIM CRAWFORD
Promotion Manager
CJVI, Victoria, B. C.

CANADIAN ISSUE

We know how for many Canadian radio stations when we say "thank you" for your excellent story on Canadian radio in your August 10 issue. We are keeping this issue on file for our own future reference.

D. REID
Assistant Manager
CKOV
Kelowna, B. C.

I don’t need to tell you SPONSOR is doing a tremendous job for both the American and Canadian radio industry. The valuable information, reviews, industry talk and editorials in SPONSOR justify a statement I once heard—"If you want to learn the business (of radio), then subscribe to SPONSOR."

Your Canadian issue is of immense value to both the Canadian radio industry and those advertisers who use radio. However, it seems to me that a reasonable suggestion would be a Canadian section in each issue. As it is, we study the magazine, and adapt the ideas therein to suit our own special problems. It seems to me that, if each issue had a section or feature article devoted to Canadian radio, it would make each and every issue of vital, topical importance to us. I would imagine that this wouldn’t hurt your Canadian lineage, either. And I am quite sure it would increase your Canadian readership.

ALAN CHRYSLER
Publicity Director
CKOY
Ottawa, Ont.

ROUND-UP

(Continued from page 61)

still 4% which have never been repaired. Other findings: 90% of sets are used every weekday evening (last year, 86%); average viewing time now is four and one-quarter hours (last year, same). Morning viewing, the report added, is up from 1% to 8%, while afternoon viewing has leveled off at 14%.

To find out the approximate percentage of radio listeners in Lincoln, Neb., who keep tuned to KLMS, the outlet started a "gift time" series of announcements. Here’s how it works: KLMS announcements offer a small gift to 25 listeners daily if the listeners will call the station within 15 minutes and confirm their addresses and phone numbers. KLMS said the return on the pitch-outs has been 36.4%, and that the call-back time was less than five minutes after the announcement.

Preview of Victory at Sea, filmed TV program series, was actually held at sea aboard the re-commissioned U. S. S. Hornet recently. The program series has been bought for reruns over WNBT, New York, this year by Thom MeAn Shoes. J. Brent Wells, vice president in charge of sales promotion for the Melville Shoe Corp., parent company, says his firm never puts its money into jingles and announcements. “We like to sponsor a time segment.”

SPONSOR
HOOPER PROVES
YOU GET THE BIG AUDIENCE
ON KRNT, DES MOINES RADIO!

60 FIRSTS OUT OF 67 TIME PERIODS
MORNING, AFTERNOON and EVENING!

Here's The BOX SCORE
ON YOUR ALL-TIME BIG TIME BUY

MORNING:
FIRST in all 23 rated periods (51.1%)

AFTERNOON:
FIRST in all 24 rated periods (49.8%)

EVENING:
13 FIRSTS and 7 seconds out of 20 rated periods (36.9%)

Buy THAT KNOW-HOW GO-NOW
STATION WITH THE FABULOUS PERSONALITIES AND ASTRONOMICAL HOOPERS—
THE ONLY DES MOINES STATION THAT CAN TALK HOOPERS!

Represented by THE KATZ AGENCY . . . SOURCE: C. E. Hooper Des Moines Audience Index, June, 1953.

P.S.: Those Saturday Hoopers are pretty fancy, too! . . 12 firsts and 4 seconds out of 20 rated periods (8:00 a.m.-6:00 p.m.)
he explained, "and we think Victory at Sea will draw a large audience."
The Victory at Sea series started 22 September, will run for 26 weeks. It is aired Tuesdays, 7:00-7:30 p.m.

* * *

If your house has a picture window about 90 feet wide, perhaps you'll be interested in this news note: RCA found that it needed a Venetian blind for one of its windows in Exhibit Hall in New York. It commissioned Levolor Lorentzen, Inc., Venetian blind manufacturer, to construct the blind. Five months later it was completed and recently was demonstrated to viewers of NBC TV's Today after its installation. The blind weighs about 250 pounds, is operated by three electric motors, is 33 feet long and 13 feet high.

* * *

New records were set in Cincinnati, Dayton, and Columbus when theatres in the three cities showed Mighty Joe Young. The old picture was not expected to cause any stir but after a heavy promotion job by the new Tri-State network (WHO, Dayton; WKRC-TV, Cincinnati; WTVN, Columbus) the crowds were lined up all around the block. This marks the first promotional effort by the new network.

* * *

On the air since August 1923, WRC, Washington, D. C., is currently celebrating its thirteenth year of service in the nation's capital, Maryland, and Virginia. Old timers remember the station's coverage of the 1924 political conventions and a blow-by-blow description of the Willis-Firpo prize fight which came in on a telephone wire from WJZ, New York.

* * *

The largest group of stations ever lined up before the start of a new TV show is what Ziv TV claims for its I Led Three Lives. A week before the show started (it teed off on WNB, New York, 27 September) Ziv said it had been sold on 94 stations. M. J. Rifkin, Ziv TV sales vice president, said the two top-10 network shows, I Love Lucy and Groucho Marx, are on 79 stations. The Ziv show is based on the book by Herbert Philbrick.

* * *

Sponsors have given unqualified approval to a new program aired over WEEI, Boston, in the 7:30-7:45 p.m. slot every evening. Called Where Shall We Eat, the program is built around the informal chatter of Mrs. Heloise Parker Broeg and Michael Wynne-Willson who talk about the distinctive features of various restaurants that sponsor the show.

* * *

Gov. G. Mennen Williams officiated at a drawing conducted by WJIM, Lansing, Mich., at which Andrew Elesser, president of the American State Bank of Lansing won a 10-day, all expense trip to Bermuda for himself and family, Harold Gross, president and owner of WJIM, presided at the lunch-con thrown for advertisers who had used the station for 10 to 20 years.

**SPONSOR ASKS**

(Continued from page 59)

data with which every timebuyer must work. He is expected to familiarize himself with these "tools of the trade," taking every opportunity to observe how they are used . . . the relative merits of each, and so forth.

He is indoctrinated in the various basic jobs in the department, ranging from doing detailed spot or network estimates to clearing out the station files. It is surprising the number of questions a trainee can ask about the material in the station file when it is his job to choose what should be kept and what should be thrown out.

A trainee is assigned to a specific buyer for guidance. This specific assignment accelerates a trainee's development as he deals in specific problems rather than generalities.

All projects assigned to a trainee are, of course, checked by an estimator or timebuyer and reviewed with the trainee for mistakes, short-cuts or improved direction.

Our experience has conclusively established that these training methods develop our young people quickly and efficiently.

**THADDEUS S. KELLY**

Timebuyer
McCann-Erickson
New York

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 IN NEW YORK" by HENRY GREENFIELD

WEVD 127-131 West 46th St.
New York 19
Managing Director

SPONSOR
In January, Ragland Potter and Company of Nashville, having used television through the Walter Speight Advertising Agency for other products, decided to see what WSM-TV could do for their wholesale Gillette Tire Department. Here in the words of a Ragland Potter official is what happened:

"After our first program a Bottling Plant in Kentucky made immediate inquiry preparatory to placing an order for Gillette Tires on all their trucks (they placed it!). The bus line of a progressive Middle Tennessee town has made arrangements to equip all busses with Gillette Tires as a direct result of our television advertising. Also as a result of a TV commercial, a logger gave an order for tires for eight trucks. In addition to these, our dealers have reported good increases in business."

"Our dealers and salesmen are keyed up over our TV advertising. And judging from consumer demand, we expect to improve our position in the Tire Field as a direct result of TV advertising..."

This is no isolated instance. Irving Waugh or any Petry man can cite similar success stories in every field. How about building one for your product?
man of many facets!

Versatile as a one-man band, Joe Reichman combines his talents as showman, pianist, recording star and personality to produce one of the most sparkling radio shows on the air.

- Emceed by anyone but Joe the Showman, the Reichman shows would be little more than slick disc jockey. "Pagliacci of the Piano" Reichman's music, effervescent personality, his inimitable wit and limitless store of recollections born of many years as a big name band leader blend a potent entertainment potion that charms his audiences.

- The Reichman manifold personality charms his guests as well. To the many headline stars who appear on Reichman's shows, doing a show with Joe is a delightful busman's holiday.

- The Reichman touch accrues to commercials. Response throughout the big WFAA-dominated Southwest keeps sponsors, too, under the Reichman spell. You'll want to ask a Petry man about availabilities.

Earle Ludgin, president of Earle Ludgin & Co., Chicago, has been elected chairman of the American Association of Advertising Agencies. Ludgin started his own agency in 1927. Mild-mannered and soft-spoken, his associates call Ludgin antithesis of the advertising huckster. He's interested in music, modern art and writing plays (several have been produced by amateur groups in Chicago). At M's, he succeeds late Henry M. Stevens of J. Walter Thompson Co.

Brig. Gen. David Sarnoff, chairman of the board for RCA-NBC, has been occupying a prominent position in news columns this fall what with NBC's move to develop new radio programing and the likely emergence of color TV within a few months. He's made it clear that he still is head of RCA and is active NBC radio-TV boss. Appearing personally at last month's NBC radio affiliates' Chicago meeting, he admonished group to support network. He predicts personal set listening to portables approaching wrist-watch size.

Walter Craig, who before he was named advertising director for Pharmaceuticals, Inc., headed radio-TV for Benton & Bowles, made advertising headlines with Geritol's purchase of Red Skelton Show. Program started 22 September (CBS TV, Tuesdays, 8:30-9:30 p.m.), but was sponsor-less until Geritol picked it up just few days before start. Reason: Because Skelton was going on tour it was thought he'd be more productive than last year's film show.

Robert J. Landry, who has conducted the "Men, Money & Motives" column for seven years the last three years and who was the original radio editor for Variety, is returning to that paper. He will be managing editor, a new job and title at Variety. For six years, Landry was director of program writing for CBS Radio. Says Landry, referring to new position, "It's a job newer and more technically complicated than broadcasting, it's motion pictures." He'll sell his Space & Time newsletter, which he's published since 1949.
OCTOBER 15TH VHF in Portland Oregon

CREAM OF THE NEW TV MARKETS

- 1,228,000* people in effective signal area
- $1,484,528,000* in retail sales
- 125,000 TV sets** — growing fast
- 56,000 watts now — 100,000 soon

KOIN-TV — the first with the finest
It's a rich, prosperous market this Northwest region — a market ripe and ready for television's impact. Beginning October 15th you will be able to take advantage of the increased coverage, the assured picture quality of time-tested VHF telecasting. KOIN-TV will begin serving this great market.

KOIN's reputation means dollars to you
For 28 years KOIN has offered the people of this region the tops in national, local, and public service programs. It is known for quality programs. This good-will and public acceptance will reflect itself in increased audience. In equipment, staff, experience and talent KOIN-TV will occupy a dominate position in assuring immediate audience acceptance and popularity in the Pacific Northwest.

Write, phone or wire for complete information and availabilities.

CBS TELEVISION

*CBS TELEVISION RESEARCH
**As of August 1, 1953

KOIN-TV

CHANNEL 6

KOIN-TV

avery-knode, inc., national representatives

new york, chicago, los angeles, san francisco, atlanta, dallas

5 OCTOBER 1953
Television basics

TV specialists, including trade paper editors, are sometimes inclined to overlook the more basic facts of TV that absorb advertisers.

For example, at the ANA’s recent annual meeting in Chicago, sponsor placed on a table outside the session room two piles of reprints — Radio Basics and TV Basics. On the day a panel discussion on the future of TV was held by 12 well-known figures in the industry, the TV pile went first. Next morning when BBDO’s Ben Duffy discussed “Evolution or Revolution in Media?” another heap of reprints was put out and Radio Basics melted away faster. (Incidentally Don’t fail to read Duffy’s special media article written for SPONSOR starting page 25 and the text of his speech starting page 82.)

But on both days no copies of either of the Basics remained at the close of the session.

Moral: Admen are desperately in need of important, almost elementary information on this vital new medium. To ANA’s credit it therefore devoted an entire morning to three case histories on TV (one, by Folger Coffee, containing a strong plug for radio) and a surprisingly stimulating panel discussion by five broadcasters, six advertising men and FCC Chairman Rosel H. Hyde on whither TV.

The panel discussion underscored the above point: the importance of TV basics. What did the advertisers want to know? Essentially four things: (1) The principles governing FCC permits to TV stations, plus data on growth of TV stations, coverage and sets. (2) TV costs in the predictable future. (3) Plans to accommodate regional and small national advertisers. (4) When color TV will be commercially practicable.

Broadcasters Robert Kintner (ABC), J. Leonard Reinsch (Cox Stations), Jack Van Volkenburg (CBS TV), Pat Weaver (NBC) and Chris J. Witting (Du Mont) and FCC Chairman Rosel Hyde dropped no passes.

How NBC will compete

Said NBC’s David Sarnoff to NBC radio affiliates in Chicago meeting recently: “I, for one, will not cast a vote of ‘no confidence’ in the future of radio. I am convinced that there is and will be a large audience and substantial advertising revenue for a national radio service.”

Signs of radio’s continuing upsurge are two-fold: rise in sets to an astounding 117 million, as of 1 July. according to the Broadcast Advertising Bureau; and the steady increase in sponsors of spot radio and, secondly, of network radio.

Those who read SPONSOR’s illuminating article on “How ABC will compete” in the 21 September issue will doubtless want to see “What NBC’s $5 million radio investment means to sponsors,” page 30.

This fall and winter should not only see programing records but new circulation and presumably sales marks for sponsors as well.

To capitalize or not

Should we capitalize radio every time we use it in print, as we do TV? Or should we reduce TV to lower case?

Or should we stick to the present system: radio, TV, AM, FM?

Robert R. Tickr, v.p. and general manager of WNAX, Yankton, S. D., and KVTN, Sioux City, la., is urging all trade papers concerned with air media to capitalize radio, or at least, to keep both words in lower case. His reasoning: “... Psychologically there is emphasis placed on the capitals ‘TV’ to the detriment of ‘radio.’” Since the two compete for the advertiser’s dollar, this is “most discriminatory” to radio.

Before changing its style SPONSOR decided to poll all three groups most intimately concerned with this point: (1) the broadcasters—AM and TV, (2) the sponsors; (3) the agencies. This survey is now underway.

Meantime what do YOU think?

Applause

The real winner: WOV

Any curb on the dissemination of information via radio and TV is a blow to a basic American constitutional right: freedom of the press.

(By press we mean all media used for the transmission of news.)

The International Boxing Club’s attempt to bar radio and TV not only from broadcasting a blow-by-blow account of the Marciano-LaStarza title fight but even a news summary at the end of each round was dangerous to this basic right for two reasons:

(1) It could set a precedent for wider encroachment on broadcasting’s right to transmit legitimately obtained news not only by private industry but by government as well; (2) it was discriminatory in that it struck at the very root of radio’s superiority over print media: speed.

None of the giants in the industry saw fit to tangle with the IBC over this challenge to one of broadcasting’s pillars. But to their everlasting credit, Ralph Weil and Arnold Hartleys did. They are owners and operators of WOV, an independent New York station catering largely to Italians.

They announced they would broadcast a round-by-round report. NARTB President Harold E. Fellows and NARTB district meetings denounced the IBC curb. Other broadcast pledged moral and financial aid to WOV. Taking the issue to court, the IBC sought an injunction to prohibit WOV from broadcasting anything more than a 75-word report every three rounds.

New York State Supreme Court Justice Irving L. Levey ruled in favor of WOV on the round-by-round issue.

As a result, most radio fans and quite a few TV viewers heard the fight as it progressed.
on the air mid-fall 1953
Central South Carolina's only

VHF
TELEVISION STATION

- Service begins mid-fall 1953
- NBC and CBS programs
- Starting with 106,500 watts effective radiated power
- Antenna 640 feet above average terrain
- Serving one million South Carolinians (including billion-dollar Savannah River H-Bomb plant area)
- Only VHF facility allocated by FCC within 65-mile radius of Columbia
- Experienced staff has operated two studio camera chains and related equipment for more than a year in regular, twice-weekly workshop sessions
- For availabilities, rates and further details, call your Free & Peters man

WIS-TV
CHANNEL 10
COLUMBIA, SOUTH CAROLINA

G. Richard Shafto
President

Charles A. Batson
Managing Director
313,062* television homes! That's the ripe and ready Kansas City market that you can line up for concentrated selling when you swing your spot schedule to WHB-TV! Interim transmission is from mast atop Missouri's tallest office building: 107 foot tower (juxtaposed with KMBC-TV) to be 1,079 feet above average terrain. Maximum allowable power —316 kw visual, 158 kw aural.

A full schedule of CBS Network TV programming...plus a variety of bright, talent-packed locally produced shows put your selling message in the right place at the right time for maximum audience action.

For availabilities, contact your nearest Blair-TV representative.

*According to Aud. 313 figures of the Kansas City Electric Association.
WHY?

Bob-o • Chase & Sanborn • Dyanshine • Falstaff
Feenamint • Chooz • Good Luck • Kaiser-Frazer
Hill Bros. Coffee • Household Finance • Old Spice

Home Journal • Saturday Evening Post • Life • Loew’s M.G.M. • Morton House Foods
Telephone Company • Oxydol • Pan-American Coffee Bureau • Prell Shampoo • Jello
Trend • HyPower Chili • Shinola • Sunkist Oranges • Paramount Theatre • Nash
Dow Cake Mix • Union Pacific Railroad • Bryant Gas • Packard • De Soto • R.K.O.
Margo Records • Philco • Mayflower Van • Dodge • Westinghouse Laundermat • Nutrena
C&D Margarine • Allied Van • Cheer Detergent • Ajax Cleanser • Lipton Tea • Plymouth
Parkerfield • Chlorodent • Clorets • Silver Star • Flavor-Kist • Brach Candies • Zerone
Ch • Dentyne • Electrolux

Crosley TV
Motorola TV
Shadow Wave
Blue Star Blades
General Electric TV

Dusorb • RCA Victor

RESULTS!

Kowh

OMAHA

Dog Food • Armstrong Tires • Whirlpool Washers • Crosley Refrigerators • CBS-TV
National Records • Singer Sewing Machines • Skinner’s Raisin Bran • Perfex • Musterole
Firestone Tires • Kirby Vac • Foreman & Clark • Safeway Stores • Post’s Cornfetti

Hines Cake Mix • Capital Records • Groves Bromo Quinine • Frostee • Chevrolet
Soup • Oldsmobile

Lion Orange • Hudson

Pudding • Sew Gem

NETWORK RADIO
FERMENT
page 27

Radio puts razzle-dazzle in Ford one-day sales
page 30

Diary of a TV drama; behind-scenes with “The Web”
page 32

Timebuyers love station manager visits, BUT...
page 34

HOW TO TEST
MEDIA WEEKLY
page 36

FARM RADIO
AND TV: 1953
starts page 69

How admen feel about farm air media
page 70
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 1½ 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.

**IN BALTIMORE**

**WITH**

**TOM TINSLEY; PRESIDENT**

**REPRESENTED BY FORJOE & CO:**
MBS affiliates' "revolt" denied

Mutual affiliates signing up slowly for new Mutual Affiliation Plan under which they give network 35 free hours weekly in exchange for 14 hours free network programming for local sale. Talk of affiliates' "revolt" heard among reps was denied by stations SPONSOR called, also by Mutual. To date more than 60% of affiliates signed (plan effective 1 October). Some affiliates, however, reported asking for unprecedented 28-day cancellation clause in case system doesn't work.

--SR--

Radio owners listen, write

NBC Radio's Operating V.P. Ted Cott sent 10,000 letters to Eastern Seaboard residents asking them what they thought of 28 new NBC Radio shows, other questions. Four hundred to 500 replies came in before week was out, indicated 80% of radios are not in living room. Cott says he's more firmly convinced than ever radio's been shortchanging itself, people do listen to radio, writing to them is good radio promotion. He plans to send 1 million letters to all parts of country.

--SR--

What's behind network radio ferment?

Whither networks? SPONSOR looks at "The network radio ferment" in this issue (starting page 27). Contributing to the ferment: (1) NBC Radio's expansion of its Operation Tandem approach, provoking Station Reps. Assn. to sharp rebuttal. (2) Mutual's new compensation plan which went into effect 1 October. (3) Criticism from field that radio stations don't have radio-only voice, need new trade association. You'll find some stimulating inside data in this article.

--SR--

Future CBS TV net will cost $48,000

Future costs: Jack Van Volkenburg, CBS TV president, foresees CBS net of 295 stations in 1956 (present, 140) with 59 of them "must buy" (against 41 today). Cost: $48,000 per half hour to reach 35 million homes against $25,827 to reach 21 million via CBS today. NBC's Hugh Beville reports total U.S. TV sets have jumped 6.5 million over year ago to 25.2 million or 55% of all homes.

--SR--

Radio, TV set output soars

Radio set output hit 8.9 million for first 8 months 1953, against 6.5 million same period last year according to Radio-Electronics-TV Mfrs. Assn. TV set production for period totaled record 4.7 million (against 2.9 million 1952 period).

--SR--

SPONSOR's annual farm section

With farm market sagging a bit, you'll want to use cheapest media to reach most people—and they're radio, TV. SPONSOR analyzes farm situation this year in four-part section starting page 69. Covers (1) market, (2) Farm Radio, (3) Farm TV, (4) how sponsors look at farm air media, (5) 12 capsule success stories.
REPORT TO SPONSORS for 19 October 1953

1/5 listen out of home in summer
Pulse reports out-of-home listening past summer added 22.2% to radio audience in 23 major markets. Figure is up from 18.9% extra measured in 15 markets last year, 17.3% "plus" in 14 markets 1951.

You CAN test media weekly
Agency member of SPONSOR"s All-Media Advisory Board for media study read advance copy of current article, "How Emil Mogul tests media weekly for Rayco," promptly wrote: "There is food for thought for all of us in this article and I am going to be sure that our media and research people see it." See page 36.

Beer jingle now brass band march
Carling"s Black Label Beer musical commercial ("Hey Mabel, Black Label") has been expanded by Phil Davis Musical Enterprises into 2½-minute march played by 25-piece brass band. Carling"s rented jingle from Davis ($600 for 13 weeks), paid $2,680.56 for march, which now becomes Carling"s property. March will introduce sporting events, other programs sponsored on radio-TV by Carling"s. It hopes to duplicate success of "Dragnet."

SPONSOR donates TV camera to Yale
WYBC-TV, only TV station in country owned by undergraduates, will start closed-circuit broadcasts to Yale campus in New Haven, Conn., 29 October using lightweight Du Mont camera donated by SPONSOR. Yale men intend to sell time, make station pay for itself.

Saturation radio sells Ford cars
SPONSOR burned up long-distance circuits for nearly three hours to get you "Saturation radio puts the razzle-dazzle in Ford one-day sale," starting page 30. Tale of 5 cities shows how air can hypo sales. Baltimore dealer sold 28 new Fords for one-day world record.

ABC TV spending $750,000 on ads
ABC TV"s "750,000" ad campaign to promote its fall programs has Big City talking. Latest to hit news editors" desks: one-quart can of sunbeam yellow Super Kem-Tone, one of sponsors of Ray Bolger show. Of $750,000, $325,000 is going for newspapers and car cards, rest for radio and TV advertising on ABC"s owned-and-operated stations. Nine-week campaign ends next month.

Lee named 7th man to FCC
President"s appointment of Robert E. Lee, Chicago Republican, House investigator and ex-FBI man, to FCC gives it 4 GOP members, 2 Democrats, 1 independent. Broadcasters had hoped someone experienced in broadcast industry would get call. Lee is auditor by profession.

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>Breck-Nut Packing Co, Canajoharie, NY</td>
<td>Coffee</td>
<td>Kenyon &amp; Eckhardt</td>
<td>WGY, Schenectady, NY</td>
<td>Radio: 5 minute part 12 a wk; st 13 Oct; 13 wks</td>
</tr>
<tr>
<td>Bercut-Richards, Sacramento, Cal</td>
<td>Sacramento Tomato juice</td>
<td>Lawrence C. Gum- binner, NY</td>
<td>4 NY radio stns</td>
<td>Radio: 10 minute part 12 a wk; st 12 Oct; 13 wks</td>
</tr>
<tr>
<td>Chap Stick Co, Lynchburg, Va</td>
<td>Chap Stick, Chap-ans Ford anniversary album</td>
<td>Cunningham, &amp; Walsh, NY</td>
<td>5 radio stns: Phila, NY, Chi, Dallas, Milwaukee</td>
<td>Radio: 2-5 d j part a wk; st 8 Oct; 4 wks</td>
</tr>
<tr>
<td>Decca Records, NY</td>
<td>Vivo Coffee</td>
<td>Emil Mogul, NY</td>
<td>50 radio mks throughout the country</td>
<td>TV: &quot;Today&quot; part; st 9 Oct; 8 part; through 3 wks</td>
</tr>
<tr>
<td>H. S. Fromme &amp; Co, NY</td>
<td>Swansdown cake mix</td>
<td>YGR, NY</td>
<td>24 radio mks throughout the country</td>
<td>Radio: 60-sec annct, one 5-, one 10- min prog; st 5 Oct; 13 wks</td>
</tr>
</tbody>
</table>
MILWAUKEE HAS A NEW
TRIPLE-THREAT WINNER!

This all-star line-up continues on WOKY!

★ MAD MICHAEL’S MUSIC BOX
Featured in Oct. Issue of HIT PARADER

★ JIM O’HARA-D. J.
Man who makes old tunes new hits

★ LUCKY LOGAN—
Ace News Commentator

★ JOHNNY REDDY
Outstanding Sports Reporter

★ Numerous other LOCAL personalities that headline
this new team that all Milwaukee follows.

WOKY...920... THE CENTRE AISLE ON YOUR RADIO DIAL!

19 OCTOBER 1953
ARTICLES

The network radio ferment
Out of strife and under pressure a new network radio concept is being born. Advertisers will want to know what shape the new medium will take 27

Saturation radio puts razzle-dazzle in Ford sales
Local Ford, Lincoln-Mercury auto dealers use saturation radio announcements to create mood of excitement for one-day sales. Number of such special sales reflects increased auto production along with beginnings of softening market 30

Diary of a TV drama
A behind-the-scenes study of a half-hour video drama from story conference to rehearsal to on-air-time. Includes complete production cost breakdown 32

Timebuyers love station manager visits, BUT ... Many timebuyers lament that station men tend to descend at one special time of the year—the period when they are busiest. New TV stations add to problem 34

How Emil Mogul tests media weekly for Rayco
Novel system detailed here enables agency to determine whether newspapers, radio or TV brought customers in, which station or paper is "best." Rayco sales have risen 35.6% in 18 months. Part 12 of SPONSOR's All-Media Study 36

ANNUAL FARM RADIO-TV SECTION

How admen feel about farm air media
Leading agencies and clients offer their opinions and share many secrets regarding farm broadcasting. A special SPONSOR industry study 70

Farm radio: it reaches virtually all farmers
Biggest sponsors are still those who sell farm-use products, but the ranks of consumer advertisers are growing due to today's competitive marketing 72

Farm TV: now it's an advertising reality
New survey shows that nearly one in every five TV stations in the U.S. is airing a farm video show of some kind. Here's today's Farm TV picture 76

Farm market: adman's facts and figures
Farm income has taken a 6% drop so far this year. But the market is still a rich one if the approach is scientific and the choice of media correct 82

Farm air results: rural broadcasting sells
A dozen capsule case histories show the selling power of farm-area broadcasting for products ranging from dressers to farm tractors 84

COMING

Advertiser bets $1 million budget on media tests
Part 13 of SPONSOR's All-Media Study details experiences of advertiser who tested first, then plunged 2 Nov.
Total the number of Average Daily Listeners to Shreveport's four other radio stations combined, and you find KWKH is still 22.3% ahead, in the rich Arkansas-Louisiana-Texas area.

Yet KWKH costs only 55.8% as much as that whole competitive group.

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 to give you the whole KWKH story.
Keep your eye on KBIG! Our advertisers report sound sales increases; and these are reflected in our increased fall schedules.

Business is good! KBIG August sales are 18% over July and 64% better than August a year ago.

Increase your sales in all Southern California—America's Third Great Market—with KBIG's strong, clear 10,000-watt signal direct from Catalina Island.

Good availabilities are going fast. Call your KBIG sales representative or Robert Meeker Associates, Inc., NOW for definite costs and schedules.

10,000 WATTS AT 740
KBIG
STUDIOS IN AVALON AND HOLLYWOOD
GIANT ECONOMY PACKAGE OF SOUTHERN CALIFORNIA RADIO
JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California Telephone HOLlywood 3-3205

Timebuyers at work

Kathryn Shawahan, Morey, Humm & Johnstone, New York, is buying on a 52-week basis for her Sinclair Refining Co. account, though gasoline is usually seasonally advertised. "Radio and TV did such an effective job during past years," she explains, "that the client has allotted a year-round budget. This all-year campaign has also promoted good relations with the Sinclair field personnel." The major radio budget goes into early-morning announcements and five-minute news- and weather-casts; she also buys TV announcements.

George Polk, BBDO, New York, is deep in UHF vs. VHF research for his 1954 Lever Bros. campaign. (See "UHF: one year later," 7 September 1953, page 33.) "In a market with a strong VHF station, we're faced with the need of estimating the potential UHF set penetration a year from now compared with the program and time availabilities on the established station," George explains. "Our research department is working 'round-the-clock to provide us with material for our estimates." His Lever products: Susan, Surf and Breeze.

Jack K. Keilson, The Keilson Co., New York, is a foreign-language broadcast specialist. During the Passover season in spring 1953, he placed an extensive Jewish-appeal campaign for his Horowitz Bros. & Margariten account—manufacturers of match products. "We did extensive research throughout the U. S. and Canada," Jack tells, "to find Jewish-appeal programing. Finally, we found it on some 28 stations on which we scheduled a five-a-day, five-days-a-week campaign. Result: a 5% sales increase in spite of a relatively fixed demand.

Alfred de Jonge, Harold M. Mitchell, New York, aimed Newman & Sons' announcements for "Practical Front" corsets at the Italian market in New York. "Since commercials are keyed to stout ladies during the fall and winter season," Al explains, "WOR's Italian daytime participation programs were a natural choice for us." Al bays three a week for 10 weeks, and since each participation has a different store tag, he can keep close tab on sales through the stores. At the moment he's placing a November tie-in campaign with Gimbel's dept. store on WOR-TV, New York, for Newman's Sarong girdle.
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.

Represented nationally by Hollingbery
by the dawn’s early light...
Whether it’s the farmer tuning in early for the weather report, the night driver or the all-night restaurant, Storer stations serve the distinctive needs of listeners in many rich markets. For this reason the campaigns of an impressive list of local and national sponsors start with Storer stations.

STORER BROADCASTING COMPANY

WSPD-TV → WJBK-TV → WAGA-TV → KEYL-TV → WBRC-TV

WSPD → WJBK → WAGA → KABC → WWVA → WGBS → WBRC

NATIONAL SALES HEADQUARTERS:
TOM MARKER, 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 2-498
**Men, Money and Motives**

by Robert J. Landry

**Song at twilight**

This will be our final column for SPONSOR. Henceforward Landry will be enthroned, if that’s the word, at Variety as managing editor. Thus, after three years in this space, we turn in our long white philosopher’s beard. The olio curtain slowly descends. Exit music. But wait—the final column may be the most unusual yet because it turns out that the publisher of SPONSOR, Norman Glenn, may be the most unusual publisher yet. He has actually said to us, “Bob, for your final column, why don’t you write about Variety?”

Stop and think. This is SPONSOR. It is a trade paper. Variety is also a trade paper. Trade paper publishers, and editors, if not trade paper legmen, are supposed to be very bigoted. They never mention, much less publicize, another journal in the same area. The best you can ever hope to be in the market surveys of a rival trade sheet is Paper B, Paper C, Paper D, or more likely, Paper F, meaning faint traces only.

Are we over-dramatic when we suggest that this final column shows more than faint traces of being, in trade paper terms, “historic?”

So what about this Variety to which Landry returns after 11 years in Egypt? Six Nix Hix Pix, Wall Street Lays An Egg, Biz Boff in Buff. A newspaper appearing weekly couched in broken English? Chums, if that were all, we would not be going back. Still, there’s no denying that the slanguage of Variety is what most fascinates most people.

“Don’t strain for Varietyese,” the style sheet of the paper informs its out-of-town correspondents. “Although we encourage original phrasing, it shouldn’t be strained, it only makes for a corny effect. If a Variety correspondent comes up with a good coined word like strawhat, whodunit, legmania, click, s.a., and the like, it lives and wears well. If you strain, it only makes for amateurishness.”

The style sheet now in currency, prepared by Editor Abel Green, continues: “Don’t overdo Variety familiaris. Every so often there’ll be a run on terms like hypo, kudo, b.o., socko, prez, prexy, okay, whammo, with the result that these once good terms wear out their welcome.”

Adds the style sheet; “It doesn’t always have to be exhib and distrib, pix and crix.” Righto. For a novelty it could sometimes be exhibitor, distributor, pictures and critics.

But enough of “colorful” language, part show business, part (Please turn to page 104)
Throughout The Rochester Area

They're Watching

ROCHESTER BECOMES A TWO TV STATION CITY ON NOVEMBER 1st . . . and every TV viewer in the whole Rochester area is pretty excited about it.—And why shouldn't they be?—For Channel 10 will bring this third largest market in New York State the galaxy of star-studded CBS and ABC net work shows,—most of which have never been seen here before. It's not too early—nor too late—to get your product on the station that all eyes are on!

CHANNEL 10

OPERATED SHARE TIME BY
WHEC-TV • WVET-TV
FOR AVAILABILITIES, ADDRESS ERVIN F. LYKE
CHANNEL 10, ROCHESTER 4, NEW YORK

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

I thought I would send along to you fellows a copy of the talk that I made at the Pacific Council meeting of the 4A's in Victoria last week.

In preparing this speech I drew liberally upon material presented in your magazine and want you to know that it was invaluable and the proper presentation.

WALTON PURDOM
Vice President
Brisacher, Wheeler & Staff
San Francisco

Mr. Purdom’s speech, stressing radio’s value, quoted from “12 fallacies about nighttime radio.” SPONSOR, 10 August 1953.

We have received, and digested, the August 10 reprints from SPONSOR, “Special report on Nighttime Radio.”

We don’t think it’s just good, it’s great!

Our sales staff is using the reprint, plus the August 10 SPONSOR, to great advantage. However, we could do a much better job with two more copies of the reprint. If these copies are available, I should appreciate your sending them to me. If there is any extra cost involved, please advise.

W. H. HENRY
Assistant Sales Manager
WSJS, Winston-Salem, N. C.

REPRINT REQUEST

We found your article, “5 ways to cut commercial costs,” on page 24, SPONSOR, very informative and interesting (in spite of the fact that it included my photo). We would like to reprint this by offset and send to our list of about 200 clients and friends, crediting SPONSOR, of course. May we have your permission?

SAMM S. BAKER
Kiesewetter, Baker, Hagedorn & Smith, Inc.
New York, N. Y.

Permission granted, with credit.

SPOT CLIENT

I wish to subscribe to your magazine SPONSOR for a period of one year. I will appreciate your office sending latest copy immediately.

If available, I would appreciate your office contacting your research department for a list of all television film producers in the country.

Our firm is primarily interested in producing 20-second television spots.

JOE MANSFELD JR., Advertising Manager
C. Allen Smith & Co.
Knoxville, Tenn.

* SPONSOR suggested a list of producers as a service to subscriber Mansfield. Similar services are rendered on request by any reader.

ON AIR DATE

Reference is made to your article entitled “How ABC will compete,” which appeared in the September 21st edition of SPONSOR.

We noticed that in the third paragraph on page 33, you refer to WBUF-TV as being the ABC affiliate here in Buffalo, but you also state that at pre-station, WBUF-TV was scheduled to go on the air on September 17th, and that WBES-TV, the second UHF station in the Buffalo market, went on the air on September 5th. We wish to advise you that both statements are incorrect.

By the time SPONSOR was ready to go to press, WBUF-TV had been telecasting for about two weeks, and WBES-TV, at the present writing, has completed its full third day of telecasting to date. We would certainly appreciate your correcting this error.

GARY L. COHEN
Co-Manager
WBUF-TV
Buffalo

FOOTBALL

Your article “Football on the air—1953” (September 7) omits reporting two significant game coverages.

WTAM is bringing the complete 18-game away and home schedule of the Cleveland Browns professional team to 1,212,350 radio homes in Northern Ohio, as well as 24 additional stations in six states—Indiana, Kentucky, New York, Ohio, Pennsylvania and West Virginia. This is the second consecutive year that Carling’s has sponsored
ME USE RADIO IN OAK HILL, W. VA.?

YES, YOU, IF 21¢ PER-THOUSAND-
FAMILIES IS YOUR KIND OF BUY!

20-time rate

If you look it up, you'll find that West Virginia ranks 31st among the 48 States. Also that Oak Hill (population, 4600) ranks 18th among West Virginia's cities. Hardly top-drawer stuff! But if you're interested in radio listeners, please consider this: NCS credits us with 102,200 daytime families in 21 counties—all yours for a comfortable $21.60 per quarter-hour!

We'd love to tell you more about WOAY, including some rather amazing facts about our national business. No representative yet, so please write direct. Address Robert R. Thomas, Jr., Manager, at:

WOAY
OAK HILL, WEST VIRGINIA
5000 Watts, Daytime
20,000 Watts FM
The Better

TO SERVE YOU

Station KMPG is in the RADIO business exclusively. All of our energy, our thinking, the skill of a highly talented staff are concentrated in one direction—RADIO. Advertisers, national and local, apparently feel we are doing a good job. Business and audience ratings are best in KMPG history. And now, to better serve RADIO advertisers and to extend this concentration on a single medium, we have designated as our national representatives an agency that serves only one master—RADIO.

AM RADIO SALES CO.

New York  Chicago  Los Angeles

RADIO is powerful enough, successful enough, important enough to stand alone and we believe RADIO advertisers will appreciate working with an agency that specializes in this medium.

The straightest, shortest, surest road to the great market of Southern California is via AM Radio Sales Co. to—

KMPG  LOS ANGELES

THE WEST'S GREATEST INDEPENDENT

Gene Autry, President  Robert O. Reynolds, V.P. and Gen. Mgr.
the Cleveland Browns games over WTAM with Ken Coleman and Bob Bowens giving the play-by-play and color accounts. Radio coverage of the Browns games by Carling’s provides greater coverage, both in terms of numbers of people, stations and geographical areas, than Carling’s obtains from their four-station television accounts of league games.

WTAM, for the 25th year, is again bringing to Northern Ohio friends and alumni of Ohio State the play-by-play account of Tom Manning, Dean of American Sportscasters. Bankers Life and Casualty Company and Nescafe are sharing sponsorship.

We are certain that you will agree that both the Browns and Ohio State games on WTAM deserve more than the phrase “. . . A few contests are expected to be covered locally . . .” under the “Midwest” heading on page 96.

Charles Hutaff
Director of Advertising, Promotion and Merchandising
WTAM, Cleveland

---

TV BASICS

We have just sent in the coupon for sponsor for the next 26 issues. We were very interested in the reprint from Fall Facts Issue, July 13, 1953, entitled “TV Basics.”

In October of this year we are having a National Sales Conference of all distributors in the United States and Canada. We wondered if it would be possible to secure 200 copies of the “TV Basics” reprint. If this is possible, please let us know and whether there would be a charge or not.

These distributors of ours are from all over the United States and Canada. Some of them are running TV spot announcements of either a minute or 10 seconds at the present time. We think this information would be very valuable to them if it were made available to them.

Warren Messer
Sales Promotion Mgr.
Crawford Door Co.
Detroit 5

* "TV Basics" are available at $1.00 each in quantities of 100 or more.

In my morning mail I received the “Radio Basics” and “TV Basics” reprints from your 1953 Fall Facts. You can be sure that the information contained in these folders is an invaluable aid in our appraisal of radio and television.

I want to take this opportunity to say that I feel that you and your publication are making a major contribution to the broadcast industry. It is my observation that sponsor has a rare editorial slant that is at once studious, creative and imbued with the quality of constructive leadership.

In filling a definite need, you have earned the thanks of all of us who are interested in the future of advertising.

Bill Graham
Noble-Dury & Ass., Inc.
Nashville 3

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CANADIAN SECTION

Once again you have done a great job in the Canadian section of sponsor (“Canadian Radio and TV: 1953” 10 August 1953). The material that you included, I feel, will greatly benefit the advertisers and agencies in the U. S. in their thinking at the point where they approach their Canadian advertising problems.

There is too little of a constructive nature in the industry as a whole and I feel that sponsor should be complimented on taking the initiative in preparing this useful tool to help advertisers expand their normal activity into the Dominion of Canada.

Adam J. Young Jr.
Adam J. Young Jr.
New York, N. Y.

---

RADIO RESULTS

We are currently receiving sponsor and intend to renew our subscription regularly, as we find it quite valuable both from the point of general information in the industry as well as an effective sales tool.

We noted that you are offering “Radio Results,” 1953 edition to new subscribers. Since we are already one of your readers and a subscriber, may we obtain your 1953 edition of “Radio Results?” I’m certain that it would be of great aid to our sales forces.

John Truhan
Executive Director
KCAL
Lebanon, Ore.

* Copies of “Radio Results” were sent to all regular sponsor subscribers. Extra copies cost $1 each.
HATCHED!

WHBQ-TV-MEMPHIS-
IS ON THE AIR!

Now... it's 13 for 11. WHBQ-TV, Channel 13 - a CBS affiliate - now covers the 225,000 television sets (September 1st estimate) in the nation's eleventh wholesale market. Write, wire or telephone for availabilities.

WHBQ-TV
HOTEL CHISCA • MEMPHIS, TENNESSEE
TELEPHONE 5-0825
A CBS AFFILIATE
REPRESENTED NATIONALLY BY BLAIR-TV, INC.
### New on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benton Hearing Aid, Chi</td>
<td>Olsen &amp; Bronner, Chi</td>
<td>ABC 122</td>
</tr>
<tr>
<td>Burlington Mills, NY</td>
<td>Donahue &amp; Coe, NY</td>
<td>ABC 85</td>
</tr>
<tr>
<td>Carter Products, NY</td>
<td>SSCP. NY</td>
<td>ABC 336</td>
</tr>
<tr>
<td>En-Lax, Inc.</td>
<td>Warwick &amp; Legler, NY</td>
<td>ABC 335</td>
</tr>
<tr>
<td>General Electric, Schenectady</td>
<td>FGB, NY</td>
<td>CBS 204</td>
</tr>
<tr>
<td>General Foods, Post Cereals Div, Battle Creek, Mich</td>
<td>YGR, NY</td>
<td>CBS 99</td>
</tr>
<tr>
<td>General Foods (Sanka), NY</td>
<td>Leo Burnett, Chi</td>
<td>CBS 199</td>
</tr>
<tr>
<td>Kellogg Co, Battle Creek, Mich</td>
<td>Lennen &amp; Newell, NY</td>
<td>CBS 206</td>
</tr>
<tr>
<td>Klenex Labs, Elkhart, Ind</td>
<td>Wade &amp; Ady, Chi</td>
<td>NBC 199</td>
</tr>
<tr>
<td>Thomas Nelson &amp; Sons, NY</td>
<td>BBDO, NY</td>
<td>ABC 200</td>
</tr>
<tr>
<td>Packard Motor Car Co, Detroit</td>
<td>Mason, Detroit</td>
<td>ABC 340</td>
</tr>
<tr>
<td>Quaker Oats Co, Chi</td>
<td>J. Walter Thompson, Chi</td>
<td>ABC 320</td>
</tr>
<tr>
<td>Sterling Drug, NY</td>
<td>D-F-S, NY</td>
<td>ABC 350</td>
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</tbody>
</table>

### Renewed on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
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</thead>
<tbody>
<tr>
<td>Age of Amer Railroads, NY</td>
<td>Benton &amp; Bowles, NY</td>
<td>NBC 129</td>
</tr>
<tr>
<td>Cannson Co, LA</td>
<td>Erwin, Wasy, LA</td>
<td>CBS 203</td>
</tr>
<tr>
<td>Club Aluminum, Chi</td>
<td>Buchen Co, Chi</td>
<td>ABC 36</td>
</tr>
<tr>
<td>De Soto Motor Corp, Detroit</td>
<td>BBDO, NY</td>
<td>NBC 204</td>
</tr>
<tr>
<td>Firestone Tire &amp; Rubber, Akron, OH</td>
<td>Sweaney &amp; James, Cleve</td>
<td>NBC 156</td>
</tr>
<tr>
<td>General Foods, NY</td>
<td>YGR, NY</td>
<td>CBS 161</td>
</tr>
<tr>
<td>General Foods, NY</td>
<td>Benton &amp; Bowles, NY</td>
<td>NBC 164</td>
</tr>
<tr>
<td>General Foods, NY</td>
<td>Benton &amp; Bowles, NY</td>
<td>NBC 164</td>
</tr>
<tr>
<td>Goodyear Tire &amp; Rubber, Akron, OH</td>
<td>Kudner, NY</td>
<td>ABC 285</td>
</tr>
<tr>
<td>Hotpoint, Inc, Chi</td>
<td>Mason, Chi</td>
<td>ABC 245</td>
</tr>
<tr>
<td>Lambro Co, St Louis</td>
<td>Lombart &amp; Feasley, NY</td>
<td>ARC 245</td>
</tr>
<tr>
<td>Liggett &amp; Myers, NY</td>
<td>Cunningham &amp; Walsh, NY</td>
<td>NBC 204</td>
</tr>
<tr>
<td>Perk Milk, St Louis</td>
<td>Gardner, St Louis</td>
<td>NBC 170</td>
</tr>
<tr>
<td>Rexall Drug, LA</td>
<td>BBDO, LA</td>
<td>CBS 212</td>
</tr>
<tr>
<td>R. J. Reynolds, Winston-Salem, NC</td>
<td>Esy, NY</td>
<td>CBS 187</td>
</tr>
<tr>
<td>Skelly Oil Co, Kansas City</td>
<td>Henri, Hurst &amp; McDonald, Chi</td>
<td>NBC 27</td>
</tr>
<tr>
<td>Swift &amp; Co, Chi</td>
<td>J. Walter Thompson</td>
<td>ABC 320</td>
</tr>
</tbody>
</table>

### National Broadcast Sales Executives

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lew Bassett</td>
<td>WELC, WMHO, W Va, acct exec</td>
<td>WSAI, Cinci, acct exec</td>
</tr>
<tr>
<td>Robert Bremer</td>
<td>Lewin, Williams &amp; Saylor, NY, radio-TV dir</td>
<td>NBC, Film Div, NY, eastern reg'l sls rep</td>
</tr>
<tr>
<td>Beverly Carnahan</td>
<td>BOC, Santa Catalina, Cal, traffic mgr</td>
<td>Same, sls service mgr</td>
</tr>
<tr>
<td>Harvey Cary</td>
<td>KRUN, Lexington, Neb, sls mgr</td>
<td>KLZ, Denver, sls stf</td>
</tr>
<tr>
<td>Wallace D. Cochran</td>
<td>Capitol Records, LA, sls rep</td>
<td>RCA Theatres, Southeastern sls rep</td>
</tr>
<tr>
<td>Frank Coffin</td>
<td>KGW, Portland, Ore, natl adv mgr</td>
<td>KQOL-TV, Portland, Ore, acct exec</td>
</tr>
<tr>
<td>Nat L. Cohen</td>
<td>WGR, Buffalo, comm mgr</td>
<td>Same, vp the sls, also bd of dir</td>
</tr>
<tr>
<td>Maxine Cooper</td>
<td>SPONSOR Mag, NY, eastern sls mgr</td>
<td>WARD, NY, acct exec</td>
</tr>
<tr>
<td>William P. Deneen</td>
<td>Heart Magnet, NY, sls stf</td>
<td>Wood TV, NY, sls stf</td>
</tr>
<tr>
<td>Arthur B. Dorgan</td>
<td>ARC, NY, publicity mgr</td>
<td>WABC, NY, mg Publicity-prom</td>
</tr>
<tr>
<td>Willard L. Doughtery</td>
<td>WBSU, Cleve, acct sls mgr</td>
<td>Same, sls mgr</td>
</tr>
</tbody>
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*In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (repr. network affiliation, power increases)*
4. New Agency Appointments

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>PRODUCT (or service)</th>
<th>AGENCY</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Home Foods, NY</td>
<td>G. Washington coffee</td>
<td>Charles W. Hoyt, NY</td>
</tr>
<tr>
<td>Babson School at Babson, NY</td>
<td>School for models</td>
<td>Blein-Thompson, NY</td>
</tr>
<tr>
<td>Dad’s Root Beer, Chi</td>
<td>Dad’s Old-Fashioned Root Beer</td>
<td>Grant Adv, Chi</td>
</tr>
<tr>
<td>H. S. Frmade &amp; Co, NY</td>
<td>Vise coffee</td>
<td>E. Miller, NY</td>
</tr>
<tr>
<td>General Mills, Mpls</td>
<td>Softsilk cake four</td>
<td>William M. Esty, NY</td>
</tr>
<tr>
<td>Paper-Mate Co, Culver City</td>
<td>Paper-Mate pens</td>
<td>left 1 Jan ’55</td>
</tr>
<tr>
<td>Rotoflex Inc, Kansas City</td>
<td>Toy manufacturer</td>
<td>FCUB, L.A.</td>
</tr>
<tr>
<td>Stock &amp; Kade, NY</td>
<td>Pertusin</td>
<td>McCann-Erickson, NY</td>
</tr>
<tr>
<td>Stegmaier Brewing Co, Wilkes-Barre, Pa</td>
<td>Stegmaier Gold Medal beer &amp; ale &amp; porter</td>
<td>McCann-Erickson, NY</td>
</tr>
<tr>
<td>Al Sturbing, Hyatt</td>
<td>Ford dealer</td>
<td>Yankee &amp; Ryno, NY</td>
</tr>
<tr>
<td>Tex Sta, NY</td>
<td>Toy construction kits</td>
<td>Reg’l dir, Medaglial, NY</td>
</tr>
<tr>
<td>Welch Grape Juice Co, Westfield, NY</td>
<td>Welch’s grape juices, jellies, tomato juice</td>
<td>Mixon, Margrave, NY</td>
</tr>
<tr>
<td>Whitehall Pharmacal, NY</td>
<td>Heathcr Liquid Creme Rouge</td>
<td>Mixon, Margrave, NY</td>
</tr>
</tbody>
</table>

5. New Firms, New Offices, Changes of Address

Arthur P. Jacobs-Al Harwits, public relations active in radio-TV, motion pictures, new NY address: 55 W. 53rd St; Al Harwits, new partner, is ex-Universal-Left exec.

Caples Co, Phoenix, Ariz, new address: 407 Heard Bldg

Century Products, new TV film circ: 751 N. Highland Ave, Hywd; pres: James Hirsch; vp: Charles A. Larrain, story-tellers. Carl Hirsch; prod’n, Bob Gonzalez

Esmond Assoc, NY, ad agency, new address, 280 Madison Ave

Hicks, Naiditch & Wile, new agency at 8584 Sunset Blvd, Holmby Hills; Everett V. Wilk; vl: Lawrence Bole Hicks

Maetz Adv, Porin, new address, 408 Fulton St

Mark Hawley Assoc, 133 E. 54th St, NY, new TV film prog’r

Numbers after names refer to New and Renew categories:

- Hughes (3)
- Harry Kat (3)
- L. Dougherty (3)
- P. Dwyer (3)
- Ickhorn (3)
- John Peterson (3)
- John Stubbs (3)
- L. C. Calvert (3)
- W. D. Swanson (3)
- B. Kat (3)

Milburn McCarthy Assoc, 270 Park Ave, NY, new public relations firm headed by Milburn McCarthy, ex-svp of Douglas Line

NBC Spot Sales, new branch office in Detroit, Penobscot Bldg

RKO, new address: 33 Water St, South Norwalk, Conn

Roberts, MacAvine & Soc, Chi, ad agency, new address: 10 Wacker Dr

Sutton Co, new executive offices at 711 Fifth Ave, NY

TV-Unlimited, pkg producers, now at 17 E. 49th St, NY

21st Century Prods, new offices at 1025 Connecticut Ave, Wash. DC

Trident Films, NY, new address, 510 Madison Ave

WGSM, WGSM-FM, new address. Hotel Harrington, Wash. DC
We didn't stop at telling you about our power increase... we told Northern California via newspapers.

To the best of my knowledge, your 336-line space in 93 newspapers in 86 northern California cities and towns is the largest schedule ever placed in this area by any radio or television station.

Sincerely yours,
San Francisco Office

It has always been a KPIX policy to build audience through consistent promotion. Newspaper, local magazine and outdoor advertising are in constant use to develop and hold audience. Let your Katz man tell you more about Northern California's most on-its-toes TV station...

...affiliated with CBS and Dumont Television Networks... represented nationally by the Katz Agency
some spots are better

You've got to hand it to the women! They've mastered the fine art of getting money. The ladies, bless them, now own 70% of the nation's private wealth and they spend 85 cents of every American dollar.

To induce them to spend more of their money on your product, the local Radio stations we represent have created a brand-new line up of profit-making shows. They're built strictly for women, strictly for sales.

For the best spot, at the right time, at the right
These local shows are low in cost, delivering impressionable women listeners for as little as 70 cents per thousand. They feature local top-flight personalities who are real pros at entertaining and selling! In addition, their programs offer you exciting, new merchandising possibilities.

Women who pull the purse strings go all out for

Faye Emerson in New York  Mary Merryfield in Chicago
Captain Glenn in Cleveland  Playhouse Party in St. Louis
Marjorie King in San Francisco  Nancy Osgood in Washington
Josephine Biehl in Honolulu, Hawaii

representing
RADIO STATIONS:

KSD  St. Louis
WNBQ  New York
WMAQ  Chicago
WTAM  Cleveland
KNBC  San Francisco
WRC  Washington
KGU  Honolulu, Hawaii

representing
TELEVISION STATIONS:

KSD-TV  St. Louis
WNBW  Washington
KPTV  Portland, Ore.
WREG  Schenectady
WANB  Albany-Troy
WNBT  New York
WNBQ  Chicago
KNBN  Los Angeles
WPTZ  Philadelphia
WBZ-TV  Boston
WNBK  Cleveland
KONA  Honolulu, Hawaii

SPOT SALES
30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington San Francisco
Los Angeles Charlotte* Atlanta*  *Bomar-Lowrance Associates
Mr. Sponsor

Clayton Hulsh
President
Glamorene, Inc., New York

"Demonstration!" Clay Hulsh told SPONSOR, "Glamorene sales hinge on demonstration!"

Then, as if to substantiate his statement, Clay dipped his hand into an open can of black shoe polish and rubbed it all over his rug. He removed it within 60 seconds with Glamorene.

"And that's why television is a natural medium for us," he concluded, alluding to Glamorene's advertising breakdown—80% of the ad budget goes into air media.

Implicit in Glamorene's Horatio Alger rise from $250,000 annual sales in 1950 to a 2,000% increase by 1953 is shrewd marketing and ad planning by the three Hulsh brothers; Clay, president; Jerald, v.p.; Sheldon, v.p. and treasurer.

Glamorene was first used commercially in 1949, mainly in theaters, hotels and rug cleaning establishments. "Unfortunately it worked too well," Clay remarks. "Many rug cleaning establishments were afraid of it because they felt their customers, watching Glamorene in action, would see how easy it is to use, and would try it."

While Clay himself was demonstrating Glamorene in the lobby of an Atlantic City hotel in 1951, he was mobbed with requests for the product by guests who'd been standing by. The Hulsh brothers decided to sell the cleaner to housewives directly.

Shortly after they made this decision, they were informed that Reader's Digest planned to publish an article about Glamorene. In two weeks, the three brothers covered the country, flying a combined 200,000 miles to set up national distribution.

"Today we're spending about 20% of annual dollar sales for advertising," Clay explains. "When we add co-op advertising to this figure, Glamorene's responsible for more than 90% of the total rug cleaner advertising in the country."

The bulk of Glamorene's national budget went into a 13-week spot radio campaign last spring, because the SAG strike (see sponsor, 23 March 1953, page 27) held up production of the film's film commercial. So good were radio results, however, that Glamorene upped its air media budget 100% for fall, with radio to be used on 121 stations, TV on 24 stations.

Glamorene's air advertising may go network as soon as the Glamorene line—rug cleaner, upholstery cleaner, paint brush cleaner—is expanded to other products.

* * *
SURE WAY TO REACH YOUR GOAL IN TOLEDO...

Lloyd Thaxton, producer and star of the early evening LLOYD THAXTON SHOW, brings comedy and music with Broadway polish to WSPD-TV viewers. He lets the scenery and costumes go from the elaborate to the ridiculous as do his clever pantomimes and impersonations.

In early afternoon, Lloyd supplies comedy and acts as emcee of TELETUNE TIME, with Sanford, the talking parakeet, supplying novel touches. Both programs are participating shows.

For a sure score in Toledo, let Mr. Touchdown, S P D carry your product to the goal of increased sales in the Billion Dollar Toledo market.

WSPD
AM-TV
TOLEDO, OHIO

Represented Nationally by KATZ
New developments on SPONSOR stories

**See:**
“Radio-TV co-op needn’t be a food field stepchild”

**Issue:**
22 September 1952, p. 30

**Subject:** What is being done to get co-op food advertisers to use radio, television?

This year the biggest business in the world, food manufacturing, will make about $40 billion in gross sales. About $400 million will be spent on advertising, and a big part will go into co-op advertising. Roughly 95% of the co-op appropriation goes into newspapers, and it goes into papers for two reasons: (1) tradition; (2) contracts provided by food manufacturers specify that newspapers must be used by dealers.

SPONSOR from time to time has urged that manufacturers and dealers take another look at their co-op spending and work together on including radio-TV in the budget. Max E. Buck, director of merchandising for NBC, for the last few years has been telling the same story, and he’s been attending grocers’ meetings, canners’ conventions and all kinds of state associations telling manufacturers—who are themselves firm believers in the selling power of radio and television—that they are hog-tying retailers by limiting co-op ad money to newspapers.

Buck informs retailers that they can get the same kind of cooperation from radio-TV stations as they do from newspapers—and he isn’t bashful about pointing to radio-TV sales success stories.

Part of the blame for the lack of co-op food money in radio-TV is the broadcasters’ own fault, however, according to Buck. So he admonishes broadcasters “to get up and shout. “It’s a job,” he told SPONSOR, “of spreading propaganda. If the broadcasters don’t do it, no one else will. Broadcasters should attend the food manufacturers’ and dealers’ meetings, should get on the panels, and should shout about radio...”

**See:**
“CBS Radio turns sponsor”
“Wherever you go, there’s radio”

**Issue:**
18 May 1953, p. 34
28 January 1953, p. 37

**Subject:** How radio is promoting radio

WNEW’s aggressive new promotion campaign aimed against TV is based on satirical air copy used as introductions to its own programming. Here’s a sample of the kind of station break which has had New York listeners commenting recently:

*You’ll never hear this on WNEW, New York:*

... And now friends, before we continue our story, we’d like to show you the newest kitchen aid under the sun. It’s the MIDGET MIRACLE DO-ALL, guaranteed not to rust, bust, collect dust. It cuts, scrapes, grates, peels, chops, cleans, kneads, rolls, fruits, meats, ices, breads, herbs and oils. Now just watch the MIDGET MIRACLE DO-ALL as it slices this pumpernickle into fifty different shaped slices—in New Jersey the number to call is...

Purpose of WNEW’s announcements, which are aired at various times during the day, is to impress the listener with how much better off he is listening to WNEW rather than watching television. A half-dozen TV program types are satirized in the spots; they range from the hard-luck show (“Trouble Can Pay! Program with real people in trouble for your entertainment...”) to the old English movies, sponsored by a dozen participating advertisers. ***
THIS FALL
(AS EVERY FALL SINCE 1948)
The BIG TV SHOWS
ARE BEING SEEN AND HEARD IN MEMPHIS OVER

WMCT
exclusively

GROUCHO MARX
TOAST OF THE TOWN
I LOVE LUCY
KATE SMITH
DRAGNET
MILTON BERLE
GILLETTE FIGHTS

PABST FIGHTS
KRAFT THEATRE
FIRESIDE THEATRE
PHILCO PLAYHOUSE
THE COMEDY HOUR
ROBERT MONTGOMERY

These big shows, and others which space won’t permit our listing, are the shows with PROVED RATINGS. Memphis listeners and viewers are tuned to the established CHANNEL 5 STATION—WMCT.

TO SELL MEMPHIS YOU NEED
WMCT
MEMPHIS’ PIONEER TV STATION

- NATIONAL REPRESENTATIVES THE BRANHAM COMPANY
- OWNED AND OPERATED BY THE COMMERCIAL APPEAL
- AFFILIATED WITH NBC
- ALSO AFFILIATED WITH CBS, ABC, AND DuMONT

19 OCTOBER 1953
Spinning prosperously in this textile center of the South are 1½ million spindles—more than in any other county in the world. Gaston County’s 130 textile mills pay an annual wage of more than 6½ million dollars.

**spinning satellite in the Charlotte market**

GASTONIA, N.C.—as close to Charlotte as Long Beach to Los Angeles

More than 200 manufacturing plants evidence the industrial strength of Gastonia, a scant 18 miles west of Charlotte. Gastonia is one of half a hundred industrial communities circling in the orbit of the Charlotte market—encompassing more than 1½ million people within a 50 mile radius of Charlotte. For coverage to match the Charlotte market, draw on Charlotte’s big 2, WBT and WBTV.

**Penetration of Charlotte’s BIG 2 in Gaston County**

WBT 76%  WBTV 99%

**JEFFERSON STANDARD BROADCASTING COMPANY**

Represented Nationally by CBS Radio and Television Spot Sales

**WBT-WBTV**

**CHARLOTTE'S BIG 2 ARE PLUMB IN THE MIDDLE OF A FABULOUS MARKET**
Out of strife and under pressure a new network radio is being born. The important consideration for advertisers is what shape the new medium will take. Here is SPONSOR’s analysis

A new network radio is being born in pain.
By last week these were some of the pangs felt in the industry.

- Sharp anger expressed by the Station Representatives Association at NBC Radio’s expansion of the Operation Tandem approach. “Invasion” of spot radio’s preserves.
- Disapproval voiced by some Mutual affiliates at the new MBS compensation plan in which free programming for local sale is swapped by MBS for free network time.
- A drive for a new radio trade association organized by William B. Way, general manager of KVOO, Tulsa, out of the desire to give radio stations a radio-only voice.

Though not directly linked, all three of these industry storms stem from the same process of ferment which is remodeling radio in general and network radio especially. The big pressure at work has been television. But more important than the reason for the changes is the shape they will take. That is the crucial thing for advertisers to follow.

The advertiser viewpoint about network radio’s ferment could be summed up this way: “We’re sympathetic about radio’s problems. We don’t like to see branches of the medium exchanging blows over the question of what is ‘spot’ and what is ‘network.’ We hope radio can smooth out the inevitable disruptions during a time of transition. But for us the important thing is what will come out of all the hassles and the changes.”

On the pages that follow, SPONSOR analyzes for advertisers some of the directions in which network radio seems headed. This report is based on a series of interviews over recent months with executives at the networks, at stations and among advertisers and agencies.
These are two of the controversies breathing between radio stations and nets

Spot "invasion": The Station Representatives Association has acted as a spokesman for stations in protesting recent expansion of Tandem-type sales plans to increased number of hours on NBC Radio schedule. The Three Plan, or NB3 plan, as reps have named it, draws their fire because they feel it's aimed at grabbing national spot business. Stations with most national spot business protest the most. Tom Flanagan, managing director of SRA (pictured at right), says networks are not only invading spot but are also extending their control over local radio through stepped up activity in station representation. Nets feel they are justified.

MBS affiliate protests: MBS' new compensation plan for affiliates has met opposition from minority of affiliates. Plan calls for net to trade shows for time. Stations get shows from Mutual which they can sell locally in return for furnishing network time to MBS without compensation. Recent issue of "Inside Advertising," newsletter for admen, said most MBS affiliates were "up in arms," warned MBS might be planning to extend participation-type programming to all network hours and drain away all national spot business of MBS affiliates. Most industry observers doubt MBS plans such a move or could sell so many participations. Tom O'Neil (bottom right picture), MBS board chairman, has been working to allay affiliate fears.

1. Survival: Whether all the radio networks will survive this era of change or not is the most basic of questions.
   One network radio chief executive told sponsor he thought the answer was "No." Which network would go under? Not his own, he said, and said no more.
   Many industry observers are inclined to make the same prediction the same way: Someone else's network is vulnerable. But there are plenty of opinions and plenty of logic on the side of survival for all four networks over at least the next decade.
   This, in summary, is the credo of the optimists.
   The two top earners, CBS and NBC, have nothing to worry about, given the will to fight for business, NBC has shown the will, particularly with its new separation of radio from television. CBS has had it all along.
   ABC and MBS are more vulnerable. Their billings are lower; therefore they don't have as far to go before income shrinks to the irreducible minimum you need to maintain a network operation. Yet, provided there's the incentive to fight for healthy income, each of the two has a favorable life expectancy.
   The incentive exists at both network. MBS, which has no television network, must continue to sell radio hard. ABC, though its new management is today bearing down on television sales first, is mated to radio. It can't be otherwise. No network whose affiliates operate both radio and TV stations can fail to keep up both media. For proof, industry people point to the pressure NBC affiliates exerted, culminating in NBC's recent announced $5 million investment in new programming.
   Continued healthy existence of all four radio networks is patently to the advantage of advertisers. The bigger the choice among media, the better the opportunity for an advertiser to make a selection fitting his needs.

2. Sales: The Operation Tandem-type sales plans which provoke stations and reps represent network efforts to sell time in smaller units. Whether the trend to expansion of Tandem-type plans continues or not depends as much on the success of NBC's new plans as on the heat of broadcaster reaction.
   This was one viewpoint from a present-day network radio and TV client with a substantial budget: "The NBC plans are no big bargain for us. We can buy radio just as cheaply in program form, especially if we split the cost among several of our products."
   But a smaller client, Lewis Howe Co.'s Tults, jumped in early and became the first NBC "Three Plan" sponsor
If other small and medium-sized advertisers go along with Tums' thinking, NBC as well as the other radio networks are sure to be encouraged in continuing their small-unit, multiple program plans. At short's previous NBC reported other Three Plan sales were in the millions.

But whether or not the Three Plan and the One Plan at NBC are a big success, there'll be growing emphasis on selling small units. Five-minute shows, especially news or commentary, have been created by all the networks in the past NBC added eight five-minute news programs last fall alone. Other small units are being packaged.

It's not generally known, but CBS Radio, for example, has several sustaining shows which it has offered to sell as one show's \sStage Struck\ and \Realities among them.

The small units are a necessity, the networks contend, in order to broaden network radio's income base and bring in the smaller advertisers, many of whom seem to have never used any form of radio.

The creation of reps and many stations, however, is that the networks are seeking to cannibalize the industry instead of broadening its base. Said one rep executive to Short: "It would be fine if they did bring new faces into sponsorship circles, but they are running for spot business. It's spot which has done the job of getting new clients, many of whom later became network advertisers."

You can question the motives of the networks when they say their sales plans are designed to create new advertisers, but there's no arguing with the fact that network radio needs new advertisers from among the ranks of smaller companies.

How will the networks get new advertisers?

In addition to the small-unit approach, something else is needed, say a number of executives within the networks. Creative selling is the phrase that sums up their suggested solution.

Definition: Creative selling makes the media salesman a partner with the advertiser in shaping a campaign and making it effective. Here are two specific examples of what form creative selling may take at the networks.

Copy guidance: The small advertiser, lacking the experience or facilities of veteran media users, may waste his air budget in network radio if his copy isn't up to par. Accordingly, there's sentiment growing among some network executives for establishment of copy guidance programs. Clinics on radio commercial writing and use of research to pre-test commercials are among the devices which might be used. End result would be copy that sells better advertisers who stay in radio once they try it.

Test networks: When advertisers fear losing a national network, why can't tests be arranged on a limited-market basis, one network executive asked. His proposal was that networks work with their owned-and-operated stations and affiliates to provide 12-market (or fewer) test networks. Sustaining programs would be sold in the chosen markets so that advertisers could check sales results just as is now done in test market spot campaigns.

One of the networks was planning such a test for a client recently, but the project fell through due to disagreements with talent on whether or not they should be compensated at the full sponsored rates when the show was sold in the test markets only. It's still hoped that obstacles like this can be ironed out eventually. But, Short's source emphasized, the approach should never be anything but a test for a client who's prepared to buy a normal network once he's checked results for a short period.

3. Trailblazing: The spirit of experiment has unfrozed thinking at the networks. What used to be right for yesterday's needs doesn't hold true today, it's been realized. One of the most interesting of the fresh new ideas at the networks is a plan afoot at CBS Radio to sell the same show twice to the same advertiser on two different nights of the week. Reported for the first time exclusively here, the plan's objective is to double a show's rating without doubling its cost. (See box below for summary of plan and some of the arithmetic.)

(\textit{Please turn to page 130})

\textbf{New CBS Radio plan calls for airing of same show twice in one week}

\textbf{CBS Radio has "Repeat Plan" which is simply broadcast of same show on two evening nights of the week. Plan's objective is to in effect double a show's rating without doubling its cost. Second show's talent cost would be greatly reduced because it's on tape and the second night's time would add to the client's discount. Plan hasn't been made public till now but it was pitched to a few advertisers recently. One of radio's biggest spenders almost bought it.}

CBS Radio feels that show with a 10 rating in good evening time can earn a 10 the second time it is aired, provided it is again in a good evening slot on the network.


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\textbf{19 OCTOBER 1953}
Saturation radio puts the razzle-dazzle into sales

SPONSOR five-city survey of recent 'blitz' sales finds local dealers use radio to create strong mood of urgency

Radio's ability to hypo special sales events by creating a powerful mood of urgency is one of the medium's strong talking points.

This ability has probably never been better illustrated than in the recent rash of one- and two-day sales by auto dealers. These blitz sales, which reached a crescendo in August and early September, were born of the auto industry's tremendous 1953 production and the beginnings of a softening in the auto market. Significantly, while this kind of sale is not new, this is its first appearance since World War II.

The special sales have been spearheaded in many cities by saturation radio announcement campaigns, reflecting a growing awareness of the media by the local auto dealer. There is no question but that radio is playing a greater role in local auto advertising, and in some of the blitz sales it was given the major credit for bringing in traffic, though more money was spent on newspapers.

The reasoning behind the use of radio in the one-day sale is given by Shecter & Levin, Baltimore ad agency, which ran the most successful of these blitz sales: for Defoe Motors, a Ford dealer:

"To convey the excitement of a one-day sale, to reach the largest audience potential most dramatically at lowest cost, to achieve repetition of the sales message in a limited period, saturation radio spot campaigns are the most effective as the driving wedge."

In following through on this theory, Defoe Motors sold 128 new Fords in one day. This was described by the parent company as a world's sales record for all makes of cars.

While many different makes of cars have been figuring in these special sales, it is common knowledge in the trade that Ford and Lincoln-Mercury dealers have been the most active.

One-day sale: what's behind it, how it works

1. Softening of auto market produced first one-day sales since World War II. Ford and Lincoln-Mercury dealers are most active because of high production rate at factory.

2. Because there is plenty of money around dealers feel that consumer caution is target to attack. Hence they seek to create a feeling of urgency, excitement in public.

3. Radio was chosen to provide urgency. Commercials made point that dealer got large shipment only by pledging to sell all the cars, so 'terrific' deals were possible.

4. 'Blitz' sales present a pattern: Ads usually started two days before sale. About 20 announcements per day were used. Newspapers also purchased. Total cost: $1500 to $3000.

It is not too clear just what part the Ford company played in pushing these sales. There was no one guiding hand, but neither were the sales a coincidence. It is known that regional and district officials of the Ford and Lincoln-Mercury divisions were on hand to watch the results of the advertising razzle-dazzle as well as give advice.

It is also a fact that news travels fast in the auto business and what works successfully in one city will be tried by a dealer in another. Shecter & Levin, as a matter of fact, used their experience in the Defoe Motors sale to whip together an advertising package which is being offered to other Ford dealers interested in using the one-day sale technique.

Despite the success of the blitz sales, some quarters look upon them with a jaundiced eye. A number of auto
dealer associations questioned the techniques as well as the wisdom of promising "crazy trade-ins" and "wonderful buys." J. Walter Thompson, which handles Ford's national advertising and the advertising of local dealers when they act as a group (Ford dealers are divided into 33 districts), feels that the one-day blitz bears an uncomfortable resemblance to a fire sale.

Like most large agencies handling auto accounts JWT favors reason why copy. Said a Ford man at JWT: "A car like the Ford should not be sold as if the dealer is having trouble. It isn't healthy for the auto business either. It may break the market and the benefits to the dealer who runs the sale are dubious. He is only stealing sales from the future."

There is certainly no evidence that Ford is having any trouble selling its cars. And that goes for the whole industry, too. Except for a few makes, auto sales are well ahead of 1952. Total new auto registrations for 1953 through July plus 21 states for August come to 3,574,525 compared with 2,551,826 during the comparable 1952 period, according to Automotive News.

Here are the figures for the three cars of the Ford Motor Co.: In second place with registrations (following Chevrolet) is Ford with 610,500, compared with 415,341 last year. In eight place, Mercury registrations total 150,206, compared with 108,040 in 1952. Lincoln, which jumped from 19th to 17th place in registrations, accounted for 27,341 registrations, compared with 16,184 last year.

Why, then, the ballyhoo-type sale? Automotive News, the bible of the auto industry, came up with one clue last month. It pointed out that the week previous Ford division production had reached a rate equaling 27% of the industry total. On the other hand, Ford sales during the first six months of 1953 were 16% of the industry total. For Mercury the week's figures showed a production rate of 35% and a six-month sales figure of 4% of the industry.

There were other reasons, too. Some cities were having more trouble selling cars than others. In Washington, D.C., for example, the fear of layoffs by government employees had put a dam-

(Please turn to page 124)
The busy advertising executive who approves the expenditure for the TV show has not the time to watch how his money is put to use until the finished product appears on the air. To show sponsors and agencies the work that goes into bringing a TV drama to viewers, the P. Lorillard's Kent cigarettes (through Young & Rubicam), the show has a $3.22 cost-per-1,000 viewers. Average total production costs to the sponsor of each weekly 1/2-hour drama is $71,000 gross, or $9,350 net to the packager. (See box below for average cost breakdown.) Incidental note: Because of a time switch controversy that occurred last year when program was shifted from Wednesday to Sunday, CBS has held cost line for sponsor despite rising production expenses; makes up the difference to Goodson and Todman, packagers of The Web.

People who work on "The Web"

Producer (Herbert Hirschman): Plans budget for program, picks director, helps decide on script and cast; he's the boss

Director (Lela Swift, Herb Hirschman): Casts show, blocks out script for stage action, rehearse actors, plans camera angles

Script editor (Eugene Burr): Screens scripts and outlines submitted both on spec by freelancers and by CBS story dept.

Associate director (John Desmond): Is director’s right-hand man, follows through on camera directions during show

Floor manager (Cal Lowell): Cues actors, keeps track of props (in supervisory capacity), checks on stagehands so they move at right time, supervises costume changes

Production assistant (Libby Sains): Times show, keeps director's notes, blocks out rehearsal hall to scale to correspond with eventual sets, acts as coordinator for director

Lighting director (Dean Nelson): From set designer's floor plan, plots on-it-skin overlay for location of lighting. Consists with director on day before show to determine mood and camera angles. Night before show, he and his crew put up lighting

Set designer (Leo Kerr): Consults with producer on type of setting required, designs it, then supervises construction

Set dresser (Ted Ralph): Works with set designer on procuring proper furniture and props for his sets

Costumer (Anne Eckert): Consults with director on type of wardrobe needed on Tuesday before show, supervises changes

Technical director (Vernon Gamble): Supervises technical staff and is responsible to network for video quality

Other people who work on "The Web": One dolly, two pedestal-cameramen; one audio engineer; a sound effects man; two video control men; a lighting ruffer and five electricians; stagehands; carpenters and painters; and, of course, actors
Here then is a diary of Von Stuart's One for the Road, a recent Web play:

Tuesday (19 days before air time): During a preliminary production meeting, Herb Hirschman (producer), Lela Swift (director) and Leo Kerz (set designer) discuss "ground plan" or blueprint for set the script requires in terms of mood as well as physical properties.

Friday (16 days before air time): During a production meeting, estimates on the show's physical components are presented to Herb Hirschman. The set dresser, Ted Ralph, states how much props and furniture will cost. Anne Eckart, costume, reports her wardrobe estimates. If special effects will be needed, a special effects man attends meeting. A representative of the CBS Cost Control unit sits in. If the total estimate runs under the budget allotment, the show is put on the road. If it runs above budget, Producer Hirschman submits his estimate to CBS for an okay. Variations in budget between one week and the next balance out within each 13-week cycle.

Tuesday (12 days before air time): Herb Hirschman spends the afternoon with Eugene Barr, script editor, in a story conference. They discuss future program possibilities. Rewrites on stories that have been accepted. Scripts are usually scheduled four to five weeks ahead of air time.

Wednesday and Thursday: Director Lela Swift, who alternates with Herb Hirschman as director, casts show. Monday (week of the show) 11:00 a.m.-12:00 p.m.: This is the first time producer, script editor, author and director get together with the cast for a reading of the play. This takes place around a big scarred table (see picture) at the Walnut Room in the Capitol Hotel—The Web's rehearsal hall.

The purpose of the first reading is mainly tuning and a last crack at rewrites. Playing time on The Web is 23½ minutes, the remainder of the half hour being used for commercials, lead-in, lead-out and credits.

While the actors go out to lunch, the producer, script editor, director and author get together to cut the script according to the first timing.

1:00-4:00 p.m.: The actors remain seated around the table and reread the script. This time not only for timing but to check on the rush rewrites made during lunch break. Then director, either Lela Swift or Herb Hirschman, blocks out the show in terms of staging.

Tuesday 10:00 a.m.-12:00 p.m.: When the actors come into the Walnut Room Tuesday morning, they find the sets indicated with red and white tape on the floor. Libby Sains, the p.a. (production assistant), has taped off the floor of the rehearsal hall to scale to conform to the "ground plan." Wooden chairs show places where furniture will be. Doors and windows are indicated.

During the Tuesday run-throughs of the script, the director is mainly concerned with the stage action.

The costume, Anne Eckart, comes to the Capitol Hotel Tuesday afternoon to confer about wardrobe.

Wednesday and Thursday: No rehearsals. During these two days the cast has a chance to learn the lines.

In the meantime, Lela Swift or Herb Hirschman whichever one is going to direct play after this one casts his next script. Director working on the current program takes these days to plan camera angles.

(Please turn to page 122)
Now, don’t get me wrong,” the timebuyer was saying, “I love station managers.”

He glanced desperately at a copy of Consumer Markets out of the corner of his eye, noticing something that interested him and began making notes.

The sponsor editor coughed sharply.

The timebuyer looked up. “Oh, yes. Now, what was I talking about? Ah—station managers. Well, they’re great guys individually. But why the devil do they all come in when I’m busy? It seems that whenever I’m up to my ears in work, the station boys decide to work both sides of Madison Ave.

“And do you think they all call up before stopping in my office? They do not! Then, after cooling their heels in the reception room, they come in and make sly remarks about my putting on airs.”

He paused as if he had just gotten a big load off his chest.

As a matter of fact, he had. And he wasn’t the only one among the many timebuyers interviewed by sponsor who indulged in some chest unloading on the subject of station managers and what they think of them (“I’ll tell you what I think but don’t use my name”).

This critical attitude was by no means unanimous among timebuyers. A number of agency men and women had only words of praise for the visiting station firemen. One of the station managers’ champions said:

“Sure, a timebuyer may be a little busy on occasion because a number of station managers have come into town at the same time. So what? Everybody has something that keeps him extra busy once in a while. But I’ve never found station managers to be a problem.

“As a matter of fact, I enjoy seeing station managers. They’re a welcome relief from paper work. And don’t get the idea that station managers are not good salesmen. Some are top-notch.

“I suppose there are times when a station manager, who happens to be in the neighborhood, drops in on me without calling up first when I’m right in the middle of a big campaign. But most of the time they are more thoughtful.”

Among the critical group, the why-do-they-all-come-at-one-time complaint was not the only gripe, but it was the most frequent one.

Here’s a typical example. The complaint is from a timebuyer who works for an agency that placed about $10 million in TV and radio billings last year.

“The station managers always come in droves during the heavy buying months at the beginning of the year and in August and September. They feel the best time to sell is when we buy. They often hear that a competitor has gotten some business and decide to come in and tell us why we should have bought their station instead.”

“That’s the wrong approach. If they...
Managers, BUT


during the slack season when we have time to listen and when their words will sink in. We're not going to make any last-minute changes in our schedule just because a station man comes in like a whirlwind and says, 'Hey, you forgot me. I've got some new listening data.'"

A time buying executive from one of the oldest and largest agencies in the business had this to say about station managers:

"You want to know a secret? Many of the station boys just don't have any idea about how national advertising is placed. They really don't. Even some of the radio managers who have been around a long time are surprisingly ignorant of the business. They'll come around offering time for an account that has little distribution in the type of market they represent.

"If I were a station manager, here's what I would do before coming into

(Please turn to page 98)
How Emil Mogul tests media weekly for Rayco

Part 12 of SPONSOR's All-Media Study shows how novel system upped Rayco sales 36% in 18 months

by Ray Lapica

They said it couldn't be done.
They said you couldn't test newspapers, radio and TV against each other and get accurate, meaningful results.
They said that in any case it would cost thousands and the information would be dated because you couldn't possibly accumulate it on a continuing timely basis.
"They" refers to literally scores of agencies and advertisers among the several hundred sponsor interviewed by mail and in person for its All-Media Study.

Well, the Emil Mogul Co., a $5,000,-000 New York agency, has proved the cynics wrong.

It tests newspapers, radio and TV for its client, Rayco Auto Seat Covers of Paterson, N. J.
It does it on a weekly basis.
It buys space and time on the basis of which paper or station is pulling best.
It knows every Thursday morning what the preceding week's sales results were by media for 34 Rayco stores in 60 markets east of the Rockies.

It not only provides Rayco executives, from President Joseph Weiss down, with weekly advertising results in terms of directly traceable dollar sales but tells them specifically which media are responsible for those sales and in what proportion.

It not only informs each Rayco dealer precisely what his advertising

Agencies can try variation of Mogul-Rayco system IF

1. They have a client who is willing to let agency take over most functions of regular advertising department.
2. Product is suitable—preferably sold through franchised dealers—such as automobiles, household appliances and floor coverings. Cheap mass consumer goods are not suitable.
3. Client is willing to pay agency percentage-of-sales or other additional fee instead of expecting agency to make system work on 15% commission alone. The 15% wouldn't cover costs.
4. The dealers (if they pay for their own advertising) are convinced testing media weekly is to their benefit, willing to let agency in far-off New York buy and write all advertising (print and air) and let agency decide which are best buys on basis of research and statistical analysis. Emil Mogul persuaded 1 dealers initially by personal store interviewing and weekly report to dealer (interviewer asked each customer what brought him in). Once sold, dealers aren't hard to keep sold on advertising that is measured regularly.
5. Agency must set up entire department to handle any Emil Mogul has minimum of 15 persons devoting full or time to Rayco, including account supervisor, two account research and media director, three time and space but four research and media people, two production men and copywriters. Emil Mogul himself devotes considerable time account, which will net the agency $150,000 this year.
HOW WEEKLY MEDIA CHECKING SYSTEM WORKS

1. Every buyer of Rayco auto seat covers or convertible tops fills out a card while waiting for installation to be completed. Card asks only four questions designed to establish what brought the customer in (see right). Dealer saves all the cards, mails them to Emil Mogul agency Saturday night. Total sales figures for all stores are mailed to Rayco execs in Paterson, N. J., at the same time. Agency gets these cards Monday morning from each of the 84 stores in 60-odd markets. Then—

2. Four tabulators tabulate all cards by store on Rayco Work Sheet. Sheet shows total sales by medium (newspaper, radio, TV), total spent on advertising by medium, percent of total sales accounted for by each medium and sales produced per $1 of advertising spent on each medium. Two researchers interpret results, can see at a glance which media account for sales and which are slipping. Dead or dying ducks can be spotted and eliminated and schedules in efficient media stepped up on short notice.

3. Report goes out from agency to each store by Thursday morning. Store report duplicates data on Work Sheet, keeps dealer enthusiastic about advertising (since he pays for it) by showing him how few just "walked in" and which medium does the job. Report may also point out trend and indicate future actions, as follows: "This is the third week now Newspaper 'B' gives low return. Will watch and cancel if it happens again." Agency buys and writes all advertising for dealers, pays local rates for space and time, gets no commission but percentage of sales.

produced during the preceding week (medium by medium) but also how many of his customers were just "passing by," "recommended" or from other sources.

And best of all, the agency knows week by week which newspaper (morning or evening, daily or Sunday) radio or TV station is producing the largest dollar returns, which one is slipping in sales results and which size ad or adjacency is most productive.

And it steps up or reduces schedules accordingly, virtually overnight.

Has this system worked?

In the 16 months (April 1952 to date) since it has been in operation here is what has happened:

1. Rayco has increased its lead as the number one manufacturer in the auto seat cover business by a large margin.

2. It has expanded its chain of franchised retail stores from 54 to 84 in 60 markets, with 25 new outlets scheduled to be added in the next 12 months.

Gross sales for the chain are expected to top $15 million this year—a jump from three stores and $295,000 in sales when the company began operations in 1946.

4. Average per-store increase in sales during this period is 35.6%.

5. Average per-store percentage cost of advertising (ratio of expenditures to sales) has been reduced 25%.

6. Rayco's ad budget (actually the total spent locally by Rayco operators) has jumped from $200,000 in 1951 before the Emil Mogul Co. took over to $400,000 in 1952, $800,000 this year and it will reach an estimated $1,250,000 next year—business is that good.

7. This year for the first time Rayco is planning to continue its record ad expenditures through the fall and winter instead of curtailing them after the peak summer selling months. The current schedules include 83 newspapers, over 1,400 radio announcements a week on 52 stations, 165 TV announcements on 43 stations and several local 15-minute TV film shows.

Rayco's media checking and measuring system was developed by Re-search and Media Director Joel Martin as a tailor-made solution to the problem of evaluating scores of individual selections in the three basic media in local markets. In principle the system is not too different from what the agency follows for all clients. The techniques, however, are based on the unique nature of the Rayco account itself and the opportunity it presents for quick and accurate media evaluation.

When the Emil Mogul Co. took over the account in April 1952 the agency in sponsoring 19 November 1951—"Rayco profits by its TV trials and errors"—helped the agency win it. The firm's franchised dealers were spending over 95% of their aggregate ad budgets in newspapers. Previously (Please turn to page 106)
HERE'S HOW YOU CAN PROFIT BY BEING ABLE TO CHECK MEDIA WEEKLY

1. See how sales zoom when you add radio to newspapers.

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</table>

AFTER RADIO (Market “A”)

<table>
<thead>
<tr>
<th>Medium</th>
<th>Ad cost</th>
<th>$ Sales</th>
<th>Percent</th>
<th>Sales per $ of adv.</th>
<th>Number of customers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspapers</td>
<td>8761</td>
<td>85,772</td>
<td>52.5</td>
<td>87.55</td>
<td>330</td>
</tr>
<tr>
<td>Radio</td>
<td>3,595</td>
<td>32.7</td>
<td>881</td>
<td>206</td>
<td></td>
</tr>
<tr>
<td>Total Adv.</td>
<td>1,172</td>
<td>9,367</td>
<td>85.2</td>
<td>7.39</td>
<td>336</td>
</tr>
<tr>
<td>Other Sources</td>
<td>2,627</td>
<td>14.8</td>
<td>93</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Sales</td>
<td>16,991</td>
<td>100.0</td>
<td>629</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adv. ratio</td>
<td>10.6%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

NOTE: This chart proves astounding fact that you can boost returns from one medium by adding another. Spending $408 more for advertising (on radio) increased sales from advertising by $3,861 for Rayco. Some of this increase came from newspapers. Table shows situation four weeks after radio was added.

2. Adding TV can double sales due to advertising.

<table>
<thead>
<tr>
<th>Medium</th>
<th>Ad cost</th>
<th>$ Sales</th>
<th>Percent</th>
<th>Sales per $ of adv.</th>
<th>Number of customers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspapers</td>
<td>8968</td>
<td>85,744</td>
<td>65.8</td>
<td>86.33</td>
<td>268</td>
</tr>
<tr>
<td>Other Sources</td>
<td>2,986</td>
<td>34.2</td>
<td>139</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Sales</td>
<td>8,730</td>
<td>100.0</td>
<td>407</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adv. ratio</td>
<td>10.4%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

AFTER TELEVISION (Market “B”)

<table>
<thead>
<tr>
<th>Medium</th>
<th>Ad cost</th>
<th>$ Sales</th>
<th>Percent</th>
<th>Sales per $ of adv.</th>
<th>Number of customers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspapers</td>
<td>8968</td>
<td>85,399</td>
<td>47.8</td>
<td>86.17</td>
<td>296</td>
</tr>
<tr>
<td>TV</td>
<td>328</td>
<td>4.4</td>
<td>147</td>
<td>255</td>
<td></td>
</tr>
<tr>
<td>Total Adv.</td>
<td>1,236</td>
<td>10,125</td>
<td>83.0</td>
<td>8.13</td>
<td>511</td>
</tr>
<tr>
<td>Other Sources</td>
<td>1,289</td>
<td>11.0</td>
<td>68</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Sales</td>
<td>11,714</td>
<td>619</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adv. ratio</td>
<td>10.6%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

NOTE: Here is case where adding TV nearly doubled sales due to advertising at same advertising ratio. Newspapers dropped only slightly in sales, actually brought MORE customers into store after TV. Terrific TV return is obvious above. Some Rayco stores have got back $46 for $1 spent on TV.

3. Eliminating “weak” station, subbing stronger will boost sales.

<table>
<thead>
<tr>
<th>Medium</th>
<th>Ad cost</th>
<th>$ Sales</th>
<th>Percent</th>
<th>Sales per $ of adv.</th>
<th>Number of customers</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV Station A</td>
<td>81,563</td>
<td>81,536</td>
<td>80.3</td>
<td>87.38</td>
<td>382</td>
</tr>
<tr>
<td>TV Station B</td>
<td>661</td>
<td>8.7</td>
<td>89</td>
<td>63</td>
<td></td>
</tr>
<tr>
<td>Total Adv.</td>
<td>2,221</td>
<td>12,786</td>
<td>89.0</td>
<td>5.75</td>
<td>615</td>
</tr>
<tr>
<td>Other Sources</td>
<td>4,580</td>
<td>11.0</td>
<td>89</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Sales</td>
<td>14,366</td>
<td>725</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adv. ratio</td>
<td>15.5%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

AFTER CHANGE (Market “C”)

<table>
<thead>
<tr>
<th>Medium</th>
<th>Ad cost</th>
<th>$ Sales</th>
<th>Percent</th>
<th>Sales per $ of adv.</th>
<th>Number of customers</th>
</tr>
</thead>
<tbody>
<tr>
<td>TV Station A</td>
<td>81,563</td>
<td>81,246</td>
<td>62.0</td>
<td>87.20</td>
<td>551</td>
</tr>
<tr>
<td>TV Station C</td>
<td>735</td>
<td>5.296</td>
<td>29.2</td>
<td>7.21</td>
<td>261</td>
</tr>
<tr>
<td>Total Adv.</td>
<td>2,298</td>
<td>16,512</td>
<td>91.2</td>
<td>7.20</td>
<td>815</td>
</tr>
<tr>
<td>Other Sources</td>
<td>1,596</td>
<td>8.8</td>
<td>79</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Sales</td>
<td>18,138</td>
<td>894</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adv. ratio</td>
<td>12.6%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

NOTE: This is classic example of how entire system works. Station B obviously does not compete with Station A. When B was dropped and strong Station C substituted, overall return increased and, even though slightly more dollars were expended, advertising ratio dropped 3%. Using wrong station is costly.

4. Dropping weaker paper, increasing space is good strategy.

<table>
<thead>
<tr>
<th>Medium</th>
<th>Ad cost</th>
<th>$ Sales</th>
<th>Percent</th>
<th>Sales per $ of adv.</th>
<th>Number of customers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspaper “X”</td>
<td>8563</td>
<td>83,654</td>
<td>36.2</td>
<td>87.80</td>
<td>266</td>
</tr>
<tr>
<td>Newspaper “Y”</td>
<td>1,173</td>
<td>4,279</td>
<td>29.4</td>
<td>7.45</td>
<td></td>
</tr>
<tr>
<td>Total Adv.</td>
<td>1,667</td>
<td>7,533</td>
<td>76.6</td>
<td>4.73</td>
<td></td>
</tr>
<tr>
<td>Other Sources</td>
<td>2,160</td>
<td>21.4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Sales</td>
<td>10,893</td>
<td>100.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adv. ratio</td>
<td>16.6%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Medium</th>
<th>Ad cost</th>
<th>$ Sales</th>
<th>Percent</th>
<th>Sales per $ of adv.</th>
<th>Number of customers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspaper “X”</td>
<td>8865</td>
<td>86,247</td>
<td>69.1</td>
<td>87.91</td>
<td></td>
</tr>
<tr>
<td>Newspaper “Y”</td>
<td>2,780</td>
<td>20.5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Adv.</td>
<td>3,807</td>
<td>100.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other Sources</td>
<td>9.6%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

NOTE: This is example of how system works when budgets need to be cut (going out of season, for example). Over-all ad expenditure dropped ratio dropped 7 points. Dollar return for newspapers remained the same or increased dollars spent in newspaper “X” over-all improvement is more.

5. Stepping up all media may increase returns from each.

<table>
<thead>
<tr>
<th>Medium</th>
<th>Ad cost</th>
<th>$ Sales</th>
<th>Percent</th>
<th>Sales per $ of adv.</th>
<th>Number of customers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspapers</td>
<td>8,123</td>
<td>81,950</td>
<td>19.8</td>
<td>84.11</td>
<td></td>
</tr>
<tr>
<td>Radio</td>
<td>451</td>
<td>2.255</td>
<td>47.9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TV</td>
<td>728</td>
<td>1,473</td>
<td>79.4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Adv.</td>
<td>1,405</td>
<td>8,380</td>
<td>61.5</td>
<td>5.96</td>
<td></td>
</tr>
<tr>
<td>Other Sources</td>
<td>1,466</td>
<td>11.9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Sales</td>
<td>9,346</td>
<td>100.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adv. ratio</td>
<td>14.3%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Medium</th>
<th>Ad cost</th>
<th>$ Sales</th>
<th>Percent</th>
<th>Sales per $ of adv.</th>
<th>Number of customers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspapers</td>
<td>8,358</td>
<td>83,610</td>
<td>21.9</td>
<td>86.77</td>
<td></td>
</tr>
<tr>
<td>Radio</td>
<td>518</td>
<td>22.9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TV</td>
<td>638</td>
<td>5.355</td>
<td>40.6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Adv.</td>
<td>1,688</td>
<td>13,259</td>
<td>90.7</td>
<td>7.83</td>
<td></td>
</tr>
<tr>
<td>Other Sources</td>
<td>1,360</td>
<td>9.3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Sales</td>
<td>11,619</td>
<td>100.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adv. ratio</td>
<td>11.5%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

NOTE: Stepping up all media increased returns from each above. Value of dollar return rose and advertising ratio showed gratifying decline. Use this step-up technique too to determine whether media are as efficient or can absorb bigger budget. Sometimes spending more does increase sales.

Here's the man who's responsible for the weekly Rayco media tests.

JOEL L. MARTIN

Emil Mogul's research and media director has spent past 13 years in various research. He joined Mobil May 1950 after five years as v.p. and research director of Marketing Stud Inc. and Marion Harper Associates.

He worked out this novel weekly media test for Rayco after visiting Rayco's in the field and determined their media problems. Joel is a New Yorker by birth.

Everybody in TV is talking ABC and no wonder
Here it is... the new fall line-up on ABC.
Television. We promised you new shows, new
BILL STERN, ABC-TV sports
SATURDAY NIGHT FIGHTS, 9 p.m.
NOTRE DAME FOOTBALL AND FRANK LEAHY, Sun. 7:30 p.m.
OZZIE & HARRIET, Fri. 8 p.m.
KRAFT TELEVISION THEATRE, Thurs. 9:30 p.m.

stars ... new excitement on ABC. But even
ve never thought things would happen so fast
ROBERT Q. LEWIS, Tues. 10:30 p.m.
JOHN DALY, Mon. – Fri. 7:15 p.m.
TOOTSIE HIPPODROME, Sat. 10 a.m.
THE LONE RANGER, Thurs. 7:30 p.m.
SUPER CIRCUS, Sun. 5 p.m.
SMILIN' ED McCONNELL, Sat. 10:30 a.m.
SPACE PATROL, Sat. 11 a.m.

(or so big). Now, the critics are talking...
everybody's talking ABC!
And look who's talking to America on ABC Television:

American Chicle
American Cigarette & Cigar Co.
American Home Products
American Tobacco Company
Armour & Co.
Bayuk-Phillies Cigars
B. B. Rolrite Pen
Bristol-Myers
Brown Shoes
Carter Products
Derby Foods
Duffy-Mott
DuPont
Ekco
Ex-Lax
Gemex Watch Bands
General Mills
Gruen Watches
Hazel Bishop
Hotpoint
S. C. Johnson
Kellogg's
Kraft Foods
Listerine
Mars Candy
Pepsi-Cola
Ralston-Purina
Sealy Mattress
Skippy Peanut Butter
Speidel Watch Bands
Standard Oil of Indiana
Sterling Drug
Super Kem-tone & Kem Glo
C. A. Swanson Company
Thor
Tootsie Rolls
United States Steel
Viceroy Cigarettes

AMERICAN BROADCASTING COMPANY

AMI KUAN BROADCASTING COMPANY

WJSBk > ABC
ICE CREAM STORE

SPONSOR: Dairy King Stores AGENCY: Harvey & Porter
CAPSULE CASE HISTORY: Inclement weather apparently has no bearing on ice cream sales, at least if radio is used in promoting the ice cream. During cold weather the Dairy King Stores bought 12 100-word announcements on the Bob McAnulty Show, a three-hour daily program on KWJ. Total cost of the dozen announcements came to $64.30. The results: In the four Dairy King stores, the amount of ice cream sold was three times that sold on an average “ice cream weather” day.

KWJ, Portland PROGRAM: Bob McAnulty Show

SPONSOR: The Towel Shop, St. Louis AGENCY: Shaffer-Breiman, Margulis, St. Louis
CAPSULE CASE HISTORY: The St. Louis sponsor was from Missouri— he had to be shown what air salesmen in Greenville could do. The towel company bought announcements on WESC over a four-day period at a cost of $76. After the first day, however, orders began to come in. By the end of the four days, The Towel Shop had received 363 orders. The total value of the towels was not revealed, but the advertising cost per order came to less than 14¢.

WESC, Greenville, S. C. PROGRAM: Announcements

CHICKEN

SPONSOR: Pacific Hatchery AGENCY: Direct
CAPSULE CASE HISTORY: Chick production was down all over British Columbia—that is, down all over British Columbia with the exception of one hatchery. The Pacific Hatchery had a sales increase of 100%. It probably is not coincidental that the only major medium employed by the hatchery was radio. The sponsor’s radio schedule consists of one announcement daily, at noon, at a cost of $9 each. The only station used is CKNW.

CKNW, New Westminster PROGRAM: Announcements

FURNITURE

SPONSOR: Dorothy Lerner Sleep Headquarters AGENCY: Direct
CAPSULE CASE HISTORY: The sponsor bought a nightly 15-minute music program aired from 12:05 to 12:20 a.m. Lerner expected that after 10 or 11 weeks there might be tangible results reflected in increased traffic and sales. After three weeks, however, sales which could be directly attributed to the program were chalked up and listeners wrote in to compliment the sponsor on the calibre of the program. After seven weeks, Lerner was getting $3,000 worth of sales weekly on the programs which cost $176 weekly.

WCAU, Philadelphia PROGRAM: Daydreams at Night

APPLIANCE STORE

SPONSOR: Dunagan & Bowen Appliance Co. AGENCY: Direct
CAPSULE CASE HISTORY: Dunagan & Brown is located in the small town of Chippauma, Ga. It is out of the way location and even WMFS was not sure if its listeners would travel to an appliance store, or if Tennessee people would patronize a Georgia merchant. The sponsor nevertheless bought a five-minute mystery singer program six days a week for a cost of $600 weekly. From the programs the sponsor got over 120 leads weekly and business went up “hundreds of dollars.” Business still is growing after 16 weeks on the air.

WMFS, Chattanooga PROGRAM: Name the Singer
## 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>Stations on Air</th>
<th>Sets in Market (1000)</th>
<th>Licensee &amp; Manager</th>
<th>RAI</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANDERSON, S. C.</td>
<td>WAIM-TV</td>
<td>40</td>
<td>30 Sep.</td>
<td>135</td>
<td>67.6</td>
<td>0</td>
<td>NFA</td>
<td>Wilton E. Hall</td>
<td></td>
</tr>
<tr>
<td>GOLDSBORO, N. C.</td>
<td>KQHA-TV</td>
<td>34</td>
<td>1 Oct.</td>
<td>17.8</td>
<td>9.12</td>
<td>0</td>
<td>NFA</td>
<td>Goldsboro TV Corp.</td>
<td></td>
</tr>
<tr>
<td>SALEM, ORE.</td>
<td>KSLM-TV</td>
<td>3</td>
<td>30 Sep.</td>
<td>5.5</td>
<td>2.75</td>
<td>0</td>
<td>NFA</td>
<td>Oregon Radio Inc.</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>Power (KW)**</th>
<th>Net Affiliation</th>
<th>Stations on Air</th>
<th>Sets in Market (1000)</th>
<th>Licensee &amp; Manager</th>
<th>RAI</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALEQUERQUE, N. M.</td>
<td>KQAT-TV</td>
<td>7</td>
<td>27 Sep.</td>
<td>25</td>
<td>12.5</td>
<td>ABC</td>
<td>2</td>
<td>31 VHF</td>
<td></td>
</tr>
<tr>
<td>BAKERSFIELD, CAL.</td>
<td>KERO-TV</td>
<td>10</td>
<td>27 Sep.</td>
<td>30.9</td>
<td>17.4</td>
<td>NBC, CBS</td>
<td>2</td>
<td>30 VHF</td>
<td></td>
</tr>
<tr>
<td>BUFFALO, N. Y.</td>
<td>WBBT-TV</td>
<td>59</td>
<td>27 Sep.</td>
<td>21.4</td>
<td>11</td>
<td>None yet</td>
<td>3</td>
<td>60 UHF</td>
<td></td>
</tr>
<tr>
<td>COLORADO SPRINGS, COLO.</td>
<td>KRCO-TV</td>
<td>13</td>
<td>1 Oct.</td>
<td>11.3</td>
<td>6</td>
<td>NBC</td>
<td>2</td>
<td>10 VHF</td>
<td></td>
</tr>
<tr>
<td>FRESNO, CAL.</td>
<td>KJEO</td>
<td>47</td>
<td>2 Oct.</td>
<td>10</td>
<td>5</td>
<td>ABC</td>
<td>2</td>
<td>40 UHF</td>
<td></td>
</tr>
<tr>
<td>HANNIBAL, MO.-QUINCY, ILL.</td>
<td>KQHA-TV</td>
<td>7</td>
<td>27 Sep.</td>
<td>10.5</td>
<td>5.4</td>
<td>CBS, Du M</td>
<td>1</td>
<td>70 UHF</td>
<td></td>
</tr>
<tr>
<td>HARLINGEN, TEX.</td>
<td>KGTS-TV</td>
<td>4</td>
<td>4 Oct.</td>
<td>13</td>
<td>6.9</td>
<td>CBS</td>
<td>1</td>
<td>30 YHF</td>
<td></td>
</tr>
<tr>
<td>HENDERSON, KY.</td>
<td>WEHT</td>
<td>50</td>
<td>27 Sep.</td>
<td>16.2</td>
<td>8.7</td>
<td>CBS</td>
<td>1</td>
<td>20 UHF</td>
<td></td>
</tr>
<tr>
<td>JOHNSTOWN, PA.</td>
<td>WARD-TV</td>
<td>56</td>
<td>22 Sep.</td>
<td>26</td>
<td>13</td>
<td>NBC</td>
<td>1</td>
<td>23 VHF</td>
<td></td>
</tr>
<tr>
<td>KNOXVILLE, TENN.</td>
<td>WROL-TV</td>
<td>6</td>
<td>1 Oct.</td>
<td>100</td>
<td>50</td>
<td>NBC</td>
<td>1</td>
<td>23 VHF</td>
<td></td>
</tr>
<tr>
<td>MEMPHIS, S. TENN.</td>
<td>W精神病</td>
<td>13</td>
<td>1 Oct.</td>
<td>125</td>
<td>65</td>
<td>CBS</td>
<td>1</td>
<td>22 UHF</td>
<td></td>
</tr>
<tr>
<td>MERIDIAN, MISS.</td>
<td>WTKO-TV</td>
<td>11</td>
<td>27 Sep.</td>
<td>31.2</td>
<td>15.5</td>
<td>All 4</td>
<td>1</td>
<td>7 VHF</td>
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</tr>
<tr>
<td>MILWAUKEE, WIS.</td>
<td>WQYK-TV</td>
<td>19</td>
<td>1 Oct.</td>
<td>18.2</td>
<td>9.77</td>
<td>ABC, Du M, CBS</td>
<td>3</td>
<td>70 UHF</td>
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<tr>
<td>MONROE, LA.</td>
<td>KNOE-TV</td>
<td>8</td>
<td>27 Sep.</td>
<td>230</td>
<td>115</td>
<td>All 4</td>
<td>2</td>
<td>65 VHF</td>
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<tr>
<td>PEORIA, ILL.</td>
<td>WTVH-TV</td>
<td>19</td>
<td>27 Sep.</td>
<td>95</td>
<td>54</td>
<td>ABC, CBS</td>
<td>2</td>
<td>85 UHF</td>
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<td>ST. JOSEPH, MO.</td>
<td>KQF-KO-TV</td>
<td>2</td>
<td>27 Sep.</td>
<td>52</td>
<td>26</td>
<td>CBS, Du M</td>
<td>1</td>
<td>79 YHF</td>
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<td>RENO, NEV.</td>
<td>KZTV</td>
<td>8</td>
<td>27 Sep.</td>
<td>3</td>
<td>1.5</td>
<td>All 4</td>
<td>1</td>
<td>NFA</td>
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<td>SPRINGFIELD, ILL.</td>
<td>WICS</td>
<td>20</td>
<td>5 Oct.</td>
<td>18</td>
<td>10</td>
<td>ABC, NBC, Du M</td>
<td>3</td>
<td>19 UHF</td>
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<td>SPRINGFIELD, MO.</td>
<td>KYTV</td>
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<td>27 Sep.</td>
<td>61</td>
<td>30.5</td>
<td>NBC, ABC</td>
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<td>35 VHF</td>
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<td>TUCSON, ARIZ.</td>
<td>KQDA-TV</td>
<td>4</td>
<td>27 Sep.</td>
<td>10.6</td>
<td>5.3</td>
<td>NBC</td>
<td>2</td>
<td>11 YHF</td>
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<td>WEST PALM BEACH, FLA.</td>
<td>WIRK-TV</td>
<td>21</td>
<td>13 Sep.</td>
<td>18.6</td>
<td>10</td>
<td>ABC</td>
<td>1</td>
<td>16 UHF</td>
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<tr>
<td>WINSTON SALEM, N. C.</td>
<td>WSJS-TV</td>
<td>12</td>
<td>27 Sep.</td>
<td>40</td>
<td>20</td>
<td>NBC</td>
<td>2</td>
<td>141 VHF</td>
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<td>WINSTON SALEM, N. C.</td>
<td>WTOP-TV</td>
<td>26</td>
<td>26 Sep.</td>
<td>20</td>
<td>10</td>
<td>ABC, Du M</td>
<td>2</td>
<td>20 UHF</td>
<td></td>
</tr>
</tbody>
</table>

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**Box Score**

- Total U.S. stations on air (incl. Honolulu 19 Oct. '53): 259
- No. of post-freeze CP's granted (excluding educational grants): 9 Oct. '53: 144
- No. of TV homes in U.S. (1 Sept. '53): 25,233,000
- Percent of all U.S. homes with TV sets (1 Sept. '53): 56.9%

*Both new CP's and stations going on the air listed here are those which occurred between 25 Sept. and 26 Oct., all of which broadcast could be obtained by their method. Stations are considered to be on the air when commercial operation starts. **Power of CP's is that recorded in FCC applications and amendments of initial grants. Information on the number of sets in markets not designated as being from NBC Research, results of estimates from the stations or reps and must be deemed approximate. Dates from NBC Research and Planning|

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**SPONSOR**

---

48
The super power of PROVIDENCE (Channel 10) blankets the southern New England market where TV saturation is an overwhelming 85% ... with prestige and personalities that SELL your products.
### Top 10 shows in 10 or more markets**
**Period: 1, 2, 3, 11, 12, 13 and 14 Sept. 1953
**Title, Syndicator, Producer, Show Type

<table>
<thead>
<tr>
<th>Rank</th>
<th>Show Title</th>
<th>Syndicator/Producer</th>
<th>Show Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Favorite Story, Ziv (D)</td>
<td>Ziv</td>
<td>Action</td>
</tr>
<tr>
<td>2</td>
<td>Foreign Intrigue, JWT, Shel. Reynolds (A)</td>
<td>JWT/Sheinberg</td>
<td>Action</td>
</tr>
<tr>
<td>3</td>
<td>Boston Blackie, Ziv (M)</td>
<td>Ziv</td>
<td>Drama</td>
</tr>
<tr>
<td>4</td>
<td>Cisco Kid, Ziv (W)</td>
<td>Ziv</td>
<td>Action</td>
</tr>
<tr>
<td>5</td>
<td>Liberace, Snader, Guild Films Co. (Mu)</td>
<td>Snader/Parsons</td>
<td>Musical</td>
</tr>
<tr>
<td>6</td>
<td>Hopalong Cassidy, NBC Film (W)</td>
<td>NBC Film</td>
<td>Western</td>
</tr>
<tr>
<td>7</td>
<td>Kit Carson, MCA, Revue Prod. (W)</td>
<td>MCA/Revue Prod</td>
<td>Western</td>
</tr>
<tr>
<td>8</td>
<td>Wild Bill Hickok, W. Broidy (W)</td>
<td>W.Broidy/Revue Prod</td>
<td>Western</td>
</tr>
<tr>
<td>9</td>
<td>Superman, MPTV, R. Maxwell (K)</td>
<td>MPTV/R.Maxwell</td>
<td>Western</td>
</tr>
<tr>
<td>10</td>
<td>March of Time, March of Time (Doc.)</td>
<td>March of Time</td>
<td>Documentary</td>
</tr>
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</table>

### Top 10 shows in 4 to 9 markets

<table>
<thead>
<tr>
<th>Rank</th>
<th>Show Title</th>
<th>Syndicator/Producer</th>
<th>Show Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>City Detective, MCA, Revue Prod. (D)</td>
<td>MCA/Revue Prod</td>
<td>Western</td>
</tr>
<tr>
<td>2</td>
<td>Orient Express, PSI-TV, Inc. (A)</td>
<td>PSI-TV</td>
<td>Western</td>
</tr>
<tr>
<td>3</td>
<td>Dangerous Assignment, NBC Film (A)</td>
<td>NBC Film</td>
<td>Western</td>
</tr>
<tr>
<td>4</td>
<td>Range Riders, CBS Film, Flying &quot;A&quot; (W)</td>
<td>CBS Film</td>
<td>Western</td>
</tr>
<tr>
<td>5</td>
<td>Doug. Fairbanks Presents, NBC Film (D)</td>
<td>NBC Film</td>
<td>Western</td>
</tr>
<tr>
<td>6</td>
<td>Heart of the City, United TV Programs (D)</td>
<td>United TV Programs</td>
<td>Western</td>
</tr>
<tr>
<td>7</td>
<td>Jeffrey Jones, L. Parsons (D)</td>
<td>L. Parsons</td>
<td>Western</td>
</tr>
<tr>
<td>8</td>
<td>Abbott &amp; Costello, MCA, TCA (C)</td>
<td>MCA/TCA</td>
<td>Comedy</td>
</tr>
<tr>
<td>9</td>
<td>Hank McCune, Video Pictures (C)</td>
<td>Video Pictures</td>
<td>Comedy</td>
</tr>
<tr>
<td>10</td>
<td>March of Time, March of Time (Doc.)</td>
<td>March of Time</td>
<td>Documentary</td>
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### Average Ratings

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<tr>
<td>Favorite Story</td>
<td>8.0</td>
<td>8.9</td>
<td>13.6</td>
<td>22.8</td>
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<tr>
<td>Foreign Intrigue</td>
<td>16.4</td>
<td>12.2</td>
<td>10.4</td>
<td>25.3</td>
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<td>Boston Blackie</td>
<td>6.5</td>
<td>10.9</td>
<td>16.0</td>
<td>23.8</td>
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<tr>
<td>Cisco Kid</td>
<td>7.4</td>
<td>10.7</td>
<td>8.2</td>
<td>10.4</td>
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<tr>
<td>Liberace</td>
<td>6.4</td>
<td>9.2</td>
<td>9.4</td>
<td>6.6</td>
</tr>
<tr>
<td>Hopalong Cassidy</td>
<td>14.0</td>
<td>8.7</td>
<td>20.3</td>
<td>10.4</td>
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<tr>
<td>Kit Carson</td>
<td>10.4</td>
<td>7.0</td>
<td>5.3</td>
<td>3.0</td>
</tr>
<tr>
<td>Wild Bill Hickok</td>
<td>6.9</td>
<td>8.0</td>
<td>7.4</td>
<td>18.8</td>
</tr>
<tr>
<td>Superman</td>
<td>7.7</td>
<td>10.2</td>
<td>9.8</td>
<td>7.8</td>
</tr>
<tr>
<td>March of Time</td>
<td>3.5</td>
<td>4.0</td>
<td>10.2</td>
<td>17.8</td>
</tr>
</tbody>
</table>

### Chart covers half-hour syndicated film.
what a row of beans can amount to... with wfmy-tv

Rows of canned beans, to be exact... pinto beans. One year ago the Mountain View Canning Company took the wise step of advertising its Luck's Pinto Beans on WFMY-TV.

Well sir, a hillbilly band was featured on a weekly 15-minute show — and the fame of Luck's Pinto Beans raced across WFMY-TV's 29 counties with the speed of Jack's Beanstalk!

Last year Mountain View produced about 750 cases of Luck's Pinto Beans a week. This year it's over 5,000 cases a week! Factory space and staff have tripled, and still grocers can't keep a row of these beans on the shelf!

Sales magic like this is nothing new with WFMY-TV. When the people in 29 surrounding counties have $1,500,000,000 to spend... the only TV station tapping all that buying power is bound to be popular with advertisers and viewers!

wfmy-tv
Basic CBS Affiliate - Channel 2
Greensboro, N. C.
Represented by Harrington, Righter & Parsons, Inc.
New York—Chicago—San Francisco
The new film-like process known as video tape is sure to be something of a hydrogen bomb to the television business. Rather than a spectre on the horizon, this phenomenon is here and, according to some authorities, will mushroom into use in less than three years.

What video tape will mean to the television industry, as well as to organized labor, from economic and aesthetic points of view is little short of devastating. (The very same may be said of its effects on the big screen motion picture industry.)

Unlike most big improvements in television such as the cable facilities and color-to-come, which increase the cost of doing television, video tape offers all its advantages at marked down rates, a fact that should evince deep sighs-of-relief.

What are these advantages? Well, visualize, if you will, a picture process as simple, as faithful, and as economical as sound tape is for audio alone. In essence, that's it. In place of the present costly equipment, time—and cash-consuming lab processes and the inflexibilities of so-called celluloid, this tape, on far simpler "cameras" which aren't cameras at all, will record what is exposed to it and enable the director to play back instantaneously what he has just shot.

If the results are not to his liking, a simple erasure, as in sound tape, makes the stuff ready, willing and completely able to reproduce the next "take."

Skilled writer-director-producers like Frank Wisbar (Fireside Theatre) expect to be able to edit their scripts as they go along and, in some cases, come up with scenes minus any script—just shooting on an ad-lib basis, if you will. Such is the flexibility and economy of this means of recording sight plus sound.

Color will come as a simple second step with few added difficulties if any—no greatly increased cost of raw stock, no expensive lab work and no long delays in delivery.

Prints are simultaneously made in large numbers and being electronic mates will suffer no loss of quality. Costs, here too, should be gratifyingly low.

Among the many and most obvious dislocations that video tape will present us with are—first, unions. As I understand it, the very simplicity of this process makes scores of people and a couple of now very powerfully organized groups non-essential.

Secondly, all of our present cameras and projectors will be obsolete. The tape will be, in size, probably somewhere between 16 mm. and 35 mm., have no sprocket holes, and since its sound and sight are in perfect synchronization (rather than advanced sound track as on present day films), editing can be done on location, on the set, in an office or up a tree. A scissors is all it takes just as is now possible with sound tape.

Third, I imagine this process spells the end of live television, at least for dramatic shows. Since there will be little difference between the cost of shows done live or on this tape in contrast to the big differential we now face; since there will need to be much less of a lag than there now is between a film's shooting and the time it is ready for broadcasting; and since video tape provides a producer with all the assurance that film does of a perfect performance—the ability to re-do a scene, the opportunity to eliminate errors and flubs providing at the same time the scope of film in contrast to the confinement of the live studio—well, I'd say, for these reasons live television except for ball games, horse races, fisticuffs and a few other events where immediacy is the great appeal, will be found setting up in the attic along-

Why Foreman calls video tape the II-Bomb of TV:

1. It's a television development which, unlike most improvements, will decrease rather than increase the cost of TV for sponsors.

2. It will make editing easier—in fact the tape can be edited while a show is being recorded—and color can be added without very much trouble; the fact video tape is so simple may make some jobs non-essential, however, and that might draw union fire.

3. It will make the present cameras and projectors obsolete; tape probably will be between 16 mm. and 35 mm. wide and won't have sprocket holes.

4. It may make live TV an unknown commodity—except for spot news and sports events—since producers will be able to get perfect performance at no, or little, extra cost.
“BUILD A BETTER MOUSETRAP . . .”

WTRY's superior brand of local radio
keeps a well beaten path thru WTRY's traffic department . . .

NATIONAL ADVERTISERS

Programs:

ALL Detergent News
Schaefer Beer News
Shell Oil Company News
Socony-Vacuum
Weathercast and Roy Shudt Sports
Tobin Packing Company Forrest Willis
Ward Baking Company News
Wheatena News
Wultex Clothing News

Announcements:


CBS Radio Network WTRY 980 KC. 5000 W.
ALBANY—TROY—SCHENECTADY

REPRESENTED BY HEADLEY-REED CO.

19 OCTOBER 1953
These are but a few of the many wonders and problems that are just ahead of us thanks to video tape. Therefore, I do not think my original statement that video tape will be something of a hydrogen bomb to television is an overstatement.

commercial reviews

TELEVISION

SPONSOR: Braun Baking Company
AGENCY: Ketchum, MacLeod & Grove
PROGRAM: Announcements Sarra

This series of chainbreaks (plus a one-minute announcement) might very well be designated as a model of superior TV copy from a creative as well as production standpoint. They are busy without being cluttered. They are hard hitting without being offensive. They are skillfully done without permitting technique or tricks to interfere with the simplicity and basic salesmanship of the message.

Some of the many excellent production values in the copy are achieved, for example, by (a) adroit combination of the live and the animated—a realistic loaf and a slice of bread in such extreme close-up that you can see and savor the bread's texture; (b) by use of an excellent and very relevant optical, in this case an iris, which takes on the same shape as the end wrapper on the loaf and thus provides a transition from scene to scene which also helps to do a job of product identification; (c) live photography that is well lighted, well cast and sensibly spotted within the announcements; (d) in addition to all these virtues, a catchy ditty that is well produced, easy to understand and cleverly animated.

It is this ditty plus the little animated baker that maintains continuity throughout the series and still brings variety to it. Characteristically done by Sarra, it is my humble opinion that all who had anything to do with this series should feel pleased with themselves. I daresay the desired results will come from televising them.
Industry, of course... which creates payrolls...
which distributes money that people can spend
for things they decide they'd like to buy.

But what makes them decide to buy? Well, here in the big industrial center of the
United States, one of the most potent factors
is an influential television station called WSAZ-TV.
It's the only TV station covering this whole
high-income area of 114 busy counties in five states.

There's more than four billion dollars
of buying power, waiting here to be tapped.
And WSAZ-TV is at your service, ready to help
you do the job swiftly and profitably.
The picture dimmed, but WNBW’s public relations soared

H.T.H.P. That stands for “higher tower, higher power.” Those four letters made many friends for WNBW. Washington, when the VHF Channel 4 station had to operate with reduced efficiency for three weeks last summer. Here’s how:

When WNBW got ready to increase its antenna height by adding 134 feet to its existing tower, and to increase power to 100 kw, there were more than technical problems involved. During the tower construction, the station would have to use a temporary antenna hooked on one side of WNBW’s tower. Obviously some viewers would get a poor-quality picture—and want to know why.

Carlton D. Smith, general manager of WNBW, created the slogan “H.T.H.P.,” and before and during the construction, it was used to inform viewers that the poor picture was only temporary—soon a better picture than ever would return to their screens. In addition, Smith wrote to all the area’s set dealers and servicemen, and publicity releases were sent to all the radio-TV columnists explaining the weaker picture. (The columnists used stories, too; one writer said it was the first time a TV station ever bothered to explain to viewers why its picture wasn’t quite as good as usual.)

Letters received after the station went to “H.T.H.P.” came from viewers as far as 110 miles from Washington, said picture was “very good.”

Educational series finds ideal sponsor in Philadelphia

For the past decade Philadelphia children have spent part of each day in school listening to the radio. Called Radio School Room, the series is one of the oldest in the U.S. and probably has one of the largest audiences for such a production: about half a million students weekly. Unique twist this year, however, is that the broadcasts are sponsored.

Mindful of complaints which would arise if these educational programs become identified with hard sell, WIP shrewdly sold the show to the Philadelphia Savings Fund Society. That this is a happy choice for a sponsor is best illustrated by the fact that for years Philadelphia teachers have been admonishing their charges to put aside dimes for a rainy day. PSFS by telling the youngsters the same thing will add credence to what teacher has to say.

For the teachers, manuals and handbooks were prepared which outline forthcoming programs, give suggestions on preparing for the programs. Supervisor of the broadcasts is Sam Serota, WIP’s director of educational programming. Material is prepared by the Radio-Television Division of Philadelphia’s Board of Public Education and members of the Radio Television Council of the Arch Diocesan School.

“... These programs become an integral part of the on-going pattern of our classroom activities and have rep-

WKLO-TV is starred in WHAS-TV motion picture

Slated to go on the air this month is WKLO-TV, Louisville. To promote the event, it’s been doing all the usual advertising and exploitation that new TV stations usually do. But it got an unexpected bit of promotion from WHAS-TV, Louisville, an existing (pre-freeze) station.

A recent WHAS-TV Late Show presented the movie “Here Comes Elmer,” starring Al Pierce. Pierce, at the time the picture was made in 1943, was a nationwide radio favorite, and the picture was the story of his rise to fame. The opening shot showed was of a studio door, and in gilt-edged letters was WKLO. The next action took place in WKLO’s studios, which were well supplied with microphones, each with a WKLO call letter plate. One WKLO-TV official commented, “This, indeed, was a most unforeseen hour-and-one-half promotion for WKLO. . . .”

School’s not too bad when His Honor the Mayor is on hand to answer questions on the radio
**VHF**

**has hit the BIG Oregon Market**

**KOIN-TV**

**CHANNEL 6**

**FIRST WITH VHF**

**WAIT NO MORE.** Now you can hit the rich, able-to-buy Northwest market with the increased coverage and assured picture quality you should expect. KOIN-TV’S 56,000 watts ERP (100,000 soon) and 1114-foot antenna height above average terrain (1536 feet soon), is reaching thousands of homes in Oregon and Southern Washington which cannot receive good service from any other station.

**REACHING A BIGGER MARKET**

A market ripe and ready for television’s impact. Per capita retail sales are more than double* the national per capita retail sales average. Over a million and a quarter people are in the effective signal area.

**150,000 SETS—INCREASING RAPIDLY**

All TV sets in the area are VHF receivers with UHF devices added or built-in. KOIN-TV’s top CBS Television Network shows plus selected ABC Network and local programs are capturing audiences everywhere. Set sales are sky-rocketing. It’s a bustling, ready-to-tap market!

*208* Based on 1952-53 Consumer Markets.

**FOLKS KNOW KOIN**

For 28 years radio station KOIN has offered the people of this region the tops in local, national, and public service programs. KOIN is known and respected as a fellow citizen. This reputation is reflecting itself in a tremendous popularity and public acceptance.

Write, phone, or wire for complete information and availabilities.

_Avery Knodel, Inc., National Representatives_  
New York, Chicago, Los Angeles, San Francisco, Atlanta, Dallas.
Presented one of the finest supplemental instructional services we have ever had," Dr. Louis P. Hoyer, superintendent of Philadelphia public schools, wrote to Benedict Gimbel Jr., WIP president and general manager. "In addition," he wrote, "parental interest in them has been widespread.

Learning about city government becomes an exciting assignment for Philadelphia students when the mayor, Joseph S. Clark Jr., is on hand to answer their questions.  

**KMOX makes first St. Louis sale to department store**

KMOX, St. Louis, has signed up one of St. Louis' largest department stores for 52 hours of air time. This is the only instance of a St. Louis depart-

St. Louis fashions take to the air for Scruggs

ment store buying a radio program in history, St. Louis radio men told sponsor.

The store, Scruggs-Vandervoort-Barney, bought Teen O'Clock Time, a high school talent program aired Saturdays, 10:00-11:00 a.m. Featured on the show are the most talented eight students from a particular high school (a different school each week); the KMOX orchestra; Tommye Birch, who handles a teen-age fashion round-up, and Curt Ray, KMOX personality, who is m.c.

The S-V-B contract is 13 weeks firm with four-week cancellation privileges. Cost is said to be about $50,000 annually. Hirsch, Tamm & Ullman is the agency.

In the picture are Miss Birch, Ray and Francine Coffey, high school senior modeling a coat.  

**Briefly...**

Edith Green each noon hour in San Francisco tells the Bay Area's housewives how to cook on her KRON-TV program. She also delivers a commer-

(Please turn to page 132)
Why UHF stations prefer the RCA "1-KW"

- UHF stations can get an RCA "1-KW" when they want it (shipments are made within 30 days after order).
- RCA UHF engineering experience pays off for YOU. WBRE-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.
TAKE "THREE"
WITH FIBBER McGEE
Take “Three” with McGee—hear your product sold round the nation, round the clock at the lowest cost in radio history.

NBC’s dynamic new Three Plan can be flexed to fit any budget, large or small. For as little as $2,025 per minute, this is what you get:

**THREE CHOICE NBC STRIPS!** Fibber McGee and Molly, *It Pays to Be Married*, and *Second Chance*. Now, for the first time on this network, these ‘big three’ are open to participating advertisers for full 198-station coverage. Buy your selling time in any combination you like...on any day of the week you like...for as long as you like.

**MORNING-NOON-NIGHT IMPACT** ...a veritable sales marathon right through the day on three great programs, one in the morning, one in the afternoon, one at night...with cumulative audience impact growing through the broadcast day.

**LOWEST COST EVER!** *Fibber McGee and Molly* (10-10:15 p.m.)—$2,917 per participation...*It Pays to Be Married* (5:45-6 p.m.)—only $2,025 per minute! *Second Chance* (11:45-12 noon) —$2,250 for a time-tested housewives’ delight.

We repeat: these are the lowest costs in our network’s history—made possible only by the “Three Plan” for better selling. And you can earn up to 8% discounts in a 52-week period!

*Better take “Three” with Fibber McGee on...*

**NBC RADIO** ...headquarters for new ideas
... and that's only a part of WHEN's coverage. There are no cowboys, but Texas, N. Y., is mighty important country to advertisers.

Only 15 counties in the whole state of Texas outsprent little Texas, N. Y., and her county in 1952 — and Oswego is only one county in 26 covered by WHEN. Here's a market of 21/2 million people spending more than the national average every year — people whose buying habits are influenced by watching Channel 8. We know they watch, far we measure coverage in response as well as in millions. With the heaviest viewing season in history coming up, sell in the market that's tailor for your product. Ride with WHEN over the range of central New York.

SEE YOUR NEAREST KATZ AGENCY

Everybody Watches

[Image of a cartoon character holding a sign that says "Everybody Watches"

agency profile

Joseph Scheideler
President
Scheideler, Beck & Werner, New York

Joe Scheideler broke into advertising as an errand boy for Calkins & Holden during the early Twenties. Though he had studied to be a court stenographer, he found he preferred advertising to law courts.

"I've done just about every type of work available in an agency," Joe remarks, adding: "Everything from being a third-rate copywriter to a fourth-rate art director."

But, when he did find his forte—contact work and planning advertising strategy—he noticed that this varied experience was a great asset. It was in capacity of contact man that he left the Tracy-Locke-Dawson agency to join Duane Jones in 1943, rising to v.p., and director as the new agency grew.

During summer 1951, he left Duane Jones and shortly after opened his own agency with key men coming from Duane Jones. (Final court decision concerning his agency's inception was pending at sponsor's pre-time.)

His initial billings—primarily in the package goods line—were at the rate of $5.1 million, about 60% in air media, 40% in print. Total billings have gone up over 20% since then, he told SPONSOR.

In suggesting use of air media to package goods manufacturers with a single rather than multiple line, Joe stresses the importance of economical, responsive mass circulation as afforded by radio. The key note of his air campaigns is regular testing, many times by means of self-liquidating premium offers.

"When we use gift offers for test purposes, we choose a tested premium that will show audience pull rather than the strength of the premium," he explains.

What is Joe doing to keep his key people?

"Everyone in the agency should be made as close to partners in the over-all picture as is possible in order to keep a current incentive. We've done this through stock ownership, a profit-sharing system based on annual earnings and by making bonds in our corporation available to all employees at a favorable rate of interest."

This system, he feels, also benefits his accounts in that every man working on a campaign has a vested interest in it.

Born and reared in Eastchester, New York, Joe is now bringing up three children—ages 12 months to six years—in his Westchester home.
But we’re standing behind him just the same!

For it’s the kind of double talk we like. When Charles John Stevenson, our “Chanticleer,” opens his early morning show he’s talking to a combination audience made up, in almost even balance, of rural and urban listeners. His is the first voice heard in homes in 22 cities of more than 10,000 population. At the same time his voice is coming over the radios in the thousands of barns and kitchens of WGY-land farms.

For the Advertiser Buying An Urban Market WGY
Gives A Dividend of 1,269,756 Rural Listeners

For the Advertiser Buying A Rural Market WGY
Gives A Dividend of 1,489,044 Urban Listeners

WGY, pioneer farm station, serves 22 cities of more than 10,000 population.

Represented Nationally by Henry I. Christal Co. New York • Boston • Chicago • Detroit • San Francisco

19 OCTOBER 1953
To what extent do you make use of air and print rating services to measure media effectiveness?

The effectiveness of an advertising medium can mean only one thing—its ability to produce sales. There are at least four factors which determine a medium's power to produce results. They are:

1. Efficiency and coverage: the capacity to bring a selling message to large masses at a low cost.
2. Quality: the ability to reach those consumers who are the best prospects for the purchase of our product.
4. "Merchandisability:" the prestige of the medium that helps to influence the purchase decisions and induces the sales force and distributors to place extra effort behind the product.

Primarily, ratings serve as a measuring rod to help determine the efficiency of alternative availabilities within the same medium, which are generally equal in all other respects. Ratings are often used to judge the effectiveness of media. When used this way, they provide information on only one of the four factors mentioned above as being responsible for sales results—namely coverage and efficiency.

Minute radio spots can generally be purchased at a cost-per-1,000 homes reached of $1.50 to $2.00. Using an average milline rate of $2.50 and assuming a 20% readership, the cost-per-M readers of a 1,000-line newspaper ad is $12.50. If efficiency were the sole criterion in the selection of media, national newspaper advertising would have died 20 years ago. The current prominence of newspapers as an advertising medium can only mean that ratings and cost-per-M constitute only one of the methods used to judge the effectiveness of media.

Our company uses sales results to measure media effectiveness. Since this information is difficult to come by, we use ratings to provide information about one of the variables which influences our judgement of the ability of a medium to produce sales. Murray W. Gross, Ass't Advertising Mgr., Consumer Products Div., Hudson Pulp & Paper Corp., New York

Particularly in radio and television, we are forced to use the rating services fairly generously, for their obvious purposes: to try to evaluate spots and stations, and as an indication of the audience trends of various programs.

We like salesmen to have rating data on what they are trying to sell us. We like that particularly when we want to say "no"; it's often so easy to refute their arguments by providing an opposite set of figures from a different rating service. For the salesmen—like the buyer—finds it difficult to compare Hooper apples, Nabisco oranges, Pulse plums and ABananas.

The temptation to include a lemon in that fruit salad was very strong. Which brings up the question inevitable whenever ratings are discussed: Which method is better? Which data more nearly accurate? How far to go in believing them?

It's easy to be crazy about a service when it gives your program a 20. But you're suspicious of the one that gives the same program, same night, a 6!

Discrepancies like this (and every agency can quote dozens of them) have conditioned us to view all the ratings with a cocked eyebrow. And so we look at them, not as gospel, but as thin straws in a light breeze.

Our decisions are governed by many factors, only one of which is the far-from-factual size of audience. Those factors most universally recognized include the type of audience a program attracts... and the compatibility of entertainment and product, or entertainment and commercial handling.

We do have one final gauge—one method of rating that's beyond disputing. If a 2-point rated program moves the goods, and a 30-pointer doesn't, our choice is clear!

Paul G. Gumbinner, Radio-TV Director, Nabisco, New York

Nabisco, of course, believes that advertising's purpose is to make the sale. But because so many factors enter in, it is usually almost impossible to gauge specific sales results from advertising in any particular medium. Lacking that, we use rating services of various kinds to obtain some indication of the success of our advertising campaigns.

Perhaps the most extensive of these is the Nielsen Radio-Television Index. This gives us information about our
In our particular end of the advertising business, I pay no attention to ratings or surveys when buying time on radio stations. Almost all our business is mail order. There are a few outstanding stations that do a real selling job for us. I don’t know what ratings these stations have, but as far as I’m concerned, these stations are tops. When one station can produce about 5,000 orders weekly, week in and week out, for 14 weeks on one product, that station must have the listeners. I don’t know what rating this particular station has. I do know, however, this (Please turn to page 124).

Arthur Godfrey simulcast and our schedule of TV spots. We can determine how many homes we are reaching, whether they are the best prospects for Nabisco products, with what frequency and at what cost. This not only defines what we are getting for multi-million dollar expenditures but provides information on which to build product schedules. Of course we also use local ratings in buying radio and television spots. Without them, we would be unable to assure a low enough cost-per-1,000 to warrant the relatively high expenditures for TV time.

In print we use Starch Rating Service to determine readership. Ritz, for example, has long ranked high among food ads and we check to be sure this leadership is maintained. The Impact service of Gallup and Robinson also gauges the success our ads have had in impressing Nabisco products on the minds of its readers.

It must be remembered that these services can only measure certain specific attributes of specific advertising programs. They are not gauges of a medium’s general effectiveness in comparison to other media. In so far as they throw light on the accomplishments of a specific campaign in a specific medium, we believe they are most worthwhile.

Harry F. Schroeter
Director of Media
National Biscuit Co.
New York

Mr. Friedenberg

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Umbrella radio coverage pays off in some states, but not in Kentucky. Here, the compact Louisville Trading Area alone accounts for 59.8% of the State’s drug sales, 57.5% of its automotive sales, 51.3% of its food sales!

5000-watt WAVE delivers this booming market (including a quarter-billion-dollar chunk of Southern Indiana) at budget-pampering cost — covers it thoroughly and exclusively, without waste! To cover the rest of Kentucky, you need many of the State’s other 50 stations.

Ask Free & Peters for the facts on WAVE—the Blue Chip Buy in the Bluegrass State!

How do you like this—FOR COVERAGE?

WAVE

5000 WATTS
NBC AFFILIATE • LOUISVILLE

Free & Peters, Inc., Exclusive National Representatives

19 OCTOBER 1953
SPOT SALES SOAR FOR STATIONS!

UP TO 75 SPOTS PER WEEK SOLD IN "HOUR OF STARS"

SELL-OUTS! COMPLETE SELL-OUTS IN NO TIME AT ALL!
LOOK AT THESE STATION SELL-OUTS!

WSAI CINCINNATI, OHIO
"HOUR OF STARS" ....
SOLD OUT!
75 SPOTS WEEKLY ON FIRST AUDITIONS TO THESE ALERT ADVERTISERS ....
• ALBERS SUPER MARKET
• JUMBO PEANUT BUTTER
• PEPSI-COLA
• HOTPOINT APPLIANCES (dealer)
• BAVARIAN BREWING CO.
• MR. MUSTARD
• WORTHMORE SOUP
• DORSEL'S FLOUR

KLMR LAMAR, COLORADO
"HOUR OF STARS" ....
SOLD OUT!
75 SPOTS WEEKLY TO THIS GREAT GROUP OF SPONSORS ....
• FLORA RexALL STORE
• MILNE INSURANCE CO.
• LAMAR LIGHT & POWER Co.
• PEERY ELECTRIC
• POWER'S FIRESTONE STORE
• CUT RATE GROCERY & MARKET
• DON WESTFALL CREDIT BUREAU
• MAIN CAFE
• MORANS HARDWARE STORE

WDOV DOVER, DELAWARE
"HOUR OF STARS" ....
SOLD OUT!
75 SPOTS WEEKLY TO THIS GREAT GROUP OF ALERT SPONSORS ....
• EMANUEL'S (ladies' ready to wear)
• DOVER HARDWARE
• PHILCO DEALER
• VOGUE SHOE SHOP
• DANDEMONS (Mill Remnants)
• NAP & SPENCE (Furniture)
• SANDERS JEWELER
• WESTERN AUTO STORE
• GENERAL ELECTRIC DEALERS
• HUBER BREAD

Hour of Stars Creates New Business!
... The LOWEST Price... in History!

HOUR OF STARS'

PULLING SPONSORS AND PROFITS FOR STATIONS IN OVER 300 MARKETS!

BE SURE YOUR MARKET, YOUR STATION IS IN THE MONEY
WRITE, WIRE OR PHONE

NATIONAL ADVERTISERS LIKE THESE:

WING, Dayton, Ohio
WSAZ, Huntington, W. Va.
KSD, St. Louis, Mo.
WFAA, Dallas-Ft. Worth
WKZI, Bluefield, W. Va.
WSWJ, Toledo, Ohio
WHO, Orlando, Fla.
WMH, Memphis, Tenn.
WSDC, Marine City, Mich.
KXYZ, Houston, Texas

ARE BUYING PARTICIPATION IN "THE HOUR OF STARS" ON FINE STATIONS LIKE THESE:
Big Mike... the 50,000 watt KFAB... is the "extra hand" for a million farmers. Big Mike doesn't till the soil or haul the grain... he helps out by doing a bigger, more important job. He keeps his farm friends informed with the latest weather information, crop and soil conditions, long-range forecasts and numerous other farm service features... plus entertainment... 24 hours a day.

Big Mike is proud and justly so, of the job he does in helping farmers bring in the crops through better and faster radio farm service. He's proud that the average per farm income in Nebraska is way over $10,000 a year... with the state total reaching a staggering billion-and-a-half dollars annually. This prosperity in the nation's food basket is reflected in buying power for the products and service Big Mike advertises and sells. Find out why more farm advertisers use Big Mike to sell this BIG FARM MARKET. Free and Peters will be glad to tell you more... or call on General Manager Harry Burke.
In this special section, SPONSOR again highlights Farm Radio and TV, again gives a round-up of new facts, figures and methods.
The attitude of U. S. ad agencies and clients toward Farm Radio and Farm TV is like the attitude of U. S. women toward Christian Dior's new higher hemline. Some like it; some are still dubious.

This situation became clear during a sponsor checkup among a number of agencies and advertisers. Two dozen admen were asked to voice their opinions of farm broadcasting and to state their likes and dislikes. They were also asked how they felt broadcasting aimed specifically at farm audiences compared with other farm media (magazines, newspapers, direct mail) from the standpoint of costs, coverage and results.

When the answers were compiled, a particular dividing line between the admen who rhapsodize over farm broadcasting and those it leaves cold was obvious.

Those who swear by Farm Radio, and its electronic cousin, Farm TV, are nearly always clients or agencies whose main sales target is the farmer and where the product is one the farmer uses in his business.

Those who are lukewarm on the subject of farm broadcasting: agencies and advertisers chiefly concerned with maintaining a competitive position for low-cost, fast-turnover consumer products in urban areas.

Here's how a Young & Rubicam executive summed it up:

"Whether or not farm broadcasting is on a client's air media schedule depends, it seems to me, on two things: (1) Is the farmer an above-average consumption factor, on a per-capita basis, for the product? (2) If not, how well does the product's general air ad-

Can farm air media do a good job of selling consumer items?

While admen are generally agreed that farm broadcasting rates an important place in media lists for farm-use products, opinion is divided on Farm Radio-TV's value to leading consumer products. Many feel regular radio and TV do the job in farm areas. Stations, however, point to extra big returns from farm broadcasting as reason why consumer campaigns are good. See story, p. 72.

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Farm air sponsors include many national, local clients

Chuck Muller (WJPS, Evansville) interviews Tim Hoelie, Ralston sales rep; Tractor dealer R. D. Hunt chats with Glenwood Howell of Roanoke's WSL; Ralston president William H. Danforth, Sr., gives checkered tie "Oscar" to Bob Carbert of CKNX, Wingham, Ontario for outstanding job in Canada; H. J. "Smokey" Schmitz of KFEO, St. Joseph, Mo., smiles as farm air client J. M. Silvey, president of MFA Mutual Insurance Co., guests on special Missouri State Fair show; KPAB, Omaha's "Big Mike" Thomson Hoels (left) interviews branch manager Clyde Hart of Oliver farm machines

World's Most Copy

70
Out farm air
As to cautious acceptance

On the farm product side of the dividing line of product usage, however, the reactions of admen to farm broadcasting are much more lyrical.

Take the case ofRalston Purina Co., which annually spends over $1,500,000 in farm broadcasting to promote its line of Purina feeds. Farm broadcasting is the biggest single item in the Purina media list, amounting to some 65% more in dollar expenditures than the next medium, farm magazines.

Today Purina spends about 10 times as much for farm broadcasting as it spent back in 1942 and has special client and agency staffers who devote all their working time to looking after Purina's extensive farm air schedules in the U. S. and Canada. (Purina's agency: Gardner Advertising Co., St. Louis.)

With its air-sold product line almost entirely purchased by farmers (dairymen, ranchers, poultry raisers and others), Purina has had great success with farm broadcasting—both radio and video—and is understandably a booster for these air media.

Recently, for instance, Maury Malin, manager of Purina's Chow Advertising Division, wrote to Bill Martin, manager of KMMJ, Grand Island, Nebraska:

"The success of Farm and Ranch
(Please turn to page 86)"
Farm Radio: ripe air opportunity

Up-to-date data shows that practically every farmer has a radio and spends a steadily increasing amount of time listening to farm shows

Farmers have more radios than anybody.

According to the Nielsen Coverage Service's nationwide estimate of radio receivers in the spring of 1952:

- A primarily agricultural state, Iowa, had the highest radio saturation in the 48 states—99.3%. It wasn't a case of Iowa's metropolitan centers pulling up the level of rural areas—either. Buena Vista, an Iowa farm county with a population of some 6,800 homes, was found to have a radio saturation of no less than 99.9%—tops among the country's counties. Other Iowa rural counties were only slightly less saturated.

- Buena Vista is no freak. In Kansas, which had a radio saturation of 99.1%, Ford County (population 4,700) ruralites were 99.5% radio-equipped. In Georgia, where the state-wide radio figure was 96.7%, the rural-area county of Whitfield showed up with a 98.2% saturation figure. And so on and on.

- Farm areas are more than a match for the most densely populated, radio-heavy cities in terms of saturation percentage. In Manhattan County, New York City—which consists of the jam-packed island of Manhattan—97.3% of the homes are radio-equipped. Of course, Manhattan's millions of homes top Buena Vista's thousands (and those of any other farm county, for that matter) on a population density basis. But not even Manhattan tops something like two-thirds of the farm counties in the country when it comes to a percentage of homes with radio.

And farmers, as BAB's Gale Blocki recently pointed out, "don't use these radios as doorknobs."

Today's farmer, with more leisure time on his hands and more complex problems of big-time agriculture before him, listens to his radios (note the plural; the U. S. average for farm homes is two receivers) increasingly for entertainment and advice.

This is illustrated typically by a recent series of diary studies conducted by WCCO, Minneapolis. Between 1950 and 1952, WCCO learned, listening in urban homes in its large coverage area at 6:30 a.m. in farm homes advanced from a level of 9.6% to 14.8%—an increase of 54.2%.

At 6:30 a.m., incidentally. WCCO has for years aired a service program of news, market reports, time signals, weather and other information of value to both farmers and urban dwellers.

Obviously radio is popular with farmers and gathers a farm air audience. But just what does Farm Radio represent exactly in the way of an advertising opportunity?
To answer this question, you must divide Farm Radio's sales ability into two categories:

1. The ability to sell products which the farmer uses regularly in his business of farming. Such products would include machinery, feeds, chemicals and so on.

2. The ability to sell straight consumer products, from toothpaste to breakfast foods, which the farmer or the farm housewife purchases for personal consumption.

Sponsor queried a sizable number of farm-area broadcasters on these points, and received replies from nearly 100 stations in all parts of the U.S. farmlands. (For a survey of advertiser and agency thinking on this subject, see story page 70.)

The station replies added up to this:

1. Few ad media rival Farm Radio when it comes to selling a farm-use product. Results for a long list of agricultural advertisers (see section on Farm Radio Results, page 84) have been excellent. Listener attentiveness to the kind of service shows on which such products are usually sold is enormous and can be compared only with the kind of rapt attention an eager medical student would give a famous surgeon lecturing on anatomy.

Among other farm media used to sell farm-use products, including farm publications and direct mail, radio wins hands down on a question of straight cost-per-1,000 circulation. As Leo B. Olson, advertising manager of DeKalb Agricultural Association, points out elsewhere in this issue, Farm Radio has reached audiences twice as big as that of farm magazines and five times as big as that reached by direct mail for an equal amount of money.

2. Farm Radio's ability to sell consumer products is also proven. But consumer advertisers are noticeably scarcer in Farm Radio. In fact, according to the findings of sponsor's survey, there are about 10 farm-use products being sold via Farm Radio for every one consumer product.

Consumer advertisers, most stations
felt, were overlooking a good bet in not joining the small-but-growing number who are aiming special radio campaigns at the farm trade. As far as this growth is concerned, KV0O's Sam Schneider, farm director, said: "General advertisers seem to be realizing more and more the value of getting their product to the farm audience through the medium of farm service radio."

There is some lack of agreement among stations as to what sort of program vehicle is the "best buy" for a farm-use product. Most stations feel that the services of a farm air specialist, preferably a member of the National Association of Radio Farm Directors, are necessary for real success.

Stated Jack Jackson, agriculture director of Kansas City's KCMO:

"To provide Farm Radio (which will help farm-use advertisers to do a thorough selling job) one needs a properly trained radio farm director who knows farmers, their problems and their thinking about the products they buy. The farmer must also know and respect this farm director.

"So to me a radio station with no such farm director is not offering Farm Radio. The agency or sponsor not insisting that his copy be checked by the farm director is not taking advantage of the Farm Radio offered on the station he is buying. Therein lies the greatest misunderstanding affecting the sale of Farm Radio."

To deviate from this formula, some stations believe, is unwise, particularly where the matter of time slots is concerned.

"WMC, Memphis, programs to the farm audience from 5:30 a.m. until 7:00 a.m., and again from noon to 1:00 p.m.," reported Earl Moreland, WMC's commercial manager.

"We have learned that the farmer in the wide agricultural section which surrounds Memphis prefers these times for programs directed to him," Moreland continued. "He rises early and tunes in his radio before he leaves the house. He comes back for his heavy meal of the day at noon and relaxes during that time. Often he retires early in the evening.

"Experiments with other times for broadcasting to the farmer have brought a flood of protests, so that we are convinced our advertisers reach the greatest proportion of farm listeners during the periods we program to them. Occasionally agencies unfamiliar with the local customs indicate they prefer other times for farm programs, but generally we have been able to convince them that they get the best results at the times we have indicated."

Listener loyalty to local farm service programs, other stations feel, should never be overlooked in favor of a too-generalized approach.

"Few national advertisers will risk sponsorship of a long-established, highly-rated local farm program which has done a consistent selling job for a local advertiser," said Vin Dittmar of Wingham, Ontario's CKX, a big Canadian farm-area outlet. "Most agencies prefer to 'can' a show in some far-off production center using strange voices and techniques instead of capitalizing on the local appeal of the well-known personality within the market."

Some farm radio stations, however, feel that the philosophy of "Buy Farm Directors Only" is too limiting. One manager who voiced such a feeling was Joe Bradshaw of Worthington, Ohio's all-farm station, WRFD. He said:

"One misunderstanding potential advertisers have about Farm Radio is that the only effective way to reach and sell farm people is to use the farm director's program. The farm directors themselves, through their national association, have done an excellent job of selling this idea to farm advertisers.

"We have found that strong farm programs that interest the farmer and his family will keep them tuned to the station all day long, provided the programs in between the farm features are to their liking. Programs in the final analysis are only vehicles to carry the advertiser's message. We have
found that news, music, market reports, weather and other types of programs will sell just about as much feed as a farm director's program."

Which school of thought is correct? Since a growing number of farm-area stations are beginning to program other farm-interest shows besides farm service shows, nobody knows for sure.

The answer for agencies and advertisers seems to be this:

1. Farm service shows featuring radio farm directors are still the backbone of farm broadcasting. And with their impressive sales records they will continue in all probability to be the backbone.

2. The base of farm programming however is broadening. Other farm-slanted shows—from women's service programs to musical entertainment—are making their appearance. Even some nighttime slots are converting.

3. Advertisers therefore should by no means overlook the opportunity to buy into a farm director's show if they want to sell a farm-use product to a loyal audience. But advertisers should not limit themselves only to RFD shows, since many are sold out consistently. Availability should be checked in other time slots.

4. In any case, advertisers should listen to the advice of farm-area stations and their station reps. They know the local Farm Radio picture and can give useful tips on everything from a good program purchase to the right wording of a commercial. AsAmos Kirby, farm director of Philadelphia's WCAU, candidly told sponsor: "We do most of our own direct selling. Agencies are brought in later. We think this is better since we are able to select our clients. Agencies do not have either the facts or the interests in farm radio."

Do the above four points apply equally to the advertiser who has a consumer product to sell?

To some extent, the answer is "yes."

Virtually all the many farm-area radio stations surveyed by sponsor felt they could do a good job of selling a consumer product to farm audiences.

Several stations pointed out that their areas contained so many farmers and so few urban dwellers that almost any consumer advertising on the station was bound to hit farm homes.

"It is difficult to differentiate between consumer products and farm products as far as WBHW is concerned," said Wes Seyler, farm service director of that Topeka outlet. "In our area—since most listeners are farmers—they buy not only farm products but consumer products. Generally speaking, there is an increase in consumer-product advertising as well as farm-product advertising in the (Please turn to page 94)
TWO years ago Farm TV was just a dream. One year ago it was an experiment. Today it’s a practical advertising reality.

Nearly one out of every five TV stations (18.5%) in the U. S. is now airing one or more Farm TV shows, to judge from a cross-section study of U. S. video conducted by sporsor during August. These stations are in all types of markets in every major TV area in the country, from Los Angeles’ KNXT to Nashville’s WSM-TV.

Other highlights of sporsor’s recent TV survey:
- Farm TV sponsors haven’t caught up with the number of shows. About four out of 10 farm-appeal video shows (38.3%) are commercially sponsored; the rest are sustaining, some on a public service basis.
- Advertisers in Farm TV are, almost without exception, being recruited from the ranks of clients who also sponsor Farm Radio shows. A few: Allis-Chalmers, Pioneer Seed Corn, Rabston Purina, Staley Milling and Ford Tractor dealers (local).
- Farm TV shows bear a family resemblance to the programs of Farm Radio and consist basically of farm news, market and weather reports and farming advice. However, a few stations are now beginning to develop Farm TV entertainment shows and original TV formats.
- Few farm video shows are aired in early-morning slots, a time period long a peak listening segment for Farm Radio. About two-thirds of the Farm TV shows covered by sporsor’s survey are currently slotted into the noon hour, running anywhere from five minutes to a half hour in a Monday-through-Friday series.
- Of the remainder, most Farm TV shows—such as WHAM-TV’s Saturday-afternoon Farm Hour or the Friday-night Wiley and Gene on Oklahoma City’s WKY-TV—are scheduled in evening or weekend slots. By comparison few Farm Radio shows are scheduled at such times.
- The relationship between Farm TV and density of farm population is understandably close. Most farm video shows are aired in sections of the country where agriculture is a major industry, such as the Midwest, South and Southwest and the Great Plains.

However, an increasing number of Farm TV shows are being televised by stations in large metropolitan markets aimed at farmers who live in beyond-metropolitan counties still within TV range. These stations include outlets in Los Angeles, Detroit and Rochester, N. Y.
- When asked for their opinion on Farm TV’s future, better than nine out of 10 TV stations currently airing...
Roming as newest rural air medium

Can now reach nearly every fifth U. S. farm home for sponsors

farm video shows said they thought it was "excellent" or "extremely favorable," However, most station operators observed that while Farm TV was gaining a strong foothold among farmers within video range it would never really approach Farm Radio from a coverage or straight cost-per-1,000 basis.

That is the shape of Farm TV today. But, you may ask, what about its size? What is its audience?

Here are some of the basic facts:

1. Nationally—Overall figures on TV set saturation in farm homes are not to be had. The nearest guide in this respect is a recent set of statistics from the Nielsen Coverage Service.

NCS broke the country's TV distribution down by county sizes: "A" (500,000 or more home population, or counties within metro areas); "B" (down to 100,000); "C" (down to 30,000); "D" (below 30,000). These were the findings:

The total national picture was a TV set saturation of 54.7% in the U. S. As might be expected, this "average" saturation scaled down from a TV top of 79.3% in the "A" group counties to 59.4% in the "B" group, 28.5% in the "C" group; 20.2% in "D" group.
TRI-CITIES TELEVISION

WJHL-TV

JOHNSON CITY, TENN.

Brings the top rated shows of CBS (Basic) ABC—DuMont—NBC

... not just in Johnson City, but in sections of the four state area of Tennessee, Virginia, Kentucky and North Carolina.

Included in the Class A and B signal area of WJHL-TV are 822,000 people and VHF potential of 200,000 homes. This is based on an interim power of 58,780 watts which, by summer of 1954 will reach full power of 316,000 watts.

You'll get perfect coverage now of Johnson City, Bristol, Kingsport, Elizabethton, Greeneville, Erwin, Morristown and scores of other thriving communities. Here is VHF television sensibly priced... priced to sell... and priced to sell for you. Just call John E. Pearson Television, Inc.

Represented by John E. Pearson Television Inc.

NEW YORK  CHICAGO  MINNEAPOLIS  DALLAS  LOS ANGELES  SAN FRANCISCO

WJHL VHF Television... coverage of 822,000 people... TV affiliate of WJHL radio

WJHL-TV

TRI-CITIES TV

CHANNEL II

JOHNSON CITY TENN.
Rapid growth of TV spurs farm video

Most of the new crop of U.S. TV outlets are springing up in the smaller towns and cities, often in farm areas. Such stations, which serve a city-farm audience, lose no time in telecasting programs tailored to the tastes of farmers. Recent outlets, like WTVF, Decatur, Ill., and WBAY-TV, Green Bay, Wis., had farm programs scheduled and on the air a few days after telecasting operations officially began.

Most of the "D" group of counties are primarily farm counties, so there is some validity for saying that something like one out of five farm homes in the U.S. is TV-equipped.

This rule of thumb, however, can't be applied to all individual farm counties within TV range since many of the 30,000-and-under counties (or groups) are far beyond the limits of TV coverage. The 20.2% TV saturation in the "D" group is, again, an average. The local picture can vary considerably.

2. Locally—Anyone who has driven through the rolling farmlands of the Midwest and South knows that big TV antennas—often looking like small Air Force radar stations—are a common sight on farmhouses, even when the nearest TV center is 50 to 60 miles away.

One enterprising Texas rancher, according to Roll Sinclair, Westinghouse physicist and brother of one of sponsors’ editors, has even constructed a monster TV antenna out of oil derrick girders and series-wired boosters to bring him reception from a station nearly 100 miles away.

In many cases TV set saturation in farm areas within TV range compares most favorably with and sometimes even surpasses TV saturation in most U.S. cities. For instance:

Bill Zipf, director of the noon-hour Farmtime show on WBN-S-TV, Columbus, Ohio, reported to sponsors that a check in the station’s central Ohio TV area showed “more than 30% of those living on farms in the area own television sets.”

Even higher saturation was reported by the Farm Department of WKY-TV, Oklahoma City. According to WKY-TV Farm Director Sandy Saunders and Harold Dedrick, his assistant, the TV saturation last year in the station's area was around 40%. But this year it has climbed to over 90%.

WKY-TV: “Several agricultural counties now boast of greater per capita ownership of television sets than the metropolitan centers in the state of Oklahoma.”

By way of comparison, remember that the NCS TV saturation figure for its "A"-sized counties (500,000 and up) is 79.3%. The conclusion is obvious: When TV is available to farmers, they buy sets and spend a lot of time watching them.

The influence on the buying habits of farmers matches their interest in TV. While most stations told sponsors that Farm TV was such a recent development that success stories had yet to be compiled, a few result stories did emerge which certainly attest to video's ability to sell to farmers.

Earlier this year, for example, a veterinary chemical company sponsored a one-time show on WKY-TV.

Reported the station: “During the first week of the sales campaign, volume of the sponsor’s products increased at the distributor level by 20%. During the same campaign, some dealers over the state ran completely out of one of his products during the week.”

In West Virginia, where Huntington’s WSAZ-TV commands a loyal audience of farmers in the tobacco-growing Shenandoah Valley, a local tractor dealer bought a participation in the noontime farm news show. Then, he states, the station, “he had a 50% increase in his sales and he attributed practically all of this increase to his television advertising.” At another time, the local tobacco market in Huntington bought its first participations in the TV show, which features the station’s farm director, W. D. Click, and teamed it with a radio campaign on WSAZ-AM. Result: the biggest sales season of its history.

Visual element lends new dimension to farm shows of farm broadcast directors like those seen at right. Top to bottom: Dick Crosswhite of “Farm and Ranch Reporter,” KBTV, Denver; Joseph T. Brown of WBTZ-TV, Boston’s “Down to Earth”; Everett Mitchell of “Town and Farm,” WBNO, Chicago watches livestock and Meat Board expert give tips on meat cooking; Roger Conner of WHIZ-TV’s farm series in Zanesville, Ohio; Bill Zipf gives farmers latest market facts and figures on “Farmtime,” seen on WBN-S-TV, Columbus, Ohio. A growing number of TV farm shows are attracting big-time advertisers, fromRalston Purina and Stealey Milling to Ford Tractor and Dearborn Implement dealers, and are producing results.
Here is a capsule roundup of other Farm TV activity:

**KNXT, Los Angeles:** A Hollywood TV station might not seem to be a place where you'll find a top farm video show. But CBS' KNXT covers an area in which lies some of the richest farm territory in America, accounting for some $300 million in farm income alone. To these Pacific farmers, KNXT beams a Monday-through-Friday morning show, *Farm Reporter*, from 9:20 to 9:30 a.m.

The show is handled by George Wolfe, a versatile gentleman who is everything from an expert farmer to an educational TV consultant. During the week, George talks to both the farmer and the consumer, explaining agricultural techniques to farmers and reporting food shopping news to urban housewives. Various guests—usually executives of farm organizations or big companies which do business with farmers—appear on the program, which has often been lauded as an outstanding public service.

At the moment, the KNXT Farm Reporter is not sponsored.

**WNBQ, Indianapolis:** One of NBC's biggest owned-and-operated TV outlets, WNBQ now televises a Monday-through-Friday show called *Town and Farm* in the 6:45 to 7:00 a.m. slot, just before Today. On it, veteran farm commentator Everett Mitchell offers a quarter-hour of farm market reports, weather forecasts and news pertaining to farming and gardening. *Town and Farm,* as its name implies, serves a double purpose. By planning the show in close cooperation with the U.S. Department of Agriculture, Mitchell manages to inject a good deal of practical tips on farm safety, grass silage, new fertilizers, soil conditioning and the like. But by slanting and simplifying many of the tips, Mitchell has also built a loyal following among Chicago's amateur gardeners, many of whom write frequently to the program for booklets and advice.

Jules Herbeuxaux, assistant manager of WMAQ-WNBQ, said this about the future of Farm TV: "Visual education-wise, it can't be topped. Farm TV can teach a man more in three minutes about a new method of planting corn than many a county agent can in three days—and teach a million of his neighbors at the same time."

**WAVE-TV, Louisville:** To farm families in the Blue Grass State and neighboring Indiana, WAVE-TV beams a daily 25-minute series during the noon hour. However two shows—*Farms and Folks* and *Your Market Basket*—alternate in the slot. The first of this pair of programs is scanned on Monday, Tuesday and Friday and features the latest crop information, data on disease and pest control, seedling and irrigation techniques. The other, seen on Wednesday and Thursday, features the University of Kentucky's Mirian Kelly, who brings to farm housewives the latest information on best buys for farm family menus. Both shows are sustaining but have built sizable TV audiences.

**WLW-T, Cincinnati:** For many years, the WLW radio frequency has been a familiar spot on farm home radio dials. It still is. But the three Crosley-owned video outlets in Ohio are now airing farm shows too.

Two shows—a daily quarter-hour feature called *Forecast For Today* and a weekly series called *City-Farm Extra*—are being aired on the three TV stations.

Production of the two farm shows—both of which are as yet sustaining—is handled by the WLW and WLW-T Farm Department in cooperation with the Extension Service of Ohio State (Please turn to page 90).
WATCH KOLN-TV GROW IN LINCOLN-LAND

THE OTHER BIG MARKET IN NEBRASKA!

The Felzer Stations
WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS, KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS, KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with WMED — PEORIA, ILLINOIS
The U.S. farmer today is watching his dollars more closely than he has in several seasons.

Main reason: Farm income is off. Gross receipts to farmers from the sale of farm products are down about 6% for the first eight months of 1953 compared with 1952.

And—due to the increased costs of farm production these days—average net farm income is now about 14% below last year’s level.

The farmer also has less money in his pocket or in his bank account—nearly 7% less on the average—than last year. And the average value of his total assets has declined a little more than 2%.

Does this mean that the nation’s 23,000,000-plus farmers are no longer a choice advertising target?

Not at all. What is happening to the farm market today is more of a slight recession than any kind of major calamity, farm experts point out.

Farmers are cutting down on luxuries and holding back on many big-ticket items, like tractors and combines. Many are repairing their farm machinery, rather than spending money for outright replacement. But, since farmers are continuing to bank their money in the face of recent income declines, even the experts admit that the purchasing picture could change overnight if farm income starts upward again.

Meanwhile, the farmer is spending the same or more for a long list of items. A survey made earlier this month by the astute Wall Street Journal showed that mail-order sales to farms of soft goods are likely to be up some 6% this fall and that grocery sales to ruralites are currently some 18% ahead of last year. The sale of items the farmer uses in his everyday business—feeds, fertilizers, seeds, chemicals—are holding up well.

There’s every indication too that many farmers may better their income next year simply by becoming more efficient. The government has confined price supports on wheat to crops raised on a specified amount of acreage, and may soon apply the same economics to cotton and corn. But there’s nothing to stop a farmer from raising more wheat-per-acre through more efficient methods and tools, meanwhile improving his income further by raising other crops on his non-wheat land.

To advertisers—both farm-product and consumer manufacturers—the 1953-54 farm market shapes up like this:

1. The era of free-wheeling spending by farmers is over, at least for the moment. But farmers still buy as much and often more of the basic necessities of life.

2. Farm income is off. But many farmers plan to improve this picture by stepping up the efficiency of their farm operations, creating a market for products which help him do so.

3. Farm prospects for the future are good. U.S. consumers are eating more food, buying more farm products. When the tide turns and farmers buy big-price items, they are likely to turn to advertisers who have kept their brand names alive through skillful use of basic farm ad media.

4. Farm advertisers, puzzled by which farm ad media to use, would do well to remember these facts: (A) Over 90% of all U.S. farm homes (according to U.S. Census, 1950) have radios and in some farm counties radio saturation (according to Nielsen Coverage Service) runs at levels of over 99%. (B) TV is now in something like one out of every five U.S. farm homes. (C) Farm-beamed air shows are consistently good buys on the basis of coverage—greater than other farm media—and cost-per-1,000. (D) Farm broadcasting brings real sales results.
Because KOA's is the single signal capable of reaching all the vast, rich Western Market...the peaks, the plains...the range! KOA specializes in service to this area where specialized farming is the rule. Its programs serve the irrigation farmer, the high altitude farmer, the plains and plateau farmer, and the cattleman with his huge land empire for livestock production! This is the market where high incomes constitute a huge buying potential of both general consumer goods and specialized farm and ranch equipment. According to the 1952 report of the U.S. Department of Agriculture, the average cash farm income in KOA-land was $10,716! Compare that with the national average of $6,146! KOA can sell your product to this market!

18 HOURS A WEEK...AT TIMES WHEN THE WESTERN MARKET CAN LISTEN!

THE KOA WESTERN MARKET
302 counties in 12 states
1,033,100 families—53.2% rural
Buying income—$5 billion
Retail sales—$4 billion
Farms and ranches—185,768

KOA IS THE BASIC MEANS OF COMMUNICATION IN THE WESTERN MARKET.

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

19 OCTOBER 1953
FARM RESULTS:  Radio sells everything from feeds to fashions in farm areas

Product: Angus cattle. When the Reith Angus Farm held its annual sale last spring, the owner purchased $114 worth of radio announcements on KHMO, Marshall, Mo. The two prize heifers in the sale were sold to a farmer from Concordia, who said he had heard about the sale on KHMO, and had driven over to buy the two heifers. One brought $125; the other $50. Total revenue from the radio-sold heifers: $755. Total advertising expenditure to make the sale: $14. Radio helped Reith media list.

Product: Farm machinery. Moore Manufacturing Co., makers of heavy farm machinery, decided to test farm radio's pulling power in the spring of 1952, and bought a dozen one-minute announcements on Bill Green's KFW, Philadelphia farm show. Result: According to Moore's agency, Walter S. Chittick, 60 inquiries were received at a cost which compared "very favorably" with space ads in leading farm publications and "far better" than client's campaigns in a number of regional farm publications.

Product: Rolston Purina. Via the James Fisher agency of Toronto, Canada, Rolston Purina has for some time been a regular sponsor of "Early Morning Farm Review" on CKAX, Wingham, Ontario, District dealers for Purina report that their sales have doubled in two years of sponsorship. Recently, the station's farm editor, Bob Barburg, was awarded an expense-free trip by Rolston to St. Louis because of his "outstanding cooperation with a client." The award was won in competition with other Canadian outlets.

Product: Dresses, brooms. In Danville, Ill., Johnson's Department Store found itself accidentally promoting a special sale of women's dresses and cleaning brooms by radio only: the store's ad department had forgotten to get the sale ad to the local newspaper. One participation during WBTM's "Farm & Home Time," aired prior to 6:15 a.m., caused a complete sellout of the bargain merchandise at a cost of only $1.50. Three weeks later, as a result of this one spot, farm housewives still asked for the brooms.

Product: Fresh peaches. Reynolds Peach Orchard, 30 miles from WRFD, Worthington, Ohio, found that 1953's warm summer was ripening the peaches "way ahead of time. Thousands of bushels were about to rot on the trees. Reynolds scheduled eight announcements per day for three days on WRFD in September. By the third day, some 3,000 people had come to pick and buy the peach crop, some from as far as 100 miles away. Almost all said they had heard the announcements on WRFD.

Product: Farm feeds. Some of farm radio's biggest successes have been in selling feeds. A typical case occurred recently at KFEO, St. Joseph, Mo. Al Pflaumer, sales manager for the Standard Seed Co., told KFEO's farm service director Harold J. Schmitz that Standard's business had jumped at least 30% during the time they had used farm shows on the St. Joseph station. Stated Pflaumer: "A good percentage of the increase can be definitely tied to our radio advertising." Standard is continuing.

Product: Rat poison. Although WGN, Chicago, is a key outlet for MBBA and gets plenty of metropolitan listening, the big Windy City station schedules an extensive farm radio roster and has a loyal farm audience. This loyalty means sales, too. D-Con was sold by mail on WGN prior to having retail distribution. In the first 10 weeks, D-Con received 2,100 orders for the product. Each order was accompanied by a remittance for $2.90, a total of some $12,000 worth of business for the D-Con product via farm radio.

Product: Hybrid chicks. Recently Paul C. Jamieson, Jr. of Jamieson & Sons Hatchery, Englewood, Col., told KOA, Denver: "We are happy to confirm the fact that our past season of sales on By-Line Hybrid Chicks has been most successful. A good portion of that success can be attributed to our schedule of announcements on KOA's farm service programs. This was our first use of a radio campaign on a sustained, season-long basis. The campaign has also had a beneficial effect on our field sales staff."

Product: Macaroni products. Ranch & Farm Radio's two outlets, KWMJ, Grand Island, Neb., and KXXX, Colby, Kansas—have long had excellent sales records for both farm and consumer products. One consumer account, American Beauty Macaroni, reported that "in four weeks on KXXX we have noticed a definite increase in sales through those of our jobbers in that area. We can measure it from the fact that they are selling items they once didn't stock. Distributors have ordered increased variety."

Product: Building lumber. Under the direction of Sam Schneider, KVOO, Tulsa's Farm Service Department has long made a point of setting as well as reaching the farmer. Result: The loyal farm audiences buy recommended products. Sample: Tulsa's Allied Lumber Company wanted to boost sales, tried a farm radio schedule on KVOO. Soon Allied Lumber was selling the equivalent of one complete farm house per week using the slogan "Don't go home from the stockyards with an empty truck."

Product: Ward's tractors. Although the big mail-order houses have not used large amounts of farm radio in national campaigns, many of the local stores of Ward's and Sears have used farm radio with good results. One outstanding case was a local campaign by a Ward's store on WCCO, Minneapolis-St. Paul. Some $9,000 worth of Fluid Drive tractors were sold in a few days with an investment of $200 for two announcements. Farmers came from 30 miles around to see the Ward demonstration.

Product: Freezer lockers. After three years of announcements on the farm shows of WCAU, Philadelphia, the Paulsboro Locker Plant Co.—which uses no other form of advertising—figured out its advertising cost. The result: For every $32.50 announcement on WCAU, the freezer locker firm was rewarded with a return of $1,000 worth of sales. Paulsboro is now a year-round advertiser, taking no hiatus, and reports "important sales results for summer and winter alike" from its farm radio usage.

Roy Gumlow, radio farm director of WKOW, Madison, Wis., interviews farmer in feed store; WIBW, Topeka; Wes Seyler (center) records latest standing of Purina laying contest; Les Harding of KELO, Sioux Falls, S. D., does a remote radio show from Sioux Empire Fair.
Station Break

Our local and regional billings are up over last year, which was the biggest in our history, and the rate of national spot renewals is the highest ever. Audience mail is up 45% over last year (commercial mail, plus 12.2%, sustaining, plus 675.9%). Total audience mail averages 7911 per week. Distribution of mail: 446 counties in eleven states. A breakdown of our SAMS survey shows that every time we open our mike there are 202,801 families listening to Big Aggie at home (not counted: car, truck, portable, and business listening; or 248 counties outside the SAMS area from which we receive mail).

UNBLUSHING BRAG: WNAX-570 is still the outstanding buy of the nation.

WNAX-570
Yankton-Sioux City
A Cowles Station
Represented Nationally by The Katz Agency
CBS Radio

19 OCTOBER 1953
FARM ADVERTISERS
(Continued from page 71)

Radio in helping us sell more Purina Chows and other Purina products adds to my own conviction that radio is our best sales tool outside of the Purina salesman in the field. No other medium has the impact on the farm family—our advertising target—that radio has.

"Here are some of the reasons why Purina believes in radio:

"1. Radio means so much to the farm family—they listen for service and they listen for entertainment.

"2. We can reach more farm homes—reach them more frequently and reach them in a receptive mood for buying with radio.

"3. We can reach farm families at a low cost per listener with radio.

"4. Radio sells Purina Chows.

"5. Radio stimulates our salesmen and dealers to do a better job.

"Yes, Purina believes in radio. We're America's Number One farm radio advertiser. We believe in it enough to invest more money in it than all other media combined."

Arthur Meyerhoff, head of the Chicago ad agency bearing his name and the account executive handling Myzon, a hog and poultry feed supplement containing terramycin, paid a similar tribute to Farm Radio's ability to sell feed products.

"Declar'ed adman Meyerhoff:

"Because I had faith in farm service radio, I began advertising Myzon on Norman Kreft's WGN Farm Hour when the product was brand new in 1950. We weren't even doing $5,000 worth of business a month. Today Myzon is a million-dollar business, and I owe much of its success to the WGN Farm Hour which carried our only advertising for the first six months of our advertising campaign."

Although much of the programming in farm broadcasting has a specialized appeal, many agencies and advertisers give credit to farm air media as being an economical buy. Reason: For those primarily interested in reaching farmers, farm broadcasting's ability to gather an advertising audience usually tops other farm media on a cost-per-1,000 basis.

"Not long ago Leo B. Olson, advertising manager of the DeKalb Agricultural Association (hybrid seed corn), revealed to a group of Radio Directors how well farm broadcasting has succeeded in this respect. DeKalb, Olson stated, has been a farm radio user for over 16 years and spends more in this medium than on its other media (farm magazines, direct mail) combined."

Back when advertising expenditures for the firm in each medium were equal, DeKalb found that farm radio reached 25,000,000 listeners; farm magazines, 12,500,000 readers, and direct mail, 4,166,000 ruralites. Said Olson: "Farm radio helps sell the prospect. It has a strong morale-building effect on the dealers and has considerable effect on competition."

"A logical question to ask at this point might be, "If farm radio tops other farm media in farmers-reached-per-dollar, why use anything else?"

Spons'or put this poser to Charles Calkins, radio-TV director of the Conklin Mann & Son Agency, New York, an ad firm that has had much experience with farm broadcasting. Said Calkins:

"We have found that farm radio and farm publications make a good working team. This has been proved to our satisfaction in our ad campaigns on behalf of the veterinary medicines of Lederle Laboratories Division of American Cyanamid Company.

"Radio gives plenty of farm coverage and a steady push to products. But by using farm print media as well we can substantiate our radio copy claims, giving full technical explanations and pictorial treatment. We have found that farmers do not merely read the ads in farm publications—they study them, thus adding greatly to radio's impact."

"The balance we maintain between farm broadcasting and farm print media is roughly 30-70. But local or regional conditions vary and this balance must actually be determined on a market-by-market basis, weighing the relative strengths of the two media. Sometimes the balance may swing sharply in favor of radio; at other times in other markets print media receives larger expenditures. It's a question of which can do the better job."

"Incidentally, when we buy farm broadcasting, we try to spot our client in strong, locally produced shows which feature Radio Farm Directors. Then, we brief these RF's personally on the uses for the products and let them work out their own commercials for us in their own words."

Another useful advertising feature of farm broadcasting—it's advantage
Rural Radio Network

covers

NEW YORK
MILK SHED

The Largest Fluid Milk Producing Area in the World

16 leading AM stations
connected by

13 strategic FM stations SERVE THE FARMER

WKBW  WRUN
WELM  WGNY
WHAM  WQAN
WJTN  WHCU
WCY   WNBF
WKIP  WMSA
WAGE  WHLD
WWNY  WDLA

Farm market reports, farm weather roundups, daily farm interviews, farm panel discussions, and farm news for

201,690 farm families

with an annual farm income of

$1,239,156,000

RURAL RADIO NETWORK
ITHACA, NEW YORK

Total population .... 7,168,500
Annual retail sales .... $7,937,885,000
Total unduplicated weekly audience 1,152,733 families (1952 SAMS)

Represented nationally by AVERY-KNODEL, INC.
of speed—was cited to sponsor by an account executive of the New York office of BBDO, who has supervised several Farm Radio campaigns for du Pont’s Grasselli line of farm and agricultural products. Said the BBDO adman:

“Farm Radio lends itself well to the promotion of all kinds of agricultural chemicals, particularly insecticides used to combat sudden plagues of insects. You can move faster in setting up an emergency schedule of announcements in an infested area than you can in print media.

“Let me cite you a typical case.

“Last season, there was a sudden influx of potato bugs on farms on Long Island, New York. Du Pont’s Marlate insecticide was just the thing to fight these insects with, but we had to tell our story in a hurry to the Long Island farmers.

“We learned on a Friday that the potato crop was threatened. That same day we met with our client and discussed a schedule of announcements for the New York City area, as well as a print ad in the Suffolk County monthly farm publication. By Monday morning we were on the air and growers were asking for du Pont’s Marlate brand of methoxychlor.

“Without the rapid communication to growers afforded by radio, thousands of potato plants would have been destroyed.

“This pattern can easily be repeated in other areas,” the BBDO executive concluded. “We find it a useful one for our client since an insect season can strike suddenly and be over in two or three weeks. By moving quickly, we can promote the right chemical product to farmers via Farm Radio at a time when they are certainly in a mood to buy something which will save their valuable crops.”

Such seasonal buying is not without its headaches however. Robert Kunkel, account executive of the G. M.巴斯福 Co., a New York agency handling farm advertising of U. S. Industrial Chemical Co., pointed out a major agency problem thusly to sponsor:

“We are currently using some 43 farm stations in the South and Southeast to promote USI’s Pyreneone, a non-toxic grain protectant. Our campaigns usually run on a seasonal basis, lasting some six or seven weeks. We have to scratch hard for good time slots in which to put our minute announcements and station breaks, and we must be ready to jump immediately into a good slot if it is vacated.

“The trouble is this: There aren’t enough good farm shows developed by stations apart from a couple of hours in the morning and the noon hour. True, the farmer’s radio listening time is limited. But we’ve found that stations are often afraid to experiment with new farm shows for fear they won’t sell them right away. Thus the best farm shows—particularly those with farm directors—are usually sold out on long-term contracts, and it’s very tough for a seasonal user to buy into them.”

Probably the best over-all view of farm broadcasting came to sponsor from Vern Lausten, a radio-TV supervisor of Bert S. Gittins Advertising, Milwaukee. In an extensive report, agencyman Lausten outlined how Allis-Chalmers used Farm Radio as far back as 1929 to overcome early sales resistance of farmers to A-C’s then-new “baby combine,” and how Allis-Chalmers has progressed in farm broadcasting to the point where it now sponsors the National Farm and Home Hour on NBC.

“In the past four or five years we have placed as many as 200 farm radio spots at a single time, mostly for feed accounts,” reported Lausten. “Many of these were on a continuing schedule, but some were for saturation campaigns for periods as short as six to 13 weeks.

“In one particular campaign, sales of a calf food increased 300% in an entire state with a concentrated sales campaign spearheaded by local radio spots and small-town newspaper space.”

On the question of how spot or network farm broadcasting fitted into farm media plans, agencyman Lausten said:

“As an agency, we have no particular preference for either spot or network farm shows. We believe they both have their place. For a ‘big budget’ institutional and service type approach such as used by Allis-Chalmers, we believe the network presentation of the National Farm and Home Hour serves best. However, on hard-selling, dealer-participation type of sales—and especially with the smaller, carry-out items—spot radio is our choice.”

Lausten, a veteran broadcast adman.
"Another TV station went on the air last week."

"That's news?"

"In Eastern Iowa, it's news."

In Eastern Iowa it's WMT-TV, the first station to go on the air with maximum 100 kw power ("In the whole United States?"); the first TV station with a tower 703 feet high ("In the whole United States?"); the first station on Channel 2 ("In the whole Ca. . . . it") ("In Eastern Iowa.")

WMT-TV was the first station to go on the air with three left-handed copywriters, the first station to advertise on page 89 of the 19 October issue of Sponsor, the first station to go on the air with a staff member whose last name begins with Q whose middle initial is B.

WMT-TV may very well be the first station to advertise that we don't have great concentrations of population. But . . . of the total land area of thirty-five million acres, Iowa has 97% in farms; and there are families living on and working nearly every square mile of it, so there are no blind spots as there are in, shall we say, less fortunate areas. And there's the most rapt audience abuilding that ever sat and watched an advertiser worm his way into its collective heart.

WMT-TV
CBS & DuMont in Eastern Iowa
Channel 2 100,000 Watts
Mail Address: Cedar Rapids
National reps: The Katz Agency
offered some good advice and background data on Gittins' farm air personnel to agencies and advertisers not familiar with the problems of selling to ruralities via farm broadcasting.

Stated Lausten:

"Naturally, we'd say—hire an agency that knows farm selling. You need a background of farming to really know the advertising approach that clicks with your farm customers. A farmer can easily spot commercial wordage that is not authentic, and that lack of authenticity reflects directly on the product being sold. A good farm agency spends a lot of time on commercial copy. They know sales appeals for the product. They know the approach used by the Radio Farm Director who delivers the message. And lastly, they know at what time of day to buy farm listenership.

"We believe the use of farm radio will be increasing among our clients, particularly those introducing new products and giving special emphasis to those already in their line. For that reason we continue to stay very close to farm radio activities.

"As for personnel engaged in Farm Radio work, actually all our agricultural men—eight at present—have at one time or another supervised some phase of farm radio.

"Jerry Seaman, our radio and television director, is a master of farm radio and a long-time member of the National Association of Radio Farm Directors. He is continually working with farm radio people all over the nation. I work closely with Jerry and have in the past spent much of my time supervising spot schedules for feed accounts. I am also an active member of NARFD. A third member of our team who contributes greatly to our farm radio activities is our Southern farmer specialist, Paul Seabrook. Paul was formerly an Extension radio man at Clemson College and was raised on a South Carolina farm. He is also a NARFD member.

"Naturally, being so close to farm radio, we're real enthusiastic on the subject. Having worked closely with hundreds of Radio Farm Directors we know what a powerful influence they are in selling farm families. We see them as an important factor, more and more, in the farm selling picture."

FARM TV

(Continued from page 80)

University and cooperating area farm organizations. Heading this operation is a full-time farm director, Robert Miller, and an assistant, William Johnson. There is also a home management consultant, Miss Virginia Hebl.

As the show titles suggest, the first one is a farm news show, which also features guest experts and films made on WLW's own 137-acre farm at Mason, Ohio. The other show is largely educational, and attempts to promote a better understanding between farmers and consumers. Forecast began in the spring of this year: Extra has been running since last fall.

Says Ward L. Quaal, v.p. and assistant general manager of Crosley Broadcasting:

"The reaction to our farm programming has been good. There has been much interest, not only on the part of formal farm organizations in this state and area but on the part of average farmers, large and small. They are grateful for what we are doing and want to help us produce the type of shows that are most suitable for agriculture here in the southern part of the Midwest and the top of the South. There is definitely a big future for farm television, not only for programs of this type but for general entertainment. No person today is more appreciative of television programming than the average farmer and his family."

WSM-TV, Nashville: Although WSM-TV is still the only TV station in the well-to-do Nashville market, the Channel 4 outlet nevertheless has cleared a weekly time slot (Wednesdays, 6:15 p.m.) for a show called Farm Furrows which features the station's farm director, John McDonald.

The show has no sponsor (although several have indicated that they'd like to bankroll the show) since WSM-TV has preferred to keep the show on a public service basis. However, in the near future the show may be open to advertisers, the station reports.

"By way of success stories," reports William McDaniel, WSM's director of public relations, "our farm editor used a short film showing how to use a rubber band around a cow's horn for de-horning. The agricultural agencies in this area say that this demonstration caused more talk among the farm people than any demonstration they have previously seen."

WBAJ-TV, Green Bay, Wis.: Reported the Dairy State station to SPONSOR:

"Our indications that there is a need for farm programming in TV have thus far come primarily from interested sponsors rather than from the audience itself. This is true primarily of our radio operation, and to a lesser degree in TV. Because of this interest and because approximately 50% of our audience is in small towns or on farms, we have decided to set up a farm department to serve the program tastes of this particular group of our audience."

Currently WBAJ-TV is presenting a weekly half-hour farm show based on information and guest experts drawn from the University of Wisconsin, county agents and 4-H clubs. A leading Midwest feed company has placed a participating spot schedule in the program.

WHEN, Syracuse: sponsor's questionnaire arrived at WHEN during August almost coincidentally with that video station's scheduling of its first farm-slanted TV program, Party Line. The program is slated at what might seem to be a time when farmers can't be reached by television—9:30 to 9:45 a.m. each weekday—but WHEN's Rob-
Old McDonald has a farm
which covers the Central South

YOU'VE heard of the farmer whose ambition was to buy all the land adjoining him? WSM's Farm Director, John McDonald, has gone him one better. So listen to a story that can sell an amazing amount of merchandise for you.

For eight years, John has been plugging away, selling better farming methods, soil conservation, better livestock, crop rotation, forest conservation—everything a farmer needs to do to improve his land and his lot. And for as many years, Southern farmers have listened, heeded and profited by John McDonald's advice. They plant when John says so, buy when John says so, sell when he tells them the time is ripe. First thing everybody at WSM knew, John McDonald was a dominant figure in Southern farm life.

During his first six years at WSM, John was used exclusively on Public Service Programs. But a couple of years ago, the station acceded to repeated sponsor requests and let him go commercial for a carefully selected group of sponsors.

And at this writing, the following sponsors are harvesting rich rewards from WSM selling John McDonald style:

- Columbiana Seed Company
- Purina Mills
- Reynolds Metals Company
- U. S. Industrial Chemicals
- Lederle Laboratories

If you have a product appealing to farmers, better find out what John McDonald can do for it, and you. Tom Harrison or any Petry Man can fill in the details.

WSM
Nashville • Clear Channel • 50,000 Watts

19 OCTOBER 1953
Peel, the currently farm month, scarcely big Cincinnati: farm Galveston, 5:40 containing farm week FM-105.3 Nebraska reported a sponsored a incurred panel studio. views,” which show 1953 “WS (Agriculture. ALL AM-1340 university upon featured the from the university— student. — the same TV station in a farming community should definitely provide a farm program for viewers. This program should be of an educational nature, and sponsors will find these programs of high commercial value.”

KeLO-TV, Sioux Falls, S. D.: As the first of a projected series of farm telecasts, KELO-TV now airs a Saturday evening show featuring the outlet’s farm director, Les Hatfield. During the program Harding discusses general farming practices, using films made on farms in the area. Following this program, the station televises a new-cast aimed at the farm audience, featuring Bill Wigginton. Present sponsors include a motor cleaner company and a farm implement dealer.

WWI-TV, Detroit: Farm TV is by no means the exclusive province of stations located in the middle of farm communities. From the nation’s Motor City, WWI-TV televises RED #4 each Saturday at noon on a sustaining basis at the moment. Said John F. Merrifield, the outlet’s Farm Editor: “The future for Farm TV is indicated by our vast backlog of subjects for which we are seeking time to present. Further indication is seen in a recent statement by officials of Michigan State College who declare Farm TV can replace demonstrations which have herefore been presented only to small groups by county agricultural agents.”

WCPQ-TV, Cincinnati: Another station that believes in morning TV programs for farmers, WCPQ-TV airs a five-minute program just before 7:00 a.m. each day. The show consists of farm news and weather reports slanted to ruralites and is aired on a public service basis.

Following this program, there is a daily one-hour kid’s show—again aimed at farm families—which is produced in cooperation with the University of Cincinnati and features children’s songs, films and games. Reported Ed Weston, manager of WCPQ-TV: “The pitch to the farming population is made through the children on this show in the form of what goes on in the smooth operation of an efficient farm.”

KGO-TV, Galveston, Texas: “There is a big future in Farm TV here because the Texas Gulf Coast area boasts one of the most productive cattle, poultry, rice and cotton-raising markets in the country,” Promotion Director Bill Evans told SPONSOR.
almost 10% of the nation's sales takes place HERE in WJR's primary coverage area!

WJR MARKET DATA

% of total U.S. market

<table>
<thead>
<tr>
<th>Category</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Population</td>
<td>12,601,300</td>
</tr>
<tr>
<td>Radio Homes</td>
<td>3,785,543</td>
</tr>
<tr>
<td>Farm Radio Homes</td>
<td>329,990</td>
</tr>
<tr>
<td>Drug Sales</td>
<td>$464,447,000</td>
</tr>
<tr>
<td>Food Sales</td>
<td>$3,966,766,000</td>
</tr>
<tr>
<td>Retail Sales</td>
<td>$313,613,431,000</td>
</tr>
<tr>
<td>Filling Station Sales</td>
<td>$739,614,000</td>
</tr>
<tr>
<td>Passenger Car Registrations</td>
<td>4,116,934</td>
</tr>
</tbody>
</table>

WJR is the one salesman that can effectively and economically increase your volume in all of this rich market area. Every single day of the year WJR, the most influential voice in the Great Lakes region, will carry your advertising message to millions of buyers in Michigan, Ohio, Indiana, Pennsylvania and Ontario. Let WJR's success and popularity do a real selling job for you!

Contact WJR or your Christal representative today to get the most for your advertising dollar in one of the nation's richest markets.

WJR, Fisher Building, Detroit 2, Michigan
WJR, Eastern Office: 665 Fifth Avenue, New York 22
Represented Nationally by the Henry I. Christal Company
Canadian Representatives: Radio Time Sales, (Ontario) Ltd
To this market, KGUL-TV beams a sustaining daily program, Jack Thomas' Farm Show, from noon to 12:20.

WBZ-TV, Boston: Since December, 1951 WBZ-TV has aired a Thursday-morning agricultural show called Down To Earth as a sustaining in cooperation with the Massachusetts Extension Service. WBZ-TV has no immediate plans to sell the show, which it airs as a public service to bring up-to-date information to farmers as well as food production knowledge to urban consumers. The program's slot (9:30-10:00 a.m.) is part of the across-the-board series conducted by the station in cooperation with the Massachusetts Department of Education.

WBAL-TV, Baltimore: Another big-city station which is now programming special farm-appeal shows, WBAL-TV reported to sponsor:

"We carry a half-hour Saturday-afternoon program called Country Club On TV which carries local rural newsreels, farm interviews and general human interest discussions.

"As we convert to full power, our television agricultural programming will increase. Currently in the planning stages is a 15-minute TV show entitled Scene in Maryland."

FARM RADIO
(Continued from page 75)

WBW market."

Other stations carried this one step further, pointing out that TV advertising—a favorite medium today with a long list of fast-turnover, low-price consumer items—fails to cover many farm areas at all. As Dick Harris, promotion manager of Denver's KOA, stated:

"The large-area coverage of KOA makes the station a natural as far as farm programming is concerned. Agriculture in the West is probably more dependent on radio than in other parts of the country because of the great distances involved. Many KOA listeners are 48 hours or more from a daily newspaper. The outstanding majority of them are outside of TV range. As a matter of fact, KOA has more listeners out of the range of present TV than any other station in America."

Farm radio, stations feel, presents a worthwhile opportunity for the consumer-product advertiser who is confusing his radio activity to TV or to radio campaigns spotted to cover only the largest metropolitan markets.

However, most stations offered little more than this when it came to discussing what type of consumer products were best suited to Farm Radio and how the relationship between farm broadcasting and regular (i.e., network or national spot) air advertising.

Agencies and advertisers handling consumer products have often steered relatively clear of Farm Radio (see story, page 70) for just this reason. Usually their objections take the following form:

1. Admen freely admit today that the farmer buys all manner of consumer goods and that he is a good customer for consumer products. However, the fact that some farmers buy a majority of a particular air-sold consumer product (example: flour or baking powder) and the same or less of another (such as imported wines or filter-tip cigarettes) on a per-capita basis is a restraining factor. Is Farm Radio worth the trouble, they argue, if the farmer is using less of the product on a per-capita basis than city folk? Why not take care of the product's competitive standing in urban areas and let the farm market shift for itself?

2. Admen are also becoming convinced that Farm Radio can sell both farm-use and consumer products. But in the consumer field Farm Radio must stand on its own two feet as just another air medium, they feel. In many cases, research figures show that excellent impact is achieved in the farm market for consumer products through the use of regular network shows.

(Until the middle of 1951, A. C. Nielsen broke down radio ratings in the "NRI Complete Report" into "Metro," "Medium" and "Rural" communities. Nielsen reports now on a county basis, to match marketing patterns and to correlate with the Nielsen Coverage Service. However, here are a few April 1951 Nielsen radio ratings, which would seem to show that a network radio show can gather a farm audience at times even greater than its city listening level:

**CITY VS. FARM LISTENING**

<table>
<thead>
<tr>
<th>Show</th>
<th>Metro</th>
<th>Medium</th>
<th>Rural</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lone Ranger</td>
<td>9.4</td>
<td>6.5</td>
<td>5.8</td>
</tr>
<tr>
<td>Pepper Young</td>
<td>4.9</td>
<td>8.0</td>
<td>9.8</td>
</tr>
<tr>
<td>Suspense</td>
<td>6.7</td>
<td>8.8</td>
<td>9.8</td>
</tr>
<tr>
<td>My Friend Irma</td>
<td>11.9</td>
<td>13.5</td>
<td>9.4</td>
</tr>
<tr>
<td>Lux Radio Theatre</td>
<td>13.5</td>
<td>15.6</td>
<td>13.5</td>
</tr>
</tbody>
</table>

(To the way of thinking of many an adman, there's no point in diverting money to a Farm Radio campaign for, say, Lux—unless farm women start using a higher-than-average amount of the product or a Lux competitor starts up a special Farm Radio drive. Reason: Lux, as the Nielsen figures show, got the same kind of ratings (13.5) in farm homes with Lux Theatre as it got in urban homes. Other network radio programs, as Nielsen data make clear, get better ratings in farm homes than they do in the cities. This is particularly true of daytime serials, spearhead of daytime radio selling of consumer products.)

A few stations, however, have managed to grab this advertising tiger by the tail. They make the following two-point rebuttal:

1. More consumer advertisers are getting into the Farm Radio act. This tends to upset the competitive advertising balance maintained by regular network radio shows and to force other consumer advertisers into Farm Radio to reestablish their farm advertising balance.

This increase in the consumer ad expenditures in Farm Radio was cited in several replies to SPONSOR's survey. For example:

**WLS, Chicago:** "Many consumer advertisers are using our farm programs for the first time. Some are new sponsors and others have advertised on the station before, on different programs."
When planning an ADVERTISING schedule for OKLAHOMA, remember . . .

WKY

-third oldest radio station in the nation serves more Oklahoma homes from its state capitol . . .

-covers more Oklahoma buying power from its largest city . . .

than any other station!

Sources: Nielsen and Sales Management

WKY RADIO
930 KC • NBC

Owned and operated by The Oklahoma Publishing Co. The Daily Oklahoman • Oklahoma City Times The Farmer-Stockman • WKY-TV Represented by KATZ AGENCY

19 OCTOBER 1953
San Antonio's Outstanding Radio Voice

Already a powerful advertising influence, the name of KABC-radio takes on added lustre under the "radio-wise" leadership of the Storer Broadcasting Company. Now, even more, you can look to KABC for the dynamic programming and intensive merchandising characteristic of a Storer station... and this, in turn, always means more sales impact per dollar for you throughout Central and South Texas.

680 kc.
50,000 Watts Day * 10,000 Watts Night

Tom Harker, National Sales Director • 118 East 57th, New York
National Representatives . . . . . John Blair and Company
San Antonio's Dominant TV Station

KEYL

STORER BROADCASTING CO.

KEYL-television, the unchallenged leader in San Antonio, is proud to join with its radio partner, KABC, to become the most powerful advertising-merchandising combination your dollar can deliver. Under aggressive Storer management, KEYL has become, by far, the TV station most viewed in San Antonio* and now, with its sister radio station, becomes the dominant sales force in Central and South Texas.

*August Pulse

CBS • ABC • DUMONT

KEYL channel 5

Now . . . . 100,000 Watts

Tom Harker, National Sales Director • 118 East 57th, New York
National Representatives . . . . . . . . . . . . Katz Agency
**KVOC, Tulsa:** "The number of manufacturers of consumer products advertising on our farm service programs has doubled over last fall. One farm show has been taken completely off the market two days a week because of the demand for spot announcements advertising everything from sporting goods to dress shops."

**KEAB, Omaha:** "A definite increase in the use of farm radio by the general-product advertisers is evidenced by old-timers increasing their radio advertising in farm radio periods and many newcomers being added to the ever-increasing list."

**Rural Radio Network:** "The lack of any real measurement of actual farm listenership—separated from general listenership—is a real problem. But consumer products using our facilities show a slight increase both in number of items and in items sold."

2. Apart from the competitive angle, farm stations feel consumer advertisers should spend more in Farm Radio simply because the results are often well above the average—even when product consumption is not necessarily higher, on a per-capita basis, among farmers than among urban dwellers.

A facts-and-figures example of this was cited to SPONSOR by KMMJ, Grand Island, Neb., in connection with a spot campaign for Butter-Nut Coffee. Reported Rex Lathen, v.p. of the Ranch and Farm Radio station:

"This account is one of the old-timers on KMMJ. For many years, it has featured the 'Butter-Nut Christmas Club.' Starting about the 15th of November the commercials are used to promote this Christmas Club. Listeners are urged to send labels and key strips to stations on the Butter-Nut list.

"Each year Ranch and Farm Radio (KMMJ-KXXX) is among the leaders in number of returns. Last year KMMJ alone received over a quarter of a million labels, representing of course that many pounds of coffee. This was an all-time record.

"A metropolitan station, with excellent frequency, good power and high ratings, produced approximately 150,000 returns on a similar schedule."

 Added Lathen's report, with a dash of pride:

"This shows the ability of a good farm station to out-produce an equally good metropolitan station."

Summed up, the 1953-54 Farm Radio picture looks something like this:

- There is plenty of activity by farm-use products in Farm Radio, and the situation is not likely to change. A wider variety of farm shows is being used by these advertisers.
- More consumer advertisers are edging into Farm Radio although they still run far behind the number of farm-only advertisers. Leading consumer accounts are being forced to review the impact of their entire air advertising on farm markets by the pressures of competition.***

**STATION MANAGERS**
(Continued from page 35)

New York or Chicago or wherever he comes. I'd send a letter first to the timebuyer listing specific ideas for specific accounts. If the station is small, sometimes a special gimmick could turn the trick. Then, when the station manager comes in town, the timebuyer will not only be glad to see him but will set aside enough time to let the station man tell his complete story."

Is there any special reason for the griping about station managers? There is. While timebuyers told SPONSOR that mobs of station managers coming in at one time has always been somewhat of a problem, it has gotten worse since the end of the television freeze and the consequent rush of new stations to get on the air.

The time buying executive quoted above speaks again:

"We have 'em all over the place. They practically trip over each other. Sure, I understand they are anxious to get set with a solid base of spot and network business. But there's a lot of waste motion. Many of the new TV markets are small and the station man will come along with so little information about the market that my timebuyers will have to look it up. The station man should bring all the necessary data with him."

Some of the timebuyers pointed their fingers at the reps. It was pointed out that since appointments between timebuyers and station managers are usually made through the reps, the latter should improve their scheduling of station manager visits. It is up to the rep, one timebuyer said, to educate the station man on when to come in.

The reps answer, for the most part, that that is just what they are trying to do. Said an executive of one of the medium-sized rep firms:

"Station managers are a problem to us, too. We've been trying to get them to come during the slack season and we've had a little success. But you can't keep a client out of New York City if he wants to come in."

This rep told SPONSOR there were days during the past summer when his sales staff was rendered non-existent because of the need for escorting station managers in their rounds of agencies.

"It's true that salesmen may have to see the timebuyers anyway. But the salesman's route may not always coincide with the agencies our clients want to see. And don't think it doesn't often happen that a salesman who has just seen a timebuyer about a certain station and given the timebuyer the latest dope about it will hear the whole story repeated by the visiting station man."

Another rep said:

"Look, you want to know what it's all about? The real story, I mean. Our clients don't always trust us. They're afraid we may overlook their stations and concentrate on the big boys."

"They're dead wrong, of course. Why should we ignore them? Their money is as green as the next fel-
WGN Blankets the Nation's Richest Farm Market

...Because WGN reaches more farm homes per week than any other Chicago station, WGN offers the most comprehensive farm market reporting service in the Middle West:

★ Farm markets reported eight times daily.

★ WGN sponsors the Illinois and National Cornpicking Contests, encouraging greater safety and efficiency in mechanical corn picking.

★ Farm Service Director Norman Kraeft travels more than 25,000 miles every year to record on-the-spot farm news.

More and more advertisers are taking advantage of WGN's great farm coverage... The Oliver Corporation, Pure Milk Association, Myzon, Inc., Country Life Insurance Company and Murphy Products Company, to mention a few... WGN, your basic buy in the Middle West.

A Clear Channel Station...
Serving the Middle West
MBS

Chicago 11
Illinois
50,000 Watts
720
On Your Dial

Chicago office for Minneapolis-St. Paul, Detroit, Cincinnati and Milwaukee
Eastern Sales Office: 220 E. 42nd Street, New York 17, N.Y. for New York City, Philadelphia and Boston
Geo. P. Hollindey Co., Advertising Solicitors for All Other Cities
Los Angeles—411 W. 5th Street • New York—500 5th Avenue • Atlanta—223 Peachtree Street
Chicago—367 N. Michigan Avenue • San Francisco—25 Market Street

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low's. As a matter of fact, if they came to us with their story more often, we could do a better job for them."

The rep sighed. "You know, many of these station boys just aren't equipped to sell nationally. They do O.K. in selling local stores in their markets but when they come to New York they have to outargue the slide-rule boys. And some of them just don't know how to do it."

A number of timebuyers echoed this point of view. They pointed out that the reps have research, promotion and marketing people who can whip station information into the best shape for selling. Even if a station man has some important data to show the timebuyer he may not present it in its best light. Or, he may not play up those factors which would clinch the sale. The rep, who keeps on top of current trends, can spotlight the data which will appeal to the time buying prejudices of the sponsor or agency.

Regarding this, one timebuyer said: "Whether we like to admit it or not, there are fads and fashions in time buying. Some represent sound advertising practice and some don't. But whether these fashions are good, bad or indifferent, the average station manager isn't always aware of them. The rep is."

The question of luncheons and cocktail parties for timebuyers came up often in sponsor's roundup of timebuyer opinion. Should the station wine and dine timebuyers at one fell swoop and save the station manager a lot of footwork? Or is it better for the station manager to take out one timebuyer at a time and angle his sales talk accordingly?

The answers varied. It was generally agreed that the wholesale method could work—if it were handled right. One name cropped up insistently in the discussion of parties—WITH, Baltimore. The station gave four luncheons during this past summer alone. There was one in Chicago and one in New York in June. Last month there was one in Detroit and a second one in New York. The latter took care of those timebuyers who couldn't be accommodated at the June luncheon.

A timebuyer who attended one of these luncheons told sponsor: "I think it ought to be pointed out that not every station can afford to throw such luncheons. A station can figure on about $10 a head. The first New York luncheon was attended by 81 timebuyers, the second by 55. So figure it out. Even if I'm a little high on the cost, it still isn't a cheap way to keep timebuyers happy."

"These WITH luncheons start off with cocktails. But no business. Then everybody sits down to eat. Still no business. Then when the audience has reached coffee and dessert, the station gets in its kicks. It's a good time to do it. You're not concentrating on tearing a chicken bone and yet you're still not ready to get up. Smart."

"The station uses an easel presentation. The selling points are put across with cartoons by a guy from the Baltimore Sunpapers. After it's all over, a copy of the presentation is given each timebuyer. It couldn't be smoother."

"Incidentally, if a station is interested in giving one of these affairs, here's some free advice: Use a private room in a hotel. If a station hires one of those high-class saloons, the timebuyer may see somebody he knows, may get invited to a couple of drinks and forget what he came for."

While the WITH luncheons were generally given a pat on the back, some timebuyers felt that large lunch-

---

**what's this about pedigree?**

KLZ-TV... going on the air November first... has a dog-gone fine pedigree! It possesses antecedents who have given it a heritage of showmanship and salesmanship—quality in its bloodstream transfused from the veins of remarkable ancestral lineage... KLZ Radio, with 32 years of outstanding performance in building personalities, in programming and public service.

All this barking up our family tree is a matter of pride, of course, but the background with which KLZ-TV goes on the air is important to you, the advertiser. The highly qualifying experience...the complete facilities...CBS Television...mean an immediate and continuing audience acceptance—man's best friend for doing a TV selling job in Denver.
"Big Mo" Has Changed the St. Louis Picture!

Yes, the "sold-out," "no availabilities," "one station programming" flags are being hauled down from St. Louis' television fort. These days, television means "a variety of the best" and "choice availabilities" in a multiple-station-market.

Very soon now, "Big Mo," St. Louis' ABC affiliate, will bombard area television screens with a sparkling array of network and local shows. Individual televiewers will be in a position to make their personal choice of programs, and advertisers will have a wider selection of program and spot availabilities.

Yes, the St. Louis television picture has changed . . . thanks to KSTM-TV. Get on the "main deck!" Join the steadily growing list of important forward-looking national and regional advertisers aboard "Big Mo." . . . St. Louis' most-welcome, new television battlewagon.

H-R TELEVISION INC. NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES

KSTM TV

ST. LOUIS

AFFILIATED WITH AMERICAN BROADCASTING COMPANY AND RADIO STATION KSTL

19 OCTOBER 1953
eons tend to be unwieldy and ineffective. One point was universally agreed on: A station should give a luncheon when it has something new to say.

Regarding the individual luncheon or after-work cocktail, most timebuyers regard them as a refreshing break in the day's routine. A number of them said that such entertaining accomplished a social purpose but nothing else.

One timebuyer explained: "If a station manager is really interested in pinning down business, he can do better in my office. I like to have my reference books and data at hand when I discuss business.

"If any station managers are listening, I'm still not against luncheons and cocktails."

When they're not busy, timebuyers don't mind a station manager coming up for a social hello. They don't mind station managers coming up to thank them for some new business. But nothing is calculated to rile a timebuyer more than a "thank you" visit during the buying season.

The staunch defenders of the visiting station man include reps as well as timebuyers. A promotion and advertising executive at one of the well-known rep firms said:

"We want station men to come in town. We think it's good for the station, the timebuyer and ourselves, too. It gives our salesmen a chance to get the latest dope about the station and the market. The only thing better is a visit by the salesmen to the market itself.

"We don't high-pressure timebuyers into seeing the station manager if the timebuyer is busy even if the station man has a new story to tell. If the station man won't get around to telling it, one of our salesmen will.

"I'm sure there are cases where a station manager will take up a buyer's time unnecessarily, but they are exceptions. As a rule, station men don't visit long with timebuyers."

Most timebuyers agreed that individual visits by station men were not long. The average was about 15 minutes, the range was 10 to 20 minutes for the most part.

A timebuyer from one of the top five ad agencies had this to say on the question of reps vs. station managers: "There are times when it is better for me to deal with the station manager rather than the rep. With all due respect to the rep and his selling and research strength, he can't be as close to the market as the station manager. No one can know all the ins and outs, all the detailed facts about a market, as well as the guy who lives there."

And another timebuyer added: "A station manager should come in to town once or twice a year. It's natural that the station whose manager comes in will be more likely to stick in my mind. If I were a station manager, I'd certainly make sure I came to town regularly. I agree that the slack buying season is very often the best time for a station manager to come in but you can't generalize about it. It depends on what kind of business is at stake."

A lady timebuyer from a fairly new but upcoming agency declared: "I can't see why station managers should be a problem. True, they sometimes bunch in at one time. But that's the way the business works. That's the nature of the beast. I always manage to see a visiting station manager if he calls. I'd prefer that he make an appointment before he comes up but if

---

**it's here . . . NOW!**

**TV in CHARLESTON, W. VA.**

**with WKNA-TV**

selling the rich multi-million dollar Charleston market!

The television gateway is now open to tap this rich, well-populated industrial market that spends over $520,000,000 annually. And your product or service gets tremendous consumer acceptance because of double network programming, and the fact that WKNA-TV is Charleston's own television station!

affiliated with ABC and DUMONT Television Networks

the personality station

Joe L. Smith, Jr., Incorporated - Represented nationally by WEED TELEVISION
the quiz club

brings you nighttime audiences at daytime prices

• Biggest mail puller on the station
• 1000 in studio audience weekly

Brent Gunts and Jay Grayson are two fellows with a record . . . Yes, a record of popularity and a record for selling.

Put these super salesmen to work for you on "The Quiz Club", a Monday through Friday feature from 1:00 to 1:30 p.m.

Advertisers can sample 200 daily audience . . . and leave literature, too. Use this audience to conduct surveys.

IT'S A SHOW YOU CAN MERCHANDISE.

There's lots more to tell . . . ask your Petry man.

Nationally represented by Edward Petry & Co.
he doesn't, it's no calamity."

A very determined lady timebuyer dismissed the question of station managers as follows: "Poof! It's very simple. If I'm busy and can't see them, I'll tell them so. In a nice way, of course. That's all there is to it. No problem."

A time buying executive from an agency which places about $30 million of business a year on radio and TV told SPOSSOR: "My timebuyers have no trouble with too many station managers at one time. And I tell my buyers to see station managers whenever they have time. It's a good idea for buyers to see station managers. Timebuyers should cultivate station managers. They'll learn a lot about the business and maybe the time will come when the timebuyer will need some extra help in clearing time for a campaign. In such a situation, it certainly doesn't hurt to be on first-name terms with the station manager."

"And, you know, some timebuyers have ambitions of getting jobs on stations."

** **

**MEN, MONEY**

(Continued from page 10)

broadcasting, part jive and part horsepark. More interesting by far, in terms of men, money and motives, is how Variety came to be founded in 1905 by a guy who, when he got sore, got awful sore. We mean Sime Silverman who was then a vaudeville critic on the old, but old, Morning Telegraph. He had been warned that his criticisms were too tough. Finally he penned two acrobats up at the Alhambra Opera House in the Bronx. "Look," he was told, "what you say in your review and what the acrobats say in their paid ad are contradictory. Change your review to conform to the advertising." They didn't know Sime. He accepted the "or else," got himself fired.

** **

Stewing in the juices of his conviction that this was no way to run a theatrical journal, swapping praise for dollars, Sime Silverman began saying to himself that it would be nice to have a sheet of his own where he could sound off. One thing only intervened. He had no dough. Fortunately, his father-in-law loaned him $2,500. And that, chums, was the initial capital of Variety, now 48 years old, now owned by Sime's grandson, now a big seller on the newsstands of London and Paris and wherever entertainment is the occupational obsession of the brethren.

** **

Trade papers have changed a lot since 1905. There are still venal sheets. Some still swap praise for dollars. Some still frankly cater to personal and corporate vanity. Some will fire a reporter rather than defend a story. But the respectable trade papers stand out in marked contrast. Always, your columnist thinks this is true: With every good will in the world and acknowledging the obligation to be just, there must come occasions when a trade paper man, for the good of his own soul, must look some bullying big shot square in the eye and remark, "Go scram yourself!"

And so, now to bed with our broken English.
Einstein's theory says
Jack McElroy has
4½ Trillion Tons
of TV impact!

This 300 pound one man
sales force covers Southern
California with the speed of light.
Stars helping him are song stylist
Ginny Jackson, western warbler Carrot-top
Anderson, and music master Eddie Baxter.
Jack McElroy sells to 53,000 TV homes each
day... and how he sells! Says TAPPAN STOVE
COMPANY: “Direct sales results were so definitely
felt that we extended our campaign from
13 weeks to 39.” SUNKIST extended a
2 week introductory campaign for their bottled
lemon juice to 13 weeks. Both of these extensions
were across the board! Other sponsors
have shown similar enthusiasm over sales!
Jack McElroy has the formula
to convert theory into solid
sales results for you, too!

NBC HOLLYWOOD

KNBH
Channel 4
MEDIA TESTING
(Continued from page 37)

about one-third of their expenditures had gone to air media in some 25 radio markets and 15 TV markets, as reported by sponsor in November 1951.

In New York Rayco had tried the expensive Eva Gabor Show on WJZ-TV which flopped as a sales vehicle for seat covers. It switched to a family-slanted TV show, Trapped, on WOR-TV. It looked encouraging for a short time, but sales had leveled off and, if anything, the curve appeared to be downward when the Mogul agency was invited to prove what it could accomplish in a three-month test in one of Rayco's poorest and toughest markets—New England.

Despite the New England operators' bowls that newspapers were the only productive medium and their reluctance to "waste any more money on radio," the agency went to work with experimental newspaper and radio copy themes based on consumer research in the area. In less than a month (and long before the test was concluded) Rayco switched its entire account to Mogul. Rayco's executives—President Joseph Weiss, Treasurer Harry Wachman, V.P. Jules Stern (in charge of production) and V.P. Jules Rudominer (in charge of merchandising)—apparently were not only impressed by the agency's approach to media selection but by the small but almost immediate gain in sales.

In the next few months the general sales curve for the chain began to slant upward. The agency adopted a tri-media system and began a continuing process of increasing allocations to productive media and reducing expenditures in less efficient media on a week-by-week basis.

After constant refining during the past year and a half, today's over-all picture has evolved: 75% air (45% TV, 30% radio) and 25% newspapers. Most of the air media is spot, consisting almost entirely of one-minute announcements. On radio Rayco's 20-second jingle, "Ride with Pride with Rayco," leads into live, hard-selling copy delivered by local announcers. TV announcements are devoted almost exclusively to a series of one-minute "retail selling" films. In some markets where Rayco uses 15-minute film programs, commercials are a combination of the agency's films plus copy delivered live by local announcers.

From what the agency has learned to date the likelihood is that TV will figure still more prominently in Rayco's schedules the next year. Although the agency discourages the use of over-all averages as meaningless, television where it has clicked has accounted for an average of close to $15 in direct traceable sales per dollar of expenditure as compared with $9 from radio and $8 from newspapers. Account Executive Nat Wyner emphasizes that these figures reflect only directly traceable sales. Projected to the sales volume that is not specifically accounted for by media the dollar returns are actually considerably higher.

These figures which vary from week to week are obtained through a customer questionnaire check system devised by Mogul's Media and Research Director Joel Martin to obtain continuing objective data from all stores on the same basis. The system takes advantage of the fact that Rayco customers must wait approximately 30 minutes while their seat covers (or new convertible tops) are being installed. Specifically it works this way:

WDAY
(FARGO, N. D.)
IS ONE OF THE NATION'S MOST POPULAR STATIONS!

Despite local competition from three other major networks, WDAY consistently gets a greater share of Audience—Morning, Afternoon and Evening—than all other stations combined, in Fargo-Moorhead!

NBC • 5000 WATTS
970 KILOCYCLES
FREE & PETERS, INC.
Exclusive National Representatives

SPONSOR
Television and Radio Station Owners and Managers:

please pardon us
if we haven’t called on you!

Recently a big TV executive walked into our New York office and roared, “Every outfit in the business has called on me, and romanced me, except H-R. What’s the matter, don’t you think my station is good enough for you?”

After we eased him into the leather upholstered chair and fed him a cigar, we explained our situation thusly:

Not only does H-R not have any desk-bound brass but also we don’t have any traveling ambassadors. Every one of the nature, successful owner-partners has a regular list of agencies and clients on which to call... every day... every week.

We are committed to the member stations of our family to give them selling service and we’re never going to let them down.

When we told the big TV exec about a fundamental policy on which H-R was founded — “We Always Send a Man to do a Man’s Work,” whether it be one of the owner-partners or one of our high calibre SALESmens, the TV mogul was mollified... and pleased.

S. He signed with us for representation.
As a sale is consummated, the customer is given a questionnaire card which asks four questions (see page 37 for text). Originally the card included additional questions which have since proved unnecessary. The agency is primarily concerned with what brings the customer into the store (an open end question) and where he has seen or heard Rayco advertising in the three major media—radio, newspaper or TV. Also whether he has seen or heard Rayco advertised elsewhere (“elsewhere” includes direct mail, bill boards and telephone directories). The fourth question concerns the area of town in which the customer lives and is used by the agency to determine the effective coverage of Rayco advertising and by Rayco’s statistical and real estate departments in determining market potentials and new location sites.

At the end of each week the dealer mails all the cards to the agency in a self-addressed postage-free envelope. By mail Monday morning four tabulators and two researchers (who interpret the figures) go to work.

Using “Rayco Work Sheets,” which are the key to the entire system, this crew tabulates each dealer’s batch of cards. (These generally reflect an average of about 85% of his total volume for the week.) From this large sample the agency is able to extract in terms of percentage the specific number of sales attributable to each medium. For example, if 400 cards are received from a given store in a given week, they represent 400 sales. One hundred fifty or 37.5%, may be from TV, 100 or 25% from radio, 100 or 25% from newspapers and 50 or 12.5% from other sources. These percentages, which reflect a specific percent of the store’s total sales for the particular week, are then applied to its known total dollar volume. If the store’s volume were $10,000, the work sheet would attribute 37.5% or $3,750 to TV for that week. (This is possible because the average unit sale does not vary appreciably from week to week.) That figure divided by the store’s TV expenditure for the week indicates the dollar return of the medium. The same calculation is made each week for each store and each medium.

The most valuable figure in all these calculations, of course, is the last one—sales per dollar of advertising. The agency does not consider this figure an absolute measure of results but uses it as a comparative index. As the figure fluctuates from week to week, the agency is able to determine how each medium is gaining or losing in effectiveness compared with the others. By watching this comparison vigilantly each week, the agency can make periodic adjustments in schedules. The net effect of this constant refining process is to keep the stores’ ad budgets at maximum efficiency and their percentage cost of advertising down.

All the data from the work sheet is transferred to a memo form, which is mailed to each dealer weekly. By this method the dealer is kept constantly informed as to what his advertising dollar is doing for him and advised of possible changes in media strategy which the agency is considering as a result of its evaluation.

In addition to providing this up-to-

---

**Sell More in the South’s No. 1 State!**

**You Hook a Big Market With—**

**WSJS**

**Home Furnishings Sales**

in **Winston-Salem’s**

**WSJS**

15-County Market

$43,002,000 — S. M.

1953 Survey of Buying Power

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**How Mogul Gets Paid**

Emil Mogul & Co. gets a percentage of sales rather than a straight 15% commission from Rayco. This controversial issue is of such interest that SPONSOR will run a debate on it in the near future.
The St. Louis Post-Dispatch Stations are now represented nationally by NBC Spot Sales.
the-minute index of comparative effectiveness the system also enables the agency to determine the value of combinations of media. The pull of one medium has often shown an increase shortly after the introduction or strengthening of a schedule in another.

This vast sampling of customers week after week provides a reservoir of information from which the agency and Rayco have been able to draw extremely important conclusions. Not only do they represent a blow-by-blow picture of advertising effectiveness per store, but by studying them in groups the agency is able to recognize or anticipate marketing and media trends by geographic territories.

The system is not absolutely foolproof, of course, but the agency maintains that it is far more valid and up to date than any other system devised by research thus far. SPONSOR questioned Account Supervisors Seth Tobias and Nort Wyner about these four points:

1. If 15-20% of all customers don’t fill out the questionnaire cards, how can you be sure their response, if obtainable, wouldn’t change all your media figures?

2. Don’t people favor TV and therefore feel psychologically predisposed to say that TV brought them in when this may not be the case at all?

3. What about seeing and hearing the ad in several media but mentioning only one?

4. How do you know the customers are telling the truth?

To all this the agency says, “We don’t contend that the system is an absolute measure of media pull but it is a highly accurate comparative index of one medium versus another and a good measure of the elements within media. The fact that we don’t get 100% response from the customers doesn’t please us, but we believe that a sampling of 85% of any client’s total number of customers establishes some kind of research record. It is certainly large enough to be statistically reliable. The consistency of responses from week to week is good evidence of their accuracy.

“However, we don’t let it go at that. We have also developed a system of checking periodically on the accuracy of the data we get from these cards. Periodically, we employ trained researchers who conduct semi-depth interviews with each customer in the store for a period of a week or two, and we find little and often no variation between their findings and the information the customers give us via the cards. Far too many customers volunteer specific information about the media, such as disk jockeys by name and TV shows by name, to leave any doubt as to the general accuracy of their responses.

“If they are psychologically disposed to favor TV, which we doubt, the probability is that TV would also be the medium to which they would respond most favorably.” As to customers learning about Rayco through more than one medium but mentioning only one, the agency explains that their first open-end question is the only one to which customers could answer in the singular. The other questions require specific answers medium by medium, the customers usually credit more than one medium, “and by projecting these over the entire sampling we are able to arrive at the desired answer plus a very satisfactory picture of the total penetration of Rayco’s advertising.

“Before we take to the air with a given station we are aware of whatever confusion may exist in the customers’ minds. Once we are using a new station, the general question and the specific ones serve as cross checks against each other—not only as a measure of directly traceable sales but of penetration of the advertising in toto.”

“Most substantial confirmation of the validity of our information,” says Account Supervisor Seth D. Tobias, “is the sales increase that we see almost invariably after we have adjusted a store’s advertising schedule according to the card analysis. These sales increases are often accompanied by reductions in the store’s percentage cost of advertising, and they are all the assurance we need that we are getting accurate information.”

To SPONSOR’s query as to whether other advertisers and agencies can use this technique, it is Martin’s opinion that this particular system in all its details would apply only to Rayco or a similar account, but modified according to the nature of another account and the purchasing habits of its customers, the same general principle would work just as efficiently. As long as some system can be devised (and a little ingenuity can do it) for getting information from large numbers of customers either at the point of sale
The United States Steel Corporation announces with pride the first performance of THE UNITED STATES STEEL HOUR—a new TV show designed to bring fine dramatic entertainment into homes across the nation. The stories: new plays written especially for TV and adaptations of famous novels, all with a broad popular appeal. The stars: both established personalities of movies and TV and promising youngsters on their way to the top. Produced by the famous Theatre Guild, THE UNITED STATES STEEL HOUR aims to compel the interest of America's discriminating viewers. The first show is "P.O.W." and it stars Gary Merrill and Sally Forrest. Don't miss it.

9:30 p.m. Alternate Tuesdays
WABC-TV—CHANNEL 7

In other cities, check your local newspapers for station, channel, day and time.
or in connection with a specific purchase, the agency believes the system would work just as effectively, but its executives emphasize that each account poses its own peculiar problems and that it serves no purpose to try to apply a blanket system to all alike.

For its client Esquire Boot Polish, Mogul conducts some 40,000 consumer interviews annually. Carefully keyed and highly controlled premium offers test the pulling power of media and copy for Ronzoni Macaroni. A discount certificate offer obtained by mail provides similar information on media effectiveness for National Shoes, and the agency employs still other methods for other accounts.

Rayco V.P. Jules Rudominer is enthusiastic about the Mogul-Rayco system. "As a result of this kind of research we are doing a much more scientific advertising job," he says. "You can spend a lot of money foolishly if you don’t know what you’re doing. We still don’t think we know all the answers, but this system has cut down our margin of error tremendously."

The system depends on the cooperation of the dealers, of course, and one of the agency’s problems (and Rayco’s) was to educate the dealers as to the value of the procedure.

Ben Greenberg, a Rayco franchise holder in White Plains, N.Y., a suburb of New York City, told sponsor: "It’s a good system. I like it. We miss very few customers, only occasionally when we are awfully busy. It gives us a chance to see what is bringing them in—in our case radio or TV, which is all we use in this area."

What has the Emil Mogul agency learned from its media testing? Research and Media Director Martin summed it up for sponsor as follows:

1. Most important, it pays to tailor-make a research technique to the particular problem of the client instead of trying to use a standard system for all clients alike.

2. As for Rayco advertising specifically, we have concluded generally that a well-rounded media program embracing three major media usually is most productive even though all media do not pay off at the same rate.

3. All media, particularly air media, must be watched for a minimum trial period before any intelligent evaluation can be made. Results are rarely instantaneous. Continuity and frequency often make an apparently slow-starting campaign successful.

4. In newspapers position, reproduction and the day of the week on which the ad is scheduled all influence sales, just as adjacencies and time periods are important in radio and TV.

5. There is no set pattern of media values. Market by market all possible combinations have worked well but it takes constant analysis to know which is the best. For example, in one city newspapers and radio have been a better combination than TV. In another television has proved more effective than either newspapers or radio. In still another radio is the strongest. In still another, where two newspapers were used with poor results, when one was dropped, the other shot up.

6. The traditionally accepted guides for time and space buying are not necessarily conclusive for our product. (This station must be good. Look at all the retail advertisers who use it; ‘Look at these ratings, these adjacencies.’ Or, ‘Look at all the retail lineage this newspaper carries.’) Media evaluation and analysis must be in terms of what is good for your product.

7. Letting the stations and newspapers in on specific problems usually results in much greater cooperation and interest than you would get through the normal impersonal business relations. Some of our most significant schedule changes have come as a result of suggestions by the media people themselves.

Mogul’s weekly media check for Rayco is designed primarily as a guide to getting the most efficient buys for 84 separate budgets. But actually getting them, of course, is another thing. Since the agency takes the patient’s pulse once a week, poor buys are not permitted to continue beyond a minimum period because they are discovered early. And because the agency works so closely with the stations, advising them constantly of what the media checks disclose, they are able to count on station cooperation, and there is a minimum of “station mortality.” The agency puts great weight on what Mogul calls “creative time buying” and invests heavily in long distance calls and personal trips to the stations. These are investments that have paid big dividends for all concerned—for Rayco, for Mogul and for media alike.

You can’t mix apples and oranges in media evaluation?

Emil Mogul has proved that it can be done.

***
You'll find yourself out in the cold if you try to rest on your laurels in the rich, competitive Mountain West market. However, you can rest comfortably if you have KSL Radio's blanket coverage warming up your customers. You see, KSL Radio has a whopper of a Hooper commanding an audience which averages 113.2% larger than the next ranking Salt Lake City station. Cover all of the billion-dollar Mountain-West market with KSL Radio.
Social note: The above formal announcement makes "SUPER-MARKET" legitimate! (Since "SUPER-MARKET" came along so soon after Fancy Pants and Ironsides were married...there has been considerable lifting of eyebrows among television research men and time buyers.)

"super-market" is quite a husky lad...stands on his own two feet and is quite capable of keeping the neighborhood kids out of his own back yard. Actually — Super-Market's back yard is just about the purtiest television package in the West. Starts "two-whoops-and-a-holler" south of Denver, covers Eastern Colorado like the dew, and runs a "fur-piece" on South of Pueblo. Sort of a Paul Bunyon set-up that jumps Super-Market's back yard up to 108th position in the nation.
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<th>TUESDAY</th>
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### THURSDAY

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<tr>
<td>15:00</td>
<td>I'll Buy That Song by Norman Duke &amp; Co.</td>
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<tr>
<td>15:30</td>
<td>Bob Crosby Show</td>
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<tr>
<td>16:00</td>
<td>Welcome Traher's P&amp;G: press,</td>
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<tr>
<td>16:30</td>
<td>Paul Dixon Show</td>
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<td>17:00</td>
<td>Big Payoff</td>
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<td>Welcome Traher's P&amp;G: press,</td>
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<tr>
<td>18:00</td>
<td>Bob Crosby Show</td>
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<td>18:30</td>
<td>Action in Atlantic Phillips</td>
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<td>19:00</td>
<td>On Your Account</td>
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<td>19:30</td>
<td>Album Squad Phillips</td>
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<td>20:00</td>
<td>Mr. A.A.</td>
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<tr>
<td>20:30</td>
<td>Welcome Traher's P&amp;G: press,</td>
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<td>21:00</td>
<td>Space Patrol</td>
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<tr>
<td>21:30</td>
<td>Hawkes Falls</td>
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<td>22:00</td>
<td>Big Payoff</td>
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Look at cosmetics. (Like Helena Rubinstein, currently giving 6,469,056 beauty demonstrations a week with a "12-Plan" schedule on Channel 2.)

Only on TV, of all media, can you actually demonstrate your product at home (with greater frequency than in any other type of selling) ... concentrate your calls on women prospects ... show them how easy modern cosmetics are to apply — how magical their results.

And only on WCBS-TV will you find the highest average rating, day and night all week long, in the nation's biggest television market ... the most quarter-hour wins ... the biggest television audience in New York.

Your product looks good — your business is good — when you are on the station most New Yorkers, women and men, watch most of the time ...
DIARY OF A TV SHOW
(Continued from page 38)

Friday 11:30 a.m.-1:30 p.m.: During these rehearsals the director stresses actual performance. Dean Nelson, the lighting director, comes to this rehearsal with a ground plan from which he has made his overlay indicating locations of light cables. With the sets and probable camera angles in mind, the lighting director plots the lighting.

Lela and Dean confer about the lighting, and while the actual rehearsing of scenes is going on, the lighting director follows along, taking notes. He discusses furniture location and camera angles thoroughly, since he has to hang the lights before the sets are completed in the studio. These lights are refocused and readjusted during camera rehearsals on Sunday.

During the actors' lunch, Lela frequently has a sandwich sent in so she can discuss lighting and sets both with Dean Nelson, lighting director, and Leo Kerz, the set designer.

2:30-5:30: Performance gets whole-hearted attention during these run-throughs. At this time, lines may still be changed.

In the case of *One for the Road*, for example, Paul Newman, the lead, felt that one of his lines sounded out of character. He suggested a change. The director asked him to say the line his way. It sounded good. The change went into the script.

The last cuts in the script, for timing, are made on Friday, although occasionally further cuts are necessary on set. However, last-minute cuts and changes are avoided to lessen the margin for error.

Saturday 10:00 a.m.-1:00 p.m.: The Saturday rehearsal is a real getting down to cases. Virtually everyone concerned with the show attends:

Herb Hirschman comes in to give Lela his comments. Gene Burr, the script editor, stops in to see how the story he picked will play. Lou White, the musician, who has seen the script but not the show, comes in to watch rehearsal. John Desmond, associate director, comes to rehearsal for the first time, following Lela with script in hand, marking down camera angles as she suggests them. It's John's job to coordinate traffic among the three cameras on the show. Cal Lowell, the floor manager, attends his first rehearsal at this time. He too follows Lela, script in hand, marking cues. He cues the actors, keeps track of props (in a supervisory capacity) checks on stage hands so that they move at the right time, supervises costume changes. His job is parallel to that of a stage manager in the theatre. When show is being aired, Cal is the only one through whom the director can get word to actors and stagehands.

Both the lighting director's and set designer's crews work on Saturday night. The sets from the Saturday evening program that emanates from CBS TV's Studio 42 are usually struck between midnight and 2 a.m. The crew (night crew, at higher union wages) then takes its luncheon break.

In the meantime, the light director spends a couple of hours with his men putting up the lights. He too, works with his night gang: a "rigging gaffer" (chief electrician) and six men.

Sunday: Around 3 a.m. the carpenters start putting up the new sets for *The Web*. As soon as they're finished with one portion, they're followed by Leo Kerz, set designer and a crew of five or six painters who work right behind them, from 7 a.m. on.

By 10 a.m. the sets have to be pretty well completed, and painted so that furniture and props can be moved in.

Actors' rehearsals start at 12:30. This is usually the first rehearsal for extras, who're briefed by the director at this time. The 12:30-1:30 p.m. period is a no-fax rehearsal, that is "with props, but no cameras on set." These run-throughs are to perfect the actors' familiarity with sets.

The 1:30-5:30 p.m. period is devoted to camera rehearsals. Then the actors take a dinner break.

Dick Dana, a Young & Rubicam TV producer, comes to the studio at 3 p.m. to watch the last run-through before dinner. Then he supervises rehearsals of the live commercial, which is entirely agency-produced.

Between 7:00 and 9:25 p.m. the *Web* director takes over again with last camera rehearsals for *The Web*. The full dress rehearsal is timed and run through between 8:45 and 9:25 p.m., exactly as though the show were on the air. It's followed by five minutes of notes from the director, with last-minute corrections and suggestions.

The next half hour is the most tense period in television—the last break before show time. At 10:00 p.m., the show goes on the air.

***

SPONSOR
To SELL the vast Los Angeles Sports Audience, BUY

KHJ-TV
CHANNEL 9

L.A.'s Sports Station
For the past six months KHJ-TV has averaged over 20 sports hours per week.

Cost per thousand is low and SPORTS FANS BUY in the year 'round sports center of the nation.

- Pacific Coast League Baseball... exclusively
- National Professional Football... exclusively
- Junior College Conference Football... exclusively
- 1953 Pacific Coast Conference Football...
  1st film showing on TV
- Plus Professional & Amateur boxing...
  wrestling...fishing...skiing

Another exclusive... AND...

A HOT AVAILABILITY!

Pacific Coast Conference Basketball
All home games (1953-54)
UCLA Bruins and USC Trojans
live on KHJ-TV

DON LEE TELEVISION
KHJ-TV
LOS ANGELES

For details, call or wire:
H-R TELEVISION, INC.
New York—Chicago—San Francisco
or
KHJ-TV
1313 N. Vine, Hollywood 28, Calif.
FIRST in the WEST—PIioneer for the NATION

DON LEE BROADCASTING SYSTEM, a division of GENERAL TELERADIO, INC.

19 OCTOBER 1953
MR. SPONSOR ASKS
(Continued from page 65)

station produces orders from 18 different states. The same goes for almost all stations that we do business with.

A few years ago, we embarked on a big mail campaign nationally. Our client insisted we buy stations with big ratings. Frankly, it was a terrible bust. After four weeks, we discarded that plan and fell back on our old reliable pattern, and they came through for us in a big way. That experience along with a few others taught us to forget ratings and stick with stations we know can do a job for us.

It is reasonable to assume these so-called mail stations must have the audience or they couldn't produce the way they do consistently.

I can use 30 stations and get orders from every state in the union as well as Canada.

Harry A. Friedenberg
President
Marfree Advertising
New York

FORD SATURATION
(Continued from page 31)

probably the most succinct reply to your question is to state that we here at Grant use air and print rating services much as a doctor uses a stethoscope. They both serve as indicators—and as long as they are accepted as such they perform a useful function. A stethoscope can tell the doctor whether or not his subject is in good condition and functioning properly. If something has gone wrong, the stethoscope merely indicates that fact, but the doctor must detect by other means what has gone wrong and how best to remedy it. So with the rating services.

It is our contention that the slide rule will never replace creative thinking. However, the growing complexities of advertising have created the demand for scientific thinking and planning as well. Such valuable and authoritative aids as audit reports, market statistics, P.I.B., Media Records etc., have been the result. We feel certain that the rating services will, in time, also develop to a point of comparable authority.

In the meantime, pending further development, we find the air rating service a useful though far from perfect means of computing comparative costs-per-1,000 and determining audience composition in radio and TV buying. We find print ratings helpful in analyzing media as well as in the development of effective copy appeals and visual treatments. In addition, both types of ratings provide a certain amount of comparative information on competitive advertising.

Thomas J. Ellis
Media Director
Grant Advertising
New York

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.
Detroit is the world's Motor City in usage, as well as in production. Autos and auto radios get plenty of mileage!

Two-thirds of Detroit area workers DRIVE to their daily employment. 12% of them drive 30 miles or more each day. Another 13% drive from 20 to 29 miles. Less than one-half of one percent ride on Detroit's one commuter railroad!

What a BONUS audience that represents for Detroit's radio advertisers!

In this market of 980,000 cars, WWJ is the favorite radio station. It has been for 33 years. And, because it delivers the most listeners per dollar, it's the most economical buy.

To put your product in the driver's seat in the Detroit market, put your story on WWJ.
fore, as explained by Shecter & Levin in its program for action addressed to auto dealers, was to jar the prospect "out of this complacency, to create a condition of urgency and pressure, to nudge him out of the driver's seat and take the wheel yourself. He must be convinced that he has nothing to gain by further delay."

It was decided that limiting the entire sales effort to 24 hours was the best way to create a feeling of urgency. To make sure the event was not regarded as just another sale, it was decided to give it a strong name. The name chosen was "Deal Day."

One of the most important factors in pushing "Deal Day" was the success of the advertising in putting across the idea that the dealer was under pressure to sell. This was accomplished by making the point that Defoe Motors could have gotten a tremendous shipment of new cars only by pledging to sell what was obviously an extravagant quota.

The pressure for the sales blitz was built up not only in the advertising, but in the planning. It was felt that more would get done if there was also pressure on the dealer's salesmen as well as on the media. One way to create this pressure was to start planning only 10 days before the sale. Another way was to make decisions on media, with all the media salesmen present, including the decision on how the total ad appropriation should be broken up.

By doing this, explains Shecter & Levin, "the selected media of advertising realize they are being put on trial. They have to produce results."

Defoe's media appropriation totaled $1,937. It was broken down as follows: $425 for WTH, $260 for WBAL, $220 for WBAL-TV, $408 for the morning and evening Sunpapers, and $624 on the evening News-Post. The agency told sponsor it would have spent more on radio but that the Baltimore newspapers charged the national rate, which is about twice the local retail rate.

Three types of announcements were used. Two days before the sale WTH blasted off with short "build-up" copy. There were 20 of the following 35-word announcements:

(Opening sound effect: Auto horns) "Don't buy a new car until THURSDAY—Deal Day at Defoe Motors! 125 new Fords practically GIVEN AWAY! One-day sale! 24 hours only! Absolutely crazy trade-ins and deals! TREMENDOUS SAVINGS; Defoe Motors, 4600 block Belair Road."

The day before the sale there were "big push" announcements, one minute long. Defoe used 20 on WTH and 12 on WBAL. Here are some choice excerpts:

"Tomorrow's the day! . . . 125 BRAND NEW FORDS MUST BE SOLD IN 24 HOURS! . . . Defoe's practically giving 'em away! . . . Tremendous savings! The craziest trade-ins and deals you've ever heard of! . . . Bring your title! . . . Bring your money! . . . Friday is too late! . . . Almost any deal is possible! . . ."

On the day of the sale, there were 35-word "clinchers" announcements. The schedule was the same as the day previous. The announcements were featured by listing each hour the increasing number of cars sold.

Besides the radio announcements, Defoe also used TV. The medium was not new to him. He had used TV announcements successfully in the past. The TV schedule on WBAL-TV consisted of two one-minute announcements during Picture Playhouse, which is on daily from 11:15 p.m. to midnight over the station.

As for newspapers, Defoe used four three-column ads, two the day before the sale, and two the day of the sale. Defoe also spent $75 on circulars, which were distributed by models at baseball games, places of assembly and downtown.

There was plenty of other razzle-dazzle including (1) a Ford auto carrier with signs, (2) special telegrams to prospects, (3) the ringing of a bell each time a sale was completed, (4) an early-morning "kick-off" breakfast for salesmen and media men the day of the event, (5) cash prize drawings and (6) a blowup of a telegram from the Ford Motor Co. (arranged by Defoe) saying than an entire day's production from a Ford plant was being shipped for the one-day sale.

Of the five dealers covered in this story, only Defoe paid for research to find out which media pulled best for the sale. The study was made by the firm of Sidney Hollander Jr., which interviewed nearly half of those who bought cars.

While all the answers were not in at the time SPONSOR went to press, the research firm feels that the following figures will change very little: 32% of the respondents said that radio brought them to the showroom, while 25% said that newspapers brought them. A small percentage said both radio and newspapers were responsible. The rest gave miscellaneous reasons.

A minor tempest was stirred in auto circles by the sale's success, though it was not the first such sale among Ford dealers. The Automotive Trade Association of Maryland accused the Ford company of being behind the sale and said such sales cheapened the industry. As the blitz snowballed other groups chimed in with the Maryland dealers. They included the Chicago Automotive Trade Association, the Birmingham Motor Trades Association and the Washington (D. C.) Motor Traders Association.

Ford officials said that while they encouraged Defoe they did not suggest or sponsor the sale. Emerson Planck, Ford district sales manager, pointedly mentioned that despite the wording of the advertising Defoe's gross profit per car was about the same as his gross profit during the rest of the year.

How did Defoe do so well? Jack Levin of Shecter & Levin explained it to SPONSOR as follows:

"You'll note," he said, "that while the advertising promised big savings,
**Listener interest, of course**

WITH a tough local competitive news situation (5 stations, 2 dailies) WLEU at Erie, Pa., exercised a little ingenuity and evolved a program high in listener appeal . . . equally high in sponsor satisfaction.

The station offered—and sold—this attractive format to the Bank of Erie, for a daily noontime newscast:

Regular opening . . . commercial . . . *AP* national and regional news to 12:09 . . . commercial . . . then by remote to the Bank of Erie where President W. J. Flynn delivers a brief commentary . . . then back to the studio for the weather and close.

For his commentary background, the bank president uses the daily AP feature, “Between the Lines”. Mr. Flynn has the deep conviction the program is not only good business, but good citizenship as well.

In his commentator role, the bank officer daily visits the homes of people he serves. Here, the traditionally stilted bank advertising has been replaced by advertising that is dignified yet carries a warm and human overtone.

The moral? Says WLEU's General Manager Philip B. Hirsch:

“The secret of any sale is to find the right combination of sponsor and vehicle. News is a natural for bank sponsorship . . . and since banks make their mark on dependability and prestige, what's more natural for them than a program of Associated Press news?”

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**
no specific discounts were mentioned. Giving specific discount figures is a mistake that the inexperienced dealer will make.

"The important thing is to give the consumer the general idea that there is pressure on the dealer to get rid of his cars. He will go down to the showroom expecting to get the deal of a lifetime. Those radio commercials are ringing in his ears."

"Once he gets down to the showroom, the situation is reversed, assuming that a big crowd is attracted. The hectic activity makes the consumer feel that there are terrific buys being made every minute and that he had better get his car before it's too late. In other words, he becomes 'buy-minded.' The psychological pressure is no longer on the salesman.

"With the consumer buying in this auction atmosphere, he will accept as terrific a trade-in deal that he would consider normal under ordinary conditions.

"This isn't theory," Levin concluded. "We saw it work at Defoe's."

While Sheeter & Levin worked out most of the details for the Defoe sale, the agency cleared many of the ideas with the Ford district and regional offices. The Ford people, for example, were against using a specific discount figure. The previous sales in Toledo and Philadelphia also gave the agency a few ideas.

So far as sponsor could learn, it was the Toledo event that led off the train of radio sales. It was run for Lee Motors by Breen-Reichert, Inc. and resulted in 103 new Fords sold in two days. According to Automotive News, the idea came out of a meeting between Raymond F. Tank, president of Lee Motors and Erik Hansen, Ford district representative.

Lee Motors allotted $2,500 to the campaign, used 36 one-minute announcements on WTOL and 30 one-minute announcements on WTOD and ran ads in both the Toledo Blade and the Toledo Times. The advertising ran during the two days of the sale.

Here's one of the commercials, in part:

"ATTENTION! Lee Motors has 100 BRAND NEW FORDS THAT MUST BE SOLD IN 48 HOURS! . . . In order to get this shipment, Lee Motors pledged to sell EVERY ONE of these 100 new Fords by MIDNIGHT FRIDAY, JULY 31! . . . You can virtually write your own ticket . . . Just tell us the deal you want . . .

The dealer also used airplane "trailers" on the second day of the sale and, at night, scoured the sky with a premierescope light.

Customers bought fast. As in Baltimore later on, parts men and mechanics were pressed into service. One salesman earned $1,250 in commissions. Representatives from three finance companies were kept busy.

Regarding the pull of the media used, Lyde Ohlmead of Breen-Reichert told sponsor:

"It is impossible to tell which medium actually pulled the most customers to Lee Motors. However, judging from the remarks of people at the sale, the radio promotion was extremely effective. Lee Motors uses radio announcement schedules extensively during special promotions and uses television very little. The special promotions employ a saturation-type schedule during the early morning hours and the later afternoon hours."

As an aftermath of the two-day sale, Lee Motors ran ads the following week saying it was overstocked with used cars because of the sale and offering good deals on them. The firm sold 50 used cars in 48 hours and 91 during the rest of the week.

The Philadelphia sale was run by A. G. Liles, who owns Ogontz Motors, a Ford agency. Liles is an old-timer in the business, sold his first car in 1916. His one-day sale sold 110 new Fords, not counting trucks. The sale cost him $1,300, which was divided between radio and TV.

No agency was used. Liles told sponsor he feels that radio pulled more traffic for him than newspapers. (He has been using radio for 15 years.) He used WIBG and WFIL plus all three Philadelphia papers, the Inquirer, Bulletin and Daily News. His campaign ran three days. In addition to the two media, Liles put great emphasis on telegrams to prospective customers. He sent out about 1,000 the day of the sale, which ran from 7:00 a.m. to midnight.

Unlike some of the other dealers, Liles let the announcers ad lib his message. Ad lib radio copy is popular with Liles since one of his favorite shows, Doug Arthur's Danceland program on WIBG, employs this technique. Danceland is on twice a day for a total of three hours and Liles has been buying time on it for 13 years.

Liles, who has always been a volume dealer, found the Ford district people interested in the sale but somewhat reluctant to push it. However, he said that auto stocks had been rising among all dealers (nationally, new car stocks were at a postwar high in August, according to Automotive News) and he decided to jump into a promotion before someone else got the idea.

By the time the Philadelphia sale was over, things were really humming. The Baltimore sale followed in a week and in September Mayflower Motors in the nation's capital proved the same job could be done with the Mercury by selling 87 in one day—which is considered a world's record for this make.

The sale cost Russell Klopfer, owner of Mayflower, about $2,500. More than $900 went for radio, $1,100 for newspapers and the rest for miscellaneous expenses. The agency, Kal, Ehrlich & Merrick, bought 110 one-minute announcements on three stations during the three days of the drive. WWDC ran 60 and the remaining 50 were divided between WRC and WMAL. A display ad was used in each of the Washington papers, the Post, Star,
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.
News and Times-Herald.

Here is part of one commercial. Note how it resembles the others:

"... 125 BRAND NEW MERCURY CARS MUST BE SOLD IN 24 HOURS! ... Though new Mercurys have been hard to get, Mayflower Motors is getting 125 by pledging to sell EVERY SINGLE CAR in 24 hours. ... Mayflower Motors is practically giving 'em away ... The craziest trades and deals you've ever heard of! ... Almost any deal is possible! ..."

In the New York sale, Palma Motors of Staten Island used radio for the first time. Dave Palma, who owns the Ford agency, has nothing against radio, but, like all Staten Island retailers, faces a situation that is peculiar to Staten Island alone among the city's five boroughs. It is isolated from the rest of the city and depends on local shoppers whereas the other four boroughs have varying amounts of inter-borough shopping.

"That means," explained Palma, "that a metropolitan radio station means a lot of waste circulation for me. However, I thought I'd try it to put some additional pep in the campaign. And radio has been used successfally in the other sales I heard about."

For his two-day sale, Palma bought a floating schedule of 38 announcements on WMCA. He also bought a heavy schedule in the Staten Island Advance, a community newspaper. No metropolitan newspapers were used.

With all his waste circulation, Dave Palma didn't do badly. He sold 96 new Fords in 48 hours, including a number to "foreigners" across the bay. Palma said he could have sold more to the outsiders but decided to discourage them. He took in 73 used cars and sold 71 of them within a week of the new-car sale.

Palma's 38 announcements on WMCA cost him $684, which averages out to $18 per announcement, the 26-time local rate on the station. He asked for no specific shows, but bought a run-of-the-station schedule covering morning, afternoon and evening. * * *

NETWORK RADIO FERMENT
(Continued from page 29)

The new CBS Radio approach is called The Repeat Plan. It's designed to give the advertiser whose show earns a 10 rating the chance to make his rating in effect reach 20 while at the same time lowering his cost-per-1,000.

Crux of the matter is that talent costs for the taped "repeat" broadcast would be a fraction of the original talent's costs and would be lower as well due to discounts. An evening advertiser with a cost-per-1,000 homes of $5.32 (see table) could hit a cost-per-1,000 of $3.91 by replaying his show in good evening time the same week, (That's based on the specific ease of a show now on the CBS Radio network. Before the show was bought this fall, CBS pitched it to several advertisers on a Repeat Plan basis. Several other major programs were similarly presented and in one case CBS came close to selling a major mass-product manufacturer.)

The Repeat Plan is just about unprecedented for nighttime radio in general though there have long been (1) shows in the afternoon which are repeated at different times the same day (usually on different networks); and (2) some net radio shows which are aired twice on the West Coast the same day.

CBS points out that Jack Benny is heard on the CBS Pacific Coast Net-work at 4:00 p.m. PST (live) and at 9:30 p.m. PST (tape). The earlier live show got an 11.1 Nielsen (October '52-April '53) on the Pacific Coast. The later show lit 13.2. (National rating was 12.9.)

Research data prepared by CBS Radio indicates that the same show aired twice on different nights of the week would get as good or better audience the second time. If the show got a 10 the first time, that leaves the remaining 90% of U.S. radio homes which haven't heard it. Somewhat similar reasoning has been applied to television as in WOR-TV, New York's Broadway Theatre which carries the same play five nights a week.

4. EXCITEMENT: A major problem in selling—and staffing—the radio networks has been that radio isn't fun any more. Not for clients who used to flock to broadcasters; not for ambitious young men who used to fight for the chance to start as a page boy in a station. TV has robbed the glamour. So another objective on network radio's horizon is to find ways of bringing back some of the excitement.

Excitement, or the lack of it, network diagnosticians say, has lost many a sale for radio. Clients allow their personal apathy toward radio to influence them rather than the facts about radio results and listening.

Over this next season you'll see examples of audience promotion which are designed to create interest and talk about radio among listeners and advertisers. NBC Radio's use of audience promotion announcements on NBC TV O&O stations is typical of what's to come. Ted Cott, NBC Radio operating v.p., came up with the idea to ballyhoo launching of the network's 28 new radio shows early this month.

Another Cott idea in the same vein is a mass mailing to 1,000,000 radio families asking them for their reactions to programing and suggestions.

No one thinks radio can regain the glamour it enjoyed during its first 20 radio years. But all the new ideas, the new sales plans, the stunts and the fisticuffs are an advertiser's best proof that network radio is full of vitamins and vinegar. A Rip Van Winkle who went to sleep in a control room back in 1933 would be amazed at what network radio turned out to be in 1953. But chances are he'd be even more amazed if he went back to sleep and took a look again in 1973. * * *
from St. Louis another outstanding experience in selling through SRDS national representative applauds WTVI service-ad

General Sales Manager Hyatt's letter tells how SERVICE-AD helps sell time.

8 Ways a SERVICE-AD in SRDS Helps Sell Time

1. It helps known prospects recall the gist of the sales story your representatives and your promotion are telling.
2. It helps unknown prospects to decide to call in your representatives.
3. It goes to agency-client conferences.
4. It remains instantly accessible to the SRDS user who is working nights or weekends.
5. It provides liftable material for inclusion in media proposals.
6. It makes possible a good "action" closing for other promotion, directing prospects to your SERVICE-AD in SRDS for more information, fast.
7. It keeps your story in the only place you can be certain that everyone who uses it is interested in stations right then.
8. It provides a "last chance" point from which a prospect can get a final "briefing" on your story before he makes his final decision.

Informative SERVICE-ADs in SRDS sell time for you, because they deliver wanted information to your prospect at the time he is using STANDARD RATE to make station selections.

SRDS Standard Rate and Data Service, Inc. The National Authority Serving the Media-Buying Function • Walter E. Rothof, Publisher 1740 Ridge Ave., Evanston, Ill. Sales & Service Offices: New York • Chicago • Los Angeles

19 OCTOBER 1953
ROUNDUP (Continued from page 58)

merial for S.O.S. scouring pads. In the announcements she asserted that after all the Bay Area ladies have finished cooking, it would be nice if they cleaned up their dirty pans and things with S.O.S.

The persuasiveness of Mrs. Green's S.O.S. announcements was such that a goodly number of her listeners decided to follow her advice, and the first thing S.O.S. knew, the sale of scouring pads in San Francisco had taken a noticeable swing upward.

Now Mrs. Green not only is telling Californians but also housewives in most of the other states about S.O.S. So impressed were the scouring pad manufacturer and its agency, McCann-Erickson, that they produced films of Mrs. Green's commercials which now are being shown on about 50 NBC TV stations. This, says KRON-TV, is probably the first time a local TV personality has done such a good job that the sponsor decided to use her for nationally distributed commercials. Several are being used on Hawkins Falls (11:30-11:15 a.m. weekdays).

WKY-TV, Oklahoma City, Okla., which is often received in such distant places as Western Pennsylvania, Mexico City, Cuba, Ontario, Canada, Georgia, Louisiana, New York, Idaho, Montana and Pennsylvania, has added a new viewer: Charles W. Batley of 20 Grosvenor Gardens, London. Batley not only sent WKY-TV a letter telling about the reception, but enclosed a photograph of the station's identification slide as received on his set. Although WKY-TV has operated with maximum power of 100 kw from its six-day superturnstile antenna since 1 October, at the time Batley reported reception the station was operating with 16.8 kw and five-day antenna from atop its 963-foot tower. WKY-TV is on VHF Ch. 4.

Advertising managers and account executives needn't scratch their heads when asked how much a radio or TV jingle costs. A spot production cost estimator, which can be folded to fit into your pocket, is being issued by Gordon M. Day Productions, New York. "A hundred pages of talent contracts have been boiled down to what an advertiser needs to know in one page," says Day. Both maximum and minimum production charges are listed. The cost estimates are arranged in tabular form.

Richard C. Roby, alias James R. Nelson, for the past three years has been working for an Amarillo, Tex., lumber company. All went well until a few days ago when KGNV-TV, Amarillo, flashed a picture of Roby on its Wanted by the FBI program. A few hours after the program, Roby was arrested. "His arrest resulted solely from the television broadcast," said James K. Mumford, FBI special agent in charge of the Amarillo district. Roby was wanted on federal charges of embezzlement of $445 from a California bank.

An advertising agency secretary won NBC's "Trade-Ad Contest" and she received $1,000 worth of RCA products to help her start housekeeping in her new apartment. Mrs. Patricia Minkner is a secretary with the Dan B. Miner Co., Los Angeles, and won the contest by listing what NBC contends are its nine basic points of leadership. Runners up in the contest were: George E. Morgan, member of the advertising department of Swift & Co., Chicago; Mrs. Florence C. Drag-on, secretary to J. M. Cleary, vice president of Roche, Williams & Cleary Inc., Chicago; Steuart Henderson Britt, vice president of Needham, Louis & Brobury, Chicago; and John L. McQuigg, executive vice president. Lennen & Newell Inc., Detroit.

To find out what its listeners like best about radio, WFAA, Dallas, is awarding a Philco portable radio each day (from 28 September to 25 October) for the most sincere and original completion in 50 words or less of the phrase, "I like radio because..." The final grand prize will be a $500 government bond. Alex Keese, WFAA manager, said the contest "stemmed from a sincere desire to know what listeners like best in the way of radio entertainment, so that we can conduct our programing accordingly...."  

Radio stations, which for years have been airing musical jingles for their sponsors, have decided to use the same technique for their own promotion. KNBC, San Francisco, is the latest station to inaugurate the use of musical station breaks. The jingles are produced by Song Ads, Hollywood firm which also prepared the jingle station breaks used on KMPC, Hollywood.

WJNC, Jacksonville, N. C., is telling admen currently there's no short cut to happiness except through using WJNC. The station attached a key to a card (which lists WJNC rates on one side), with the notation, "Your key to happiness." A Conan report for the Jacksonville area also was enclosed.

52 SHOWS READY FOR YOU
Sportsman's Club
15 minutes hunting, fishing and outdoors with Dave Newell. High class panel type entertainment. Write for audition prints. Syndicated Films
1022 Forbes Street, Pittsburgh, Pa.
Do account executives, timebuyers, and ad managers in New York, Chicago, Detroit and elsewhere, know your specialized programing?

Among the nearly 3000 radio stations and growing hundreds of TV stations in the U. S., do they know your special audience appeals—whether it be to the farm audience, negro audience, concert music enthusiasts, sports fans, foreign-speaking elements, Spanish (Mexican) audience, all-night audience, music and news audience, or what have you?

Because buyers of broadcast advertising repeatedly asked sponsor for lists of stations in specialized program categories, the 1954 STATION SELECTOR is being compiled.

The STATION SELECTOR does not rate stations. It does not editorialize. It simply lists, category by category, all stations employing RFDs and featuring farm service; all stations featuring classical music; all stations featuring sports; all stations in many more categories. Whatever your special categories may be, the STATION SELECTOR will list them, together with the total amount of time devoted to each.

Preferred positions adjacent to your categories are being accepted now. Minimum space is one-half page. Frequency discounts to schedule advertisers in sponsor apply. Advertising deadline December 10.

The STATION SELECTOR will go to all of sponsor’s big advertiser, agency, and other industry executive circulation. Circulation guarantee is 10,000 copies.

1954 STATION SELECTOR

Out January 1954 • Advertising deadline December 10, 1953

Clip this handy coupon today!

SPONSOR SERVICES, INC., 40 EAST 49TH STREET, NEW YORK 17

Please reserve following space in the 1954 STATION SELECTOR

- double truck $780 frequency discounts apply!
- full page $390
- half page $220

Firm
City
State
Name

Some of the categories:
- farm service
- negro
- all-night
- music and news
- foreign language
- d.j. and personalities
- concert music
- sports
- Spanish (Mexican) language
- western music
- hillbilly music
- women’s service
- financial

19 OCTOBER 1953
in western Massachusetts, where more and more national spot advertisers are improving local coverage at lowest cost per thousand. Only full-time independent station serving Springfield, WTXL has the largest 7:30 to 8:00 A.M. audience of any station in the area.

For details and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., 9-4768, or any office of the Walker Representation Co., Inc.

Laurence L. Shenfield, who a fortnight ago retired from Doherty, Clifford, Steers & Shenfield as board chairman, gave a sponsor this over-all look at advertising based on his 34 years in the business. "The greatest change in advertising is the steady trend toward applying scientific measurements a priori to the art of selling through words and pictures. The greatest benefit of this trend is the prompt elimination of catchy ideas that may not catch on. And the greatest danger of this same trend is the threatened reduction of creative imagination to a minor role in advertising."

Sigurd Larsson, president of Young & Rubicam, advocates the need for an annual audit of all phases of advertising activity, its accomplishments and shortcomings. "The audit group," said Mr. Larsson, "should be composed of outstanding representatives of the ANA, the MA's, and all media. The advertising business—advertisers, agencies and media," he said, "can do a better job of meeting their responsibilities—and without the necessity for further government intervention—by cooperating in such an audit to insure better control within the industry itself."

Nadine E. Miller, vice president of C. E. Hooper Inc., is proud of the high ratings which the Advertising Women of New York have been getting. She has been president for the past two years and a half. During her term AFNY has begun its 25th annual "survey of advertising" course for young women (enrollment this year: 185); and it has won the Advertising Federation of America's first national award for sponsorship of "the best advertising class in the United States." The course has made it possible for hundreds of ambitious women to get ahead in business, Miss Miller said.

Malcolm Muggeridge, who is editor of Punch, Britain's 112-year-old humor magazine, doesn't see anything very funny in the BBC's monopoly of broadcasting. Muggeridge scoffs at publishers and politicians who "blanch" at the thought of hearing radio advertising which they read "with equanimity" in their newspapers. Speaking at the annual dinner of Exeland's Institute of Incorporated Practitioners in Advertising last month, Muggeridge advocated that commercial TV stations be licensed in England to compete with government-owned BBC.
YOU CAN'T COVER the PACIFIC NORTHWEST WITHOUT The XL Stations

When You're Way Up High . . . . . . Everyone Can See You

KXL Y-TV6
SPOKANE

KXL F-TV6
BUTTE

KXLY-TV4
SPOKANE, WASHINGTON
Highest antenna in the Pacific Northwest!

YOU CAN'T COVER the PACIFIC NORTHWEST WITHOUT The XL Stations

When You're Way Up High . . . . . . Everyone Can See You

KXLY-TV4
SPOKANE, WASHINGTON
Highest antenna in the Pacific Northwest!
Want to sell the farmer?

It's a little harder this year.

Farm income is off about 6%. You've got to stretch that advertising dollar to bring in the same business.

You can either continue using the expensive farm papers or try the more economical air media.

More economical because they reach more people more often at lower cost.

For example, some farm areas have over 99% radio saturation. "And farmers," says BAB's Gale Blocki, "don't use these radios as doorsteps."

As for TV, nearly one out of every five TV stations (18.5%) airs one or more farm TV shows, SPONSOR's current study (see page 76) shows. Two years ago farm TV was a dream.

Until the advent of radio, the advertiser had only one medium with which to reach the farmer exclusively: the farm paper. With radio it became easier and cheaper to sell the rural areas because of the greater coverage and the intense listener loyalty.

The smart advertisers, like Allis-Chalmers, Pioneer Seed Corn, Rabston Furina, Staley Milling, International Milling and Ford Tractor dealers, realized this and profited with radio.

More general advertisers are jumping on the Farm Radio and TV bandwagon. This ups the competitive picture, and as a result still more advertisers will have to take to the air.

The Farm Radio-TV Section in this issue brings you up to date on both media. In addition, it contains a sharp analysis of how U.S. ad agencies and clients regard and use them.

* * *

Whose fault is it?

The San Francisco branch of the American Association of University Women set up a radio-TV section to study the air media. It reported:

"Television commercials so abuse the standards of briefness, honesty and good taste that we leave the discipline of this advertising monstrosity to the Code Review Board" of NARTB.

And Sigurd Larmor, president of YAR, told the ANA convention in Chicago recently that not only TV commercials but TV and radio programs as well need an audit to cut down on bad practices, primarily excessive commercials. But of greater significance, he suggested that an audit group be organized from the ANA, the AAAA, print media, air media and outdoor associations to examine the problem.

Advertisers—58, agencies—65, media—57. (SPONSOR is one of the 57.) Since it was founded in 1936, the ARF has issued some 200 validated media research reports, representing nearly $2 million in expenditures, for the benefit of all advertising.

Very few of these have been on radio—or TV. But this is a fault of the membership which pays for the studies, rather than the ARF.

The ARF is now close to completing its first of a series of reports on radio and TV rating services. This is but a first step. It should follow with studies on audiences of commercials (in comparison with programs), the effectiveness of integrated commercials against non-integrated commercials, the percentage of loss of audience when double, triple or quadruple spotting is allowed and other problems.

The officers (and the 100-plus agency and advertising executives who donate their time freely to the ARF without compensation) deserve the highest praise for making the new ARF such a busy two-year-old.
LISTENING POST or OBSERVATION POST...

In the "Heart of America" if it's LOOK or LISTEN - RADIO or TELEVISION - ADVERTISING OR SELLING.... The SERVICE is COMPLETE with

the KMBC-KFRM Team and Channel 9

CBS RADIO FOR THE HEART OF AMERICA

Represented Nationally by FREE & PETERS, Inc.

KMBC-TV
BASIC AFFILIATE CBS TELEVISION NETWORK... SHARING TIME WITH WHB-TV
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 w 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.
To give you that immediate, convenient light, RONSON does a complete job. Behind every light is RONSON's thorough attention to engineering, styling and distribution. You never miss with a RONSON . . . for RONSON puts in the palm of your hand the sure-fire results you're always looking for.

Ever have the Richmond market in the palm of your hand? The Havens & Martin, Inc., Stations can do that for you. Years of pioneering and know-how deliver results in this rich market. WMBG, WCOD and WTVR offer you loyal listeners. Fine entertainment and public service round out a complete job. Join the other advertisers who have made the First Stations of Virginia their first choice.

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.
Du Mont expects $13 million
Brisk sales pace at Du Mont TV network has web almost into black ink. DTN expects to hit $13 million in ad revenue '53, with 15,312 quarter hours sold during 1953 vs. 1952 figure of 8,286. Billings are up 30%; 17 new clients have signed. Flagship outlet WABD, under SPONSOR's ex-ad director Norm Knight, expects to gross record $4 million alone. Despite increases, Du Mont couldn't hold able Chris Witting, who leaves 1 January to head Westinghouse stations. General Manager Ted Bergmann will succeed him as managing director.

Air programing follows leaders
Follow the leader: "FACTuary" reports there were 5 radio situation-comedies, 6 TV last year, new totals are 11 in radio, 21 in TV. For how SPONSOR feels about TV programing mediocrity, see page 106.

Copy claims questioned
Much was said at recent 4A's meeting in Chicago re lack of respect some groups, especially young people of college age, hold for advertising as profession. En route home by train one SPONSOR editor checked all 148 ads in current "Life." Result: 81 ads or 54.7% were considered to be completely true, 24 or 16.2% were considered misleading in part, 43 or 29.8% were considered questionable. Much of same copy appears in other publications and on air.

SPONSOR, radio, TV on 4A's agenda
Resurgence of radio, TV's current status will have prominent spot on agenda of 4A's Southeast Chapter in Atlanta 13 November. Among speakers: 4A's President Fred Gamble, FC&B's Sherwood Dodge, agency president Earle Ludgin of Chicago, C & W's Jack Cunningham, Cox Stations' Leonard Reinsch, SPONSOR's Ray Lapica. Lapica addressed closed management session of 4A's Central Council in Chicago 15 October on "A reporter's report on media evaluation."

300th member joins the 4A's
Don't be surprised if holdout N. W. Ayer & Son, Philadelphia, finally joins 4A's. Latter's 299th, 300th members were inducted at Chicago meeting recently: Greenhaw & Rush, Memphis, Vance Pidgeon & Associates, Minneapolis. 4A's has 160 applicants; 19 being voted in.

Peter Paul ups 100% air budget
Peter Paul of Naugatuck, Conn., spending $1.5 million this year—its entire ad budget—on radio (70%) and TV (30%), will up budget for next year. Candy firm using local news, announcements in 135 radio markets, announcements only in 14 top TV markets. Maxon's Bob Ferry is account executive for Peter Paul.

Baloney, nut firms sponsor returns
Success story: After Godfrey plugged Hebrew National Kosher Meat Products on air, salami and baloney firm started to get national distribution. Tomorrow night (3 November) firm's sponsoring New York mayoralty, N.J. gubernatorial election returns on New York's WABC, WCBS, WOR (Mutual) as its first major air effort. Sponsor of election returns on WNBW-NBT (NBC): Chock Full O'Nuts.
REPORT TO SPONSORS for 2 November 1953

Thor says TV boosted sales

Thor Corp. (washers, ironers), Chicago, reported excited about rise in sales following entry into network TV with "Quick as a Flash" (ABC) last April. Most of $1 million budget going into TV. Agency: Henri, Hurst & McDonald, Chicago.

---SR---

Starch discloses 1st TV figures

Daniel Starch's preliminary figures on new Immediate Recall Survey on TV commercials (telephone is used) have admen shaking their heads. Examples: only 41% of audience can recall any single commercial within hour after show; average for those who saw any one of 3 is 66%. For announcements between programs, figures are far below average ratings of preceding and succeeding shows. Results point up 2 things, admen say: (1) tremendous impact TV must have on those it does reach to score those sensational sales records; (2) sponsors, agencies and stations must cooperate to end vicious system of multiple spotting (5-6 commercials in row)—death to commercial effectiveness.

---SR---

CBS Radio plans new programing

CBS Radio isn't cowering in storm cellar under pyrotechnic program barrage from ABC and NBC in recent weeks. Look for hot new programing developments on Adrian Murphy's circuit soon, probably for Christmas.

---SR---

First returns for Station Selector

Come January you'll be able to plan your air campaigns with aid of Sponsor Services' "Station Selector," listing specialized programing each radio, TV station throughout country offers. Healthy response to questionnaire to date permits following preliminary analysis: 65% radio stations have farm service, 62% program hillbilly-Western music, 26% have Negro program segment, 19% cater to foreign-language group, 14% program post-midnight. Of TV stations responding, 23% have farm service programs, 51% subscribe to newsreel, 89% get wirefoto service.

---SR---

Socony spending $750,000 on show

Top spender in big fall crop of radio advertisers for single-program series is Socony-Vacuum Oil, sponsor of NBC Symphony. 22-week radio series will cost client $20,000 weekly for talent, production, $14,000 for time. Gross: $750,000 for series. NBC Radio absorbing part of price of hour-long concerts to keep cost down.

---SR---

Is 15% dated?

"The advertiser who bet $1 million on his media tests," scheduled for this issue in Media Series, was unavoidably delayed. See debate on "Is the 15% agency commission system outmoded?" page 32 instead.

---SR---

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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</thead>
<tbody>
<tr>
<td>Colgate-Palmolive, Inc.,</td>
<td>Cashmere Bouquet hand lotion, Dancing lessons</td>
<td>Sherman &amp; Marquette, NY</td>
<td>60-70 radio stns, 50-60 TV stns, 13-15 tor market radio stns in</td>
<td>Radio: Anncts; st 3 Nov; 3 wks TV: Anncts; st 3 Nov; 3 wks</td>
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<tr>
<td>Pet, Jersey City</td>
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<td></td>
<td>9-11 for market mktks</td>
<td>Radio: 10-15-minute popular music pgs; evening and weekend time</td>
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<td>Dulc. Dance Studios, NY</td>
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<td></td>
<td>Radio: Anncts; 2 Dec-23 Dec TV: Anncts; 2 Dec-23 Dec</td>
</tr>
<tr>
<td>Deeming &amp; Dougherty, C.</td>
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<td>Radio: 60-90, 10-second anncts; st 25 Nov: 5 wks</td>
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<tr>
<td>Drug Supply Corp, NY</td>
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<td></td>
<td>TV: 60-second anncts; st 25 Nov; 5 wks</td>
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<td>Sinclair Refining Co, NY</td>
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SPONSOR
the **VHF** station that starts with 478,490 **VHF** sets!

**WTRF-TV**
**WHEELING, WEST VIRGINIA**
**STUEBENVILLE, OHIO • WEIRTON, W. VA.**
**MARTINS FERRY, BELLAIRE, OHIO**

**NOW...**
SERVING THIS BUSY CORNER OF AMERICA

THE SKYLINE STATION IN THE TRI-CITIES

You start at 478,490 when you start with W T R F-TV. Many of these sets, developed by a VHF station 52 air miles away, are essentially fringe sets to them.

But they're A and B coverage sets to us.

To you they're sales—a VHF market of 3 million buyers in (22) counties in West Virginia, Ohio and Pennsylvania.

Ask HOLLINGBERY for availabilities today.

**WTRF-TV**
**WHEELING, WEST VIRGINIA**
**STUEBENVILLE, OHIO • WEIRTON, W. VA.**
**MARTINS FERRY, BELLAIRE, OHIO**

Serving the industrial centers of the **UPPER OHIO VALLEY**!

Radio Affiliates - **WTRF AM-FM** — All represented by HOLLINGBERY
**ARTICLES**

**Why new clients are buying radio**

Network radio billings have jumped 12.1% between February and August of this year. Spot radio is at record levels. A special SPONSOR status report examines the reasons why radio is attracting so many new clients.

**Sugarless pop revolution**

A year ago, Kirsch Beverages was selling 5,000 cases of No-Cal a week. Today it moves about 10,000 cases per day, its sugar-free leader in New York. Radio gets credit for helping Kirsch discover a vast unsuspected market for product.

**Is 15% agency commission system outdated?**

Emil Mogul started controversy when he showed ad world how percentage-of-sales system could also work. Here's Mogul's view with opposite side taken by member of SPONSOR's All-Media Evaluation Board.

**De Jur finds radio and TV can sell cameras**

Only major camera manufacturer to use air media today is expanding into five markets next year as result of successful radio, TV tests in New York.

**Should a trade paper look at the bright side?**

A recent SPONSOR article covered strong points about nighttime radio. Did SPONSOR serve a constructive purpose? A Southern California adman says "No!" while a radio promotion manager says "Yes!" in spirited debate.

**Do you make this mistake in ranking TV markets?**

Sponsors rating markets according to metropolitan area size often overlook fact that station's signal reaches beyond bounds of U.S. Census-defined zone.

**What sponsors can learn from BMI clinics**

Highlights of advice given at this year's BMI station sessions given admen ideas they can apply to local-level sponsorship. Includes seven of the most frequently asked questions along with answers by clinic speakers.

**Why Baltimore's biggest bakery uses radio and TV**

Most bakeries using the air tend to buy kid shows. But the E. H. Koester Bakery in Baltimore finds that radio and TV saturation announcements do a top job for bread sales. It puts 80% of budget in air media.

**COMING**

**Why some clients don't use air media**

Part 3 of SPONSOR'S All-Media Evaluation series examines reasons why some advertisers don't use radio, TV, lists some examples.

**Automobiles on the air: a round-up**

The current doings of auto firms on radio and TV, what they spend, how they use the air, what results they get, will comprise this SPONSOR industry report.
Things have changed in ARKANSAS, too!

believe us, any resemblance between the colorful Arkansas of legend, and today’s Arkansas, is entirely coincidental! In the last decade alone, the State has made almost unbelievable progress. Effective Buying Income per family is 195.4% greater than ten years ago!*

Here’s a big new Arkansas radio station, too—1,000-watt KTHS in Little Rock, CBS, and the State’s only Class 1-B Clear Channel station. KTHS gives interference-free daytime coverage to more than 3½ million people, including practically all of Arkansas. Primary daytime coverage exceeds one million people, more than 10,000 of whom do not receive primary daytime service from any other radio station!

Our Branham man will be glad to give you all the facts.

sales Management figures

30,000 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
LET'S GET THE FACTS STRAIGHT!

What station outpulled every other station on the Pacific Coast in a recent booklet offer?

KLX

When the final tally was in, what station had a 17% lead over its nearest competitor and a 41% lead over the third place station?

KLX

Oakland, California

Look at This . . . .

A 10 cent booklet was offered by Anne Truax on her "Adventures in Homemaking" program over KLX. The same offer was made on 7 other stations on the Pacific Coast.

Final Results . . . . .

KLX outpulled these stations by the following percentages.

Station  A—17%
         B—41%
         C—47%
         D—52%
         E—72%
         F—78%
         G—90%

Of the first 5 place stations KLX is the only independent.

Of the first 5 place stations KLX is one of two with less than 50,000 watts.

For details contact

KLX

5000 WATTS

The Tribune Station — Oakland, California

or the National Representative

BURNS-SMITH CO.

New York — Chicago

Timebuyers

at work

Irving Berk, president of Irving Berk Co., New York, found that Dodger baseball game adjacencies on FOR-TV increased Cyma Watch sales considerably in the New York area within six months. "Radio further expanded distribution throughout the country," he added, "because we introduced a trade slant in the 30-second announcements by referring to Cyma ads in national magazines. Both air media do most for retailers when integrated into a comprehensive advertising program—a type of inter-media cross-plugging system."

Mary Kay Cain, media director, McCann-Erickson, Los Angeles, placed 200 Class A and B film announcements on five Los Angeles stations within 30 days for the Lemon Product Advisory Board. "We concentrated on September," she explains, "because it's the hottest month in this area, therefore an ideal time for lemonade." Sales for all California frozen lemonade concentrates, which sells under various brand names, rose substantially over 1952 in the metropolitan Los Angeles area. The announcements showed how easily lemonade could be made from the concentrate.

George Felscher, Henry Bach Associates, New York, sticks to sports adjacencies for his Buddy Lee account. "Since both Buddy Lee stores carry a reasonably-priced line of men's clothing, with stress on style," George explains, "we've found that adjacencies near programing aimed at young, sports-conscious men is most effective." A seven-year advertiser on FMGM, New York, Buddy Lee's ad budget has gradually converted to more and more radio—today the stores spend 70% of budget on radio, 30% on newspapers, direct mail.

Lydia Hatton, Foote, Cone & Belding, Los Angeles, says a timebuyer could use an engineering degree to evaluate new TV stations. "At least, that's how I felt when I bought 35 TV stations in 22 markets for Trend Detergent recently," Lydia says. This first major TV buy for Purex Corp.'s cleanser covers all the U. S. except the Eastern Seaboard north of South Carolina. It runs four weeks, starting this month, averages four announcements per station each week. Lydia is now buying 35 radio markets for Purex Liquid Bleach.
Radio advertising on WHAM has given Bardahl Oil its biggest impetus for added distribution in this Western New York market. More and more new customers and outlets have been added each month by WHAM as Bardahl’s only mass advertising medium.

Bardahl has had distribution in this area for two years. Since they began using a 15 minute segment three days a week on “Clockwise” a year ago, sales have shown a steady increase. August hit a new peak with sales in excess of any previous month.

User acceptance has been built up so fast in a year the distributor is now matching each advertising dollar of the manufacturer with his personal dollar by buying extra WHAM spots and sponsoring sports events of national interest.
Facts that
Month after month, year after year, here are the plain facts of New York radio:

WCBS Radio audiences are the largest in New York, morning, afternoon and night. This year WCBS Radio audiences are 40.3% larger than any other radio station's.

They are also the fastest-growing—18.2% bigger than last year and 'way ahead of the most active competition.

The more people you sell to, the more you sell. It figures that your best advertising buy is the one with the largest audiences. In New York, that's plainly... WCBS Radio

New York - CBS Owned
Represented by CBS Radio Spot Sales

Source: Pulse, April-Sept., 1953-54
One of the biggest handicaps connected with television advertising, especially of the network variety, is the inflexibility of the medium. This inflexibility extends into more phases than price alone—though price is, of course, the most highly publicized facet of the handicap.

With magazines an advertiser can buy in and out almost at will, peaking up his frequency or his size of ad-unit during more important seasons. With newspapers the same is possible—and on very little notice. In addition, both of these media permit logos, addresses, and so on.

But to get into television programming it is often necessary (more often than not if you are thinking about a high caliber program during one of the better time slots) to sign firm for 39 or even 52 weeks, many weeks in advance. This can so strap an advertiser in many ways (one of which is budget) that it frightens off dozens of potential TV-spenders.

I mention these problems because it’s quite gratifying to discover a new trend—to find that network brass is concerned to the extent of actually doing something about them.

For example, Pat Weaver of NBC. Pat subscribes to the very encouraging opinion that it is up to the television industry to provide ways and means for low-budget advertisers to get into the medium.

But Pat has done far more than merely subscribe to a point of view. He has already provided advertisers with big-time TV’s most flexible program—namely the 7:00-9:00 a.m. Today strip which features Dave Garroway, a chimp, and a number of other people and mechanical devices in an interesting as well as effective pattern.

Weaver’s Today permits the small advertiser to reach 48 television markets for about $4,000—at Christmas, let’s say, on a one-shot basis. Or he can buy a summer showing if that’s his busy season. Or he can introduce his new model for one week only. Or he can buy 52-week continuity and peak up during special drives with as many more segments as often or as spasmodically as his sales pattern and budget permit. And he can get local dealer cut-ins at economical cost.

This all can be achieved, mind you, not on a dog program untried and unproven but on Today (a chimp program)—proven in its success from an audience, cost-per-1,000, sales or any other standpoint that you may wish to put against it. A program that is heavily invested in by many advertisers of

(Please turn to page 60)
Atlanta’s **WSB-TV**

**...truly a great AREA station**

The audience impact of the recent world series afforded an unusual opportunity to measure station preferences in the great area served by WSB-TV. Selected for the measurement was a city which provided a rest test—Macon, Georgia, 75 miles airline from the 1062-ft. WSB-TV tower.

There are two television stations in Macon, one of which was carrying the World Series, as was WSB-TV. The American Research Bureau did the measurement. Here is what they found in Macon:

<table>
<thead>
<tr>
<th></th>
<th>Sept. 30 – 1:00 to 3:00 P. M.</th>
<th>Oct. 3 – 1:00 to 3:00 P. M.</th>
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<tbody>
<tr>
<td>Sets in use</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WSB-TV</td>
<td>48.0%</td>
<td>58.7%</td>
</tr>
<tr>
<td>Station B (Macon)</td>
<td>14.5</td>
<td>13.4</td>
</tr>
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<td>Station C (Macon)</td>
<td>5.4</td>
<td>6.3</td>
</tr>
<tr>
<td>Station D (Atlanta)</td>
<td>1.2</td>
<td>1.1</td>
</tr>
</tbody>
</table>

These findings have real significance for the agency or advertiser who is concerned with the cost of television. To get the most for your television dollar, look for the 3 ingredients:

1. **High tower**
2. **Maximum power**
3. **Low channel**

—on WSB-TV you get all three.

**wsb-tv**

The Eyes of the South

*Affiliated with the Atlanta Journal and Constitution*

*Represented by Petry*
Joe Roberts' two young sons take a very personal interest in television advertising.

It all started last year, when Joe brought his nine-year-old son to New York for a bit part on TV. His mother and younger brother watched his TV debut in their Ho-Ho-Kus, N. J., home.

The show: Tales of Tomorrow, ABC TV, Fridays 9:30-10:00 p.m. The sponsor: Jacques Kreisler Co., makers of watchbands and men's jewelry. The boy's career decision: He wants to be an ad manager.

One Sunday evening last summer, Joe joined his sons at home to watch Rocky King, Detective on Du Mont. The boys liked the show. Joe liked its, Foote, Cone & Belding, Kreisler's agency, liked it.

The agency worked up an elaborate presentation and Joe got ready to sell Toby Stern, president of the firm, on sponsoring this program. Joe never got to finish his pitch. Toby Stern had been regularly watching Rocky King for over a year.

This year for the first time in Kreisler's 40-year history, 100% of Kreisler's consumer advertising budget is going into radio and TV: Tales of Tomorrow, through 20 June; MBS' Multi-Message Plan through the summer; Rocky King, Detective. Du Mont. Sundays 9:00-9:30 p.m. since this past September.

"We've found that TV produces an almost immediate sales boost for the item shown on the screen," Joe explains, "whereas, in the jewelry field, radio is excellent for promoting a particular product theme."

Unlike Speidel, Kreisler's major competitor (see "Why Speidel spends 100% of its budget on TV," sponsor, 5 October 1953, page 261), the Kreisler Co. feels radio is effective for a watch band. The firm's big summer radio effort was keyed to a seasonal copy approach and institutional advertising. The Kreisler line was extolled as being "tropic-tested," that is, corrosion-proof.

"We sold quality rather than style on radio," Joe told sponsor.

"Since listeners were conscious of the problem of sweating through a watchband, our 'tropic-tested' theme struck a responsive chord."

Right now, Joe is planning air strategy for the Christmas season—the big business season for the watchband and jewelry business. Incidentally, this Christmas marks Joe's eighth anniversary with Jacques Kreisler Co.
An Extra City

The Size Of Any Of These TV Markets

As A Bonus

THAT'S WHAT YOU NOW GET WITH OUR TERRIFIC NEW POWER ON

WJBK-TV

270,000 additional TV sets now reached by WJBK-TV's greater power, higher tower! That's the terrific coverage bonus you get with our new 100,000 watts ERP... our new 1,057 foot tower. And this 270,000 set additional coverage (which costs you not one penny extra) is the equivalent of a whole extra city, with more sets than in the average TV market throughout the country.

You buy at our present card rate, based on 1,000,000 set coverage. You get 1,270,000 set coverage! There's further proof that Channel 2 is the spot for you... that WJBK-TV, Michigan's most powerful station, is your most powerful sales tool in Michigan's richest market.

WJBK-TV

Detroit

TOP CBS and DUMONT TELEVISION PROGRAMS

STORER BROADCASTING COMPANY • National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690

2 NOVEMBER 1953
Sell 1705 Cities and Towns With KMA!

If you think the word "Midwest" means Omaha and Des Moines, then you have 1,705 more guesses coming.

For the millions of rich-from-the-soil midwesterners in KMA-Land live in 1,705 cities and towns and on tens of thousands of farms. And they prefer the KMA type of rural programming.

They're America's top-spending farm market! In 1953 these KMA-Landers spent $2,819,- 660,000 for goods and services—a figure surpassed only by a handful of metropolitan markets.

Here is THE big farm market... served by the 5,000 powerful watts of KMA—The Midwest's TOP Farm Station. IF YOU sell products or services in the rural and small town midwest, then YOU BELONG ON KMA!

KMA SHENANDOAH, IOWA
Represented by EDWARD PETRY & CO., INC.

If you are looking for concentrated spending power—look first at rich KMA-Land where ¾ of the population is rural.

Under Management of MAY BROADCASTING CO.
Shenandoah, Iowa

FOOTBALL ROUND-UP

...The article dealing with the coverage of football during the coming season was read with a great deal of interest by our Sportsvision group ("Football on the air—1953," 7 September 1953 sponsor, page 37). However, with no small amount of disappointment, we noted that only a tiny portion of it was devoted to the football entertainment millions of Americans will be getting this fall from delayed telecasting of the nation's top games.

Because Sportsvision, Inc., is the top producer of sports films for television, and because Sportsvision this fourth consecutive season is getting the greatest coverage of the nation's grid clashes ever attempted, we know that filmed shows of current grid games in many areas have a greater viewing audience than do live telecasts or broadcasts...

This fall, Sportsvision will film five or more PCC football games every weekend, five or more Big 10 games every weekend, the top game played in the Big Seven Conference, plus the top game being played in the nation. With its mobile camera crews prowling the country, games in the South and East will also be filmed...

CARL MARCUS
Sportsvision, Inc. Hollywood 38

WASTE OF TIME?

I think "Anonymous," authoress of "Pity the gal timebuyer" [7 September 1953 sponsor, page 37], is wasting her time as a timebuyer.

I suggest you tip her off that she belongs in the copy department.

FRANK KNIGHT
Radio-TV Director

MR. SPONSOR

A couple of years ago... you may recall we had an exchange of correspondence with reference to a special feature in your publication called "Mr. Sponsor."

I should like to know if you are still running those features... We have a client who spends over a million dollars annually on radio and TV and the president of the corporation is a very colorful figure and should make good copy. If you still have the space available and are interested, I will be glad to give you more information on the subject.

BILL MINCHER
Rhoads & Davis
Los Angeles

- SPONSOR welcomes suggestions on candidates for its "Mr. Sponsor" department.

ADVERTISING COUNCIL

SPONSOR's "Applause" editorial on the council's eleventh annual report is a wonderful one ["Tribute to free enterprise," 21 September 1953 sponsor, page 120].

For your information, we are planning to bring this to the attention of our board of directors when it meets later this month.

MAXWELL FOX
The Advertising Council, Inc.
New York

TV DICTIONARY/HANDBOOK

You will find attached my check for renewal of your good magazine, which is certainly thoroughly read around this outfit.

May I ask if it is still possible to secure two copies of the booklet you were distributing defining terms used in television?

We have several customers who are in dire need of such a glossary.

ROBERT F. BLAIR
Productions on Film, Inc.
Cleveland

- SPONSOR. "TV dictionary/handbook" is still available. Price is $2 a copy.

Pitt is offering two classes in television this fall for the first time. I am handling both courses, one a survey of the TV field in general, and the other, an Educational TV Workshop. Recalling the good use to which I put my subscription to SPONSOR while a graduate student at Syracuse University, I am wondering whether another SPONSOR publication might fit into our work at Pitt.

SPONSOR
In the top two or three there’s an ad agency
Known as Hemmingforth, Jerkin & Smoe . . .

Who fought staff complacency
by demanding obeisance
To the maxim that’d earned
them their dough.

So at sunset each day all faced Omaha way
And salaamed to old Jerkin’s clear call—

"Wherever you go you’ll hear radio . . .
But in Omaha KOWH TOPS 'EM ALL!"

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, Oct., 1951, thru
August, 1953)

• Largest share of audience, of
any independent station in
America! (August, 1953.)

Kowh
OMAHA

“America’s Most Listened-to Independent Station”

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.
I am speaking of sponsor’s “TV Dictionary/Handbook.” I have no text available for the survey course and need such booklets and other aids to help fill that void. Since both courses are but one semester and since neither devotes itself to TV advertising except for brief mention in the survey course . . . I do not feel that I would want to request the students to subscribe to sponsor . . . it would not be appropriate to the courses of study. BUT, the dictionary definitely would be . . . from AAAA to Zoomar.

Could you quote me quantity rates for this booklet?

I am sure in the approximate two years of its existence sponsor’s “TV Dictionary/Handbook” has been well received along with the other valuable research data in every issue of the magazine. I am especially interested in this work and your magazine seems to be in a class of its own in that field (as well as many others, I’m sure!).

WILL H. DANA
University of Pittsburgh
Pittsburgh

* A limited supply of “TV Dictionary/Handbook” is available with a subscription to SPONSOR only. Student rate is $4 a year.

CANADIAN SECTION

Many thanks for this year’s Canadian issue of sponsor [10 August 1953]. I enjoyed reading it very much and have forwarded it to interested parties in the company.

H. E. WHITING
Manager of Media & Statistics
Procter & Gamble Co. of Canada, Ltd.
Toronto, Ont.

It was a pleasure to make a contribution to the Canadian section of sponsor. As a co-host for the recent British Columbia Association of Broadcasters’ summer convention . . . I would say this issue was a marked success . . .

KEN HUTCHESON
Managing Director
CJAF, Port Alberni, B. C.

“I FREE” TIME

I have just read your item on page 2 of the October 5 issue of sponsor entitled “Brown Shoe gets ‘free’ AM time” [“Report to sponsors”].

We are one of the stations airing the program under the new policy. The Brown Shoe dealer in our town is paying very little more for the program now than before. We are getting our full rate for a good program. The dealer is getting the program over the station which he uses regularly and which dominates his trade area.

It is my understanding the program was previously heard over a national network. Our dealer realized no impact then. Now he’s happy. Who’s crying?

WENDELL ELLIOTT
Manager
KGNO
Dodge City, Kan.

NEGRO SECTION

Congratulations to you for the excellent job you did again this year on your Negro issue, August 24th.

To avoid a misunderstanding about WSOK, which may have resulted from a statement in the Negro section, we’d like to state that WSOK is an ALL-NEGRO programed station. In the Negro section sponsor said . . . “station with a sizable Negro-appeal program schedule . . .” It’s sizable alright, just 100%, that’s all!

NORMAN STEWART
Commercial Manager
WSOK, Nashville

MEDIA ARTICLE

I would appreciate it very much if you would send me a copy of the October 5 issue of sponsor.

Mr. Bob Button, my Columbia University instructor in NBC Sales, has assigned students to report on the Duffy article in this issue [“How BBDO evaluates media,” 5 October 1953 sponsor, page 25].

RON HUNT
379 Cambridge St.
Bridgeport 6

BASICS SECTIONS

Thanks for “Radio Basics” and “TV Basics.” This is the sort of thing that keeps radio on its toes—the type of ammunition that we can use. SPONSOR is doing an outstanding job for the industry.

ROBERT R. FEAGIN
General Manager
WPDQ, Jacksonville

SPONSOR
ON THE PACIFIC COAST

network radio

serves more people
more often than any other advertising medium

and DON LEE is the Nation's greatest regional network

DON LEE broadcasting system
DON LEE OFFERS MORE:

MORE STATIONS — With 45 strategically located radio stations DON LEE offers maximum Pacific Coast penetration that no other medium can touch.

MORE ECONOMY — DON LEE delivers more sales impressions per dollar. Each of DON LEE'S 45 stations was designed to give its market the most complete and efficient coverage at the lowest possible cost.

MORE FLEXIBILITY — With DON LEE you can tailor your selling to your distribution. Buy only as much coverage as you need — one market or the entire Pacific Coast.

MORE INFLUENCE — DON LEE can release your sales message from a local outlet in each of 45 important markets (21 of them where DON LEE has the ONLY network station). These stations are members of their communities, with strong local influence. You sell where the people live and buy.

That's why DON LEE consistently carries more regional Pacific Coast business than any other radio network. People who know the Pacific Coast best use . . .

THE NATION'S GREATEST REGIONAL NETWORK

no other advertising medium sells as many Pacific Coast people in so many places at such low cost as DON LEE
New on Television Networks

1.

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>American Chicle, NY</td>
<td>D-F-S, NY</td>
<td>ABC TV 65</td>
<td>The Name’s the Same; alt T 10-10:11 pm; 1 Dec; 52 wks</td>
</tr>
<tr>
<td>Benrus Watch, NY</td>
<td>Cecil &amp; Precbrey, NY</td>
<td>Du Mont 2</td>
<td>Meet Your Congress; Sun 4:30-5 pm; 11 Oct; 13 wks</td>
</tr>
<tr>
<td>Bonson &amp; Hedges, NY</td>
<td>Benton &amp; Bowles, NY</td>
<td>Du Mont 13</td>
<td>Pantomime Quiz; T 8:30-9 pm; 20 Oct; 52 wks</td>
</tr>
<tr>
<td>Borden Co, NY</td>
<td>D-F-S, NY</td>
<td>NBC TV 50</td>
<td>Kate Smith Hour; T 7:30-8:45 pm; 13 Oct; 39 wks</td>
</tr>
<tr>
<td>Consolidated Royal Chemical Corp, Chi</td>
<td>MacManus, John &amp; Adams, Detr</td>
<td>NBC TV 49</td>
<td>Arthur Murray Dance Party; M 7:30-8:45 pm; 12 Oct; 52 wks</td>
</tr>
<tr>
<td>Dow Chemical, Michigan, Mich</td>
<td>MacManus, John &amp; Adams, Detr</td>
<td>NBC TV 49</td>
<td>Your Show of Shows &amp; All-Star Revue; alt Sat 10-11 min; betw 10-10:30 pm; 19 Dec thru 5 June ‘54</td>
</tr>
<tr>
<td>Dow Chemical, Midland, Mich</td>
<td>MacManus, John &amp; Adams, Detr</td>
<td>NBC TV 49</td>
<td>Kate Smith Hour; T 3:45-4:45 pm; 17 Nov thru 15 June ‘54</td>
</tr>
<tr>
<td>Dow Chemical, Midland, Mich</td>
<td>MacManus, John &amp; Adams, Detr</td>
<td>CBS TV 41</td>
<td>Today; M-F 7-9 am; 3 partic wkly; 16 Nov; 52 wks</td>
</tr>
<tr>
<td>American Whitehall</td>
<td>Leo Burnett, Chi</td>
<td>CBS TV 41</td>
<td>Bob Crosby Show; F 3:30-45 pm seg; 25 Dec; 52 wks</td>
</tr>
<tr>
<td></td>
<td>BBDO, Buffalo</td>
<td>CBS TV 49</td>
<td>Today; M-F 7-9 am; 110 6-min segs 1 Dec thru Aug ‘54</td>
</tr>
<tr>
<td></td>
<td>Knox-Reeves, Mpls</td>
<td>CBS TV 41</td>
<td>Bob Crosby, F 3:45-4 pm seg; 8 Jan ‘54; 52 wks</td>
</tr>
<tr>
<td></td>
<td>Zachary &amp; Liss, NY</td>
<td>CBS TV 41</td>
<td>Roto-Magnetics; M, Th 4-4:15 pm; 12 Oct-23 Nov</td>
</tr>
<tr>
<td></td>
<td>Lewin, Williams &amp; Saylor, NY</td>
<td>Du Mont 6</td>
<td>Back That Fact; alt Th 9-9:30 pm; 12 Nov; 52 wks</td>
</tr>
<tr>
<td></td>
<td>Leo Burnett, Chi</td>
<td>CBS TV 47</td>
<td>Arthur Godfrey; M-Th 10-10:15 am all days; 26 Oct; 52 wks</td>
</tr>
<tr>
<td></td>
<td>Ayer, Phila</td>
<td>NBC TV 49</td>
<td>Today; M-F 7-9 am; 16 segs; start 9 Nov</td>
</tr>
<tr>
<td></td>
<td>J. Walter Thompson, NY</td>
<td>ABC TV 140</td>
<td>Kraft TV Theatre; Th 9:30-10:30 pm; 15 Oct; 52 wks</td>
</tr>
<tr>
<td></td>
<td>Victor Bennett, NY</td>
<td>CBS TV 75</td>
<td>Thanksgiving Festival; Th 5-6 pm; 26 Nov only</td>
</tr>
<tr>
<td></td>
<td>Victor Bennett, NY</td>
<td>CBS TV 75</td>
<td>Christmas Festival; F 5-6 pm; 25 Dec only</td>
</tr>
<tr>
<td></td>
<td>Krupnick &amp; Assoc, St Louis</td>
<td>NBC TV 49</td>
<td>Today; M-F 7-9 am; 12 partic; start 22 Mar ‘54</td>
</tr>
<tr>
<td></td>
<td>Boyo Co, NY</td>
<td>CBS TV 59</td>
<td>Philip Morris Playhouse; Th 10-10:30 pm; 1 Oct; 52 wks</td>
</tr>
<tr>
<td></td>
<td>FG8, LA</td>
<td>NBC TV 50</td>
<td>Kate Smith Hour; mid of Th 3:15-30 pm seg; 21 29 Oct new (“divided segment plan”)</td>
</tr>
<tr>
<td></td>
<td>YGR, NY</td>
<td>CBS TV 45</td>
<td>What’s My Line; alt Sun 10-11 pm; 4 Dec; 26 wks</td>
</tr>
<tr>
<td></td>
<td>William Esty, NY</td>
<td>Du Mont 9</td>
<td>Man Against Crime; Sun 10:30-11 pm; 11 Oct; 52 wks</td>
</tr>
<tr>
<td></td>
<td>Olan &amp; Bronner, Chi</td>
<td>NBC TV 40</td>
<td>Comeback Story; alt F 9:30-10 pm; 12 Oct thru</td>
</tr>
<tr>
<td></td>
<td>Geyer, Adv, NY</td>
<td>ABC TV 48</td>
<td>televising</td>
</tr>
<tr>
<td></td>
<td>Biow, NY</td>
<td>NBC TV 32</td>
<td>Today; M-F 7-9 am; 26 partic; 2 Oct; 26 wks</td>
</tr>
<tr>
<td></td>
<td>Hutchins, Phila</td>
<td>ABC TV 20</td>
<td>John Daly &amp; the News; M-F 7:15-8:30 pm; 12 Oct; 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>American Maize-Prosds, NY</td>
<td>Kenyon &amp; Eckhardt, NY</td>
<td>NBC TV 32</td>
<td>Today; M-F 7-9 am; 18 partic; 27 Oct; 9 wks</td>
</tr>
<tr>
<td>Carnation Co, LA</td>
<td>Lewis, Wasey, LA</td>
<td>CBS TV 88</td>
<td>Burns &amp; Allen; alt M 8-8:30 pm; 5 Oct; 52 wks</td>
</tr>
<tr>
<td></td>
<td>BBDO, NY</td>
<td>CBS TV 82</td>
<td>Burns &amp; Allen; alt M 8-8:30 pm; 12 Oct; 52 wks</td>
</tr>
<tr>
<td>Goodyear Tire &amp; Rubber, Akron, O</td>
<td>YGR, NY</td>
<td>NBC TV 58</td>
<td>Goodyear TV Playhouse; alt Sun 9-10 pm; 11 Oct; 52 wks</td>
</tr>
<tr>
<td>Gulf Oil Corp, Pittsb</td>
<td>YGR, NY</td>
<td>NBC TV 64</td>
<td>Life of Riley; F 8:30-9 pm; 2 Oct; 52 wks</td>
</tr>
<tr>
<td>Lever Bros, NY</td>
<td>J. Walter Thompson, NY</td>
<td>CBS TV 83</td>
<td>Luck Video Theatre; Th 9:30-9:30 pm; 1 Oct; 52 wks</td>
</tr>
<tr>
<td>Lever Bros, NY</td>
<td>McCann-Erickson, NY</td>
<td>CBS TV 81</td>
<td>Big Town Th 9:30-10 pm; 1 Oct; 52 wks</td>
</tr>
<tr>
<td>Jules Montenier, Chi</td>
<td>Earl Ludgin, Chi</td>
<td>CBS TV 45</td>
<td>What’s My Line; alt Sun 10:30-11 pm; 11 Oct; 26 wks</td>
</tr>
<tr>
<td>Philip Morris &amp; Co, Ltd, NY</td>
<td>Biow, NY</td>
<td>NBC TV 106</td>
<td>I Love Lucy; M 9-9:30 pm; 5 Oct; 52 wks</td>
</tr>
<tr>
<td>Phicol Corp, Phila</td>
<td>Hutchins, Phila</td>
<td>NBC TV 81</td>
<td>Philco TV Playhouse; alt Sun 9-10 pm; 18 Oct; 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>Richard E. Ash</td>
<td>Getchell &amp; Richard, NY, partner</td>
<td>Stephen Goerl Assoc, NY, acct exec &amp; memb plans bd</td>
</tr>
<tr>
<td>Frank Barton</td>
<td>Lemen &amp; Newell, NY, mgr radio-TV dept</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Everett F. Braden</td>
<td>FGCB, NY, mdg dir</td>
<td>Same, vp</td>
</tr>
</tbody>
</table>

(For New National Spot Radio and TV Business, see "Report to Sponsors," page 2.)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments

2 NOVEMBER 1953
### 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>Marvin Corwin</td>
<td>Benton &amp; Bowles, NY, acct svpr</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Jack R. Creamer</td>
<td>Radio-TV veteran</td>
<td>Geo-Marston, Phil, dir radio-TV dept</td>
</tr>
<tr>
<td>Hal Davis</td>
<td>DCSS, NY, timebuyer</td>
<td>Wacey, WA, timebuyer</td>
</tr>
<tr>
<td>Robert Dissens</td>
<td>Ted Bahr, NY, acct exec</td>
<td>Borton &amp; Bowles, NY, acct exec, Best Food</td>
</tr>
<tr>
<td>William Seager</td>
<td>Morey, Humer &amp; Johnstone, NY, dir of research</td>
<td>Allen &amp; Reynolds, Omaha, dir of research</td>
</tr>
<tr>
<td>Tris Dunn</td>
<td>Northam Warren Corp, Stamford, Conn, gen adv mg</td>
<td>Borton &amp; Bowles, NY, acct exec, Best Food</td>
</tr>
<tr>
<td>Burton Durkee</td>
<td>Wm. H. Weintraub, Dict, mg</td>
<td>Maxon, Dict, acct exec, Packard</td>
</tr>
<tr>
<td>James D. Evans</td>
<td>Diamond Match Co, NY, adv mg</td>
<td>Shurman &amp; Marquette, NY, acct exec</td>
</tr>
<tr>
<td>Richard Eyman</td>
<td>McCann-Erickson, NY, timbuyer</td>
<td>Lennen &amp; Nowell, NY, timbuyer</td>
</tr>
<tr>
<td>George Finley</td>
<td>Young &amp; Rubicam, NY, acct exec</td>
<td>Sherman &amp; Marquette, NY, acct exec</td>
</tr>
<tr>
<td>Delph Franklin</td>
<td>Franklin &amp; Gladney, NY, head</td>
<td>Monrocco Creighton, NY, exec</td>
</tr>
<tr>
<td>S. J. Freiberg</td>
<td>Fletcher &amp; Richards, NY, Supv. TV-Comm</td>
<td>Same, dir TV-radio Comm dealloc dept</td>
</tr>
<tr>
<td>Patricia Gabany</td>
<td>NBC, NY, prog-prom dept</td>
<td>N. W. Aver, NY, radio-TV Publicity dept</td>
</tr>
<tr>
<td>Vincent J. Calbo</td>
<td>Kelly, Mason, NY, vp</td>
<td>Weiss &amp; Cellar, NY, acct vp</td>
</tr>
<tr>
<td>George V. Genemer</td>
<td>Erwin, Waisey, LA, mtd dir</td>
<td>Same; hd new svl prom dept</td>
</tr>
<tr>
<td>Richard E. Goebel</td>
<td>Own agency, S.I.</td>
<td>Caples Co, Phoenix, acct svpr</td>
</tr>
<tr>
<td>Charles L. Hutchings</td>
<td></td>
<td>Same; London office; hd new radio-TV dept</td>
</tr>
<tr>
<td>Jean Jeffe</td>
<td>Erwin, Waisey, LA, creative stf</td>
<td>Lennen &amp; Nowell, NY, timbuyer</td>
</tr>
<tr>
<td>Alden H. Kenyon</td>
<td>J. Walter Thompson, NY, timebuyer</td>
<td>Lennen &amp; Nowell, NY, pm</td>
</tr>
<tr>
<td>Fred Killian</td>
<td>Coye Adv, NY, vp, chmn of exec comm</td>
<td>Lennen &amp; Nowell, NY, acct exec</td>
</tr>
<tr>
<td>Douglas Manson</td>
<td>YGR, Chi, radio-TV exec</td>
<td>Same, dir acct exec group</td>
</tr>
<tr>
<td>Kenneth R. McMath</td>
<td>Benton &amp; Bowles, NY, dir trade copy dept</td>
<td>Lennen &amp; Nowell, NY, prom dealloc</td>
</tr>
<tr>
<td>Bill Munsell</td>
<td>Ayer, Phila, gls exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Tony Pan</td>
<td>W. D. Lyon Co, Cedar Rapids, la, acct exec</td>
<td>Gordon Best, Chi, acct exec</td>
</tr>
<tr>
<td>Elaine Schachne</td>
<td>William Esty, NY, TV prog</td>
<td>Bruce B. Brewer, Mpls, acct exec, Nutrena Food</td>
</tr>
<tr>
<td>Jack Van Nustrand</td>
<td>Cunningham &amp; Walsh, NY, timbuyer</td>
<td>Lennen &amp; Nowell, NY, vp &amp; dir comm</td>
</tr>
<tr>
<td>Ray Wagner</td>
<td>SCCR, NY, radio-TV exec</td>
<td>Lennen &amp; Nowell, NY, acct exec</td>
</tr>
<tr>
<td>Elwyn R. Walhso</td>
<td>YGR, Hywd, chs comm apgs</td>
<td>Same, dir radio-TV oper</td>
</tr>
<tr>
<td>Beulah Kimm West</td>
<td>NBC, NY, assoc dir</td>
<td>Sherman &amp; Marquette, NY, prod-dir</td>
</tr>
<tr>
<td>Paul Wickman</td>
<td>Compton Adv, LA, media stf</td>
<td>Henry Gerstenkorn Adv, LA, media dir &amp; pr supvr</td>
</tr>
<tr>
<td>Otis Wininger</td>
<td>Geni Conference of 7th Day Adventists, Wash. DC</td>
<td>Wbom &amp; adv, LA, vp chg radio, TV, film prod</td>
</tr>
<tr>
<td>Russ Zeininger</td>
<td>radio-TV dir &amp; exec sexy</td>
<td>FCBG, NY, vp &amp; copy chief</td>
</tr>
<tr>
<td></td>
<td>Ted Bates, NY, creative stf</td>
<td>Same, acct super</td>
</tr>
<tr>
<td></td>
<td>McNeill &amp; McCleery, Hywd, hd media dept</td>
<td></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>Michael Ames</td>
<td>Emerson Radio &amp; Phone Corp, NY, mgr public rels</td>
<td>Same, dir public rels</td>
</tr>
<tr>
<td>James J. Booth</td>
<td>Rhodes &amp; Davis, LA, acct super Star-Kist Tuna</td>
<td>C. F. Sauer Co, Richmd, gen sls mgr</td>
</tr>
<tr>
<td>Mark Cox</td>
<td>Wilson Sporting Goods Co, Chi, dir adv &amp; pub rel</td>
<td>Wilson &amp; Co, Chi, (meat packers), dir adv &amp; pub rel</td>
</tr>
<tr>
<td>Arthur A. Conrie</td>
<td>Sylviana Elec Prods, NY, asst gen sls mg radio-TV div</td>
<td>Same, sls mg radio-TV div</td>
</tr>
<tr>
<td></td>
<td>Deepfreeze Appliances, Chi, mgf field sls</td>
<td>Same, mgf appliance sls</td>
</tr>
<tr>
<td></td>
<td>Dalcon Corp, NY, sls mg</td>
<td>Same, sls mgf appliance sls</td>
</tr>
<tr>
<td>John Fellmann</td>
<td>Bendix Home Appliances, South Bend, Ind, dir mgf</td>
<td>Ronson Co, Newark, NJ, vp chg mgf</td>
</tr>
<tr>
<td>Don Hamilton</td>
<td>Sylviana Elec Prods, NY, supp of contract sls</td>
<td>Same, sls mgf contract &amp; special sls</td>
</tr>
<tr>
<td>Virgil C. Rice</td>
<td>Avco Corp, southern regl sls mg</td>
<td>Deepfreeze Appliances, Chi, mgf field sls</td>
</tr>
<tr>
<td>John Suer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>L. R. Walker</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>CHCH-TV, Hamilton, Ontario, Can, new ntl rep, Adam Young TV, NY</th>
<th>Former Affiliation</th>
<th>New Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>KPAH, Coam, now AM station scheduled to start oper 1 Dec '53 ntl rep, Adam Young</td>
<td>KFEM, Boise, Idaho, ABC affl, now also Intermountain Net affl; ntl rep, Avery-Knodel</td>
<td>KVEN, Ventura-Oxnard, Cal, new Don Lee Bdest affl</td>
</tr>
<tr>
<td></td>
<td>KGEG, Kalispell, Mont, new MBS and Intermountain Net affl; ntl rep, Avery-Knodel</td>
<td>KWIN, Ashland-Medford, Ore, new Don Lee Bdest affl</td>
</tr>
<tr>
<td></td>
<td>KMPC, LA, new ntl rep, AM Radio Sales (LA, Chi, NY ofifice)</td>
<td>WBFF, Rochester, NY, formerly WARC affl, new MBS affl; new rep, Thomas L. Brown, new ntl rep, Donald Cox</td>
</tr>
</tbody>
</table>

---

Numbers after names refer to New and Renew category:

- Douglas Manson (2)
- James J. Evans (3)
- J. Van Nustrand (3)
- S. J. Freiberg (3)
- M. S. Corwin (3)
- Michael Ames (4)
- Mark Cox (4)
- James J. Booth (4)
- Virgil C. Rice (4)
- Burton Durkee (3)
Buy **WHO** and Get Iowa's Metropolitan Areas...

*Plus the Remainder of Iowa!*

**TAKE GENERAL MERCHANDISE SALES, FOR INSTANCE!**

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.3%</td>
<td>Cedar Rapids</td>
</tr>
<tr>
<td>13.7%</td>
<td>Tri-Cities</td>
</tr>
<tr>
<td>16.9%</td>
<td>Des Moines</td>
</tr>
<tr>
<td>5.4%</td>
<td>Dubuque</td>
</tr>
<tr>
<td>8.4%</td>
<td>Sioux City</td>
</tr>
<tr>
<td>5.7%</td>
<td>Waterloo</td>
</tr>
<tr>
<td><strong>44.8%</strong></td>
<td>Remainder of State</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

2 NOVEMBER 1953
She shall have radio wherever she goes.

Funny about radio: the lighter it gets, the more weight it carries.

For no other advertising medium turns up in so many different shapes and sizes, to reach out to so many different customers. And no other’s on such intimate terms that it goes wherever the customer goes—from home to car to pocketbook, right up to the point of sale.

All because of one thing: wherever they go, whatever they’re doing, Americans like to listen to radio.

What else explains the 110 million new sets people have bought in the last eight years. And the 14 million more they’re buying this year.

What else explains the demand for a set so light it can ride along with the shopping list...The customer enthusiasm that’s got the set-maker turning out more than a thousand a day...And the public’s eagerness for lighter and even smaller sets that transistors promise for tomorrow.

Today—by adding a new outlet every 3 seconds—radio is growing faster than any other advertising medium.

Radios now fit any pocket...Radio always has.

CBS RADIO NETWORK
...where America listens most
New developments on SPONSOR stories

See: “Fee TV: is it a threat to advertisers?”
Issue: 19 May 1952, p. 40
Subject: FCC may rule on subscription television in 1954

After the FCC has completed its color hearings and made its decision, pay-as-you-see television will probably get on the agenda. It’s been predicted the fate of fee TV will be decided some time during 1954—or about 23 years after the idea was first proposed.

Subscription television’s fight for acceptance is being aided today by the newly acquired support of six UHF stations. This past summer four UHFers jointly petitioned the FCC to rule in favor of fee television. This fall, two other UHF grantees added petitions.

The joint petition backs up fee TV’s key argument: that subscription television will help alleviate economic problems facing some existing and prospective UHF stations in VHF areas.

Under the present system of TV sponsorship, 400 stations can be supported profitably, subscription television supporters contend. Fee TV used in conjunction with commercial sponsorship, they say, would make possible the existence of some 1,000 stations.

Subscription television is based on the transmission of scrambled pictures over regular TV channels. You pay to get a clear picture.

Here’s what FCC ruling favoring fee TV would mean to sponsors:

In the first place, subscription TV would provide a steady source of revenue to those stations signing up for the plan. This additional revenue would, of course, be more significant to small stations than large ones, might help keep many of these smaller stations alive.

The advertiser who doesn’t include the small stations in his regular spot and network campaigns might want to sign them up for saturation drives (to introduce a new product, for example). With fee TV the small stations could stay in business, be available to advertisers when needed.

There’s an equally strong chance, however, that fee TV might harm advertisers by cutting them out of mass-appeal programs. On the national level, subscription TV people might be able to pay more for the rights to a sporting event, for instance, than any national sponsor. On the local level, a station might be guaranteed a minimum if it put on subscription TV. "Prospective local sponsors, unable to meet this figure, would lose out.

The crusade for subscription television is being spearheaded by:
-Zenith Radio Corp.; Phonevision. According to Millard Faught, economic advisor to Zenith on Phonevision, the company now has six variations on the original plan which utilized phone wires.
-International Telemeter Corp.; Telemeter. Unscrambling device is activated when specified number of coins is inserted in coinbox.
-Skiatron Electric & Television Corp.; Subscriber-Vision. This involves a translucent key card punched with different codes.
New and refreshingly different, the Sandy Spillman show is already tops in Northern California TV productions. And we'll let you in on something. Spillman's got something in his hat beside a happy prize; he has a selling genie all his own who can do a wonderful job for you. Ask your Katz man about participations in The Sandy Spillman Show on.

Affiliated with CBS and DuMont Television Networks... represented by the Katz Agency
Good pickin’s for Turkey Raisers in Paul Bunyan Land!

Only one state tops Paul Bunyan Land in production of turkeys. Our farms will send almost 5 million birds to market soon! In money, that’s about $25 million dollars.

75% of these turkey tycoons listen to WCCO more than any other radio station and watch WCCO-TV in like proportion. Turkey growers are well-to-do people and can be reached by WCCO—the One-Station Buy in Paul Bunyan Land.

MINNEAPOLIS • ST. PAUL

WCCO CBS

TELEVISION—100,000 Watts—Ch. 4
_RADIO—50,000 Watts—830 K.C.
_Clear Channel_
Why new clients are buying radio

Growing appreciation for advertising value of radio has helped push network sales level over 12% since February, is boosting spot to new peak

by Charles Sinclair

What’s behind the revitalization of radio? What has caused network radio, for instance, to jump its billings 12.1% between February and August with no immediate signs of slackening? Why is spot radio still jam-packed in the mornings and daytime and starting to fill up again at night?

As far as the radio medium itself goes, there have been few changes. The biggest change has been taking place quietly among leading ad agencies and top advertisers. It’s a change in attitude toward radio.

The top marketing executive of a Madison Avenue ad agency spoke for many of his fellow admen when he summarized the general situation:

“Last year, when I started to discuss radio at a planning session, everybody gave me a look as though I was nuts. A lot of our account men and several of our clients had a sort of ‘mental block’ against anything except nighttime TV network shows and morning spot radio.

“Now, the continuing high costs of TV and the continuing strength of radio—plus the fact that radio selling and radio programming are improving—are causing them to stop and listen when I suggest radio.”

Admen concerned with individual

---

Plymouth To spur lagging auto sales, firm has O.K.’ed co-op spot radio

Extra impact in non-TV and TV markets is goal of ABC “Playhouse”

New client hopes to promote moving company’s brand name on MBS

Radio sells appliances, so GE bought second CBS nighttime show

Oil firm’s choice for new public relations vehicle: NBC Symphony

Spot radio is used to keep brand among leaders in top markets

2 NOVEMBER 1953
accounts echo this reaction. Stated a radio-TV executive of the Hutchins Agency, ad counsel for Philco Corp.:

"Philco never lost sight of radio for a moment, even though the biggest thing in Philco's air lineup for the past few seasons has been the Playhouse on NBC TV. We have had a portion of Breakfast Club and a newscast series with Edwin C. Hill on ABC Radio.

"Recently, our client added a new Wednesday night radio show—Philco Radio Playhouse—on some 300 ABC Radio stations. There were several good reasons for this.

"For one thing research has shown that radio spot sales are continuing at a record level, even in the biggest TV markets. For another, radio still has a big edge on TV when it comes to penetration of the U. S. market. And finally, radio cost-wise these days is an attractive advertising opportunity.

"The show will be strictly 'sell' for Philco. We'll sell Philco TV sets, radios, appliances. The program will feature the 'glam' approach, using TV casts and adaptations of TV plays we've used on NBC TV. In short, we'll be using radio to glamorize TV; just as the radio Lux Theatre glamorizes movies.

"Dealer reaction to the show has been excellent—in both TV and non-TV markets—and dealers are putting a lot of promotional pressure behind it. We're sure the program will do a top job for us—even at night, and even in TV areas," the Hutchins Agency executive concluded.

"Not all of the enlarged crop of radio sponsors this fall feel, as Philco apparently does, that the road to success in radio today is via a fairly fancy program series. Some sponsors—like B. F. Goodrich, which recently bought a participation series in NBC Radio's Weekend package and thus returned to network radio after a lapse of several years—are buying with caution, looking for low-priced availabilities. But other radio buys—like General Electric's new second show, Meet Mr. McNulty, on CBS Radio, or General Motors, stepped-up (from 179 to 332) station list for Your Land and Mine on ABC Radio—are shows in the top brackets of production cost designed to be top audience attractions.

"At the local level, the high degree of advertiser interest is due to a simple fact: Radio gets results.

"A typical case of how a small spot advertiser became excited over radio's ability to sell is that of a real estate firm known as Plantation Estates, which sells Florida acreage to Northerners with a yen to retire in an atmosphere of palm trees and sunshine.

"Plantation, via the Percy Brower agency, used to sell its $600-and-up land plots through a weekly series of $100 newspaper ads, often pulling leads for its salesman at the rate of $5 apiece. WOR, New York, on the prowl for new radio business, talked them..."
into spending an amount equivalent to a newspaper ad on a participation in a morning radio show.

The WOR announcement pulled 432 leads—at something like $25 per lead. And, the conversion rate was, according to the agency, “as good as that of newspaper leads.”

Result: Plantation has been spending nearly all of its ad money—now amounting to over $1,000 weekly—in radio.

Said Percy Brower, president of Plantation’s agency:

“In all my years in the real estate business, I have never seen a medium pull such fantastic results as radio, nor have I ever before seen such a low cost-per-lead.

“During the season, our cost-per-lead from John B. Gambling was from $3 to $10. On the other hand, we consider that New York newspapers are doing a good job if their cost-per-lead is $5 to $10. Also our salesmen tell us that it is far easier to convert a radio lead than a newspaper lead.”

The WOR show, incidentally, is credited by the firm with having doubled Plantation Estates sales between 1952 and 1953.

As result of this increased advertiser interest in radio—which starts at the top clients and works down to the small advertisers—the ranks of radio sponsors for fall 1953 have increased noticeably.

Last week, the sales v.p. of a top radio network smiled at a crosssection editor and gestured proudly toward the big Monday-through-Sunday chart on his office wall.

“Get a load of that lineup,” he said. “Some of it is brand-new business, never before on radio. Some of it comes from clients who pulled out of radio to get into TV—and are now putting radio back on the list. The rest of it comes from radio clients who are increasing their station lists or the number of shows they sponsor. It makes you wonder—What took them so long?”

Indeed, the lineup of radio clients in both network and spot this fall looks more like a solid advertising wall and less like a picket fence than it has in several seasons.

In some ways, the media pendulum is swinging slowly.

There are fewer advertisers in network radio today than there were a year ago. According to FACTuary, there are 131 sponsors with 171 network radio shows on the air this month, vs. 139 sponsors with 196 shows in the same month last year. Station reps say that business is “excellent” in spot radio, but only a few have actually added new clients to their rosters.

But the swing is faster when you look at sales levels. Radio’s advertisers are spending more money.

Publishers Information Bureau gross figures for network radio expenditures show an average gain of 0.9% for the four major radio wls for the January-August, 1953 period (a total of

(please turn to page 56)
The sugarless pop revolution

Over 50 non-fattening brands have sprung up in past two years. More are coming. Air media are a big factor in quick growth.

When William Howard Taft was President, stout men and plump ladies ate their baked Alaska and crepes suzette without a guilty glance at calorie tables.

Today America is afraid of fat. It's been estimated that 50 to 60 million Americans think they are overweight. And out of the national drive toward svelte figure lines a new product is starting its climb toward mass sales—sugarless pop.

The first of the sugarless pops to attract attention in more than one market was Kirsch Beverages' No-Cal which was launched via radio.

On an average day this year housewives in a few Middle Atlantic states, principally in the Greater New York area, will go out and buy about 10,000 cases of No-Cal.

A year ago they might have bought 1,000 cases in a day. Two years ago they didn't buy any.

How did radio stimulate this sales spurt?

No-Cal did it with daytime participations on a small budget. It sought to reach women and limited its advertising initially to radio until the product had taken hold. Then television and newspapers were added. Agency is Grey Advertising.

It's probable that the No-Cal pattern will be followed by other bottlers around the nation. Dozens of plants, it's believed, are planning to enter the sugarless soft-drink field. Most of the companies are small and sell locally or regionally. The success of No-Cal in getting off the ground quickly through radio will get close study from the small brands as they ponder the problem of how to introduce a new concept in soft-drink selling.

The newest of the sugarless soft drinks, for example, is planning to concentrate its fire in radio. The new drink is a concentrate to which the consumer adds water. It's called Cal-Lac and will be introduced in two medium-sized markets. The Presto Beverage Corp., Brooklyn, makes Cal-Lac; agency is Wexton Co., New York.

There are over 50 sugarless soft drinks in all being marketed. First place in sales thus far is claimed by the Cott Beverage Corp., whose executives told SPONSOR Cott outsells all other brands on a national basis. No-Cal is conceded second place by Cott and undisputed first place in the New York market. Soda pop people, in general, went along with this estimate.

Cott, with main offices in New Haven, is spending over $500,000 for advertising, with an estimated 25% going to TV. Cott and the Cott Bottling Co.
have bought variety of TV radio shows ranging from Amos ‘n Andy in 15 markets radio TV participations Agency is Dowd Redfield & Johnstone New York and John C Dowd Boston

NoCal’s budget has climbed from the thousands to an estimated $1 million next year which will be divided among television radio newspapers point-of-sale

Another big contender will be Canada Dry which has a sugar-free soda called Glamor on grocers’ shelves in New York Glamor went on the market last July but due to a trucker’s strike distribution was delayed until last month Glamor is using an introductory offer technique telling shoppers via print ads that if they will send in two bottle caps their purchase price will be refunded Plans have not yet been made to include commercials for Glamor in Canada Dry’s spot-placed film show Terry and the Pirates which is in 46 markets

White Rock and Cliquot Club are the only other majors among pop bottlers with sugar-free brands now on the market Dad’s Root Beer however told storexson it was considering introduction of a sugar-free drink This would make Dad’s the only single-flavor firm to enter the sugar-free field the company said

White Rock and Cliquot Club are both longtime air media users will probably take to the air with their sugar-frees White Rock is selling its new brand in Los Angeles first

While other majors have not moved into sugar-free production all are watching developments carefully Pepsi-Cola’s introduction of diet-emphasizing copy for example coincided with the initial spurt in sales of No-Cal and Cott Coca-Cola said it had no plans to change its copy theme to emphasize diet and it is not planning a sugar-free brand

In the beer business several brands have been stressing “less filling” and “less sugar” themes Piel’s Beer spot television announcements show that the quart of Piel’s contains only a speck of sugar

Outside the beverage field other advertisers have become concerned over the spurt in dietetics advertising American Sugar Refining Co for its Pure Domino Sugar is running an ad with the headline “Which is less fattening?” The ad says that three teaspoons of sugar contain fewer calories than half a grapefruit A Bacardi rum ad now appearing states that a Bacardi cocktail has fewer calories than two slices of pineapple

Commented an ad man who would like to see his agency land one of the sugar-free soft drinks “The whole theme of girth-consciousness is revolutionary We’re seeing a turnabout in the soda business Once they sold pop as an energy food Now it’s something you can eat and not grow fat on Many lines will be affected And from a position somewhere in the middle radio and television should be able to cash in They should be able to sell the sugar-free on radio and TV as the means of introducing the concept And on the other hand maybe the need to combat the sugar-free will give radio and TV their opportunity to get in the door at the major sugar companies”

The big sugar-free stress in the New York market began about two years ago when Hyman and Morris Kirsch who own Kirsch Beverages Inc Brooklyn took a bottle of a new drink up to Al Liberman Kirsch’s account executive at Grey Advertising Agency New York Here was a soft drink they said that both diabetics and those on no-salt diets could drink

A short time later NoCal was introduced on a modest scale in New York It was sold mostly in dietary stores. It hadn’t been on the market long when the Messrs Kirsch noticed a funny thing More cases of NoCal were sold than there were people on special diets

Kirsch checked with Liberman and Liberman checked with the Metropolitan Life Insurance Co The insurance company produced tables which showed that one out of every two adults thinks he is overweight

A few days later Liberman was walking down the street with Morris Kirsch “Every other person you see on this sidewalk” Liberman remarked to Kirsch “is a potential customer” “That’s fine” Kirsch said “but how are we going to tell them about NoCal”

Liberman had the answer to that one “Radio” he replied

So radio it was that introduced NoCal to New York’s mass market

In March 1952 when NoCal came out production was less than 5,000 cases a week This year’s production will top 2.5 million cases And NoCal priced at two 16-ounce bottles for 29c is considerably more expensive than conventional soft drinks

After radio had established NoCal newspapers and television were added (Please turn to page 95)

What is sugarless pop? Non-fattening sodas contain no calories or just a few Chemical with sweet taste but no caloric content substitutes for sugar Chemical’s expense puts price of sugarless pops above ordinary soda costs As plus some of sugar-frees stress convenience of no-deposit bottles Below Hyman and Morris Kirsch of Kirsch Beverages Brooklyn lab where NoCal was born as beverage for diabetics mainly
Is the 15% agency commission system outmoded?

Emil Mogul cites 4 reasons why, including rising TV costs. Member of SPONSOR'S All-Media Advisory Board disagrees

SPONSOR's media story in the last issue (see "How Emil Mogul tests media weekly for Rayco," SPONSOR, 19 October 1953) has aroused a controversy over the 15% agency commission system.

Instead of 15%, the Emil Mogul Co. gets a percentage of sales from the Paterson, N. J., car seat-cover maker.

SPONSOR takes no sides on this controversial issue except to point out that the commission system was "born" a long time ago and although it has been criticized often, most agencies are strongly for it.

In this article Emil Mogul gives his side of the 15% controversy and a member of SPONSOR'S All-Media Advisory Board—who feels strongly that any tampering with the 15% would undermine the agency structure—gives the opposite view. He prefers to remain anonymous.

SPONSOR estimates that the Emil Mogul Co. gets about 1% of Rayco's total retail sales, which means the agency should gross $150,000 from the Rayco account this year if sales hit the expected $15 million mark. On a straight commission basis, with 1953 expenditures at $800,000, the agency would gross only $120,000. Sales next year are expected to total $22 million, which would give the agency an income of about $220,000 as compared with $187,500 based on anticipated ad expenditures of $1,250,000.

Emil Mogul submits reasons why he feels 15% is archaic, prefers percentage of sales

Way back in the early horse and buggy era when advertising agents were space salesmen, the 15% commission system was undoubtedly a very practical basis of compensation. The "agents" were working for media. It was logical that they be paid by media. The ambitious salesman who helped a customer write an ad was still employed by the publication. What creative talent and

(Continued opposite page at left)

SPONSOR All-Media Board member defends 15% as vital to agency structure

Mr. Mogul is on very safe ground when he suggests that agencies would all like to earn more money. On that same platform, he could attract bankers, lawyers, elevator operators, trade magazine editors—and me. And everybody else.

Mr. Mogul says agencies can't make out under the 15% commission system. He wants a new system. Others would

(Continued opposite page at right)
Here are 4 basic reasons for and against 15% agency system

**Mogul says 15% outdated because:**

1. 15% system is illogical, impractical, old-fashioned and conducive to bias. It discourages agency incentive.

2. Agency should be paid by firm which engages it, as in other fields, not by media for which it no longer works.

3. Modern agency does more than write ads, even helps client planning. Why should ad budget govern its service?

4. Agency "markup" of 15% has stayed the same, but costs, including TV, keep rising. This has to affect service.

**SPONSOR adviser says no because:**

1. Agency trying to increase own profit under percentage-of-sales plan might harm client by too much ad spending.

2. Agencies also help media when they write ads, fill white space. Media feel this is service worth paying.

3. It is no improvement to be service to percentage-of-sales. What happens when sales drop, new product debuts?

4. 15% was never intended to cover anything but preparing ads. What's wrong with charging fees for extra services?

---

**Pro by Emil Mogul (contd.)**

"advertising experience" he had were assets that helped him make sales and keep customers, but his primary interest—and his livelihood—was in selling space.

But as the agents became advertising agencies, as customers became clients and the agency's job changed from selling space to selling merchandise, the commission system became less and less logical. Why has it been allowed to continue as a sacrosanct tradition all this time, while all of today's modern agency practices have been evolving?

The only defense we have heard from the system's most ardent supporters is that it still works. "We know where we can get a horse and buggy that "still works." It works well for us and many of our own clients, with whom we have the happiest of relationships, but that has no bearing on our conviction that the system is outdated.

We believe we have developed a new basis for agency compensation that works far better—for our clients, for ourselves and for media: a percentage-of-sales system that makes the agency's income dependent on what it accomplishes for a client, not what it buys for him.

Our criticism of the 15% system is not simply that it is illogical or old-fashioned or conducive to bias, or that it discourages incentive. We believe that it is impractical and stridently out of tune with modern business practices and the modern concept of advertising agency service.

When a company employs engineers, lawyers, accountants, architects or any of scores of specialists and outside service organizations, the company pays them. Why should the advertising agency be paid by someone else? Why should the agency be paid on the basis of advertising expenditures any more than engineers are paid according to the cost of the machines they install or purchasing agents are paid commissions on the materials they buy? Why, in

**Con by Advisory Board member (contd.)**

probably settle for just a different commission rate.

However, neither idea is exactly new—or startling.

But before looking at anything else, Mr. Mogul's specific points deserve an answer.

1. The 15%, Mr. Mogul says, cannot pay for all the services expected of an agency today. He's right. The commission system was never intended to cover more than those functions directly necessary to prepare advertising to place in commissionable space or time. Basically, that means creative services. What's wrong with charging fees for the rest?

Many agency services are only indirectly necessary. You can write ads without doing research or merchandising or designing packages.

But in most good agency-client relationships, such services are offered, and in many cases they are covered by specific agreements.

In research, for example, it is not unusual for agency and client to agree on three areas of responsibilities:

a. The agency's.

b. The client's.

c. Areas of joint concern.

In areas 1 and 2, whoever is responsible pays the bills.

In area 3, payment is discussed in advance. Usually the bills are shared.

2. Media, Mr. Mogul says, should not pay agencies when actually they work for the client.

Yes, they do work for the client. But in the course of such work, they do things—like prepare magazine ads—which help magazines fill white space. The magazines consider this enough of a service to be willing to pay a commission. I'm sure clients like this. And courts say it's legal.

(“Pro” side continued on page 38)

(“Con” side continued on page 100)

2 NOVEMBER 1953
De Jur discovers radio and television can sell cameras

Next year firm is expanding to six markets on basis of test campaign in N. Y. C.

by Joan B. Marks

Ask anyone in the business—they'll all tell you the same thing: You just can't sell a camera on the air.

Cameras and print media advertising have been virtually synonymous ever since daguerreotype days, except for a few attempts over radio and television, none considered effective.

Reason? Cameras are fairly expensive items, purchased infrequently and only after careful thought and planning. Because of the infrequency of purchase there's no accurate way to gauge air media results after a few weeks' time. And many admen have the impression radio and TV aren't suited for selling anything but low-cost, mass-sold items.

In the past a few camera manufacturers have tried air media. Almost all chose the same types of shows: the
camera clinic or the giveaway show. They all failed—or so photo trade people will tell you.

Today the De Jur-Amresco Corp., of Long Island City, N. Y., which specializes in movie cameras, is breaking all industry precedents by proving radio and TV can be good camera salesmen. De Jur is now the only major camera manufacturer using the air media. It is so well satisfied with its New York radio and TV test efforts that it’s planning to expand throughout the country with morning radio and evening television.

In refutation of the theory that the only paying air venture for a camera firm is a camera show, neither one of De Jur’s two air vehicles are built around the products themselves. The TV program is a five-minute shot over WCBS-TV entitled Rain or Shine, a simple weather show. De Jur bought Saturdays (6:00-6:05 p.m.). The radio test vehicle is the Tex and Tina Show over WNBC, 8:30-8:45 a.m. De Jur has Friday mornings. The two shows will eat up about 15% of De Jur’s 1953 advertising budget of $200,000.

Although the television show is only six months old and the radio program has been selling camera equipment for only two months, Bernard Deitchman, general sales manager, told scrutin 1953 sales have been running 20-25% ahead of 1952. He gives television a significant share of the credit. The radio program has been on too short a time for its effect to be conclusive.

“We base our conclusions about the power of television on reports from our dealers and program mail,” Deitchman says. “Dealers tell us a good many of their customers are coming in and asking for the camera or the projector or the exposure meter that they saw on television. And Carol Reed, star of Rain or Shine, has been getting more and more mail from viewers.”

De Jur’s air advertising is based on this principle: It’s better business to create new customers for your products than to sell the old established business patrons additional equipment (which is what you’re doing when you buy space in a magazine for camera fans).

Camera firms traditionally spend a large portion of their budgets in photography magazines (De Jur is allocating about 35% of its budget to magazines). This strategy brings the manufacturer’s message to a specialized type of consumer, the camera fan. The man who purchases a photography magazine is plainly a shutter-bug, will obviously be interested in purchasing new types of equipment for his camera, new models of cameras and projectors.

But just as obviously, the firms which concentrate on selling the “sold” market are heading for a stalemate. What happens when all the camera fans have all the equipment they can use?

Just as the photography magazine is the favorite print medium for most camera firms, the quiz shows has top priority as an air advertising vehicle. Camera manufacturers like to get “free” plugs by giving away their products. De Jur doesn’t go along with this type of advertising because, in the words of Bernard Deitchman, “You have to give away at least a million dollars’ worth of goods to make a dent in the listener’s memory!”

De Jur’s new slant on advertising is summed up by its ad manager, Edward Bassuk:

“Today the modern housewife is definitely appliance-conscious. We contend that if she knows how to operate a vacuum cleaner she can operate a camera.

“We believe the largest potential camera market is among young parents of young children. And we’re trying to encourage the housewife to take pictures in the home, all during the day. The most natural pictures are those of events that occur in the daily routine, not posed shots during the weekends.”

( Please turn to page 73)
A recent SPONSOR article covered strong points about nighttime radio. Did SPONSOR serve a constructive purpose? The ad manager of a large... California firm said NO in a critique you'll find below. To get a different point of view, SPONSOR turned to Sales Promotion Manager Sherril Taylor, of CBS Radio Spot Sales, who had himself recently completed work on a nighttime radio study.

Nighttime radio: should a trap?

NO says a Southern California adman

In commenting on the August 10, 1953, SPONSOR article, "12 fallacies about nighttime radio," there are some broad "bugs" in it that come to light immediately. Obviously, the article is written to attempt to prove radio is not dead nor dying—possibly an unnecessary effort because few can dispute the fact that radio still has large audiences and sales of new radio sets are holding up well. However, this article like others of its kind makes, I believe, an error in assuming this is solely because of the merit of the media—actually, only a glance at our country's rapidly growing population figures would serve to show that population increase alone would tend to slow any decline in radio.

Here are my general comments:

1. It is obvious that the writer is using statistics to "prove a point" rather than to provide unbiased views.
2. The statements he sets out to refute are so extreme it is easy to provide an opposite reply.
3. Apparently he has used whatever statistics look most favorable without reference to their comparability since in some cases he has used Nielsen Reports and in others he has used Pulse, Forest Whan and Videotown. Wide differences are found from month to month in these surveys as indicated by the Telepulse and Teleque ratings on the attached graph of average radio and TV sets in use in Los Angeles.
4. In practically all instances he has cited facts that reflect favorably on the point he is trying to make without reference to other information which may show a different situation.
5. Also these articles pick high points where it serves a purpose to best advantage rather than using an average of radio ratings.

More specifically:

1. In each of the "fallacies" the author has chosen a particular survey study, specific market, single network figures, or case history to attempt to prove his point. Jumping from Nielsen in one case to Pulse in another, from network areas in one case to a single city in another, makes the whole article suspect in that its bases may not be broad or stable enough to warrant the emphatic conclusions reached—some diligent research (using other limited bases) could probably prove exactly the opposite in each case.

We can best explain our views by analyzing the "12 fallacies about nighttime radio" shown on pages 30 and 31.

1. "As TV grows, nighttime radio always drops."

The writer shows an increase of homes reached by nighttime "Top 10" programs of 8.7%. He has picked out a favorable month for comparison. It happens that the month of May 1953, compared with May 1952, shows a drop of 5%, just the reverse of the point made by referring to April.

Of course it, doesn't always drop. But, when 47,850,000 people are looking at I Love Lucy (February ARB) they can't be listening to radio, too. Selection of the "Top 10" as a base is a little naive. The average advertiser knows this pedestal is a hopeless dream for his show and can't hope to expect comparable performance for his show.

2. "No big clients are buying nighttime radio."

Of course, this is not true because of the all-inclusiveness of the "no." Many big clients are still buying nighttime radio. As a matter of fact, there are still many markets that are not reached by television, and "big advertisers" are using radio in these areas. Many of them are also using radio in TV markets where they want to get complete saturation of the market.

Yes, big clients are buying nighttime radio—it isn't dead. But they are buying television, too (including Chesterfield and General Foods mentioned in the article). I suspect—although it would take some research to prove—that the 12.5% increase in nighttime spot sales mentioned might be coming from sponsors who previously had 15-minute or half-hour shows.

(Please turn to page 90)
per look at the bright side?

YES says a radio promotion manager

When sponsor asked me to give a radio advocate’s answer to the letter from an advertising manager, I leapt at the opportunity to do a little extra-curricular tub thumping. Particularly so since we had just completed a study of our own on nighttime radio.

I welcome any opportunity to talk to advertisers about radio’s vitality and ability to sell—daytime or night. And naturally I welcome articles like the one in sponsor called “12 fallacies about nighttime radio.” After all, I’m a radio promotion man. But whether you’re in radio’s camp or are on the other side of the desk as an advertising manager, there are some things you can agree about.

One of them is the fact that radio has suffered badly from being buried alive under tons of gloom stories. So many gloomy generalizations have been passed around and accepted about radio that many advertisers have been swept along into disregarding radio’s advantages for them.

This is harmful to radio; it is just as harmful to those advertisers who might make profitable use of radio and haven’t because they accepted at face value the deluge of generalizations about radio.

In its article on nighttime radio fallacies sponsor seems to me to have attempted to cut through the tons of generalizations about nighttime radio. Sponsor took 12 statements which, silly though some of them may be, are heard among admen today. It then proceeded to knock down these generalizations with research facts—to the end that advertisers look further than these generalizations when considering nighttime radio. The intent, it seems to me, was to open some eyes and minds. If the article served that end, it serves the interests of both advertisers and radio.

In criticizing the article, Mr. Advertising Manager states that rating high spots were chosen to make a case for radio. It seems to me that it’s reasonable for sponsor to take high spots when attempting to contrast them with the black generalizations of the gloom mongers. But in our recent detailed study here at CBS Radio Spot Sales we based all of our figures on six month averages. The facts emerging were strong and positive indications of nighttime radio’s worth. Let me give them to you.

In our study of nighttime radio we set about to prove that nighttime radio today offers advertisers many built-in advantages in reaching and selling large groups of people who are not readily reached by other media. And, that nighttime radio reaches large segments of people who are not accessible during the daytime.

The big question first of all, of course, is how’s nighttime radio faring in the top television markets?

On the basis of January-June, 1953 Pulse in New York, Chicago and Los Angeles, we found during the average quarter hour it’s possible to reach 23% more listeners at night than during the daytime. Moreover, we found that in all 14 markets represented by CBS Radio Spot Sales, it’s possible to reach 29% more listeners during the average quarter hour at night than during the daytime. We also found, in comparing our radio stations with the top television stations in these three markets, that the cost-per-1,000 for television ranged from 30 to 40% greater on time alone. And these data were based upon the metropolitan Pulse area only. Radio, 50,000-watt-style (at the case of each of our stations in these markets), reaches far beyond the boundaries of the metropolitan areas, farther, in most cases, than the most powerful television station. So our estimates were, to say the least, conservative.

It wa n’t our intent in this study to in any way belittle the tremendous impact and growing intensity of television. Rather, we attempted to prove that even with television’s growing acceptability, radio—and particularly nighttime radio—is still an excellent way of reaching millions of people economically and at the same time effectively.

The letter calls attention to the fact that it’s pretty tough for an individual to listen to the radio and watch television

(please turn to page 94)
Are you making this mistake

Tendency of some sponsors to use Standard Metropolitan Area figures

by Alfred J. Jaffe

Let's suppose you're planning to put on a spot TV campaign.

And suppose you have enough money to reach, say, the top 50 markets. How would you pick them?

Would you, as many advertisers do, start off by ranking markets according to Standard Metropolitan Areas? That is, would you rank markets according to the number of people in a metropolitan area defined as "standard" by the U. S. Bureau of the Census?

If so, you might end up by overlooking some important markets. You might find, for example, that figures on sales and sales potential of your particular product dictate a look at a market ranked as No. 60 in the SMA list.

You certainly will find there is not always a direct relationship between the size of an SMA and the number of TV homes you can reach from that market. A small SMA may be surrounded by a TV audience far in excess of the audience located in the SMA nucleus (see illustration below). Or, the reverse may be true. You will also find that the percentage of TV set saturation varies, not to mention the complications of UHF conversion.

In other words, the SMA definitions are somewhat less than a perfect tool—for buying TV time anyway. Some broadcasters contend that the SMA "state of mind" among buyers of TV time loads the dice against a number of TV markets.

Yet SMA data and the ranking of markets by SMA household figures are widely used for buying TV. The SMA "state of mind" is a strong factor in agency and advertising thinking. Ranking of markets according to Census Bureau definitions is not only found

Typical markets: Metropolitan area includes much of zone with greatest TV set density.

Set count for that area is good index of market's set count.

TV reaches many sets beyond metropolitan area but these are few in ratio to sets within U. S. Census-defined metro area.

Unusual markets: Metropolitan area is small but has big outside population. Zone with greatest TV set density extends far beyond metropolitan area boundaries. Set count in metropolitan area is no index of the number of sets reached by stations in the market.
in such basic sources as Sales Management Survey of Buying Power and Consumer Markets but also in the broadcasting trade press. Even sponsors' latest Fall Facts Issue, which contained the status of TV stations in 225 markets, ranked them according to the Census Bureau's metropolitan areas.

Why is the SMA concept so firmly entrenched? How useful are SMA figures in buying TV? How 'standard' is a Standard Metropolitan Area? Should TV markets rank by coverage?

To find some answers to this paradoxical situation, sponsors held in September an off-the-record round-table discussion by experts on the question of "What is a market?" This was followed by talks with broadcasters and agencies.

Participating in the round-table were Philip Salisbury, editor of Sales Management; Dr. Vergil D. Reed, a vice president at J. Walter Thompson and one of those responsible for the Census Bureau's SMA definition; Richard Dunne, director of media research, Sullivan, Stauffer, Colwell & Bayles, who compiled the market list in sponsor's 1953 Fall Facts Issue; Sam Cook Digges, general sales manager, CBS TV Spot Sales; Edward P. Shurick, manager of sales development, CBS TV; Fay Day, research manager, CBS TV Spot Sales, and J. Robert Covington, assistant vice president in charge of sales and promotion, WBTV and WBT, Charlotte, N. C. Representing sponsors were Norman R. Glenn, editor and president; Bernard Platt, vice president and business manager, and Ray Lapica, editorial director.

Much of the discussion at the round table centered around WBTV, which was cited by Covington and the CBS representatives as a gross example of how the Census Bureau definition of a metropolitan area can penalize a TV market in the eyes of a sponsor.

Here's how WBTV's problem was explained:

Charlotte's metropolitan area, as defined by the Census, consists only of its home county, Mecklenburg. Sponsor's Fall Facts Issue listed it as the 102nd U. S. market with about 56,000 households. A summer estimate of WBTV's coverage, however, was put at 325,000 TV sets, which means that if markets are ranked according to the number of TV families their stations can cover, Charlotte (which is a single-station market) ranks as 21. Covington estimates that nearly 90% of the TV homes covered by WBTV are outside the hard and fast boundaries of Mecklenburg County.

"Despite these facts," Covington told sponsors, "we have actually been told on occasion that Charlotte is not on a list for a planned TV campaign because the client wants only the 'first 50 markets,' meaning first 50 SMA's."

Charlotte's situation arises from certain geographical facts that don't fit in with the arbitrary standards set up by the Census Bureau. Covington explained. He pointed out that Charlotte is in the middle of the rural, industrial South with the population around the home county spread out more evenly than in a typical metropolitan area.

In digging into the SMA problem, sponsors came up with other markets that don't fit neatly into the SMA pattern, though not always for the same reason as Charlotte. Here are some of the stations concerned to simplify the coverage figures, single-station markets have been used as examples:

Among them are WJACT-TV, Johnstown, Pa.; WJIM-TV, Lansing, Mich., and WNB, Binghamton, N. Y. It has been estimated that more than 90% of the sets reached by WJACT-TV lie outside the Johnstown SMA, which is (Please turn to page 66)
What sponsors can learn

These highlights of advice given at this year’s local-level sponsorship. BMI speakers and advertisers and agencies sat in during sessions held by radio station people, they could come away with an understanding of the problems, the hard-headed thinking, and the evolving new ideas that make up today’s radio scene. They could come away with programming ideas as well which might prove useful in initiating and buying local programs.

This article will take you on a verbal tour of station sessions.

The sessions in question are those organized by Broadcast Music Inc. and known as the 1953 BMI Clinics. They are gatherings at which the industry’s best programming idea men speak and answer questions from station men in meetings all over the country. 2,845 broadcasters attended in ’53, in the text that follows you’ll find even of the most frequently asked questions at the BMI Clinics with some of the answers supplied by Clinic speakers. The questions and answers were compiled for SPONSOR by BMI after all the sessions were completed.

The BMI Clinics had an attendance this year representing 44.5% of all U.S. radio broadcasters in 40 states.
They were coordinated with Broadcast Advertising Bureau meetings held on the same day.

Q. Do you consider editorial practices good policy in news reporting, rather than straight reporting without opinions? Or am I confusing "editorializing" with "commentating"?

Summary of broadcasters' answers: Station management voiced more or less violent disapproval of "editorializing" news—in other words, most stations felt that slanting newscasts by unnamed announcers to a station's own point of view is an unfair practice inflicting the station's views on listeners.

Featuring a name commentator, however, either a national or local personality who interprets the news, is considered not only fair, but frequently good programming, particularly if the same station gives time to two distinct personalities representing different points of view. Such interpretations, many broadcasters felt, can serve to educate the listeners.

Some station managers, on the other hand, felt that it is as important for a station to have a definite, though clearly labeled, policy on news issues as it is for newspapers.

Quotes: Arch L. Madsen, manager of KOVO, Provo, Utah, took a stand in favor of "editorializing" and "commentating" for the following reasons:

"Editorializing and commenting are two separate functions of radio news reporting. I consider both to be essential factors in good radio news operations.

"Commentating, to me, involves bringing in supplementary background factual material on all phases of the problem as an aid to better understanding of a current news story or situation.

"Editorializing, to me, involves a clearly labeled definite statement of opinion or policy by the broadcast licensee or his employee in support of, or in opposition to, specific issues facing the people living in the area served by the broadcaster."

Larry Heywood, CFAC, Calgary, Alberta, Canada, objects to "editorializing" and "commentating" on the following grounds:

"Editorials and news do not mix! When folks tune in a newscast they have a right to expect facts and only facts.

"No station management has the right to foist its opinions on the listener, under the guise of 'news.' The sole purpose of any newscast is to provide the facts, from which the listener will draw his own conclusions.

"News is 'front-page.' Don't ever editorialize the 'front-page.' Call it 'editorializing,' 'commentating,' 'analyzing,' or what you will. Its inclusion in the body of a newscast weakens your whole news structure, arouses the suspicions of the listeners, breaks down the goodwill so painstakingly built up, and the end result will be, the listeners will simply tune in another station where news is news, unadulterated by shades of opinion."

Q. What is the recommended ratio of pop, hillbilly and classical music for the average indie?

Summary of broadcasters' answers:

(Article continues next page)
That ratio depends entirely upon the geographic area of the station, the preference of the audience the independent wants to appeal to.

Quotes: Says Dick Campbell, WDVA, Danville, Va.:

"I do not believe that a definite ratio can be determined without an exhaustive survey in each particular locality. We program 10 or more hours a day of music . . . but before we decided to schedule so much music, we very thoroughly checked every available means of determining what type or types of music were most in demand and we gauged ourselves accordingly."

Q. How can we program against TV?

Summary of broadcasters' answers:

"Music, music, music!" say the broadcasters. Newscasts come in a strong second.

Quotes: Pete Moon, WJJD, Chicago, stressed superiority in music:

"We have always felt that the Achilles heel in TV is music. No one enjoys watching a group of musicians blowing for a half hour at a stretch. But people can enjoy listening to music for hours at a time. So we changed our whole format to music, getting away from soap operas and talk programs, because TV can handle them more effectively than we can."

Says Jim Russell, KVOR, Colorado Springs, Colo.:

"The one thing that radio does many times better than television is news. On the spot, special event programs are also good TV competition. In each case radio can present the programs much less expensively and in many cases much better than TV."

Q. "Women's programs—how to attract listeners and sponsors."

Summary of broadcasters' answers:

Station managers agreed that a very personalized approach is most effective in selling to women. They disagreed, however, about whether men or women were the best salesmen to a woman's audience on the local level.

Quotes: Joe Connolly, WCAU, Philadelphia, championed male salesmen:

"At WCAU, we use a very basic gimmick. We use men to talk to women. We use great care in selecting a voice that sells with sincerity. We make sure that he talks about things which interest the average woman. His style is chatty, almost gossipy. He never poses as an expert, hence he achieves believability. Sponsors follow the listeners."

Frank Jarman, WDNC, Durham, N. C., had this point of view:

"Make the local women, the women in your audience area, a part of your program by inviting them to furnish much of your program material such as recipes, household hints, and even news about themselves and their neighbors. Never refer to your women listeners as a group but always as 'you' so that each will think you are referring to her individually. Have women's commentators visit various organizations and become well known to women through personal appearances."

Q. What are the daytime hours best suited for reaching (a) women, (b) men, (c) children, and what types of programs have most appeal?

Summary of broadcasters' answers:

Find out the listening habits and work habits in the station's coverage area, and key programing to them. Make periodic write-in checks on program preferences to stay in step with listeners' taste.

Quotes: Says Murray Arnold, WIP, Philadelphia:

"It depends on TV saturation in your market, normal time being knocked for a loop due to TV, which has caused complete reversal of our thinking, i.e.—out the window goes (Please turn to page 52)."
How Baltimore’s biggest bakery uses radio and TV

Unlike most bakeries, Koester buys announcements only, will spend $160,000 this year

If bakery advertising on the air could be reduced to a formula (and who isn’t looking for one), it would probably sound something like this:

Buy a show to appeal to the kiddies and merchandise it to the hilt.

The formula makes a lot of sense, and no one can say it hasn’t paid off. Some of the shows that have worked well and are particular favorites with local bakeries are Ziv’s Cisco Kid, CBS Film Sales’ Gene Autry and ABC Radio’s No School Today, not to mention Continental Baking’s use of Hoagy Boshey on NBC TV.

The syndicators and networks not only urge high-pressure merchandising to get full value out of the show and its personality, but they provide ready-made merchandising packages for clients. These include a bewildering variety of sales gimmicks, such as comic books, photographs of the show’s leading personality and cast, club memberships and premiums, all of which is capped off by the ballyhoo of the program star’s personal appearance.

However, you’ll always find somebody who does it differently and still notches up plenty of sales. You’ll look hard to find a better example than the E. H. Koester Bakery Co., which sells more bread in the Baltimore area than any other firm.

The Koester Bakery buys no program. It buys only announcements. Its $200,000 ad budget this year provides about $90,000 for radio and $70,000 for TV. An even dozen broadcasting outlets divide the $160,000melon. The ad money goes to six of Baltimore’s eight AM stations, plus three suburban AM outlets and all of the city’s three TV stations.

The Baltimore AM stations used are WTH, WBAL, WCAO, WBFR, WCBM and WBMD while the suburban stations include WBOC, Salisbury; WCEM, Cambridge; WNAV, Annapolis. The video commercials go out over WBAL-TV, WAAM and WMAAR-TV. The first four Baltimore stations mentioned get particularly heavy schedules. WTH, for example, carries an average of 60 run-of-the-schedule announcements a week through the year.

The rationale behind Koester’s saturation strategy is, briefly, this:

Koester is a well-known name in the Baltimore area. The firm has 100% distribution. Koester’s basic selling problem, therefore, is to keep the Koester name prominently imprinted in the customer’s mind. The best way to do this is to repeat the name as often as possible. Q.E.D.: Saturation advertising is the answer.

Carroll Jones, Koester’s advertising director (a colorful figure, Jones has been at the helm of Koester’s advertising since 1930) is firmly convinced that no medium—but no medium—is cheaper than radio when it comes to (Please turn to page 60)
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>
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<th>STATIONS ON AIR</th>
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II. New stations on air

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<td>EUREKA, CALIF.</td>
<td>KIEM-TV</td>
<td>3</td>
<td>18 Oct.</td>
<td>17.3</td>
<td>9.3</td>
<td>All four</td>
<td>1</td>
<td>NFA</td>
<td>Kmış Broadcasting</td>
</tr>
<tr>
<td>FORT DODGE, IOWA</td>
<td>KQTV</td>
<td>21</td>
<td>15 Oct.</td>
<td>22.4</td>
<td>12</td>
<td>None yet</td>
<td>1</td>
<td>NFA</td>
<td>Karlin Broadcasting</td>
</tr>
<tr>
<td>HOUSTON, TEX.</td>
<td>KNUZ-TV</td>
<td>39</td>
<td>22 Oct.</td>
<td>1</td>
<td>0.5</td>
<td>Du M</td>
<td>3</td>
<td>40 UHF</td>
<td>Far J</td>
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<tr>
<td>JOHNSON CITY, TENN.</td>
<td>WJHL-TV</td>
<td>11</td>
<td>24 Oct.</td>
<td>58.7</td>
<td>29.36</td>
<td>CBS, ABC, DuM</td>
<td>1</td>
<td>35 UHF</td>
<td>WJHL Broadcasting</td>
</tr>
<tr>
<td>KANSAS CITY, MO.</td>
<td>KCNO-TV</td>
<td>5</td>
<td>27 Sept.</td>
<td>70</td>
<td>36</td>
<td>ABC</td>
<td>4</td>
<td>325 VHF</td>
<td>KZTV Broadcasting</td>
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<tr>
<td>KNOXVILLE, TENN.</td>
<td>WTSK</td>
<td>26</td>
<td>18 Oct.</td>
<td>21.09</td>
<td>10.5</td>
<td>CBS</td>
<td>2</td>
<td>NFA</td>
<td>WBNY Broadcasting</td>
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<tr>
<td>LEBANON, PA.</td>
<td>WLBR-TV</td>
<td>15</td>
<td>26 Oct.</td>
<td>129</td>
<td>69.2</td>
<td></td>
<td>1</td>
<td>36 UHF</td>
<td>WLBR Broadcasting</td>
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<tr>
<td>LOUISVILLE, KY.</td>
<td>WKLO-TV</td>
<td>21</td>
<td>18 Oct.</td>
<td>215</td>
<td>110</td>
<td>ABC, DuM</td>
<td>3</td>
<td>NFA</td>
<td>WLKY Broadcasting</td>
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<tr>
<td>NEWPORT NEWS, V. A.</td>
<td>WACH</td>
<td>33</td>
<td>2 Oct.</td>
<td>20</td>
<td>10.5</td>
<td>None yet</td>
<td>3</td>
<td>NFA</td>
<td>WCTV</td>
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<tr>
<td>NORFOLK, VA.</td>
<td>WTVT</td>
<td>27</td>
<td>19 Oct.</td>
<td>20</td>
<td>10</td>
<td>ABC, DuM</td>
<td>2</td>
<td>50 UHF</td>
<td>WTVT Broadcasting</td>
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<td>OKLAHOMA CITY, OKLA.</td>
<td>KTQY</td>
<td>25</td>
<td>11 Oct.</td>
<td>17.3</td>
<td>8.6</td>
<td>ABC, CBS</td>
<td>2</td>
<td>NFA</td>
<td>KTQY Broadcasting</td>
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<tr>
<td>PENSACOLA, FLA.</td>
<td>WFFA</td>
<td>15</td>
<td>15 Oct.</td>
<td>20.4</td>
<td>11</td>
<td>None yet</td>
<td>2</td>
<td>NFA</td>
<td>Southtown Broadcasting</td>
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<tr>
<td>PHOENIX, ARIZ.</td>
<td>KCOV-TW</td>
<td>10</td>
<td>11 Oct.</td>
<td>5</td>
<td>2.5</td>
<td>CBS</td>
<td>2</td>
<td>72 VHF</td>
<td>Maricopa Broadcasting</td>
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<tr>
<td>PHOENIX, ARIZ.</td>
<td>KYTV</td>
<td>10</td>
<td>11 Oct.</td>
<td>5</td>
<td>2.5</td>
<td>CBS</td>
<td>2</td>
<td>72 VHF</td>
<td>KYTV Broadcasting</td>
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<tr>
<td>POCATELLO, IDAHO</td>
<td>KWTV</td>
<td>15</td>
<td>15 Oct.</td>
<td>2.6</td>
<td>1.56</td>
<td></td>
<td>1</td>
<td>NFA</td>
<td>KTV Technical Broadcasting</td>
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<td>PORTLAND, ORE.</td>
<td>KOIN-TV</td>
<td>6</td>
<td>15 Oct.</td>
<td>18.8</td>
<td>9.9</td>
<td>CBS</td>
<td>2</td>
<td>107 VHF</td>
<td>KOIN Broadcasting</td>
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<td>ROCKFORD, ILL.</td>
<td>WREX-TV</td>
<td>13</td>
<td>1 Oct.</td>
<td>47</td>
<td>23.5</td>
<td></td>
<td>1</td>
<td>135 VHF</td>
<td>WREX Broadcasting</td>
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<tr>
<td>ST. LOUIS, MO.</td>
<td>KSTM-TV</td>
<td>36</td>
<td>25 Oct.</td>
<td>1</td>
<td>.5</td>
<td>ABC</td>
<td>1</td>
<td>130 UHF</td>
<td>KSDA Broadcasting</td>
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<tr>
<td>WACO, TEX.</td>
<td>KANG-TV</td>
<td>34</td>
<td>15 Oct.</td>
<td>18.6</td>
<td>10</td>
<td>ABC</td>
<td>1</td>
<td>NFA</td>
<td>KANG Broadcasting</td>
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</tbody>
</table>

BOX SCORE

Total U.S. stations on air, incl. Honolulu (23 Oct., '53) 283
No. of post-freeze CPs granted (excluding 22 educational grants, 25 Oct., '53) 451
No. of stations on air 175
No. of TV homes in U.S. (1 Sept., '53) 25,233,000
Percent of all U.S. homes with TV sets (1 Sept., '53) 56%
AT THE SIGN OF THE ROOSTER  WJAR-TV

In an Area Where TV Penetration is 63% Greater than National Average,

Channel 10 Of Providence, Rhode Island, Sells Products With Power, Prestige, And Personalities.

WEED TELEVISION, NATIONAL SALES REPRESENTATIVES
You’ve never seen so much real audience participation!
the most original, delightful product of the new season. It captures active attention of children and glad approval of parents. It’s WINKY DINK AND YOU.”

In this is the secret: The audience is a part of the program in a wholly new to broadcasting, a performance that goes on as in the home as in the studio. Playing a game, it’s living a part, and it’s all enjoyment.

It’s a performance that can go to the stores that stock your product. For as sponsor of WINKY DINK, you can convert this response into sales.

BS TELEVISION
## TV film shows recently made available for syndication

Programs issued since July 1953. Next chart will appear 30 November

### Show name | Syndicator | Producer | Length | Price Range* | No. in series
--- | --- | --- | --- | --- | ---

#### ADVENTURE

**Adventure Is My Job**
- Lakeside TV
- Hal H. Harrison
  - 12½ min. open
  - 15

**Jungle Masabe**
- Guild Films
- Radio & TV Packages Inc.
  - 15 min. $50-400
  - 39

#### CHILDREN'S

**Animal Time**
- Sterling TV
- Sterling TV
  - 15 min. on request
  - 104

**Jump Jump of Holliday House**
- Goodman
- Mary & Harry
  - 12 min. 50% of air time
  - 65

**King Calico**
- Kling
- Kling
  - 12 min. $22-142
  - 65

**The Cinnamon Bear**
- Fritz & Assn.
- Gilwin Prod.
  - 15 min. 50% of Class B
  - 26

**Time for Beauty**
- Consolidated TV Sales
- Bob Clampett
  - 30 min.
  - unlimited

**Uncle Mistletoe**
- Kling
- Kling
  - 1½ min. $25-156
  - 26

#### COMEDY

**Life with Elizabeth**
- Guild Films
- Guild Films
  - 30 min. open
  - 39

#### DOCUMENTARY

**How Does Your Garden Grow?**
- Intl. Film Bureau
- Intl. Film Bureau
  - 30 min.
  - 26

**Your Own Reporter**
- Video Pictures
- Video Pictures
  - 30 min.
  - 13

**Wild Life In Action**
- Lakeside TV
- Lakeside TV
  - 15 min. $25-500
  - 26

**Wonders of the Wild**
- Sterling TV
- Borden Prod.
  - 15 min.
  - 26

#### DRAMA, MYSTERY

**Badge 714**
- NBC TV Film Sales
- Mark VII Prod.
  - 26½ min.
  - 417

**Earl Karloff**
- Official Films
- Hannah Weltrich
  - 26½ min. on request
  - 26

**Captured**
- NBC TV Film Sales
- Phillips Lord
  - 26½ min.
  - 261

**Flash Gordon**
- MPTV
- Inter-Continental TV
  - 30 min.
  - 13

**General Electric Theatre**
- Stuart Reynolds
- Sovereign Prod.
  - 25 min.
  - 100% Class A
  - 36

**I Lost Three Lives**
- Ziv
- Ziv
  - 30 min.
  - 39

**Ivan Santam**
- NBC TV Film Sales
- Galahad Prod.
  - 35½ min.
  - 39

**Jim Palea**
- Guild Films
- Guild Films
  - 30 min.
  - 28

**On Stage with Marty Melody**
- Dynamic Films
- Dynamic Films
  - 15 min.
  - 13

**Pulse of the City**
- Telesene
- Telesene
  - 12½ min. $50-750
  - 26

#### MUSIC

**Oklahoma Chuckwagon Boys**
- Lakeside TV
- Lewis & Clark
  - 12½ min. $20-500

**Opera & Ballet**
- Lakeside TV
- Transatlantic TV
  - 12½ min. open

**Oriettas & Ballots**
- Hoffberg Prod.
- Hoffberg Prod.
  - 13 min. open

**West Jimmy**
- George Bag spill & Assn.
  - 15 min. on request

#### NEWS

**United Press-Movietone News**
- United Press
- Movietone News
  - 30 min.
  - 15 min.

#### SPORTS

**All American Game of Week**
- Consolidated TV Sales
- Sportvision
  - 30 min.

**Boxing from Reabro**
- Kling
- Kling
  - 26½ min. $40.50-675

**Madison Square Garden**
- Du Mont
- Winik Films
  - 20½ min.
  - 12½ min. $55-500

**Play Golf with the Champions**
- Consolidated TV Sales
- Sportvision
  - 15 min.

**Shooting Straight**
- Princeton Film Center
- Princeton Film Center
  - 30 min.
  - on request

#### TRAVEL

**Hawaiian Paradise**
- George Bag spill & Assn.
  - Franklin
  - 15 min.
  - on request

**Safari**
- Sterling TV
- 15 min.
  - on request

**This Is Hawai**
- Franklin
  - 30 min.
  - on request

**This World of Ours**
- Sterling TV
- Dudley Pictures
  - 11½ min.
  - on request

#### VARIETY

**Interviews of the Century**
- Academy Films
- Academy Films
  - 15 min.
  - 50-400

**Old American Barn Dances**
- Kling
- Kling
  - 26½ min.
  - 50-675

**Ray Forrest Show**
- Sterling TV
- Sterling TV
  - 30 min.
  - on request

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*Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. *TRUN originally under another title, now being re-released. *Available in black-and-white or color, SPONSOR invites all TV film syndicators to send information on new films.

(See Film Notes column, page 50)
78 NEW
fifteen minute dramas on film

PLAYHOUSE 15

FIRST RUN in over 115 TV markets

TOP QUALITY
- Made for television by the producer of the network hit shows BIG STORY and T-MEN IN ACTION.
- Finest stories...best authors
- Leading Broadway and Hollywood actors

HIGH UNIVERSAL APPEAL
- Full variety of stories...comedy...drama...suspense...mystery...human interest
- Combines two of the highest Nielsen popularity classifications—drama and mystery (averaging 25.7 and 28.4)

LOW, LOW COST
- Costs drastically less per time and program than a half-hour show—yet gives you the same amount of commercial time

FREQUENCY AND IMPACT
- Enables you to reach your customer two, three, or five times weekly as required.
- Phone, wire or write today your nearest MCA-TV office for a private screening.

another advertising
SHOWCASE ON FILM from

MCA-TV

NEW YORK, 508 Madison Avenue—Plaza 9-7500
CHICAGO: 420 North Michigan Ave.—Delaware 7-1100
BEVERLY HILLS: 9310 Santa Monica Blvd.—Rexview 6-2001
SAN FRANCISCO: 105 Montgomery Street—Exdown 2-8922
CLEVELAND: Union Commerce Bldg.—Cherry 6-5910
DALLAS: 2102 North Akard Street—Prospect 7536
DETROIT: 1641 Book Tower—Woodward 2-2604
BOSTON: 45 Newbury Street—Copley 7-5830
MINNEAPOLIS: Northwestern Bank Bldg.—Lincoln 7863
ATLANTA: 611 Henry Grady Bldg.—Lamar 6750
Film notes and trends

"Free" commercials: You can get your film on television for nothing.

The air time won't cost you a penny—provided the film falls into the category of public-service, business or industry promotion.

The steadily increasing crop of new TV stations means more and more unsponsored, available air time. Many advertisers are putting these vacant hours to work by mailing stations prints of business and industry promotion films suitable for free telecasting.

As most advertisers recognize, these public-service films provide an excellent way of letting consumers in on particular aspects of a business, or acquainting them with the various steps in manufacturing a given product. These films stimulate consumer interest in the products involved.

The only hitch: There are many details to be handled before film and TV viewer make contact.

That's where organizations like the Princeton Film Center enter the picture. Princeton Film offers sponsors a service including TV bookings, clearances, film insurance, transportation, film handling and advance notice of on-air date for promotional purposes.

PFC-TV also offers editorial assistance to advertisers in adapting films to the requirements of television.

Cost to the sponsor is $10 per TV showing. Inquiries should be addressed to Sherman Price, director of distribution, The Princeton Film Center, Inc., Princeton, N. J.

If your Western's noisy, it's bound to be success
by Armand Schanfer, president, Flying A Pictures, Hollywood, Calif.

What's the primary rule for making Westerns? Simple: There must not be one silent moment in the entire film.

The Western's unflagging, year-in, year-old popularity stems from its ability to provide fast-moving, suspenseful action. That's why we make sure there's talk or background music to fill in every moment of our films.

Action plus scenes from the great outdoors constitute sure-fire appeal for young and old alike. When you realize 99% of all television viewers are up and out in cities, it's easy to understand why they enjoy being taken out into the wide-open country by way of the TV screen.

Here are some important rules for sponsors to keep in mind when buying a Western film package:

1. DO look for a story with action, but make sure the action is believable. DON'T look for a hero like Superman unless, of course, he is Superman!
2. DO buy a series with a logical story line, without too many complicated angles in telling it.
3. DO keep your costs down to a minimum, but DON'T buy a series that sacrifices good action for dull dialogue in order to save a few scenes.
4. DO pick a series in which right triumphs over wrong, but DON'T select one which attempts to preach.
5. DO try to work out a premium angle that you can tie in with your picture. Kids go for the idea of writing in to sponsors for a gift or prize, and parents buy the products their kids want.

Finally, DO shop around for Westerns as a good advertising buy if you're a manufacturer of products for the entire family. Westerns have a proven family appeal, so you'll be making a wise choice.

For instance, the Autry pictures are now in 49 major markets. There are many different products represented—pasta, chewing gum, soft drinks, milk, bread, cars, TV sets, radios—yes, radios—are some of them.

Food is predominant, but there are many kinds of food products, and, fortunately, most people are interested in eating. Although it has been claimed that the so-called "upper classes" are lost to a Western sponsor, we do not think this is true.

***
WE’RE CASTING A WIDER NET IN HAWAII

NOW 100,000 WATTS

KGMB-TV
CHANNEL 9 HONOLULU
HAWAII’S MOST POWERFUL STATION
MORE THAN 90,000 families in our service area

CBS   ABC

national representative: Free & Peters, Inc.

2 NOVEMBER 1953
remember when detectives could count to 10?

This witty gentleman is equally at home with Shakespeare and shakedowns, Heifitz and heisting. Don't let his charm deceive you. Though he carries no gun, throws no punches, and kisses no blondes — he packs a wallop with his brain!

He heads D-3, the famous "Department of Queer Complaints" at Scotland Yard which unravels everything from missing men to murder.

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

Be the first to cash in on TV's most exciting new personality! Let "COLONEL MARCH" sell for you on a regional, or syndicated basis at amazingly low costs! (Minimum time — 26 weeks.)

A telephone call will bring an Official Films representative to your office with as many reels as you would like to see — and an unusual merchandising story in full detail. PL 7-0100.
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 TWENTY-FIVE MILLION READERS!

The ratings that this half-hour show pulled for Canada Dry in 56 different markets are so amazing, they have to be seen to be believed. (We're eager to show them to you.)

The merchandising opportunities with America's best known comic strip characters are endless and they all spell P-R-O-F-I-T for you.

"From every standpoint a great bet for any one of a hundred bankrollers" says BILLBOARD. Why not investigate today?

ROBERT CUMMINGS
starring in
"my hero"

JOHN CROSBY, NOTED TV CRITIC, says:
"The dialogue, 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."

NIELSEN RATINGS SHOW: Playing opposite a top budget, hour variety show extravaganza, "MY HERO" earned a national average rating of 29.9!

YOU'LL SAY: "'MY HERO' is the funniest situation comedy now available on film!"

Here's good wholesome fun for the entire family purchasing group. Hollywood stars they can identify themselves with, right along with YOUR PRODUCT. This top flight show sells! Ask us, we'll give you facts and figures.

39 WEEKS OF HALF-HOUR PROGRAMMING AVAILABLE
Second run in most major markets; first run throughout the rest of the country.

OFFICIAL FILMS INC.
25 W. 45 ST., NEW YORK 36 • Plaza 7-0100
**CONCRETE BLOCKS**

**SPONSOR:** Price Bros.  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** Construction companies buy virtually all the concrete building blocks made in this country—except in Dayton, Ohio. Here's why: Price Bros. sponsors a 10-minute across-the-board show on WHIO-TV, Story of the Weather. Price Bros. makes concrete building blocks, pressure pipes, other concrete products. First, the approach was institutional. Then the sponsor switched to hard-selling commercials for their concrete blocks. Hundreds of people came to the plant almost immediately afterward, and today Price's business is 60% to consumers, 40% to construction companies. Weekly cost of the show is $350.

WHIO-TV, Dayton  
**PROGRAM:** Story of the Weather

**SILVER CLEANER**

**SPONSOR:** Sil Silver Cleaner  
**AGENCY:** Via dealer

**CAPSULE CASE HISTORY:** This manufacturer of a silver cleaner containing jeweler's rouge decided to sponsor two Thursday night amateur boxing bouts over KLAC-TV, Hollywood. Despite the fact that silver cleaner is a product usually purchased by women and boxing bouts are commonly thought to appeal only to men, results far exceeded the company's expectations. Proof of the increased consumer interest in Sil Silver Cleaner came when the company sold 47% more of its product to chain stores in the greater Los Angles area, and 39% more to wholesalers serving the entire southern California market. Cost of each bout: $150.00.

KLAC-TV, Hollywood  
**PROGRAM:** Amateur Boxing

**RUGS**

**SPONSOR:** Nassif Rug Co.  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** For its initial television broadcast the Nassif Rug Co. chose a 15-minute newscast. Next day, the Sioux City Nassif dealer's gross receipts totaled $2,000 or a 100% increase over the normal amount of business expected on that day. Higher-than-average sales continued in Sioux City throughout the rest of the week, and a good number of customers were directly traceable to the program, according to the firm. Nick Nassif says of the TV venture: "We are entirely sold and thrilled with the whole idea." Cost: $101.

KVTV, Sioux City  
**PROGRAM:** Newcast

**CUCKOO CLOCKS**

**SPONSOR:** Ben Tipp  
**AGENCY:** West-Pacific

**CAPSULE CASE HISTORY:** One of Seattle's largest retail jewelers, Ben Tipp, purchased $225 worth of announcements over KM0-TV as a test of the medium's sales strength. Merchandise selected for the test run was wall cuckoo clocks, advertised at $14.95 each. At the end of one week of announcements, all past sales records were topped with 296 sales of the clocks, all traceable to the announcements. That's over $4,000 in sales from an investment of $225.

KM0-TV, Seattle  
**PROGRAM:** Announcements

**FRENCH FRYER**

**SPONSOR:** Knapp-Monarch  
**AGENCY:** Wm. Vernor

**CAPSULE CASE HISTORY:** Due to previous unsuccessful attempts to advertise small appliances the Knapp-Monarch Co. was more than a bit dubious when it signed for participations on the Chef Cardini Show (KGO-TV, 1:00-2:00 p.m. across-the-board). After three weeks of advertising its Chefster French Fryer, reports of "boom- ing" sales began pouring in to Knapp-Monarch from its district dealers. Says the company: "We are convinced that participations on the Chef Cardini Show are really the best method of advertising our product." Cost per participation: $80.00.

KGO-TV, San Francisco  
**PROGRAM:** Chef Cardini Show

**ELECTRIC PERCOLATOR**

**SPONSOR:** Lobel's Furniture  
**AGENCY:** Direct

**CAPSULE CASE HISTORY:** Lobel's, a San Francisco furniture store, scheduled four participations in the KPIX Del Courtney Show to sell its electric coffee percolators, retailing for $13.95 apiece. After the first program, more than 400 percolators were sold. Lobel's canceled the other three participations because of insufficient stock. Cost of the single participation for this sponsor: $75. Gross sales: $5,530. Lobel's is now a regular advertiser on the Del Courtney Show.

KPIX, San Francisco  
**PROGRAM:** Del Courtney Show

**BISCUITS**

**SPONSOR:** Shelly's Biscuit Co.  
**AGENCY:** Gulf State

**CAPSULE CASE HISTORY:** When the Shelby Biscuit Co. signed for a half-hour program on KPRC-TV, 12:30-1:00 p.m. on Sundays, it felt the show wouldn't be too successful because of the time slot. The client's fears proved groundless in short order. The show, Charades, contributed substantially to the 38% increase in business volume during the past year, according to Shelby Biscuit. It averages about 600 pieces of mail a week, has pulled over 32,000 requests for special booklet offers. Cost to the client per week is $150. Today, Shelby is allocating 95% of its ad budget to TV.

KPRC-TV, Houston  
**PROGRAM:** Charades

**TV results**
WLEV-TV is the one medium reaching all of Pennsylvania's rich Lehigh Valley—a consistently prosperous industrial and farm area. Two years of experimental television testing have established the WLEV-TV signal—assured the coverage to reach the homes, serve the people, sell advertisers' products profitably, economically.

Take advantage of the steady profit potential offered you by this large, rich market—$1,097,387,000 spent annually in retail sales. Buy WLEV-TV.
Is there a pressing need for a regular TV set census—or at least a standard for TV set counts—and who should do it?

THE PICKED PANEL ANSWERS

Yes, indeed, there is a pressing need for a monthly TV set census. This information is vital not only in the appraisal of the television medium as a whole, but also in terms of the penetration that an advertiser can achieve in individual markets.

To be completely useful, this information should show the number of sets by markets equipped for UHF reception, as well as VHF. Beginning with next year, color TV sets should be reported. At some point in the future, I believe quarterly or even half yearly reports would be sufficient, but the situation is changing so rapidly at the present time that monthly reports are required for accuracy.

Who should do it? I believe it is primarily the responsibility of any medium to furnish basic data regarding its audience size. I believe therefore that most of the basic cost of procuring and disseminating this data should be borne by the broadcasters, but shared to some extent by advertisers and advertising agencies. I have in mind an organization very similar in structure to the Audit Bureau of Circulations, which fully answers the question of circulation for its many members in the publication field.

An ABC report from any member publication is received with the full confidence of advertisers and agencies, both of which groups are fully represented on the ABC board of directors. The cost of audits to the publishers is in proportion to their circulation size.

The broadcast medium could safely follow the successful pattern of the ABC both as to structure and as to basic philosophy.

GEORGE C. DIBERT
Vice President in Charge of Media
J. Walter Thompson
New York

There is little doubt that a TV set census is becoming more necessary as each month goes by.

It is quite true that in many major markets there is little or no doubt in the minds of advertisers and agencies that television provides sufficient coverage. It is academic, for example, as to whether there are 2,400,000 sets or 2,800,000 sets in the Greater New York area. Television is still a major medium irrespective of which number is correct.

However, television stations have and are continuing to raise rates on the basis of increased set circulation. If such rate increases are to continue, they should be substantiated by a set census taken at regular intervals.

Such a census should be made by an independent research organization, supervised by members from the ANA and AAAA, and paid for by the television stations collectively.

With few exceptions, no two stations in multi-station markets give the same estimate of sets. And, none of these estimates make any provision for discarded and obsolete sets.

It should be pointed out that a census of the number of sets in a market would serve only a limited purpose in new UHF markets and in VHF markets where UHF stations are currently being added. The only circulation, obviously, that a UHF station in a VHF market can claim are those sets which have been converted for UHF reception. A further complication is brought about in UHF markets by the fact that consumers who originally purchased a set, in most cases find it necessary to add another bow-tie to their antenna in order to receive the second UHF station, unless the set was originally equipped with an all-station converter and a rotob-antenna. As of now, adding a bow-tie costs $25.

Whether it is possible, from a cost standpoint, to refine a census to such an extent that it would show total number of sets, total number of sets converted for UHF reception and total breakdown of the types of antennas used is a moot question. Nevertheless, it is a problem that should be carefully studied.

C. JOSEPH GAVIN
Timebuyer
Franklin Bruck Adv.
New York
individual station coverage. An advertiser must have this information in order to correlate his sales and marketing objectives; also to determine budget requirements.

Actually, there has never been a complete census on television homes. Such counts as have been made are primarily estimates projected from fairly large samples. While these are much too expensive to make frequently, they should be conducted at least annually for use as a check against interim measures.

With a series of national estimates as a check it should be possible to work out a series of growth curves for the older markets. These could be prepared by an organization mutually acceptable to most buyers and sellers.

The newer TV markets present a more immediate problem. At present, the measures or methods by which individual market set counts are produced vary greatly and are probably not comparable. Agreement on the use of a common procedure conducted by independent local organizations in each market could help bring uniformity into these measurements.

An important consideration here is the willingness of the industry to finance such a census. The customary practice in underwriting the cost of such projects is to distribute it relative to benefits obtained by the media, advertisers and agencies. However, in view of the large number of TV stations upcoming, it would seem that this subject would be of especially serious concern to those stations now on the air; it would be to their interest to support and encourage procedures to obtain valid set measurements.

After all, a timebuyer’s recommendation is only as strong as its foundation.

Richard A. Dunne
Director of Media Research
SSCB, New York

While a nose count of TV sets every month would undoubtedly delight researchers, I honestly don’t regard such frequency as downright essential. (Some may regard this as be-

2 NOVEMBER 1953
Are you hep on youth market? These facts will help

The youth market of the United States spends or controls the spending of about $20 billion a year (or, to put it another way, about $54.6 million every day). What should air advertisers know about this market?

Here are some facts worth filing as gathered by sponsor from Lester Rand, president of New York's Youth Research Institute, a nationwide poll which surveys the 5- to 25-year-olds.

- Sponsors probably will be delighted to learn, says Rand, that 93% of youngsters between 5 and 13 years old can name the sponsors of their favorite TV program; 87% can identify some of the advertising used; 81% had consumed the product advertised. And note this: 78% of the youngsters, according to Rand's poll, started using the sponsor's product after watching their favorite programs.

- Youngsters interviewed in cities where baseball games are sponsored by beer companies have in many instances successfully urged their parents to switch to the beer being plugged.

- On the basis of the Youth Research Institute's studies, it appears that 5- to 14-year-olds whose families have television view about 22 hours weekly; 15- to 18-year-olds watch TV around 25 hours weekly.

- Rand's poll has shown that the youthful affinity for TV appears to be uniform throughout the nation; whether rich or poor, youngsters tune to the same channels, watch the same shows.

- Although youngsters in large metropolitan centers who have watched TV for more than five years may tire of certain programs, they are still avid TV viewers. "There is little basis for believing that viewership declines as children grow older," Rand points out. "In fact, our studies show that it tends to increase."

- About 92% of the boys and 89% of the girls aged 5 through 14 watch Western shows; 92% of the boys and 77% of the girls in the same age group like science fiction programs.

In a study of boys from 5 to 10 in Philadelphia, it was found that 47% would rather visit Mars than California. In the 4 to 10 bracket, 93% of the youngsters enjoy puppet shows. Circus programs, zoo shows and programs featuring youngsters are enjoyed by more than 90% of the children between 5 and 14. About 83% of the boys between 5 and 18 like crime shows; 92% of the same group like sports programs; 94% of children from 5 to 13 like comedians on TV— but they like the visual, unslable slapstick kind of humor.

The Youth Research Institute's polling techniques are different from those used by most youth polls, Rand says. He explains that his company uses youngsters as interviewers in junior high schools, high schools and colleges throughout the nation. By using youngsters, Rand feels, more candid and useful information is obtained than with adult interviewers. Rand's 1,800 interviewers are "above average" students selected for their reliability, dependability and scholastic standing by teachers and school supervisors.

Timebuyers grateful for coordinated SCBA presentation

The 56 radio stations and three networks which belong to the Southern California Broadcasters Association, although competitive, have two things in common: They believe their market is one of the greatest in the world, and they are sure the best way to reach it is through radio.

During the last three weeks of October about 30 agencies heard about the Southern California market through a series of presentations which were arranged by SCBA, the Station Representatives Association and about 20 radio representative firms.

Mrs. Doris Gedney of SRA assigned each representative one meeting; the rep lined up the agency and, with three or four other reps, attended the presentation. In addition to attending the meeting he arranged, each rep also attended four other presentations.

Norman Nelson, managing director of SCBA, made the pitch for Southern California radio at each presentation. Reaction of agencies to the presentations has been favorable; one agency spokesman, for example, reported that he enjoyed Nelson's presentation. He learned a lot about the charms of radio coverage in Southern California, and to hear one presentation from 56 radio stations, three networks and 20 representatives in about an hour obviously saved a lot of time. One timebuyer told SPOsor she found the presentation very helpful. She said she was impressed with a group which could work so well together and still be competitive.
WIEU meets TV competition with 24-hour programming

While some radio stations have switched from full time to daytime-only because of TV competition, WIEU, Erie, Pa., has reversed the trend. Last month, it became the first station in Erie to broadcast round the clock, according to Phil Hirsch, station manager.

Hirsch observed that Erie, the third largest city in Pennsylvania, has a number of manufacturing plants which operate around the clock. "Response in the few weeks we have been operating all night," Hirsch told SPONSOR, "justifies our belief that a representative, responsive audience is available."

The all-night show consists of popular music (but no "class" music such as classical, jazz, polka or hillbilly), news headlines every hour and time, temperature and weather forecasts. Sponsors include the largest tire dealer in the area, a jewelry store, hotel, appliance store, gasoline company and a paint and wallpaper store.

From 11 p.m. to midnight, WIEU airs the Bob Richardson show, a program featuring jazz, rhythm and blues music. While the program is not specifically aimed at Erie's 3% Negro population, the show's sponsors all have noted a big increase in Negro business according to Hirsch, although most of the response still comes from whites. Only one of the sponsors is a Negro-owned firm.

** Briefly . . .

All six New York television stations were to have carried Arthritis Telethon 31 October-1 November, said to have been the first time all New York stations have telecast the same program simultaneously. Over-all producer was James McGarry of BBDO. Show was telecast to raise funds for the Arthritis & Rheumatism Foundation.

* * *

WTAM and WNKB, Cleveland, NBC owned-and-operated stations, promoted two benefit performances of the Ice Capades for the Society for Crippled Children last month. How successful was the promotion? A total of 16,749 people attended the shows to net $32,126 for the Society.

(Please turn to page 101)

2 NOVEMBER 1953
AGENCY AD LIBS
(Continued from page 10)

varied budgets yet one that still is able to offer flexibility.

Pat Weaver has conceived this program out of equal parts of altruism and good business savvy for he knows that the industry, if it is to go ahead, must be able to accommodate advertisers who without blushing can admit to budgets of less than $1,000,000—in some cases well under $100,000. He also knows that these little guys of today are those who will become tomorrow's carefree spenders.

Knowledge like this and the tremendous success of Today, from network's as well as advertisers' point of view, will prompt NBC soon to extend this type programming for many more hours and opportunities.

CBS, too, will be making available some flexible kind of programming, using its best time and personalities—another break for the little guy and building his chance to get in on advertising's greatest medium without mortgaging his grandmother's wedding ring.

ABC and Du Mont have long provided flexibility of a sort and should continue to do so until their prime half-hour slots are sold out at which point they'll have to present a new kind of participation program to make way for more.

This should all be most encouraging to the folks who have been eager to make the plunge but couldn't find the money—or didn't dare to use it if they could.

Furthermore, it brings to television some of the bigger advantages of printed media—advantages advertisers have a right to look for and get. Thus agency as well as advertiser should be happy. Time sale-men can rejoice in that more good time, local as well as national, is created. In fact, everyone should be overjoyed which is a nice state of affairs on which to be able to report.  

KOESTER BAKERY
(Continued from page 43)

saturation advertising. He also believes, and he has plenty of company here, that radio works best for advertisers who go in for tonnage purchases.

TV strategy is somewhat similar. Jones is more interested in reaching as many viewers as possible per dollar than he is in penetrating a selective audience which prefers a certain kind of program. He buys a weekly total of 50 TV announcements on the three TV stations and gets adjacencies to such mass-audience programs as Your Show of Shows, I Love Lucy and Dragnet.

“We have announcements adjacent to almost every big show,” said Jones. “In some cases, it's before, in some cases it's after and in some cases it's before and after. By doing this we get a much larger total audience and more frequency in our advertising than we would with a program.”

The commercials stress that Koester bread provides lots of energy for children. To point this up on TV, as well as to provide human interest and attract the attention of mothers and children, the commercials show children running to the store to buy Koester's bread.

This theme is developed ad infinitum. The children may wear different kinds of costumes, or they may use a scooter or bicycle instead of running, or they may run to the store when it is raining or snowing. On radio the same idea is developed verbally. Koester enhances the identification factor on all its air commercials by using the sound of the jingle of a cash register. This cash register jingle has become a Koester theme in more ways than one.

While the use of announcements does not permit the same kind of merchandising as a program would, Koester manages to do quite a bit of it through its commercials. Recent merchandising gimmicks include pictures of space men on the bread package and 3-D comic books which children can receive by mailing a coupon printed on the wrapper. These gimmicks are given heavy play on the air. (Koester, incidentally, sells all kinds of bakery products but uses bread advertising alone to carry the other products.)

The bakery also has a separate $50,000 budget for merchandising and sales promotion.
The RCA TT-10AL/AH, newest and finest of all VHF Transmitters, is now being produced in quantity—and shipments are being made every week. Already a number of stations are on the air with the TT-10AL/AH. Other stations have received their TT-AL/AH Transmitters and will be on soon. Before long this new transmitter will be the most widely used television transmitter in the world.

The list of stations going on the air in rapid succession with the TT-10AL/AH is RCA's "proof-of-production." You too can be on the air soon with an RCA 10-kw transmitter.

**ECONOMICAL... TODAY AND TOMORROW**

- This 10-kw VHF transmitter—operated in conjunction with an RCA high-gain antenna—can produce 100 kilowatts ERP at substantially lower cost per radiated kilowatt than any other transmitter-antenna combination now available.
- If you go to higher power, this 10-kw VHF transmitter can be used as the basic driver for RCA's high-power 25-kw amplifier—such as now in operation at WAVE-TV. (RCA's 50-kw rated, high-gain antenna can handle the extra input—with another 25-kw to spare for any future increase.)

For complete details—and delivery information—call your RCA Broadcast Sales Representative.
On Black Friday October '29, the day of the stock market crash, John C. Dowd got the first national account for his agency (then Dowd & Ostreicher, in Lowell, Mass.).

"Not that the day didn't affect us," Dowd remembers. "That morning the account (Green Bros. Candy Co.) was talking in terms of $300,000 for advertising and a sales force. By the end of the day we were down to a $30,000 budget and no sales force."

To Dowd the need for quick sales results from a small advertising investment meant "use radio." His Tastyeast Jesters commercial for Green Bros. was one of the first singing commercials. The 15-minute variety show he packaged for Green Bros. became one of the four top-rated quarter hours in radio during the Thirties. Green Bros. sales zoomed despite the Depression.

Better than one-third of his agency's $7.5 million 1952 billings were in radio and television. "Our New York 1953 billings will be about five times bigger than our 1950 billings," Dowd told SPONSOR.

It was in 1950 that John Dowd, then president of John C. Dowd agency in Boston, entered New York. He bought out Blaker agency and merged with Redfield and Johnstone. The combined Boston-New York operation today has a staff of 140 people with about 100 accounts, including drugs, fashions, liquor and food.

Said Dowd on the subject of trends in the agency business: "With the advent of TV and the increased number of services an agency has to provide for a client, a shift toward larger accounts is indicated. The minimum ad budget with which an agency can afford to work today is far higher than the smallest account that could be deemed profitable a few years ago, especially in New York."

Active in planning over-all strategy for his accounts, Dowd points to the radio-TV success stories of two outstanding local clients: Ehlers Coffee in New York (see "Why Ehlers' $200,000 budget is spot to the last drop," SPONSOR 4 May 1953), and Albany Carpet Cleaning Co. in Allston, Mass. Both clients have better than 80% of their annual ad budgets in air media, with steady sales increases as proof of advertising efficiency.

A New Englander by birth, Dowd lives in Weston, Mass., with his wife and five children. He divides each week between his Boston and New York offices by flying via Northeast Airlines (another Dowd account.)
Channel 5 in Kansas City...

NEW Low-Band TV

with that Same Strong SELL!

The famous KCMO SELLING ABILITY is now available on television — low-band Channel 5 in Kansas City.

Channel 5 is the low-band hot spot — right in the middle of Kansas City's TV selling picture.

And the sales picture is great! Kansas City and Mid-America make up a rich, diversified big-city, small-town and rural market with high, stable income from agriculture and industry alike.

Fresh, bright programming . . . low-band Channel 5 position . . . strong selling ability, tested and seasoned in radio — it's the KCMO-TV combination that pays off. Ask the Katz Agency, Inc.

Radio — where the KCMO STRONG SELL was developed — is still a top buy.
Ask the Katz Agency, Inc., about Kansas City . . . Mid-America . . . KCMO Radio and KCMO-TV.
OPEN LETTER TO Jack Harris

Dear Jack:

Along with football and Thanksgiving turkey, this is the time of year when ad campaigns are planned.

We hope to tell you personally about SPONSOR, but it occurred to us that a little "behind the scenes" report might be of value.

So here goes!

EDITORIAL: Our policy of providing facts and figures that buyers can and do use has been very rewarding during 1953. We've noticed a big step-up in readership among advertisers. We are told that our stories are more penetrating, better researched, and generally more useful than ever. Our Media Evaluation Study especially has been well received. This study appears every issue and is now in its 14th installment. Just this week Ray Lapica, our editorial director, went to Chicago to address a big closed session of the Central Conference of AAAA. He talked for 45 minutes on Media Evaluation. We believe that this is the first time that a trade publication has ever been invited to address a closed session of AAAA. About 1 November, Ray goes to Atlanta to address the Southern Conference of AAAA in closed session. Early in November SPONSOR's publisher is invited to talk before the Farm Sales Clinic in New York on the subject of "farm radio tips to advertisers."

Visitors to SPONSOR's new quarters at 49th and Madison in New York are constantly amazed to note that about half the 18 offices are occupied by editors and editorial assistants. This is an indication of where our effort is concentrated. We aim 100% at giving agencies and advertisers the material they need to use radio and television effectively.

SPONSOR is more than ever aware of the importance of radio during a TV era. It constantly emphasizes radio with pinpointed articles, pinpointed sections, and pinpointed projects. We fight for both radio and TV—no favorites.
CIRCULATION: We've stepped up our circulation effort during 1953, especially among advertisers and agencies. The increase in account executive, ad manager, and agency top executive circulation is gratifying. Nearly 100% of the timebuyers have been reading SPONSOR for some time—we add the new ones as they come along. Of our 8,500 copies, about 70% go to national advertisers and agencies.

OFFICES AND STAFF: During the summer of 1953 SPONSOR doubled its footage when it moved to 40 East 49th Street (15th floor). Approximately 30 people now make up the staff, including full-time offices in Chicago (Wally Englehardt) and Los Angeles (Ed Cooper). Their field reports indicate a constantly-increasing prestige with the universal comment that "SPONSOR is doing a better job than ever." In addition, Bernard Platt (our business manager), Ted Pyrch, and myself are helping out on sales. One of us will be delighted to call on you any time you say.

LINAGE: Business has been good during 1953, particularly during the second half. For example, our 19 October issue closed with 77 pages of advertising; the same issue last year totaled 51 pages. While this is an abnormal increase we've been averaging about 20% higher regularly. To us this is an indication not only of increasing respect for SPONSOR but of the health of radio and television advertising. We think it will be even better in 1954.

A trade paper is only as good as the service it gives. We want SPONSOR to be judged on this basis and to fit into your 1954 advertising plans accordingly.

Regards,

[Signature]
Publisher

SPONSOR THE MAGAZINE RADIO AND TV ADVERTISERS USE
MARKET AREAS
(Continued from page 39)

ranked 78th. A good part of this coverage is in Pittsburgh. As for WJM-TV, about 75% of the sets it can reach are outside its defined metropolitan area. The WNBF out-side sets figure is about 70%.

The fact that the ranking of a Standard Metropolitan Area is often no indication of the TV coverage originating from that area has two facets. On the one hand, as shown above, SMA ranking can depress the importance of a market to television advertisers. On the other hand, SMA ranking can be misleading for the opposite reason. That is, it can make a metropolitan area sound like a bigger TV market than it really is. For example, New Orleans, which was ranked as the 22nd U.S. Standard Metropolitan Area according to SSCP’s list in sponsor, was ranked as the 41st U.S. TV market by NBC before the network discontinued releasing coverage figures last April.

In both cases, however, the lesson is the same: All markets must be intelligently evaluated before they are bought by the sponsor.

All of this leads to the insistent question: What is a Standard Metropolitan Area?

It is first of all a way of comparing one market with another. The thinking behind it was that the market zones chosen for comparison should have a broad usefulness, not only for media buyers but for other groups in the country and other agencies in the government.

In setting up the boundaries of a market zone it is obvious that some kind of recognized political or civil boundaries have to be used. You can’t say that such-and-such a metropolitan area goes out to Sneering Rock Road as far as Effingham’s Drug Store and then shoots south along Highball Alley, for example.

No one in his right mind considers the corporate boundaries of a city as useful now. Before the current definition was worked up, the Census Bureau defined what it called a “metropolitan district” along township lines. However, it was felt that many types of data useful in comparing one metropolitan zone with another are available only on a county basis. So, the county became the basic unit of the new Standard Metropolitan Area.

The current definition was worked up by 1950. Work was done by a Federal inter-agency committee under the direction of the U.S. Budget Bureau, but local interests were brought in to help in defining an SMA. Because of this “democratic procedure” there were many compromises. However, neither the defined areas nor the criteria have been frozen.

A Standard Metropolitan Area starts with a city of not less than 50,000 people (the SSCP list in sponsor, based on a Sales Management compilation, goes down to 35,000). By definition the county in which the city is located is considered as within the Standard Metropolitan Area.

The next step was to decide what contiguous counties to add to the nuclear county, if any. The general idea was that the county under consideration must be integrated economically with the home county. There must be a large volume of travel and communication between the city or cities in the home county and the outlying county.

Here are the rules laid down for adding contiguous counties:

1. The county must have (a) at least 10,000 non-agricultural workers.

(Please turn to page 76)
How to thaw out customers for a frozen food plan!

This Spring, Radio and Appliance Corporation, Nashville distributor for Admiral Appliances, decided to see if WSM-TV could develop leads for Admiral's Smart Living Food Plan. The plan involved purchase of a large quantity of frozen foods plus an Admiral Home Freezer.

The commercials on one half-hour program were devoted to selling the plan with an invitation for the audience to call a telephone number for additional details. Within two hours after the show 120 calls had been completed! Jammed telephone lines caused many other calls to be missed. Calls were used as leads for sales follow-ups.

Out of leads from that single TV half hour, Admiral sold fifteen Freezers ($129.95 to $799.25) in the next two weeks and salesmen are still working follow-up calls!

This is just one more example of the unusual selling job which WSM-TV is doing for a wide variety of products and services. For documented success stories ask Irving Waugh, or any Petry Man.

Nashville WSM-TV Channel 4
In Washington, D.C. . . . EVENING IS EVEN BETTER particularly over WWDC, Washington’s Personality Program Station.

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<th>Average Ratings</th>
<th>Sets in Use</th>
<th>Listeners Per Set</th>
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<td>140%</td>
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<td>40% more</td>
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Comparison WWDC Average Ratings, Sets in Use, Listeners Per Set; 6-9 A.M. vs. 6-9 P.M. Mon.-Fri. 6-9 A.M. equals 100%

It's an eye-opener but it's true—elevating radio time is even better than early morning which is indisputably a splendid value considering listeners per set, audience turnover and family-type audience.

For example, a survey made in Washington, D.C. of the three hour periods 6:00-9:00 P.M. versus 6:00-9:00 A.M. Monday through Friday produced this astounding comparison:

40% higher average ratings on WWDC in the evening.
2% more sets in use in the evening.
16% more listeners per set in the evening.

The figure for sets in use at night is especially arresting because Washington, D.C. is a mature television market, and a city where early rising hours have contributed to greater radio listening in the morning.

And Washington, D.C. is just one of many other markets across the nation—again including mature television areas—where evening radio offers a much bigger audience than early morning, and a much lower cost per thousand for advertisers.

All percentages point to evening radio as today's best buy. Advertisers and agencies who want to get the most for their money can get detailed proof of this statement simply by calling their John Blair man today!

This is one in a continuing series of advertisements based on regular syndicated audience measurement reports. To achieve a uniform basis of measurement, the radio stations chosen for this series are all John Blair-represented outlets... all in major markets.

JOHN BLAIR & COMPANY

REPRESENTING LEADING RADIO STATIONS

NEW YORK • BOSTON • CHICAGO
ST. LOUIS • DETROIT • DALLAS
SAN FRANCISCO • LOS ANGELES
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<th>MONDAY</th>
<th>CBS</th>
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<td>THURSDAY</td>
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<td>Daytime 2 November 1953</td>
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<tr>
<td>Cadbury's 10:13-10:25</td>
<td>Helen Brown (no)</td>
<td>(see m-f)</td>
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<tr>
<td>Faith is seen</td>
<td>(no show)</td>
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<td>Joe King</td>
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<td>Honey</td>
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<td>F. Singleton News 10:25-11:00</td>
<td>(no show)</td>
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<td>Spotlight Periods 10:45-11:15</td>
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<td>R. Golland 11:15-11:30</td>
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<td>Daytime Musical 11:30-12:00</td>
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<td>Daytime Musical 12:00-12:30</td>
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<td>Daytime Musical 12:30-1:00</td>
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YOU MIGHT CLEAR 15' 7³/₄"—

BUT...YOU NEED WKZO-WJEF RADIO

TO "GO OVER" IN

WESTERN MICHIGAN!

Use WKZO, Kalamazoo, and WJEF, Grand Rapids, and you get more Western Michigan listeners, for considerably less cost-per-thousand.

WKZO-WJEF get 37.9% more evening listeners, 105.0% more afternoon listeners, and 70.3% more morning listeners than the next two stations combined. The March, 1953 Nielsen Report credits WKZO-WJEF with a 12-county audience of 151,050 daytime homes, 130,530 nighttime homes. On a per-thousand basis, WKZO-WJEF costs 23.9% less at night, 54.7% less in the afternoon, 48.6% less in the morning, than the next-best two-station choice!

Ask Avery-Knodel for all the facts on WKZO-WJEF, Western Michigan's outstanding radio value.

GRAND RAPIDS-KALAMAZOO AREA PULSE SHARE OF AUDIENCE—MON.-FRI.—FEBRUARY, 1953

<table>
<thead>
<tr>
<th></th>
<th>6 a.m.-12 noon</th>
<th>12 noon-6 p.m.</th>
<th>6 p.m.-12 midnight</th>
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<tbody>
<tr>
<td>WKZO-WJEF</td>
<td>41% (a)</td>
<td>41%</td>
<td>40%</td>
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<tr>
<td>STATION &quot;B&quot;</td>
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<td>STATION &quot;C&quot;</td>
<td>11%</td>
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<td>12%</td>
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<td>STATION &quot;D&quot;</td>
<td>9%</td>
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(a) Does not broadcast for complete period and the share of audience is unadjusted for this situation.

The Fetzer 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

*Cornelius Warmerdam of the San Francisco Olympic Club set this world's record on May 23, 1942.
MARKET AREAS
(Continued from page 66)

or (b) 10% of the non-agricultural workers in the SMA or (c) more than half of its population living in contiguous minor civil divisions with a population density of 150 per square mile.

2. The county must have at least two-thirds of its working force engaged in non-agricultural work.

3. A county is considered integrated if (a) at least 15% of the workers living in the county work in the home county, or (b) at least 25% of those working in the county live in the home county, or (c) telephone calls from the county to the home county average at least four calls per subscriber per month.

There is one big exception to these rules. In New England, the city and town, rather than the county, was used to define the metropolitan areas. However, Sales Management, as well as such agencies as J. Walter Thompson, decided to be 100% consistent and use counties for defining the metropolitan areas in that section of the country.

It becomes apparent that a lot of work, detailed fact-gathering and give-and-take went into the definition of the "standard" metropolitan area. That is one reason why it is used as much as it is, even where TV buying is involved.

As one agency researcher told sponsor, "Where else can you find a standard that everybody will agree on? Sure, the SMA definitions won't satisfy everybody 100%. They weren't made to. But they give you an awful lot of information. They don't count all the TV homes covered from any single market. But nothing is stopping an agency from going into the matter of TV coverage, too. It's not a matter of SMA definitions being the only source. It's a matter of their being a jumping-off spot for further research into what stations to buy."

JWT's Dr. Reed put it this way: "The SMA is the yolk of the egg. You want to know how much yolk you have before going into the problem of the white of the egg. You can add as much white as you want afterward. The SMA definitions are marketing areas, not a media listing. TV stations are not the only ones who complain that their coverage and SMA boundaries are not the same. Newspapers complain, too. But just because some advertisers don't buy media intelligently..."
LOCAL live television programs have the most selling power

In Los Angeles that means KTLA

KTLA has more top local live programs than any other television station in Los Angeles

KTLA, its programs and its personalities won 8 out of 21 awards for POPULARITY this year . . . that is twice as many as any other television station received and more than any other two Los Angeles stations put together
is no reason to do away with the SMA definitions, which are the most useful information for marketing men."

A research executive from one of the top agencies said, "It makes sense that TV markets should be ranked according to their coverage, but there's one big question: Do we have enough reliable information on coverage? Personally I think we don't. Then there's another point. TV coverage is a function of a station's signal. It really has nothing to do with a market listing as such. For example, take a TV station in a small market that gets a good audience in a large market. Does that make the small TV market a bigger TV market? I don't think so. It means that the station's signal goes a certain distance. If the station holds its audience in the big market, that's fine. The station should certainly tell its story to timebuyers. But all that has nothing to do with the ranking of the small market."

It was generally agreed that an up-to-date census of TV sets would do a lot of good at this juncture of TV history, not to mention an up-to-date coverage study with, of course, UHF stations included. Barring this, the consensus among agency people was that if a market's SMA rank gives no true indication of the coverage of TV stations in that market, it was up to the stations to do a missionary job.

However, agencies are not just sitting back and waiting for the station story to come to them. They are learning more and more about individual markets and relying less and less upon SMA data to buy them. The top agencies, especially, are working up their own TV market data, much of it custom-tailored for individual clients.

A researcher working on one of these projects said: "Our TV market data is comparable in detail to SMA data. Our aim is to describe the TV market in terms of the actual TV coverage. That's not an easy job because there is still the problem of knowing the extent of a station's coverage. Niesan coverage data is out-dated. So while our intentions toward TV stations are honorable, we still haven't reached the point where we can rank a TV market as accurately as we can rank a metropolitan area."

"A few of our TV clients prefer to use SMA data as their basic market yardstick but we have been educating them as well as some of our own people on the broader approach." ** **

DE JUR CAMERA

(Continued from page 35)

De Jur's two air advertising vehicles were recommended by its agency, Friend, Reiss, McGlone, to appeal to just such an audience—the husband and wife listening or viewing together.

Account Supervisor Lee Friend explains, "We're concentrating on selling the wife, but we want the husband to be there, too, to clinch the sale."

De Jur has its eye on the man of the house with good reason. Its air-sold products are not priced low enough to be paid for out of a housewife's pin money.

A manufacturer of precision electronic equipment for the past 30 years, De Jur moved into the camera line 15 years ago, concentrating mainly on movie cameras. Today cameras and camera equipment account for 60% of its gross sales.

Via radio and television, De Jur is, again, plugging the following items:

- Movie projectors, $199.50. Motion picture cameras, ranging from $179.50 to $275.

Friend, Reiss, McGlone recommended Rain or Shine because of the natural tie-in between picture-taking and the weather, chose Saturday night since families have occasion to use cameras most on Sundays. The show consists merely of the day's weather report presented by comedian Carol Reed.

De Jur plugs three items on each show: one 10-second mention in the opening shot (Miss Reed holds an exposure meter or a camera in her hand when she opens the show); one item is spotlighted in the 40-second middle break; a third product is mentioned in the 10-second closing portion.

"Miss Reed's opening remarks provide a natural lead-in to her first plug," says Ed Ratner, radio-TV director. "The plugs are all ad-libbed and are based on the weather itself. For instance, if it's raining, she'll hold up a movie projector and say, 'This is perfect weather to stay at home and run off the movies you took last summer.'"

During the middle commercial Miss Reed sells by demonstration. "That's one reason we're so sold on television," says Sales Manager Deitchman. "De Jur cameras have many features which only live demonstration can show."

For example, one commercial may be devoted to an explanation of the movie camera's "Fadeomatic" feature.
When the Nickel Plate Road (The New York, Chicago and St. Louis Railroad Company) decided to promote a weekend excursion trip from Chicagoland to Niagara Falls through radio advertising, Station WMAQ was chosen to do the job—ALONE.

A schedule of only 15 announcements resulted in a complete sellout of 950 excursion trips—or, a 3000 PER CENT return on the advertising investment. As the Nickel Plate wrote:

"This response is certainly a fine testimonial to the effectiveness of your handling of the announcements. It is my understanding... that your announcers were specially instructed to get results, and there is no question that they did."

HERE IS PROOF OF SELLING POWER!
Needless to say, the Nickel Plate soon was back with another WMAQ schedule. This advertiser, like so many others, has learned there is NO SUBSTITUTE for the Quality Audience and Quality Selling of

the QUALITY STATION in Chicago Radio...

Quality Programming
Quality Facilities
Quality Audience

2 NOVEMBER 1953
De Jur's Fadematic apparatus consists of a knob which the operator turns to dissolve smoothly from one shot to the next. With other cameras there is usually a button to push for each different scene, making for an abrupt shift in the picture, De Jur says.

In the Fadematic commercial Miss Reed holds a movie camera so that TV viewers can see exactly what knob she's talking about, and turns the knob to demonstrate how it works. On the TV screen itself the TV camera duplicates Fadematic action with a smooth dissolve from Miss Reed to a closeup of the movie camera.

The message accompanying the action stresses how simple it is to operate a movie camera and the professional results you can obtain:

"Here's truly the Cadillac of all movie cameras—the De Jur Fadematic eight millimeter movie camera. This is the only home movie with the authentic Hollywood touch. With the Fadematic your home movies look like a Hollywood production. One scene fades right into another. Nothing looks jumpy. Our director is showing you these exciting effects with the TV camera. And you get these envied effects just by turning this dial. No extra attachments needed. You can even take movies of yourself. And like all De Jur movie cameras even a youngster can take wonderful movies with it..."

Commercials for other De Jur products follow much the same pattern, with the TV camera showing home viewers what De Jur owners see through the camera viewfinder when they turn various knobs or push different buttons. For instance, one commercial on the still camera demonstrates how simple it is to focus the camera by showing a fuzzy picture of Miss Reed followed by a clear picture (after she turns the focus knob).

De Jur bought the Tex and Jinx Show over WNBC because it felt Tex McCrary and Jinx Falkenburg were established air personalities with a local following of young homemakers, and because the show is aired at a time when many husbands are still at home breakfasting (8:30 AM)."Another important angle," adds Ad Manager Bassuk, "is that we can tie in the McCrary family (they have two children) with the fact that De Jur is a family camera."

All of the show's De Jur commercials have stressed the simplicity of operating the equipment. The commercials consist of Tex's explanations to Jinx of how to use one particular button or knob on the camera, how to set an exposure meter, how to use the projector. Jinx gets one lesson in camera usage each week (Bassuk says the lessons are authentic; Jinx was always on the other side of the camera before).

De Jur features one product for three consecutive weeks on each show. Different products are spotlighted on radio and TV during a given three-week period.

The company feels it achieves greater believability for its commercial messages by helping performers get firsthand knowledge of the equipment. To this end, it arranges for the stars to make periodic tours of its Long Island City plant. On the tours they see various products in different stages of assembly, become acquainted with latest developments.

Says Bassuk: "We feel they sound more convincing when they talk about precision equipment if they've actually seen the kind of work that goes into making a particular item."

The camera firm plans to repeat its successful radio and TV formulas in at least five additional markets by early 1954, may buy into other markets for a Christmas promotion as well. Although plans are not as yet complete, the agency has its eye open for available in Los Angeles, Detroit, Chicago, Boston and Pittsburgh. It wants to buy shows featuring established local personalities, is concentrating on weather, news and husband-and-wife programs.

"We're interested in programs, not announcement campaigns," Deitchman says, "Cameras aren't the kind of thing you run right out and buy after hearing a commercial, as you might a carton of cigarettes. For our type of merchandise you need a good salesman with a strong following. We're aiming for the personality type of selling.

De Jur is backing up its air sales personalities with strong dealer merchandising for both of its air efforts. Its past merchandising has included a night letter to dealers in the New York area preceding the first Rain or Shine show; biweekly mailings which give dealers information on just which items are to be mentioned on the air during specific weeks and counter cards. In addition, De Jur salesmen
Yes, indeed! There's big news in St. Louis! "Big Mo," St. Louis long-awaited ABC television affiliate, has arrived, and commercial programming is now underway. Missouri televiwers, like national advertisers, are coming aboard the entertainment battlewagon for a variety of the very best in television entertainment.

Yes, there's big news in St. Louis! And, there can be big news around your sales office, if you reserve space . . . today . . . for your product on "Big Mo!" Join the many important, forward-looking national and regional advertisers on KSTM-TV, and let "Big Mo" fight and win your sales battles!

H-R TELEVISION INC.  NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES

KSTM

ST. LOUIS

AFFILIATED WITH AMERICAN BROADCASTING COMPANY AND RADIO STATION KSTL

2 NOVEMBER 1953
received envelopes to distribute to dealers containing autographed photos of Tex and Jinx and Carol Reed. To get the pictures it was necessary to open a combination lock on the outside of the envelope. The combination? The numbers “2” and “660” (emphasizing the fact that the TV show is on Channel 2, the radio show on frequency 660).

The De Jur-Amresco Corp., headed by Ralph A. De Jur, president, and Harry De Jur, secretary-treasurer, ranks third in annual motion picture camera production. Bell & Howell takes first place, Revere Camera is second. Still cameras were added to the De Jur line last year and do not account for a sizable part of total sales as yet.

De Jur’s present radio and television shows are not its initial ventures in the air media. About four years ago, it sponsored Bob and Ray on television in Chicago, a daytime show, and two years ago it had Date in Manhattan, another daytime TV show, over WNBT, New York.

Among its chief competitors, Revere Camera is the sole manufacturer to have tried out the air media, although most camera manufacturers rely heavily on giveaway shows, hoping to establish their trademarks by giving away equipment as prizes.

Revere Camera, a Chicago firm, spent some $700,000, or two-thirds of its annual budget in radio four years ago. It sponsored A Date with Judy over ABC Radio among other programs; it used an institutional approach, dropped the show because it wanted to cut down on ad expenditures during a period of plant expansion. The show was an “educational” rather than cash register effort.

Revere now gives cameras away over such shows as Queen for a Day and Break the Bank. A company executive told sponsors the firm would return to the air only on a network basis to keep all its dealers happy, would sponsor a television show only on a shared or alternate-week basis to cut costs.

Just as the photography magazine is the favorite print medium for most camera firms, the quiz show has top priority as an air advertising vehicle. Camera manufacturers like to get “free” plugs by giving away their products. De Jur doesn’t go along with this type of advertising because, in the words of Bernard Deitchman, “You have to give away at least a million dollars’ worth of goods to make a dent in the listener’s memory!”

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**BMI CLINICS**
(Continued from page 42)

5:00-6:00 p.m. for kids’ show time.”

Elmo Ellis, WSB, Atlanta, Ga.: "Women: 3:00 a.m., 6:00 p.m., 7:30-11:30 p.m. All types of music, drama, quizzes, interviews, religious and audience participation.

"Men: 6:00 a.m., 3:00 a.m., 6:00-11:30 p.m. News, music, mystery, comedy, sports, and quiz shows.

"Children: Saturday morning and weekdays from 4:30-8:30 p.m. Adventure, mystery, comedy and music for children."

**Q. How can a d.j. program be given a new twist to gather more listeners— as well as keep present audience?**

The majority thought that local tie-ins would strengthen their d.j.’s position. Among the tie-ins suggested were question sessions during which local events might be discussed; calling in representatives of school groups to participate in the show; adding weather forecasts; local sport scores; personal appearances by the d.j. at local events;
in the BIG Oregon market
EVERYBODY
is watching

KOIN-TV
CHANNEL 6
Portland's Only
VHF station

a new station
with a 28-year reputation
What a success story! On the air since October 15th and already a leader in the market. WHY? Because KOIN-TV has benefited by the loyalty and audience acceptance which radio station KOIN has built over the past 28 years. Viewers have confidence in KOIN-TV's programming—they are enthusiastic over the sharp clear picture that VHF assures. This is the kind of impact that sells merchandise.

A POWERFUL station reaching a BIGGER market
What a prosperous market! KOIN-TV's 56,000 watts of power (100,000 soon) is reaching out to a family of cities with per capita sales MORE THAN DOUBLE the national per capita retail sales average*. Set sales are booming—with over 150,000** in use now and the number growing every day. It's a rich, bustling ready-to-tap market.

Write, phone, or wire for complete information and availabilities.

* 20877—based on 1952-53 Consumer Markets
** Estimated as of October 1, 1953.

AVERY KNODEL, INC. National Representatives
New York • Chicago • Los Angeles • San Francisco • Atlanta • Dallas
answer listener requests. Counted among station management which favored this tie-in approach to a d.j. show were Elmo Ellis, WSB, Atlanta, Ga.; Mark L. Haas, KMPC, Los Angeles; J. F. Jarman, WDNC, Durham, N. C.; Arch L. Madsen, KOVO, Provo, Utah; Ben B. Sanders, KICD, Spencer, Iowa; Joseph T. Connolly, WCAU, Philadelphia.

An original gimmick or novelty twist was suggested by other broadcasters, including Bill Kaland, WNEW, New York: Jack Kerrigan, WHO, Des Moines, Iowa; Murray Arnold, WIP, Philadelphia; Karl Janssen, KTUL, Tulsa, Okla.

Prominent among those advising less chatter and more music was James D. Russell, KVOR, Colorado Springs.

Quotes: Specific suggestions as to d.j. program format were made, too. Said Dick Campbell, WDVA, Danville, Va.: “Perhaps such a thing as a simple gimmick which we incorporated into one of our shows: devoting about five minutes to congratulating all those having a birthday on a particular day. We invited the listeners to drop us a card stating their birthday. We read the names, draw one from a hat and a local bakery gives the winner a birthday cake...”

Pete Moon, WJJD, Chicago, found that the “teen-age gimmick” Chicago, found that the “teen-age gimmick” seems to work:

“The only new twist we have tried, which seems to have worked, is to cut down on the talk—maximum ad libbing of 15 seconds before each record... Also, playing up to the teenagers, without making the program into a ‘juvenile delinquent hour’.”

Besides stressing selection of music. Jim Hanlon, WGN, Chicago, also emphasized the importance of a strong d.j. personality:

“I suggest devoting thought to development of d.j. personality—make him provocative, interesting and a bit unpredictable.”

Sid Boyling, CHAB, Moose Jaw, Saskatchewan, gave a detailed formula for a successful d.j. show: “A d.j. program or any other type of program should be built around the formula (1) an idea or excuse for talking; (2) material—it may be music, it may be information; (3) personality to present the information or a personality resulting from the composition of the show. Looking at this formula you could see that the
WDAY-TV
(FARGO, N. D.—CHANNEL 6)
COVERS
THE NATION’S
THIRD-BEST* COUNTY
IN RETAIL SALES
PER FAMILY!
(WITHOUT OVERLAP FROM ANY OTHER TV STATION!)

And besides — Cass County, Fargo’s home county, is the nation’s 73rd wholesale market. Fargo ranks higher in wholesale sales than many larger cities such as Camden, New Jersey and Wilkes-Barre, Pennsylvania.

Which is just to say that our Hayseeds throughout the rich Red River Valley make a whole lot of mazoola — and spend it rapidly on practically everything you can think of, including television receivers and your products!

May we — or Free & Peters — give you the whole story?

* Cass County is third-best among all U. S. counties of over 50,000 population.

Affiliated with NBC • CBS • ABC • DUMONT

FREE & PETERS, INC., Exclusive National Representatives
main problem in a d.j. show is that too much stress is put on the personality and too often there is no material for his speech or excuse for his talking."

W. Robert Rich, WBEN, Buffalo, New York, said:

"Why give twists to d.j. programs? Take a sincere, friendly personality, a knowledge of music, an intelligent approach to what is in good taste, a feeling for servicing the audience within the community ... the result will top all of the gimmicks in the world."

Q. How far should a regional station go in presenting local news?

Summary of broadcasters' answers: Station management felt, overwhelmingly, that local news is a vital part of a regional station's function. It's the regional station's hold on its audience—the ability to tell them events of general interest to the coverage area from the point of view of familiar local personalities and places.

Quotes: Mort Silverman, WMRY, New Orleans, went so far as to say:

"A regional station covering local news should have correspondents in all important townships within its listening radius."

Said James L. Howe, WIRA, Ft. Pierce, Fla.:

"The secret of local news is names—names of people we know and with whom we have some common association. A regional station, therefore, must of necessity limit its local news coverage to hot spot news to get the maximum effectiveness in its news cast. In reverse, the smaller the station, the more local its news coverage should be."

NEW RADIO CLIENTS
(Continued from page 29)

$106,313,622) vs. the same period in 1952. Narrowed down to the last month of this period, the radio network business level for August 1953 was 6.6% ahead of the same month a year previous. How healthy this is can be judged from the fact that in February of this year the sales level was 5.5% below that of February 1952. Network executives are confident that later monthly figures will show even greater percentage gains.

As the sales v.p. quoted earlier pointed out, network radio business today is coming from a variety of sources—new business, old business returning, present business increasing.

Here are some network-level highlights:

1. New business:
North American Van Lines and National Homes Corp.—two products as related as ham and eggs; the first is an interstate mover, the other a maker of prefabricated houses—recently made their entry into big-time radio on MBS. The two firms are alternate-day sponsors of Gabriel Heatter in the 8:45-8:55 a.m. slot. Agency: Applegate Advertising of Muncie, Ind., for both clients.

Coleman Co., manufacturers of kitchen ranges, started its first major use of network radio this fall, buying "Tandem" on NBC Radio. Shows in which Coleman will have participating announcements include: Six Shooter, Eddie Cantor and Barrie Craig. Agency: N. W. Ayer.

2. Old business returning:
Socony-Vacuum Oil Corp., which hasn't had a major network radio show since 1947, is back in the act on NBC Radio, sponsoring a 22-week series
Milwaukee's New Baby is no longer an Infant

FROM TODDLER TO MILWAUKEE'S BIG TV STATION IN A FEW SHORT WEEKS

Yes, WCAN-TV Milwaukee's million-dollar TV baby, changed from diapers to long trousers fast. On the air a week and WCAN-TV was walking right into tens of thousands of Milwaukee homes. NOW, only FIVE WEEKS LATER, WCAN-TV is running high, wide, and handsome all over town, into almost 150,000 homes.

He's really covering the rich Milwaukee market for canny local advertisers. And WCAN-TV is getting blanket coverage for America's largest and smartest national advertisers.

So, if you haven't seen Milwaukee's newest baby, take a peek now. For even a baby knows that in Milwaukee you're seen best on Channel 25, WCAN-TV

CHANNEL 25, MILWAUKEE

REPRESENTED NATIONALLY BY O. L. TAYLOR & CO.
ALEX ROSENMAN, NEW YORK, BUSINESS MANAGER

2 NOVEMBER 1953
GOLD!

IN SOUTHERN CALIFORNIA

You don’t have to dig for it. You don’t have to pan it. It’s rolling into the cash registers... as California again this month hits a new high for “settlers”!

MARKET FACT NO. 1:
More families are moving to California every month than ever moved to any part of the world in any time in history. It’s a “gold rush” for advertisers.

MARKET FACT NO. 2:
KMPC gives you primary coverage of Southern California in 205 communities. Like to hear about the golden opportunities for you? Call, write or wire:
AM Radio Sales Co.
New York, Chicago, Los Angeles

50,000 watts days • 10,000 watts nights
Gene Atruy, president
Robert O. Reynolds, vice president
& general manager

RADIO
AMERICA’S GREATEST ADVERTISING MEDIUM

(price: over $750,000) on Sunday evenings of NBC Symphony, starting 8 November. The pitch will be strictly institutional, but the selection of media was made in order to reach the widest possible audience at the lowest possible cost. Agency: Compton.

Longines-Wittnauer, long an important advertiser in network radio, has reinstated a radio show on CBS which had been given the axe: Wittnauer Choraliers. The show is slotted in evening time and is heard Tuesday and Thursday, 7:30-7:45 p.m. With the still-running Longines Symphonette it gives the watch firm two network radio shows on CBS Radio. Agency: Victor A. Bennett.

Two former radio clients who decamped to become TV pioneers — Burlington Mills and Packard Motor Co. — are back in the network radio fold on ABC Radio. Burlington, which sponsored a variety show on NBC TV back in the days when everyone was busy discovering Kyle McDonnell, sponsors the radio Cameo Serenade Room with Sammy Kaye Tuesday-through-Friday from 8:15 to 8:30 p.m. — right in TV’s prime time. Packard, which moved its account to Maxon Agency when a fancy network TV show flopped a couple of seasons ago, now lays down a commercial radio barrage on weekends with no less than 24 five-minute news shows during Saturday and Sunday. Both have little, if any, TV.

3. Increased business:
Miles Laboratories, a staunch radio advertiser, has added a third show (at a time cost of over $16,000 weekly) to its present lineup of News of the World and One Man’s Family on NBC Radio. The added program: an across-the-board segment of Break the Bank, 10:45-11:00 a.m., via Wade agency.

On CBS Radio the Andrew Jergens Co. — another veteran network advertiser — has boosted the station list for its Time for Love show, featuring Marlene Dietrich, to a total of 130. Last January, the show — heard on Thursdays from 9:30 to 10:00 p.m. — started with a radio lineup of 80 stations that excluded most of the major TV markets. Research later showed Jergens that it was missing a sizable radio audience in the video areas. Agency: Robert W. Orr.

In spot radio the story is the same. General Foods, which had been buying less than half a dozen stations for radio spot schedules for Instant Maxwell House Coffee a year ago, is now airing spot announcements via Benton & Bowles on over 100.

American Airlines, which already has midnight-to-morning classical music shows in a number of markets on a spot basis, recently supplemented this via Ruthrauff & Ryan with a heavy spot announcement campaign in six major cities.

Mueller Macaroni, which had trimmed several of its radio schedules when TV came along, has upped its spot radio spending until it now includes 63 announcements and 19 newscast series a week in some 16 cities. Agency: Scheidel, Beck & Warner.

The automakers — including Lincoln-Mercury, Plymouth, Dodge, Hudson, Willys, Chevrolet and others — are extremely active in spot radio. With production outrunning sales, virtually every major manufacturer has scheduled big radio drives to help dealers move their stocks of new autos. Since many of these campaigns are short-term advertising blasts, radio is featured heavily because of its flexibility.

Sample: Hudson Motors latest campaign, which started in late September, consisted of spot announcements and station breaks on some 300 outlets. Hudson put over 90% of the money into radio; the rest, to TV.

The spot radio clients listed above have one thing in common today. They have each turned to spot radio as the result of a search for an advertising medium which has low costs, mass circulation and a record of proven results. And, each has been spurred by the fact that the U.S. economy has become increasingly competitive, making radio’s “hard sell” invaluable.

There’s a lot of brand-new spot business, too.

Spool Cotton Co., manufacturers of a variety of items for home and commercial sewing, recently bought a three-weekly scheduled participation in all of the 13 Housewives Protective League shows. Agency: Kenyon & Eckhardt.

National Paper Corp. of Pa. (Swanee Paper Napkins) is currently expanding a spot campaign through Geyer, Inc., into a national drive as distribution broadens.

Other new clients — from giant Liggett & Myer with a steadily increasing spot drive for its new L&M Filter Cigarettes to the modest campaign of the Littleton Stamp Co. for its “White Ace” stamp album on New York’s WOR — are appearing weekly in the fall spot radio lineup.

***

SPONSOR
WATCH KOLN-TV GROW IN LINCOLN-LAND

THE OTHER BIG MARKET IN NEBRASKA!

The Feltzer Stations
WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with WMBS — PEORIA, ILLINOIS

2 NOVEMBER 1953
NO, SAYS ADMAN
(Continued from page 36)

3. “TV Areas contribute almost zero to nighttime radio.”

The writer says that TV areas contributed 51% of the listening to nighttime network commercial shows. This is one of those tricky statements we sometimes find in a sales presentation. But how much is 51%?

Suppose we look at our own situation as an example. The last report on our program shows that 53% of the total audience came from the TV area, in which more than 75% of all broadcast homes are located. Now let’s look at the total size of the audience. With a rating of 2.0 for the entire area—1.4 in the TV area and 3.7 in the other areas—it is interesting to note that this 53% of the total audience represents only 60,000 homes.

Here again, sharper drops in radio listening would have been the case had not population increases helped to offset them. Further research here might show wide variations in radio listening according to popularity of individual TV shows (if Lucy owns the town on Monday, they aren’t listening to radio, too). In addition, I have not yet heard that “Video touch” figures are generally accepted as indicative of a national pattern.

4. “When a TV set is on, nobody listens to radio.”

Again, you cite the most favorable instance you can find of 11% of TV homes tuning to TV and radio simultaneously. In our marketing area, as shown by the reports we have obtained from research, the duplication of radio listening in TV homes averages between 1% and 2%.

When a TV set is on, people do listen to radio—but certainly not the same people. I’d like to have the author’s definition of “nobody”—maybe 1% is “somebody,” but I’d hesitate to buy my own show on that basis.

5. “The sole radio fare of TV homes is music and news.”

Obviously, this is not true. While there may be a strong leaning toward music and news in the listening habits on radio they by no means represent a majority of the listening time. The article states that, in New York, radio outlets with big name shows got more than half the nighttime radio listening in TV homes. That was quite understandable, but how big is that half? In our area it would be about 1% of the total number of TV homes listening.

This fallacy is plain silly.

6. “Nighttime radio circulation costs are rising.”

You are correct in refuting this statement. The networks have had to cut their night rates to meet a dwindling audience. Their comparisons with other media are not valid. They have used the total number of radio homes as radio circulation in comparison with the circulation of magazines, newspapers, etc. It would be almost as logical to say that the number of all those who can read indicates circulation for printed periodicals.

Again a “one network” survey, and a premise that could be either supported or disproved by juggling figures from various individual stations or individual programs.

7. “Men listen only in the morning, early evening.”

This is an unreasonable assumption. In radio homes the listening pattern depends to a large extent on the time available for listening, and the statement that men listen more from 7 to 10 p.m. is borne out.
Low Cost - Rich Test Market

KXLF-TV6
Butte, Montana

$100 per hour less dollar volume and XL Station Group discounts, totalling as much as 36%

NBC
DuMONT

($100 per hour is for both time and facilities)

2 November 1953
In this 5-Station Market, 

WSYR is FIRST

Any way you look at it

PULSE OF SYRACUSE
April, 1953

72 15-Min. Periods, 6 a.m. to Midnight
WSYR FIRST... in 50 periods
WSYR SECOND in 22 periods
72

(N那就是 all there is)

NIelsen 1952

WSYR FIRST by 47.7% to 212%

SAMS 1952

WSYR FIRST by 29.8% to 239%

WSYRACUSE
570 KC

WSYR AM-FM-TV - the Only Complete Broadcast Institution in Central New York

Dangerous generalizations that could provide a pitfall for specific advertisers in specific markets. The male listening habits in industrial towns where swing-shifts and graveyard shifts are common, are undoubtedly markedly different from rural areas. (This would also apply to Number 3 below.)

8. "Women listen to radio only during the daytime."

This likewise is contrary to facts. Daytime hours are high points but the evening also represents a good share of the audience.

9. "Daytime radio is now bigger than nighttime."

Generally speaking, this statement is not true but research indicates that daytime and nighttime radio listening are getting closer and closer together. In fact, during June and August of 1952 the daytime audience was larger. The trend is in that direction.

10. "Nighttime radio costs more than daytime."

As indicated under point 6, most radio networks and stations have adjusted their rates to make nighttime and daytime radio more comparable and more in keeping with the size of the daytime and nighttime audiences. A terrific generalization. A "sizable number of stations" have also not changed to the single rate basis. We agree "costs at night can even be less than daytime now"—that's always been true and, as always, dependent on time, station, and program.

11. "Night TV reaches more people than radio."

Such a statement is borne out by our own reports. The total radio sets in use in our marketing area during broadcast of our show (July 1953) represented 11.6% of total broadcast homes while total TV sets in use at that hour represented 25.8% of all broadcast homes.

12. "Nighttime TV holds all of the trump cards."

This again is one of those all-inclusive statements which obviously is not borne out by facts. There are exceptions to all rules and all trends. There are some outstanding radio programs which draw a much higher audience than mediocre TV programs. It is not possible to generalize as this statement does.

This applies to Numbers 11 and 12 above; These statements are double talk. Groucho Marx on radio will reach more people than Cowboy and Guitar on TV—an item of little prac-
According to FCC curves, WAVE-TV now effectively reaches 85.3% 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!

19.8% GREATER CIRCULATION
than the area's leading
NEWSPAPER!

627.3% GREATER CIRCULATION
than the area's leading
NATIONAL MAGAZINE!

(WAVE-TV's superiority as of July 1, 1953, and still growing!)

Tower Height is by far the most important factor in a television station's coverage, particularly in "reaching out" to fringe areas. Lou Channel is second in importance, and Power is third.

WAVE-TV's new tower on top the highest hill in this area gives us an over-all height of 1583 feet above sea level—419 feet higher than Louisville's second station!

WAVE-TV's Channel is 3!

WAVE-TV's 100,000 watts of radiated power is the maximum permitted by the FCC for Channel 3!

100,000 watts at our new tower height and lower channel is equivalent to 600,000 watts from our old downtown tower on Channel 5!

Ask your local dealers and distributors about WAVE-TV's amazing new coverage and about the great WAVE-TV television market.

LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY
Affiliated with NBC, ABC, DUMONT
Free & Peters, Inc., Exclusive National Representative

2 NOVEMBER 1953
New Guide to
Radio Response
in
Pacific Northwest

The New
KEX MAIL MAP

Here’s a map that tells you not only where the listeners are, but also where they’re influenced to act!

Based on 100,000 pieces of mail received at KEX, Oregon’s most powerful station, this new map provides information never before available to advertisers interested in the big Pacific Northwest market. Check the map against your sales figures and you’ll uncover new prospects whose response to KEX programs is a matter of record. For details, get in touch with KEX or Free & Peters.

tical value to the cowboy’s sponsor, author’s apparently blithe assumption that radio’s audience has large turn-over and TV’s audience is frozen is ridiculous. As to radio vs. TV promotion, seems to me TV has not been noticeably lacking in this respect.

In summary, this whole story is aimed at supporting radio broadcasting. We are definitely in accord with the view that radio has many advantages for advertisers under certain conditions. These articles, however, have, in their attempt to build up radio, been very one-sided in their approach and have not presented all the facts. A good case can be made for radio under certain circumstances, but not by the methods employed in these particular articles.

Properly documented, and with some effort made to present each media in its own light, it could have been an article valuable for advertisers. It certainly is not.

YES, SAYS RADIO MAN
(Continued from page 37)

at the same time. By the same token it’s tough for anybody to read a book, a newspaper or a magazine while watching television. It may be possible for an individual to do both, but it’s obviously not difficult for various members of a family to do both and at a given time.

Remember—radio is not nailed to the living room floor. You can take it with you. It’s in virtually every room of the house. So that secondary radio listening becomes an increasingly important factor. While television viewing may occupy some members of the family in the living room or den still other family members are in other rooms of the house listening to the radio. Or they’re in their automobiles where, again, there’s radio.

We found that in New York, Chicago and Los Angeles, radio listening in television homes has shown marked increases in the last three years. Radio sets-in-use in television homes in these three top television markets has increased substantially—in New York up 72%, in Chicago up 19%, in Los Angeles up 72%.

And as a counterpart to the foregoing, we found that it’s the television markets which seem to be buying most of the radio sets. During the first six months of 1953, the top 15 U. S. markets—where 30% of the nation’s total population lives and where most of the television sets are located—absorbed almost one-third of all radio set shipments. And this represented a 32% gain in radio set shipments for these 15 markets over the same period last year.

All over the country, there’s a marked shift to the suburbs. This suburban living has paved the way for super markets and super drugstores. It’s also intensified the already growing mid-week and weekend shopping. And shopping trips to super markets in the suburbs, more and more, include every member of the family. Each one has a say in the purchase of merchandise and the selection of a brand. As a result the man in the family is increasingly important to the advertiser, not only in food and drug items but in the purchase of most lines of merchandise. Take the gas and oil business. According to a reliable study we have called “Buying Habits in the Home,” 74% of all purchases in this category are made by the man in the family.

Well, what has all this to do with nighttime radio? First off, it points up the need for advertisers to blanket the suburbs as well as the urban areas and do it at low cost. And it accentuates the importance of reaching the man in the family as well as the housewife—the working women as well as students. To sell them you have to reach them. Nighttime radio reaches and sells them and does so at low, low cost.

The growing importance of men shoppers prompted us to do some additional research. Advertisers don’t question the importance and effectiveness of daytime radio. Yet, at night during the average quarter hour (between the hours of 6:00 and 10:00 p.m.), it’s possible to reach 180% more men than during the average quarter hour in the daytime in the 14 markets which CBS Radio Spot Sales represents.

There’s still another factor about nighttime radio which is important to a good many advertisers. And that’s this: With its varied programming nighttime radio provides a larger number of different listeners than during any other broadcast period. In other words, most morning and afternoon programming remains the same during weekdays. Evening programs, however, cater to different tastes each night of the week. We found that in Minneapolis,
for instance, with the same number of announcements during the daytime and nighttime hours, 46.5% of the total radio homes were reached in the daytime and 53.5% of the total families at night during a week’s time.

The conclusions we were able to draw from our nighttime radio study were briefly these: Nighttime radio audiences are large. More listeners are attracted to evening shows than to shows aired at any other time period. More men listen to nighttime radio than to daytime and early morning radio. More members of the family buying unit can be reached at one time. More different listeners can be reached, because of nighttime radio’s varied programing.

At this stage of the game, we feel that nighttime radio will remain strong—and gain momentum—in the future. This is borne out by the increase in radio listening in television homes in areas where television saturation is the greatest. It is borne out by the increase in automobile circulation. The mass circulation and the flexibility of radio help to insure its growing strength and increasing value as an advertising medium. And perhaps the real test is results, together with the increasing acceptance of nighttime radio by the country’s biggest advertisers, as well as local clients the nation over.

SUGARLESS POP

(Continued from page 31)
as a supplement. Then, a few months later, Grey Advertising made a survey in selected super markets in Manhattan, Bronx and Queens. Shoppers were asked:

1. Have you seen or heard any advertising for No-Cal lately?
2. Where was that advertising?
The responses indicated that 20.9% of the shoppers had heard the No-Cal radio advertising. Although only one TV program was being used at the time the survey was made, 6.1% of the respondents said they had seen No-Cal’s television commercials. Slightly more than 16% said they had seen No-Cal in the store. 0.9% had seen the trade advertising and 11.3% had seen newspaper advertising.

“Frankly,” Liberman says, “we were amazed at the radio results.”

No-Cal’s most recent big advertising purchase is on television—although radio still gets a big chunk of the ad-

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 waxing 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.

2 NOVEMBER 1953
vertising budget. No-Cal has bought the 7:00 to 7:10 p.m. strip across the board on WABC-TV, New York. On Monday, Wednesday and Friday the program is the Gloria De Haven Show; on Tuesday and Thursday, Dinner with Lisa.

No-Cal uses participating announcements on seven New York radio and TV programs. It sponsors John Scott and the News on WOR-TV, Sunday. No-Cal also has participating announcements on women's programs in Washington and Atlantic City.

The company is buying sectional advertising in seven magazines, a dozen trade papers and 40 daily papers in the greater New York area, in Washington and—interestingly—Fairfield County, Conn. (Cott's home county).

Many of No-Cal's radio participations are on husband-and-wife shows. The distaff side usually delivers the No-Cal commercial, with appropriate comments from the husband. The announcements, of course, point up the attractiveness of a slim, trim female figure.

No-Cal's new advertising manager is Milton Wolff (see "Newsmakers in Advertising," page 104).

While Kirsch frequently has been mentioned as the pioneer in the field George O. Brenner of Colfax Mineral Springs Co., Colfax, Iowa, said that his company's Sugar Free was first.

The modern type of sugar-free soft drink originally was made by Colfax, Brenner asserts. "On September 24, 1950, an article in the Chicago Tribune mentions Colfax Mineral Springs Co. as manufacturer of the then new Sucaryl-sweetened soft drinks. . . . Our product was already in general distribution . . . antedating any of the others by quite some time," Brenner said. Colfax also manufactures sugar-free waffle and pancake syrup.

There is one big problem which faces sugar-free soft drink bottlers today. There are 24 states in which artificially sweetened beverages are banned. In some states, the ban exists because of laws which prevent products which have no food value from being sold in grocery stores. In other states, basis for the ban probably was the fear that bottlers might try to substitute a sweetening agent for sugar in an effort to deceive the public. The sugar-free drink bottlers, however, instead of hiding the fact sugar is not used, play up the substitution.

Two states, Florida and California, had bans against sugar-free beverages until a few months ago; both states have repealed the laws. Some bottlers are watching Pennsylvania since it is the largest state which still won't permit the sugar-free beverages. Most observers seem to think that eventually the laws can be deleted or modified in such a way that calorie-less drinks will be permitted.

Even if distribution does become a legal possibility in all 48 states, there still is the question of whether the sugar-free beverages will make much of an impression in non-metropolitan areas. In the rural communities especially, it is thought that most soft-drink consumers are most interested in getting something that's cold, wet and tastes good. Calorie count is of

**First, admen must learn to spread their gospel beyond themselves. Second, all of us must work harder to remove the intangibles from our profession. Third, we must become men and women of business. By broadening our understanding, and by persistent telling and teaching the power we are prepared to provide, we can increase soundly the recognition of advertising as a vital dimension of business.**

KENNETH F. BOUCHER
Advertising Manager
Hawaiian Pineapple Co., Ltd.
San Francisco

less importance in these areas, say the bottlers.

The sugar-free soft drinks are "very definitely a trend because they are tapping a new market," said E. William Dey of J. M. Mathes Inc., agency for Canada Dry products (including Glamor). "People aren't switching from sugar beverages as much as new customers, never soft drink consumers before, are buying sugar-free beverages," Dey told spinson. He said Canada Dry has equipped only one plant to produce Glamor on a trial basis.

There are nearly 1.2 billion cases of soft drinks sold annually (compared with this year's expected sugar-free beverage production of about 5 million cases). There are 6,000 carbonated beverage bottlers (compared with the 50 or 60 in the sugar-free field.)
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*

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

2 NOVEMBER 1953
WHEN I SEEING
SEÑOR
THEY LEESTEN

HERE'S WHY...

KIFN, and only KIFN, reaches more than 85,000 Spanish-speaking people in Phoenix and Central Arizona. This Spanish population spent nearly $20,000,000 in retail sales during 1952. They account for nearly 20% of Arizona's population.

Remember, if you sell in Arizona... you should sell in Spanish. And to reach this rich market, you must use KIFN. Arizona's only full-time Spanish Language station.

PINTO BEANS? SI, SENOR, I LOVE THEM!

I helped sell 10 tons of them for Basha's Markets, Phoenix, during a recent weekend. Ask Mr. Ed Kearns at Basha's.

AH, SENOR, WHAT AN ANGLE FOR A SIESTA!

Using KIFN, Quality Furniture Company increased sales to Mexican people from 5% of volume to over 40% in two years. Ask Mr. Al Garcia, President.

SEÑORA COW, SHE NEVER GIVE MILK LIKE THEES!

In one year my listener sent 187,500 labels to Borden's Milk Company in return for china plates. Check with Mr. Sporleder at Borden's.

*Statistics from Valley National Bank Survey.

Ask These Yanquis About Me!

LOS ANGELES, CALIF.

HARLAN O. OAKES
AND ASSOCIATES
672 S. Lafayette
Park Place

NEW YORK,

N. Y.

NATIONAL
TIME SALES
17 E. 42nd St.

KIFN

"LA VOZ MEXICANA"

860 Kilocycles • 1000 Watts

REACHING PHOENIX, AND ALL OF CENTRAL ARIZONA

MOGUL SAYS

(Continued from page 33)

fact, should advertising agencies be paid on any other basis than the company's salesmen are paid? Aren't their functions essentially the same?

Modern agency service is no longer confined to the mere preparation of advertising and purchase of time or space. It extends into almost every aspect of business that is concerned with making sales. Merchandising, marketing, packaging, research, new product development and many facets of management planning fall within the scope of full agency service as we know it today. Should the agency's service in these directions be governed by the client's appropriation for pure and simple advertising? We don't think so. Some of the most substantial contributions we have made to our clients' success have been in fields that the turn-of-the-century advertising agency considered no man's land.

We believe it is entirely unrealistic to try to divorce advertising from all the other elements that go into building sales. They go hand in hand, not in Lones Wolf Indian style. Our clients agree with this thinking, and they expect it of us—whether our income from the account is 15% or a flat fee or a percentage-of-sales.

The constantly increasing costs of agency operation, most conspicuous of which is the high cost of a top-flight TV department, have not in themselves been responsible for outmoding the 15% system, from the economic point of view. They do, however, help bring the issue into sharper focus. The agency business is one of very few that has not raised its prices or its markup since it first opened shop—but has had to let increased income depend on increased volume.

Consider an account that spent $1,000,000 in 1940, and spends $1,000,000 today. Can the agency render the same services as it did before the war, to say nothing of the need for greater services? Either it made an unconscionable profit then or must water its services now, unless the 40% increase in agency operating costs is made up some other way.

While some agencies have inclined toward flat fee arrangements in lieu of the traditional 15%, we believe the percentage-of-sales method is a far more advantageous solution. It makes the agency the integral part of the cl-
Advertisers have been handing Ann Wagner commercials, then getting out of the way, ever since the days when she wrote, sang, emceed, announced, typed, planned record shows and acted as receptionist for a station in southwest Indiana. They get out of the way for the same reasons that you don’t cross streets against traffic.

La Wagner is a jack-of-all-trades by trade. In this day of specialization she’s an unusual multiple-threat performer, running voice arpeggios around end, quarterbacking a five-edition-a-week radio journal, blocking records in her daily role as Ann Wagner, Girl Disc Jockey, coaching a cooking show, decorating interiors, and shooting golf in the eighties.

Except for the first five weeks of her life, Ann has lived in Indiana. Indianapolis (she joined up with WFBM in 1947) are inclined to forgive her for this remissness. Aside from a few purists, Hoosiers accept her as a Hoosier.

There is absolutely no truth to the rumor that there are two of Ann Wagner. The dichotomic illusion arises from hearing her early afternoon show called Ann’s Pantry, listening to her mid-afternoon melody show, Make Mine Music, and seeing her at all hours on various television shows.

It all started when she entered a singing contest which landed her a scholarship at the University of Louisville School of Music. She left her “number please” job with the phone company to study voice with a Madam Noe, saying yes to the lure of a new career.

While employed by another station as vocalist, record librarian and part-time announcer, Ann worked as vocalist with a local orchestra. If this suggests that she’s an attractive young lady, you’re right. She often breaks into song along with the records she plays, loves music, lectures on music and radio in local high schools, and once appeared (photographically) on 30,000 match books.

If these manifold, expert and sustained activities make Ann Wagner sound old, we’ve done her an injustice. She’s in her twenties.

Ann just keeps busy. So do advertisers who participate in her programs.
ent's business that it must be in order to render its fullest service. Moreover it means that the agency gets paid on the basis of results—which is what the client wants and what the confident agency should be willing to hang its hat on.

BOARD MEMBER
(Continued from page 33)

For whatever statistical and marketing services the media render, I presume Mr. Mogul feels the client (advertiser) gets the service, so he should pay.

He does, believe me. Always will—one way or another.

3. The fixed commission, Mr. Mogul has said time and again, discourages incentive.

At this point, I react a bit violently. We all know that, if we can make a client's business grow at a profit to him, he will do more advertising and our billings will increase. What more could we want?

Every important agency in America achieved most of its growth that way. By doing sound advertising they got more business from their present clients.

On the other hand, with Mr. Mogul's approach, there is a real danger of doing unsound advertising that can actually damage a client.

Here's how. Let's assume that $100,000 in advertising produces $1,000,000 in sales. This means an advertising cost ratio of 10%. But there is always a point of diminishing sales return from additional advertising investment. Maybe the next $1,000,000 in sales would take $200,000 in advertising.

If the Mogul-system agency is looking for "incentive" (I assume he means more money), it doesn't concern itself with this lowered profit. It just wants more sales, regardless of an increasing advertising-to-sales cost ratio. What could be more unsound?

If he wants to tie his commissions to something new and different, we'd suggest Mr. Mogul tie them to client's profits rather than to his sales.

4. As to the percentage-of-sales approach to agency compensation, perhaps Mr. Mogul could solve these riddles:

a. The percentage-of-sales formula assumes that advertising alone is responsible for sales. It's an old, tired thought but still true that inadequate distribution or an inferior product can undo all that good advertising can do. Why penalize an agency for sales factors over which it has no control?

b. There are many times in the life of a product—at the time of its introduction, for example—that advertising expenses are designed to anticipate future sales. As such times, the agency would be penalized, especially since at that very time much additional and unusual work is required.

In summary, what Mr. Mogul has, no doubt, is a satisfactory way to handle a medium-sized account which requires more service than he could afford to render under a straight 15%.

He prefers to make up the difference by his own system of calculation. Others do this by fees. Interesting. But that's all.

(Above debate sub for media article scheduled for this issue.)
ROUND-UP
(Continued from page 59)

High level conferences soon will be a common occurrence at Frederic W. Ziv Co. A DC-6 has been leased from Douglas Aircraft and Ziv is having the plane redesigned as a flying screening room. Ziv's salesmen will use the ship in their world-wide sales territory to screen Ziv films and also to help train local TV station promotion people in the Ziv exploitation techniques. Even without the plane, however, Ziv's multi-lingual films are being sold around the world according to John L. Sim, Ziv TV president. Most recent sales have been in Central and South America to General Electric of Mexico, American Airlines, Bimbo Bread, Canada Dry and Esso of Cuba. Sim reported.

* * *

The largest grocery supply company in New Jersey, Flagstaff Foods of Perth Amboy, has signed a point-of-sale cooperation contract with WNHC and WNBK, New York. Max Buck, merchandising director for the NBC stations, said Flagstaff operates 250 United Service Grocers stores in Northern New Jersey. He said WNHC and WNBK now have working arrangements with more than 2,000 chain food stores, 8,000 independent food stores and 5,000 independent drug stores in Metropolitan New York.

* * *

TV viewers in Minot, N. D., are about 2,000 miles from New York and 550 miles from the cable—but they saw the World Series games on the same day they were played. John W. Boler, president of KCJB-TV, Minot, arranged to have kinescopes of the series flown from WLO-TV, Ames, Iowa, to Minot as soon as they were developed. The games were telecast on KCJB-TV at 9:00 p.m. each night and according to Boler, it was the first time the series had been televised in the area.

* * *

WKAB-TV, Mobile, Ala., is sending advertisers a copy of a letter it received from a TV viewer in Pensacola, Fla. Julius G. Brady wrote to the Mobile station, on UHF Channel 48, to describe the station's reception as ranging from "fair" to "very sharp and interference free." During the same week, Brady told WKAB-TV, reception

...And Herb Morrison, WJAS's News Editor, richly deserves the title. Take the story of the Turnpike slayer, for example:

Herb Morrison gave Pittsburgh listeners a thrilling on-the-spot account of the capture of John Wesley Wable, the confessed killer, at Albuquerque, New Mexico...THE FIRST COMPLETE REPORT OF THE CAPTURE direct from the arresting officer.

Morrison's radio news techniques have made him the most talked about newsman in the Pittsburgh market. More and more Tri-State listeners are turning to Morrison every morning for their latest news. "Mr. Scoop"...a newsman's newsman...is the finest radio news buy in the Pittsburgh market today.
Radio salesmen for WXYZ, Houston, have all been given new Emerson pocket-size portable radios. The salesmen will take the radios with them when calling on clients. Then, with the correct timing, a client could hear his commercial announcement or, perhaps, the WXYZ program up for sale. Using the small radios was the idea of Hal Neal, WXYZ assistant commercial manager.

A new market study conducted for WANN, Annapolis, shows the station serves more than 600,000 Negroes, or the second largest Negro market in America, according to the station. The study is part of an extensive research program undertaken by WANN to assist advertisers interested in selling the Negro market. Further information on the studies can be obtained by writing Maurice Blum, WANN, P.O. Box 749, Annapolis, Md.

WXYZ, New Haven, and its v.p. and general manager, Daniel W. Kops, got a $500 bond recently as first prize for the most effective promotion for a motion picture, The Bandwagon. MGM set up a contest among d.j.'s on various stations for largest response to a competition based on hit tunes from The Bandwagon. WAVZ led all other stations in mail response in relation to its metropolitan area population. Two of the station's personalities, Tiny Markle and George LeZotte, d.j.'s, each were awarded $100 in connection with the contest.

SPONSOR ASKS (Continued from page 57)

ing overly and sympathetically conscious of the man who pays the bill, but it's not the case.)

However, I certainly do believe a periodic quarterly census is a necessity. Otherwise, how can the advertiser know how many people are within reach of his program? How can the agency plans board recommend the proper allocation of an appropriation? And (more importantly from their standpoint than mine), how can the network or station justify new rate cards without being able to flash figures showing the increase in TV homes?

Publishers of newspapers and magazines keep an eagle eye on circulation so that they can show an advertiser a pretty accurate size of readership and where the readers live. It's the whole basis of their advertising rates. Ditto for radio. I believe the same principle should certainly exist with TV—particularly in areas with new stations.

Who should pay the census taker? The networks or stations should be tapped, in my opinion. It doesn't seem quite logical that an advertiser or agency should have to pay to find out how many TV sets his program can reach, any more than he should pay to find out his print circulation.

The financial pill needn't be a large one, with the cooperation of set distributors. And it can be sugar-coated with the thought: "Where else, among advertising media, is circulation growing so fast?"

Roger C. Whitman
Advertising Manager
Bristol-Myers
New York

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 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

TV COSTS GOT YOU DOWN?
The Sportsman's Club

52 popular, well rated, 15 minute hunting, fishing and outdoor shows featuring Dave Newell and panel of experts. Write for audition prints.

SYNDICATED FILMS

1027 Forbes Street

Phone: Express 1-1355

Pittsburgh 19, Pa.

SPONSOR

THE KMBC-KFRM

CBS RADIO FOR THE HEART OF AMERICA

Tisket-A-Tasket

A green and yellow basket—
I wrote a letter to my friend
and on my way I lost it—
I lost it—

The great Kansas City primary trade area served by The KMBC-KFRM Team is just one huge green and yellow basket. A MARKET basket—filled to overflowing with the green and yellow of things growing and ripening to be exchanged for "long green" currency and for "gold" coins.

You can enjoy the harvest in the Heart of America—the year around! Write a letter, wire or phone to your friend KMBC-KFRM, Kansas City, or your friendly Free & Peters colonel. The letter won't get lost. It'll pay a BIG profit because the folks in the Kansas City primary area are buying the things they hear about on the radio station they listen to most . . .
We're RADIO and TELEVISION

... Not Mere Medium Men!

When you buy WBRE ... you buy 29 years of continuous performance in radio and now T-V. Our technical knowledge, backed up by a trained staff of professionals in every phase of Radio and Television, gives you more than mere medium minded men to perform the selling job for your client's products. Our record of performance needs no imaginative claims, no false coverage figures, no theories. The proof of performance is here ... we'll be glad to show it to you.

TV
WBRE
Ch. 28

NBC Affiliate Wilkes-Barre, Pa. AM-FM-UHF TV
NO OTHER radio station REACHES as much OKLAHOMA

Buying Power as

WKY RADIO

The 58 Oklahoma Counties in WKY Daytime NCS coverage area contains

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

No other radio station reaches as many Oklahoma homes as

WKY RADIO OKLAHOMA CITY
930 KC • 5000 W • NBC
Represented by THE KATZ AGENCY

Newsmakers in advertising

Milton Wolff, for the past five and one-half years assistant ad manager and account executive for Longchamps restaurant chain, was appointed advertising manager for Kirsch Beverages (bottlers of No-Cal sugarless soft drinks), Brooklyn, last month. He announced next year's No-Cal ad and promotion budget will be some $1 million, about double this year's. Wolff, an honor graduate of CCNY, told SPONSOR that "as No-Cal's budget increases, more and more of it will go into air media" (see story page 30).

Chris J. Witting, managing director of Du Mont Television Network for past six years, on 1 January becomes president of Westinghouse Radio Stations Inc. (WBZ-AM-TV, Boston; KWY and WPTZ, Philadelphia; WORO, Fort Wayne, Ind.; KDKA, Pittsburgh, and KEX, Portland). Said Witting: "A major opportunity for television lies in its development of regional networks along the lines of the pattern developed this fall by the Du Mont Television Network for Westinghouse and six regional sponsors who are utilizing professional football games. . . ."

Payson Hall, director of radio and television for Meredith Publishing Co., now has another station under his wing—KCMO-AM-FM-TV, Kansas City. As home-office director of Meredith broadcasting operations, Hall has charge of WHEN, Syracuse; WOFW-AM-TV, Omaha, and KPHO-AM-TV, Phoenix. Meredith paid more than $2.5 million for KCIO properties. Hall graduated from Cornell in 1936; he was named treasurer of Meredith in 1947.

Robert E. Lee, new FCC commission named by President Eisenhower to succeed Paul A. Walker who retired last month, told SPONSOR he was "delighted" with appointment, feels it is a challenge, and hopes to be real help to Commission, particularly with regard to fiscal matters. Commissioner Lee, who formerly was administrative officer for FBI (the prepared FBI's budget), is taking a "Cook's tour" of FCC to learn more about it. "Government is my career," he said. He plans to stay in government until retirement.
More money for radio

The money boys are spending more on radio this fall.

It's not at the expense of TV either.

The business is coming from three sources: new advertisers trying the senior air medium for the first time, old advertisers coming back after long hiatuses, current radio advertisers upping schedules.

Who are these hard-headed clients who are putting new money into a medium that some had buried as recently as two years ago?

Among the new entrants in network radio are Coleman Co. (kitchen ranges), North American Van Lines, National Homes Corp. and Sego Milk Products Co. of Salt Lake City.

Among old radio advertisers returning to the nets are Socony-Vacuum Oil Corp., Longines-Wittnauer, Burlington Mills and Packard Motor Car, Miles Laboratories, Philco and Andrew Jergens have stepped up their radio network time.

In spot radio General Foods, American Airlines and most of the auto firms are extremely active. Among the new spot radio sponsors are Spool Cotton, National Paper Corp. and L&M Filter Cigarettes.

What's behind this activity?

For names and views, see sponsor's round-up, "Why new clients are buying radio," page 27.

* * *

TV and the forgotten third

SPONSOR has heard three TV experts in recent days on the subject of TV programing mediocrity.

Bob Saudek, director of the Ford Foundation's Radio-TV Workshop (producers of Omnibus and Excursion), bore down on TV's trend to slavish imitation, in addressing a Pulse luncheon in New York.

Dick de Rochemont, veteran movie and TV producer and new JWT vice president, told a 4A's meeting in Chicago: "In too many homes, the TV tube is dark most of the time." He stressed that 3,000 to 5,000 movies houses have closed down and movies have lost half their audience in the past five years, not only because of TV, but because motion pictures just lost their appeal to people over 30.

Now a third expert, an agency executive who's a psychologist in his own right, tells us that he's alarmed over TV's refusal or inability to appeal to the top third of the American people-top third from the standpoint of intelligence, maturity and income.

These people, he maintained, are getting into the habit of not looking at TV. If the economy hardens—as it seems to be doing—the profit margin narrows. The advertiser who can't reach one-third of his potential customers—and the richest to boot—pays for that darkened tube.

Can TV meet the challenge?

* * *

Is 15% outmoded?

Only a few successful admen, notably Emil Mogul, think so.

The overwhelming majority believe that the 15% agency commission system is the cornerstone of the advertising business.

SPONSOR owes a warm "thank you" to both Emil Mogul and the SPONSOR All-Media Advisory Board member who answers him for their debate entitled "Is the 15% agency commission outmoded?" (See page 32.)

The issues are basic: How much should the agency get, who should pay it and has the new era of TV changed things?

Another facet of the same problem will be discussed at the Eastern Conference of the 4A's in New York 23 November: Why the agency should continue getting 15% on outside package productions.

A few months ago SPONSOR examined the question from the standpoint of "Do agencies earn their 15% on air accounts?" (See 29 June 1953 issue).

With TV forcing a change in network operations, it's quite possible it may also force a reexamination of the 15% agency commission system.

Applause

Crusade for freedom

When D'Arcy Brophy, chairman of the board of Kenyon & Eckhardt and president of the American Heritage Foundation, was asked to direct the Crusade for Freedom's 1954 drive for its Radio Free Europe, he did two things:

1. He flew over to Europe to find out on the spot how effective Radio Free Europe was.

2. He went behind the Iron Curtain (in Vienna and East Berlin) to see conditions for himself.

Brophy's first surprise in crossing into the East Berlin zone was to be greeted by a sign reading: "Go home, Amis Americans."

Radio Free Europe is intended to make sure that freedom doesn't die on the periphery of the Soviet Union.

Radio and TV will be called upon to do their share in enlisting the support of 25 million people and in raising $10 million needed next January and February. The project is sponsored by the Advertising Council. Leo Burnett Co. of Chicago is the volunteer agency for space and outdoor, and K&E of New York for radio and TV.

A monthly kit is going to all radio stations in a pre-drive educational campaign by the American Heritage Foundation. It contains this message, written by John (Nick) Carter: "Radio is the only way we are able to reach the Iron Curtain countries."

SPONSOR applauds advertising men like D'Arcy Brophy who are contributing so unselfishly of their time to make the 1954 drive a success.
Day By Day, More National and Regional Advertisers are
Discovering it Takes WHIZ-TV to Make Sales in South-
eastern Ohio.

Join This Ever-Expanding Group of Smart Advertisers
and SELL the Zanesville, Ohio Trading Area . . . Covered
Exclusively From Within By . . . .

WHIZ-TV

Established
May 23, 1853
Zanesville, Ohio

PRIMARY AFFILIATE NBC - CBS - ABC - DuMONT

REPRESENTED NATIONALLY By JOHN E. PEARSON, TV, Inc.

Nationale Advertisers

The American Tobacco Company
August Wagner Brewing Company

Bread Company
Bendix Home Appliances
Benrus Watch Company

Company
Brewing Corporation of America
Burkhardt Brewing Company

Company
Brewing Company
Chrysler Corporation
Commercial Printing Company

Company
DeSoto-Motor Corporation
Felber Biscuit Company
General

Company
George Wiedemann Brewing Company
Gillette Safety Razor Company

Griffin Manufacturing Company
Gulf Oil Company
Irvin Meadow Gold Dairy

Cigarettes
Koolvent Awning Company
Krantz Brewing Company
Lever Brothers

Company
Morgen-David Wines, Incorporated
Mutual of Omaha Insurance Company

Let's Bakery Company
Ohio Bell Telephone Company
Ohio Fuel Gas Company

Bakery, Incorporated
Pfeiffer Brewing Company
Quaker Oats Company
Radio

RATION OF AMERICA
Red Top Brewing Company
Rival Dog Foods Company
Scott

Company
Sealy Mattress Company
Singer Sewing Machine Company
S.O.S.

Company
Standard Oil Company of Ohio
Stroh Brewing Company
Sun Oil Company

Viceroy Cigarettes
The American Tobacco
Wagner Brewing Company

Company
Benrus Watch Company
Bendix

Brewing Corporation
Brewing Corporation

Company
Chrysler Corporation
DeSoto-Motor Corpor

Company
Commercial Printing Company
Crosley Corporation

Company
Felber Biscuit Company
General Foods Corporation
George Wiedemann

Company
Gillette Safety Razor Company
Griffin Manufacturing Company

Oil Corporation
Irvin Meadow Gold Dairy
Kool Cigarettes
Kool

Brewing Company
Krantz Brewing Company
Lever Brothers Company
Mogen-

Wines, Incorporated
Mutual of Omaha Insurance Company
Nickle's Bakery

Ohio Bell Telephone Company
Ohio Fuel Gas Company
Omar Bakery, Inc.

Pfeiffer Brewing Company
Quaker Oats Company
Radio Corporation

Company
Red Top Brewing Company
Rival Dog Foods Company
Scott Paper

Company
Sealy Mattress Company
Singer Sewing Machine Company
S.O.S. Company

Standard Oil Company of Ohio
Stroh Brewing Company
Sun Oil Company

Company
Viceroy Cigarettes
Willys Motors, Incorporated

Admiral

The American Tobacco Company
August Wagner Brewing Company
Baker
313,062 television homes! That's the ripe and ready Kansas City market that you can line up for concentrated selling when you swing your spot schedule to WHB-TV! Interim transmission is from mast atop Missouri's tallest office building. New tower (jointly owned with KMBC-TV) to be 1,079 feet above average terrain. Maximum allowable power—316 kw visual, 158 kw audio.

A full schedule of CBS Network TV programming... plus a variety of bright, talent-packed locally produced shows put your selling message in the right place at the right time for maximum audience action.

For availabilities, contact your nearest Blair-TV representative.

"According to Aug. 31st figures of the Kansas City Electric Association."
magazine Radio and TV
advertisers use

Why don't the air media recommend agencies?
page 29

What admen put on their bulletin boards
page 32

These 31 advertisers don't use air media. Here are reasons
page 34

Pan-American Coffee Bureau spends over $500,000 on radio
page 36

85 TIMEBUYERS: A JOB PROFILE
page 38

Will the new Starch TV noting figures upset buying strategy?
page 40

AUTOMOBILES ON THE AIR
page 43
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

TOM TINSLEY; PRESIDENT  REPRESENTED BY FORJOE & CO:
Some advertisers regretting Ken Baker's decision not to go ahead with new radio-TV station circulation study next spring by Standard Audit & Measurement Services. Their reasoning: "Each medium owes its advertisers three things: (1) dependable circulation figures; (2) who's buying medium; (3) how much. Air media have no regular figures comparable with ANPA's for newspapers or MAB's for magazines on any of these. With Nielsen also uncertain about repeating 1952 coverage study next year air will have no up-to-date circulation data. Other hand print media give you three circulation statements yearly." 

Executives polled by SPONSOR as to should air media recommend agencies for recognition by local stations voted overwhelmingly in favor. Every other medium except radio, TV has machinery for such action. For pros and cons of matter, see article starting page 29.

A quarter-million advertiser tested radio 15-20 years ago, found it "unproductive," hasn't used it since. Another is waiting for air media to "show" them it can sell better than print. A third wants to get into air media but doesn't know how. For other reasons why national advertisers don't use air media, see SPONSOR survey page 34.

ANA's tabulation of 1954 ad budget trends from 170 companies shows 80% of those using TV plan to increase video usage, 15% will hold tight, 5% will cut. Of 84 radio sponsors, 34% plan to increase budgets, 59% plan to keep current schedules, 27% will cut. Over-all, 123 firms plan advertising increases, only 7 plan decreases.

That explosion you heard on Madison Avenue, New York, recently came from inner office of advertiser who got his first look at Starch report on how many people saw his TV commercials, how many remembered some sales points. Starch's TV Director Jack Boyle, who thought up new "Immediate Recall Survey", hastens to point out: Study is not media yardstick in buying, is not rating service, is not basis for new concept in cost-per-M buying. For what it is, see page 40.

SPONSOR opens offices in Dallas and Atlanta

For the first time in radio-TV tradepaper history SPONSOR is opening regional sales offices in the Southwest and Southeast. Homer Griffith is appointed Southwest Regional Manager, with headquarters in Dallas, Interurban Building, 1500 Jackson St. Charles C. Farrar is named Southeast Regional Manager, with headquarters in Atlanta, address to be announced. Griffith is a veteran broadcaster and station representative; Farrar is former general manager of KSTL, St. Louis. Edwin Cooper will continue as Western Manager, Wallace Engelhardt as Midwest Manager. Other appointments will be announced shortly.
REPORT TO SPONSORS for 16 November 1953

Too many new TV stations? AT&T execs worried about extending more credit to new TV stations mushrooming in extra small markets. To run network cable in costs small fortune. If station is too near major metropolitan area or is UHF in VHF market audiences are hard to build. Long-lines division people feel too many stations spring up without much thought as to economics. They cited one station by name as new on skids.

-SR-

Cars take to air as never before Car companies are taking to air as never before, new SPONSOR survey shows (see "Cars on the air," page 43). SPONSOR figures TV network gross time billings for 1953 should hit $22 million, radio network at least $6 million, spot radio-TV additional millions.

-SR-

Night radio ahead of daytime: Pulse 20.8% of all homes had radio sets in use during average quarter-hour 8:00-10:00 p.m. period Monday through Friday in 12 major TV markets last January-February, according to Pulse study made for Katz Agency (station reps). In numbers there were more radio listeners at night (380 per 1,000 homes) than in 7:00-8:00 a.m. "non-TV" hour (368 per 1,000). You get more men at night too, Pulse found.

-SR-

Timebuyers are also human Timebuyer's lot is hard one. He (or she) makes from less than $3,000 to (unfortunately, it's not very often) $14,000. He's usually last to know about new account. And it's easier for ad manager to attend budget meeting of his competitor than for timebuyer to get into strategy conference for his own client. For other fascinating timebuyer lore based on 85 respondents to SPONSOR survey, see article page 38.

-SR-

Net TV billings up, radio even TV network gross time billings are up 21.6% but radio only 0.2% first 9 months 1953, compared with same period last year. PIB figures:

<table>
<thead>
<tr>
<th>Network</th>
<th>Radio</th>
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<tr>
<td></td>
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<tr>
<td>Network</td>
<td>Gross</td>
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<td>---------</td>
<td>-------</td>
</tr>
<tr>
<td>Net 9 mos. 1953</td>
<td>9 mos. 1952</td>
</tr>
<tr>
<td>CBS 45.9 mil.</td>
<td>42.4 mil.</td>
</tr>
<tr>
<td>MBS 16.7 mil.</td>
<td>14.5 mil.</td>
</tr>
<tr>
<td>NBC 34.7 mil.</td>
<td>35.0 mil.</td>
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<tr>
<td>Total $118.9 mil.</td>
<td>$118.6 mil.</td>
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</tbody>
</table>

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>Esso Standard Oil Co., NJ</td>
<td>Total Power Esso Extra gasoline</td>
<td>Marshchalk and Pratt, NY</td>
<td>55 radio stns from Mc to La</td>
<td>Radio: 1,500 60-sec ancents, checks; TV: 1,200 60-sec ancents, checks; 9 Nov. 9-wks</td>
</tr>
<tr>
<td>Esso Standard Oil Co., NJ</td>
<td>Total Power Esso Extra gasoline</td>
<td>Marshchalk and Pratt, NY</td>
<td>13 TV stns, from Mc to La</td>
<td>TV: 66 20-sec film ancents; 7 Dec: 4, 7, 13 wks</td>
</tr>
<tr>
<td>Nash-Kelvinator Corp., Detroit</td>
<td>Nash motor cars</td>
<td>Geyer, NY</td>
<td>165 TV mks</td>
<td>TV: 20-sec films; 19 Nov; 3 da</td>
</tr>
<tr>
<td>Standard Brands, NY</td>
<td>Tenderleaf Tea products</td>
<td>Doyle, Dann &amp; Bernbach, NY</td>
<td>20 radio, 20 TV mks throughout country</td>
<td>Radio-TV: 1-3 particle wk; 5 Nov; 52 wks</td>
</tr>
<tr>
<td>Weldon Farm Prods, NY</td>
<td>&quot;Alba&quot; Non-Fat Dry Milk Solids</td>
<td>WOR, WABC, WMGM, WABD</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

SPONSOR
This $66,000,000 steam-electric generating station, the Philip Sporn Plant at Graham Station, W. Va., is among the world's largest and most modern. Its output capacity of 600,000 kilowatts supplies power for major industries and industrial communities throughout WSAZ-TV's 114-county area.

FULL STEAM AHEAD!

Where industry thrives, so does business. For industry (among its other multiple products) also creates big payrolls.

Here, within the industrial center of the United States, hundreds of giant plants work at full steam to supply enough goods for consumers all over the world. The resultant pressure of buying power today tops four billion dollars in 114 industrial counties served daily by WSAZ-TV! As the only television station covering this enormously busy area, WSAZ-TV's influence upon buying decisions of high-income families has proven a potent force.

To put a full head of steam behind your sales in America's industrial heart, WSAZ-TV is a uniquely profitable investment.

16 NOVEMBER 1953
ARTICLES

Why don't air media recommend agencies?

Most media groups "recognize" agencies for benefit of members. Radio and TV suffer because sponsors don't know which agencies are equipped to handle air accounts, which are on sound footing financially

What admen put on their bulletin boards

Madison Avenue office decor ranges from portraits of J. Fred Muggs (chimpanzee) to framed quotations from John Stuart Mill (philosopher). Most frequently encountered theme on ad alley bulletin boards: lack of time

Why these 31 advertisers don't use air media

Part 13 of SPONSOR's All-Media Evaluation series contains results of survey of 200 corporations. Article examines reasons for not using radio, TV, given by 31 advertisers (most commonly quoted reason: money)

Why Coffee Bureau spends $500,000 in radio

Pan-American Coffee Bureau is spending one-third of $1.5 million ad budget on spot radio to put across new theme, "take a coffee break"

85 timebuyers: salaries, problems, backgrounds

SPONSOR mailed questionnaires to timebuyers around the country, got 85 responses. Article contains first-hand information on how much timebuyers earn, how long they went to school, how they're regarded in agencies

What does new Starch study prove?

Starch has some new answers to advertiser's old question, "How effective are my commercials?" Will these data upset media thinking?

TV ups sales $2 million for Mages Stores

Chicago sporting goods store bought a TV show two years ago over WGN-TV. Today, its sales have hit $5 million; firm has expanded to seven stores

Cars on the air

End of postwar car boom is bringing increased air activity on the part of auto manufacturers and dealers, SPONSOR round-up tells who's spending for radio and TV, what they're buying and why

COMING

No. 1 rice seller reaches top with air media

Minute Rice debuted in 1946, has used an increasing amount of air advertising ever since. Today it shares sponsorship of two leading net TV shows

Should there be a TVAB?

Radio has a Broadcast Advertising Bureau; TV station executives now want a similar type of organization for the television industry

DEPARTMENTS

TIMEBUYERS AT WORK

AGENCY AD LIBS

49TH & MADISON

NEW AND RENEW

MR. SPONSOR, Norman Jay P. S.

RADIO RESULTS

NEW TV STATIONS

NEW TV FILMS

SPONSOR ASKS

ROUND-UP

AGENCY PROFILE, George Wolf

TV COMPARAPHRAG

NEWSMAKERS IN ADVERTISING

SPONSOR SPEAKS

Editor & President: Norman R. Glenn
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Managing Editor: Miles David
Senior Editors: Charles Sinclair, Alfred
Department Editor: Lila Lederman
Assistant Editors: Evelyn Koraid, Joa B. Marks, Keith Trantow
Contributing Editor: Bob Foreman
Art Director: Donald H. Duffy
Photographer: Lester Cole
Advertising Department: Edwin D. Crow (Western Manager), Wallace Engelhard (Regional Representative), Homer Griffith (Advertising Manager), John A. Kovchol (Product Manager), Ed Higgins
Vice-President-Business Mgr.: Bernard F. Sheehan
Circulation Department: Evelyn Satz (Subscription Manager), Emily Cutillo
Secretary to Publisher: Augusta Sheehan
Office Manager: Olive Trouwen

KWKH’s cost per-thousand-families is 46.4% LESS than the second Shreveport station!

KWKH, Shreveport, not only delivers the biggest radio audience in the prosperous Arkansas-Louisiana-Texas area—it also delivers the most listeners per dollar. Its “cost-per-thousand” is 46.4% less than the second Shreveport station!

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!

KWKH
A Shreveport Times Station

0,000 Watts • CBS Radio •
YOU CAN SPONSOR
THE BEST NEWS IN
SOUTHERN CALIFORNIA
INDEPENDENT RADIO
FOR AS LITTLE AS $18!

KBIG hourly five-minute newscasts, judged
the best of any independent station
by the Radio and Television News Club of
Southern California, can sell for you,
whatever your business . . .

IS IT FOOD? Von's Grocery has sponsored

DRUGS? Willard Tablet Company is in
its second year with the 8:25 A.M. News.

AUTOMOTIVE? Lubal engine oil additive
started with a morning newscast—today
uses three a day—A.M., noon, P.M.

FURNITURE? Morning newscasts each
day sell O'Keefe & Merritt ranges, a KBIG
charter sponsor since first day on the air.

APPLIANCES? Graybar Electric has sold
Whirlpool washers with KBIG Morning
News for the last ten months.

RESTAURANTS or HOTELS? Oceanside's
Miramar restaurant, trailer park and
shops, daily on KBIG for the last 17
months, sell via afternoon Sports News.

A few seasonal advertisers have just
concluded their newscast contracts.

Ask your KBIG representative or any
Robert Meeker office for these new
availabilities, and for the new brochure
giving all details on KBIG News . . .
the best in Southern California
independent radio.

Penny Simmons, Foote, Cove & Belding, New
York, is busyly checking UHF and VHF stations
as well as radio availabilities for her new Paper
Mave Co. account. "For the next year or so,"
Penny told svossen, "we're planning to continue
expanding in radio and TV market-by-market with
station breaks and minute announcements aimed at
a general mixed audience, including teenagers.
We'll be testing the efficiency of our buys via retail
sales in each market." Among her other accounts
Penny numbers International Latex and Spy.

Ed McNeely, TV director, Enterprise Advertis-
ing, Los Angeles, recently made an unprecedentedly
large program buy for a regional account—Brew 302
Beer of Southern California. He bought 11 half-
hour shows in Los Angeles alone, nine of them
dramatic programs. Brew 302 also sponsors a
weekly show on KERO-TV, Bakersfield; KEYT,
Santa Barbara; XETV, Tijuana, Mex. His announce-
ment schedule includes 300 announcements a week.
"It's the woman who buys beer," says Ed, "but
the man tells her the brand. We're reaching both."

Jean Carroll, SSCB, New York, is busiest in
fall, when she places the heavy spot campaign
for Smith Bros., makers of cough drops. Year-round
print advertisers, Smith Bros, planned their
air debut for this cold season. "This is their
first year in TV," Jean says. "I bought into
NBC TV's Today show for 26 weeks starting 9
October, and supplemented our participation with
10-second I.D.'s in markets not covered by the
show." Commercials are aimed at the family group
so Jean had to work far ahead to get choice time.

Gerard Van Horson, Row Co., New York,
is buying TV announcements for Whitehall products
in 40 top TV markets. With emphasis on Class A
time, Jerry's job of finding availabilities was a
rough one. The compromise: 20-second an-
ouncements and I.D.'s near top network shows and
minutes near news, sports and weather programs.
"The bulk of my buying for Whitehall," says
Jerry, "is for Anacin's fall and early winter cam-
paign. I've been analyzing UHF availabilities too,
with an eye to getting franchises for spring."
YOU CAN’T BEAT
THIS “ONE-TWO” COMBINATION
IN RADIO ADVERTISING

1. For the “One-Two” punch in the South, turn to WBIG! Study the figures from SALES MANAGEMENT’S 1953 Survey of Buying Power. You’ll find the Greensboro Metropolitan County Market leads such prosperous buying centers as Charlotte, Raleigh, Shreveport and Augusta in Food Store Sales... Winston-Salem, Columbus, Charleston, Greenville (S. C.), and other larger cities in Drug Store Sales. And remember, Per Family Sales are high and growing higher in the active Greensboro market!

2. WBIG’s staff* of artists and announcers offer you the additional punch needed to score in the Greensboro market. Call on this reservoir of experience and talent... get the maximum return from each advertising dollar!

*Heading our staff are Bob Poole, of “Poole’s Paradise,”... Add Penfield, Sports Director & Newscaster,... Joe Tew, Farm Director.

Represented nationally by Hollingbery

16 November 1953
...from sea to shining sea...
From the turbulent waters of
Northern Maine to the Texas shores
of the Gulf of Mexico,
Storer Broadcasting Company radio and
TV stations blanket the entire
Eastern portion of the United States.
However, the programming, sales and
merchandising policy of each station
is tailored to the individual
community it serves.

STORER BROADCASTING COMPANY

WSPD-TV — WJBK-TV — WAGA-TV — KEYL-TV — WBRC-TV

NATIONAL SALES HEADQUARTERS:
TOM HARKER, V. P., National Sales Director
BOB WOOD, Midwest National Sales Mgr.
118 East 37 Street, New York 22, Eldorado 5-7690
230 N. Michigan Ave., Chicago 1, FRanklin 2-4498
Physically I think it's safe to say there's nothing at all really wrong with radio. The number of new sets attests to that (almost nine million in first eight months of '53). Out-of-the-home and not-in-the-living room viewing figures (unreliable as they may be) go further to prove this. However, many things seem to be rather awry psychologically. My own psychiatric recommendation would be to have the patient and its guardians stop thinking of radio as the arch competitor of television and concentrate on magazines and newspapers.

Instead of spending large sums trying out new ways of fighting television, a dash of ingenuity could be expended on proving what can easily be demonstrated—namely, that radio right now gives an advertiser far greater opportunities at less cost to talk to people than do printed media. Next, I would re-emphasize the powers of persuasion of the human voice—something that seems to have been almost forgotten since TV came along and added pictures-in-motion to these persuasive words. (Some of the most effective TV commercials rely 90% on their audio, 10% on what is seen!)

NBC's new Three Plan is, I think, another case in point where radio, panicked and dis-organized, is approaching its problems with what might turn out to be misguided psychology. Here it is moving right over into TV's camp—whereas this is one area where radio still has it all over television. What I mean is this:

Radio, by offering the advertiser the ability to buy in and out of different programs at bargain rates on a participating and floating basis, surrenders a birthright. One of the greatest strengths radio always had was the sole, unfettered and un-sharing ownership of a program which it offered an advertiser. Throughout the years, many a product was built by such close and undivided association with a program. To allow another sponsor to whittle away at this would have been unheard of a few years ago—here's at the very least. People in those days knew what and the relation was a healthy, lasting and mutually beneficial one.

Along comes TV. Even in its infancy the medium became so costly that it was necessary (for network, station and packager alike) to sell parts of programs to an advertiser the way they now sell chickens in poultry stores. This gave rise to a philosophy (discussed here previously) of diffusion time buying and split-personality programing—a philosophy.

( Please turn to page 54)
New Pressure Microphone

TV style!

BK-1A
All-New Pressure Microphone
AM, FM and TV

This is the new microphone that is making broadcast and television history. It includes every outstanding characteristic of the RCA 88-A, which it replaces, plus new advantages found in no other microphone in its price range or class.

Check the facts!

• Type BK-1A is unobtrusive, even in the "close-ups." New styling, non-reflecting finish blends right into the TV picture.
• Type BK-1A is absolutely insensitive to air blast and vibration—ideal for "close-ups."
• Type BK-1A has a frequency characteristic that is independent of distance from the sound source.
• Type BK-1A has uniform response over the essential audio range.
• Type BK-1A can be used in any kind of weather.
• Type BK-1A detaches from base for hand-announcing (it can also be mounted on floor stands).
• Type BK-1A is equipped with a ball-and-swivel mount—can be turned in any direction.
• Type BK-1A is only 8 inches high; weighs just 19 oz. (less base and cable)

For details and delivery information on this new remarkable semi-directional microphone, call your RCA Broadcast Sales Representative.

RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT
CAMDEN, N.J.
MISSING ISSUE

Somehow, our copy of your August 24 Negro Market issue has disappeared, just when I needed it most. Would you please send us another one, and bill us accordingly.

ROBERT S. CRAIG
George R. Nelson, Inc.
Scheneclady 5

SILVER DOLLAR MAN

As you well know I have followed your magazine closely since you first began. I think you’ve contributed a great deal in many ways to our industry. Consequently, I was very surprised and sorry to read the article in your October 5 issue regarding the Dr. Pepper Silver Dollar Man program [“Dr. Pepper prescribes radio phone giveaway,” page 34].

This program is being used in many small markets in New England by Coca-Cola and was submitted to us for consideration last spring. It appears to have all three of the necessary factors which constitute a broadcast lottery, and upon study by our attorneys and subsequent confirmation by NARTB, we were convinced that it represents a lottery and places the license of the broadcaster in definite jeopardy if it is carried.

The lottery aspects are so obvious that we are rather surprised that small market stations continue to accept these programs for broadcast. It is interesting to note that it is not carried in any major market. When a magazine of your stature carries an article apparently recommending the feature, I feel you’re doing the industry harm.

I feel that you carry a responsibility to check the legal aspects of any program before you write a complimentary article about it. I’ll be interested in having your comment on this.

HERVEY CARTER
General Manager
WMUR
Manchester, N. H.

PUBLIC RELATIONS

Congratulations on the splendid story on the Rubel-Ziv show promotion [“How to get the most out of your public relations show,” 5 October 1953, page 33].

Would you send me 50 copies of the magazine, billing us for the cost, and also advise what it would cost to get 500 reprints, including the cover of the magazine, and the same without the cover. . .

LEONARD M. SIVE
President
Leonard M. Sive & Assoc.
Cincinnati 2

* Cost of 500 reprints, with or without the cover, is $45.

REPRINT REQUEST

I think your magazine is the finest of its kind on the market today. I always look forward to each issue. I would like to have reprints (five of each) of the following articles:

“How to get the most out of your public relations show,” 5 October 1953 [page 33]. and “Saturation radio puts the razzle-dazzle in Ford one-day sales,” 19 October 1953 [page 30].

Please turn to page 17
SALES GIMMICKS?

AP NEWS Helps Station prove

Best Gimmick of All is...Quality!

By carefully analyzing a prospective sponsor's needs in terms of program calibre, WAIR of Winston-Salem came up with a winning combination.

Prospect was Central Carolina Motors, local Cadillac-Oldsmobile agency. Salesman Wally Voigt's exploratory conferences disclosed —

1) Prospect was highly quality-conscious, as might be expected.
2) To be successful, program had to provide coverage-in-depth among better-income groups.

WAIR proposed an Associated Press spot news program. To the station's own reputation for effective coverage was added the lure that "The AP is the Cadillac of the news field."

This was something the sponsor could easily grasp and believe. It appealed to his sense of suitability. He agreed to a 5-minute, Monday through Friday, program. Then sales of cars encouraged an expansion to 10 minutes. Today, it's a quarter-hour newscast.

Says Manager Jack Weldon:

"This is a success story without a gimmick—unless you choose to think quality is the best gimmick of all. Our sponsor believes Cadillac is the ultimate in automobile quality. We at the station believe just as firmly that the ultimate in news is AP. The marriage, you might say, was inevitable."

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

16 NOVEMBER 1953
Select these Stations for SPOT RADIO

**EAST, SOUTHEAST**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Network</th>
<th>Power</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBZ-WBZA</td>
<td>Boston-Springfield</td>
<td>NBC</td>
<td>51,000</td>
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<tr>
<td>WGR</td>
<td>Buffalo</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<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>
</tr>
<tr>
<td>WCSC</td>
<td>Charleston, S. C.</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>WIST</td>
<td>Charlotte</td>
<td>MBW</td>
<td>5,000</td>
</tr>
<tr>
<td>WIS</td>
<td>Columbia, S. C.</td>
<td>NBC</td>
<td>5,000</td>
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<tr>
<td>WGH</td>
<td>Norfolk-Newport News</td>
<td>ABC</td>
<td>5,000</td>
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<tr>
<td>WPTF</td>
<td>Raleigh-Durham</td>
<td>NBC</td>
<td>50,000</td>
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<tr>
<td>WDBJ</td>
<td>Roanoke</td>
<td>CBS</td>
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**MIDWEST, SOUTHWEST**

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<th>Station</th>
<th>City</th>
<th>Network</th>
<th>Power</th>
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</thead>
<tbody>
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<td>WHO</td>
<td>Des Moines</td>
<td>NBC</td>
<td>50,000</td>
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<td>WOC</td>
<td>Davenport</td>
<td>NBC</td>
<td>5,000</td>
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<td>WDSM</td>
<td>Duluth-Superior</td>
<td>ABC</td>
<td>5,000</td>
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<td>Fargo</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>WOWO</td>
<td>Fort Wayne</td>
<td>NBC</td>
<td>C. P. 50,000</td>
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<tr>
<td>WIRE</td>
<td>Indianapolis</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>KMBC-KFRM</td>
<td>Kansas City</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>WAVE</td>
<td>Louisville</td>
<td>NBC</td>
<td>5,000</td>
</tr>
<tr>
<td>KFAB</td>
<td>Omaha</td>
<td>CBS</td>
<td>50,000</td>
</tr>
<tr>
<td>WMBD</td>
<td>Peoria</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>KFDM</td>
<td>Beaumont</td>
<td>ABC</td>
<td>5,000</td>
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<tr>
<td>KRIS</td>
<td>Corpus Christi</td>
<td>NBC</td>
<td>1,000</td>
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<tr>
<td>WBAP</td>
<td>Ft. Worth-Dallas</td>
<td>NBC-ABC</td>
<td>50,000</td>
</tr>
<tr>
<td>KXYZ</td>
<td>Houston</td>
<td>ABC</td>
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</tr>
<tr>
<td>KTSA</td>
<td>San Antonio</td>
<td>CBS</td>
<td>5,000</td>
</tr>
</tbody>
</table>

**MOUNTAIN AND WEST**

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Network</th>
<th>Power</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDSH</td>
<td>Boise</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>KVOD</td>
<td>Denver</td>
<td>ABC</td>
<td>5,000</td>
</tr>
<tr>
<td>KGMB-KHBC</td>
<td>Honolulu-Hilo</td>
<td>CBS</td>
<td>5,000</td>
</tr>
<tr>
<td>KEX</td>
<td>Portland, Ore.</td>
<td>ABC</td>
<td>50,000</td>
</tr>
<tr>
<td>KIRO</td>
<td>Seattle</td>
<td>CBS</td>
<td>50,000</td>
</tr>
</tbody>
</table>
"Choice of Programs—To Fit Your Needs!"

by WILLIAM W. BRYAN
Manager, Detroit Office

All Americans may be born "equal" before the law—but oh, how different they are in tastes, habits, needs and desires.

A lot of these differences are regional. So much so that audience ratings for even the biggest national radio shows often vary by hundreds of percents, from city to city.

This sets up one of the basic advantages of Spot Radio. It permits alert advertisers to capitalize on local or regional program preferences—to select programs which appeal to their best prospects in any or every market.

Most of the top-notch stations listed at the left have local Spot Radio programs that out-rate and *out-sell* big-time network shows—and save their sponsors' money at the same time.

CHOICE OF MARKETS
CHOICE OF STATIONS
CHOICE OF TIME
CHOICE OF PROGRAMS
CHOICE OF AUDIENCES
CHOICE OF BUDGETS
CHOICE OF MERCHANDISING

Free & Peters INC.
Pioneer Station Representatives Since 1932

NEW YORK  CHICAGO  ATLANTA  DETROIT  FT. WORTH  HOLLYWOOD  SAN FRANCISCO
Wherever people go in the South, there's WLAC with its great roster of Stars who receive from these people nearly a million letters a year.

and wherever people go, there's... CBS RADIO the network with America's greatest shows, featuring the world's most popular Stars:

It's a combination that adds up to the Greatest Sales Power in the South!

50,000 WATTS WLAC REPRESENTED BY THE KATZ AGENCY THE BROADCASTING SERVICE OF LIFE & CASUALTY INSURANCE COMPANY OF TENNESSEE
Incidentally, our local Ford dealer, after reading the article in his trade press, and reading the sponsor article, is trying the same thing here this week.

Richard J. Alliger
Sales Representative
WBUX
Doylestown, Pa.

TV RESULTS

Your monthly feature, "TV Results," certainly helps us solve many of our sales problems.

Would it be possible to order 300 reprints of each "TV Results" page, that could be delivered shortly after your magazine is distributed? We would plan to "use" them in a mailing piece on each publication date.

Downey Hewey
General Manager
WTP
Decatur, Ill.

* 300 reprints of each "TV Results" page would cost $4.75 per issue.

From time to time your publication has put out a capsule digest of TV success stories.

I would appreciate receiving the latest such series of summaries, and would like to have it in booklet form if it has been edited and published in this particular way.

Ben N. Allmayer
Allmayer-Fox Agency
Kansas City 6

We think your annual "TV Results" edition is a tremendous sales tool.

In fact, we think so highly of it, we would like to know the charges of getting two copies each of every annual "TV Results" issue so far released. Would you let me know the number of these annual editions and the total cost involved.

John Burr
Asst. Mgr. Advertising, Publicity & Promotion
ABC, San Francisco 2

* "TV Results" is included in the subscription price of SPONSOR ($8 annually). Extra copies: $1 each for less than 10 copies; 75¢ each for 10 or more copies; 50¢ each for 25 or more copies. SPONSOR has been publishing its annual "TV Results" editions for three years; however, only the 1953 edition is available.

MEDIA STUDY

It is indeed a pleasure to reprint a condensation of the "transit" phase of Media Basics II and the All-Media Evaluation Study, which appeared in the May 18, 1953 copy of your magazine (page 39).

We are enclosing herewith two copies of the November 1953 issue of The Advertiser's Digest on page 24 of which you will find the above-mentioned article.

S. A. Waterman
Editor
Publishers Digest, Inc.
Chicago 10

* SPONSOR's All-Media Study will be reprinted in book form in 1954. Reservations are acceptable now by writing to SPONSOR, 36 E. 9th St., New York.

FARM RADIO

The October 19 issue of SPONSOR does an excellent job in analyzing the subject of farm radio. You are to be congratulated.

Please send me eight copies of this issue of SPONSOR for internal distribution.

Donald K. De Neuf
General Manager
Rural Radio Network
Ithaca

FORD SALES

Just completed reading the Ford story ("Saturation radio puts the razzle-dazzle in Ford one-day sales," 19 October 1953, page 30), and on page 120 I saw a piece of information that amazed me. Thought you would be interested in knowing that the story reference to the Philadelphia campaign says that Ogontz Motors used WIBG and WFIL plus newspapers. They actually used WFIL and WIP (no WFIL).

Edward Wallis
Director Sales Promotion & Publicity
WIP, Philadelphia

TV DICTIONARY HANDBOOK

I would very much appreciate receiving about a dozen copies, if possible, of your "TV dictionary handbook for sponsors."

We have found it very useful and on many occasions have given copies to our clients.

Lita Kaufman
Motion Picture-TV Division
Kling Studios, Inc.
Chicago 11

* SPONSOR's "TV dictionary handbook" is available with every subscription to SPONSOR. Additional copies cost $2 each.
AT THE SIGN OF THE ROOSTER WJAR-TV

The proud Rhode Island Red Rooster is symbolic of the public's preference in quality and taste in the American home. As is WJAR-TV, Channel 10 in Providence, the welcome guest in more than 85% of Rhode Island homes.
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>Consolidated Cosmetics,</td>
<td>BBDO,</td>
<td>CBS 204</td>
<td>Edgar Bergen-Charlie McCarthy Show; alt Sun 9:30-10 pm; 11 Oct, 19 wks</td>
</tr>
<tr>
<td>Chi</td>
<td>NY</td>
<td>NBC 200</td>
<td>Weekends, Sun 4-6 pm; 2 partic per prog; 25 Oct: 6 wks</td>
</tr>
<tr>
<td>B. F. Goodrich, Akron</td>
<td>BBDO,</td>
<td>CBS</td>
<td>Les Paul &amp; Mary Ford at Home; M. W. F 7:30-35 pm; Sat 9:40-45 am; 10:30-5 am; 2-2:05 pm; 9 Nov; No. wks not set</td>
</tr>
<tr>
<td>Lambert Pharm (Listerine</td>
<td>Lambert</td>
<td>NBC 200</td>
<td>The Three Plan: Second Chance, M-F 11-45:12 n; It Pays to be Married, M-F 5-5:15:6 pm; Redhead &amp; Molly, M-F 10:15-15 pm; 3 partic per wk; 13 Oct; 13 wks</td>
</tr>
<tr>
<td>Anthranyme &amp; Antiseptic</td>
<td>Feasley</td>
<td></td>
<td>The Three Plan: see program listing above under &quot;Lewises-Howe&quot;! 3 partic per wk; 16 Nov; 6 wks</td>
</tr>
<tr>
<td>St. Louis</td>
<td>NY</td>
<td>ABC 83</td>
<td>The World Tomorrow; Sun 12:35-1 pm; 25 Oct; 52 wks</td>
</tr>
<tr>
<td>Lewis-Howe, St Louis</td>
<td>RGR</td>
<td>NBC 200</td>
<td>NBC Symphony; Sun 6-7:30; 8 Nov; 22 wks</td>
</tr>
<tr>
<td>Paper-Mate Co, Culver</td>
<td>FCGB,</td>
<td></td>
<td>John Cameron Swayze; T, Th, F 9:30-35 pm; 20 Oct; 52 wks</td>
</tr>
<tr>
<td>City, Cal</td>
<td>NY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio Church of God</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sceony-Vacuum Oil, NY</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Stewart-Warner Corp, Chi</td>
<td></td>
<td></td>
<td></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>Billy Graham Evangelistic</td>
<td></td>
<td></td>
<td>Hour of Decision; Sun 3:30-4 pm; 1 Nov; 52 wks</td>
</tr>
<tr>
<td>Fide, Mines</td>
<td></td>
<td></td>
<td>Make Up Your Mind; M-F 11:30-45 am; 16 Nov; 52 wks</td>
</tr>
<tr>
<td>Continental Bkg, NY</td>
<td></td>
<td></td>
<td>Light &amp; Life Hour; Sun 8:30-9 am; 25 Oct; 52 wks</td>
</tr>
<tr>
<td>Free Methodist Church,</td>
<td></td>
<td></td>
<td>Bob Hope Show; M-F 10:30-45 am; 9 Nov; 52 wks</td>
</tr>
<tr>
<td>Winona Lake, Ind</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>General Eds, NY</td>
<td></td>
<td></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>Eugene Aceav</td>
<td></td>
<td>Same, dir net radio sls delev</td>
</tr>
<tr>
<td>Jack S. Atwood</td>
<td></td>
<td>WCCH-TV, Portland, Me, natt sls mgr</td>
</tr>
<tr>
<td>M. Dean Baffard</td>
<td></td>
<td>WKNB-TV, Hartford, Conn, dir pub &amp; prom</td>
</tr>
<tr>
<td>Claire O. Banks</td>
<td></td>
<td>KENI, Anchorage, Alaska, mgs</td>
</tr>
<tr>
<td>Verne W. Behke</td>
<td></td>
<td>Motion Pix for TV, NY, acct exec eastern sls div</td>
</tr>
<tr>
<td>Ted Bargmann</td>
<td></td>
<td>Du Mont Labs, NY, dir bdctg (off 1 Jan '54)</td>
</tr>
<tr>
<td>Kurt Blumberg</td>
<td></td>
<td>TV Prog of Amer, NY, asst to vp</td>
</tr>
<tr>
<td>Robert L. Brockman</td>
<td></td>
<td>Geo. W. Clark, Chi, acct exec</td>
</tr>
<tr>
<td>Frank J. Brodick</td>
<td></td>
<td>Same, gen mgr</td>
</tr>
<tr>
<td>John B. Burns</td>
<td></td>
<td>ABC Film Synd, supvr Chi sls office</td>
</tr>
<tr>
<td>Richard Bush</td>
<td></td>
<td>CBS TV Film Sts. Atlanta, southeastern area mgr</td>
</tr>
<tr>
<td>Bernard W. Carney</td>
<td></td>
<td>WFBM, WBFT-TV, Indpls, prom mgr</td>
</tr>
<tr>
<td>Norman E. Cash</td>
<td></td>
<td>ABC Radio Net, NY, asst sls mgr</td>
</tr>
<tr>
<td>Stocum Chapin</td>
<td></td>
<td>Same, dir ABC TV net</td>
</tr>
<tr>
<td>Al Constant</td>
<td></td>
<td>Same, stm mgr</td>
</tr>
<tr>
<td>Charles Cowling</td>
<td></td>
<td>Also AM Radio Sls Co, Hywd, West Coast mgs</td>
</tr>
<tr>
<td>Donald Doyle</td>
<td></td>
<td>Same, dir not TV resp</td>
</tr>
<tr>
<td>John T. Curry Jr</td>
<td></td>
<td>WEEI, Boston, dir sls prom</td>
</tr>
<tr>
<td>Robert A. Curtis</td>
<td></td>
<td>WBZ, WBZA, Boston, radio sls stk</td>
</tr>
<tr>
<td>Richard C. Dawson</td>
<td></td>
<td>KACE-TV, St Louis, natt sls mgr; hq in NY;</td>
</tr>
<tr>
<td>Don Durbin</td>
<td></td>
<td>Same, dir not TV sls delev</td>
</tr>
<tr>
<td>Joe Eaton</td>
<td></td>
<td>Same, also prom</td>
</tr>
<tr>
<td>Bruce Eells</td>
<td></td>
<td>TV Prog of Amer, NY, western div mgr</td>
</tr>
<tr>
<td>Frank E. Fitzsimonds</td>
<td></td>
<td>Also prom, North Dak State Bdctra Assn</td>
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<tr>
<td>Frank Freeman</td>
<td></td>
<td>ABC Film Synd, NY, dir pub to vp acct div</td>
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<tr>
<td>Lloyd B. Gibson</td>
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<td>WBBF, Rochester, NY, sls mgr</td>
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<tr>
<td>Bob Gibbons</td>
<td></td>
<td>Huntington, Righter &amp; Parsons, Chi, acct exec</td>
</tr>
<tr>
<td>Barney Goldman</td>
<td></td>
<td>Guild Films, NY, gen sls mgr</td>
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<tr>
<td>Murray Grabhorn</td>
<td></td>
<td>WATV, WAWT, Newark, NJ, dir of sls</td>
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<tr>
<td>Joseph Greene</td>
<td></td>
<td>ABC Film Synd, NY, traffic mgr</td>
</tr>
<tr>
<td>Maurice Grimish</td>
<td></td>
<td>Motion Pix for TV, Western sls sls mgr, film synd div - Beverly Hills</td>
</tr>
<tr>
<td>Art Gustafson</td>
<td></td>
<td>KMO-TV, Tacoma, acct exec</td>
</tr>
<tr>
<td>Charles E. Hamilton</td>
<td></td>
<td>Same, asst to pres</td>
</tr>
<tr>
<td>Arthur F. Harre</td>
<td></td>
<td>WENR, Chi, mgr</td>
</tr>
<tr>
<td>Henry T. Hede</td>
<td></td>
<td>ABC TV, NY, admin mgr TV not sls</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 (cont'd.)

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert Hoffman</td>
<td>Unity TV Corp, NY, acct exec</td>
<td>TV Prog of Amer, NY, acct exec for Mid-Atlantic states</td>
</tr>
<tr>
<td>Jack Irvine</td>
<td>KONA-TV, Honolulu, local sls mgr</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Richard A. Jackson</td>
<td>SPONSOR Mag, NY, dir adv</td>
<td>WOR, WOR-TV, NY, bus news ed</td>
</tr>
<tr>
<td>Herb Jaffe</td>
<td>MCA, NY, or acct exec</td>
<td>Motion Pix for TV, NY, eastern sls mgr</td>
</tr>
<tr>
<td>George Johannissian</td>
<td>Hairy B. Cohen Adv, NY, res dir</td>
<td>Edw Petry, NY, res mgr TV div</td>
</tr>
<tr>
<td>Drew Keve</td>
<td>KCU, Honolulu, acct exec</td>
<td>KBMB, Honolulu, radio acct exec</td>
</tr>
<tr>
<td>William H. Kelley</td>
<td>Motolora, Chi, vp</td>
<td>Du Mont Labs, NY, vp chmg mgmt</td>
</tr>
<tr>
<td>Wally Konlan</td>
<td>WKY, WKT-TV, Okla City, chg pub rel</td>
<td>Same, mgr pub rel &amp; publicity</td>
</tr>
<tr>
<td>David Kittrell</td>
<td>Katz Acctey, Dallas, acct exec</td>
<td>CBS Radio Spot Sls, mgr Atlanta office</td>
</tr>
<tr>
<td>Hugh Ben LiiRun</td>
<td>WDR-TV, NY, natl acct exec</td>
<td>KJLL, KJLL-TV, Honolulu, vp, gen sls mgr</td>
</tr>
<tr>
<td>George E. Ledell Jr</td>
<td>KKHJ-LA, LA, acct exec</td>
<td>KCCG-TV, Sacramento, special stn rep</td>
</tr>
<tr>
<td>Frances Lindh</td>
<td>RBR, SF, acct exec</td>
<td>John Cohen Adv, Salinas, Cal, acct</td>
</tr>
<tr>
<td>Jack Lucas</td>
<td>WCCO, Mpls, stn acctant</td>
<td>Same, sls serv rep ntl acct</td>
</tr>
<tr>
<td>H. Maier</td>
<td>CBS Radio Spot Sls, mgr Atlanta office</td>
<td>Same, acct exec NY office</td>
</tr>
<tr>
<td>Jack Maurer</td>
<td>WCRU, Akron, O, vp</td>
<td>Same, also comm &amp; stn mgr</td>
</tr>
<tr>
<td>Richard P. McConahan</td>
<td>KHDM, Des Moines, acct exec</td>
<td>WCCO, Mpls, radio acct exec</td>
</tr>
<tr>
<td>John W. McGuire</td>
<td>Anahist Acctey, Yanks, NY, adv dir</td>
<td>Motion Pix for TV, NY, central div sls mgr</td>
</tr>
<tr>
<td>Bill Merritt</td>
<td>Wyatt &amp; Scheuble, NY, acct exec</td>
<td>synd div</td>
</tr>
<tr>
<td>Tom Miller</td>
<td>CBS TV Sldes, Chi, acct exec</td>
<td>Motion Pix for TV, NY, acct exec eastern sales</td>
</tr>
<tr>
<td>Bernard N. Moran</td>
<td>Spencer Inc, New Haven, dir adv &amp; stl prom mgr</td>
<td>Harrington, Righter &amp; Parsons, Chi, acct exec</td>
</tr>
<tr>
<td>Albert C. Morey</td>
<td>Proctor-Test, Mid-west sls mgr</td>
<td>Transl. Natl, NY, sls mgr</td>
</tr>
<tr>
<td>Wynn Nathan</td>
<td>UTP, Chi, western div sls head</td>
<td>Motion Pix for TV, dir film synd sls Chi &amp; NY</td>
</tr>
<tr>
<td>Erwin Noodles</td>
<td>WKBN, Hartford, Conn, sls stf</td>
<td>Same, ntl sls mgr</td>
</tr>
<tr>
<td>George Nickson</td>
<td>KEEP, Twin Falls, Idaho, mgr</td>
<td>WKBN-TV, local TV sls mgr</td>
</tr>
<tr>
<td>Paul S. O'Brien</td>
<td>Retrosit Times, adv stf</td>
<td>KBIK, Fresno, mgr</td>
</tr>
<tr>
<td>David E. Partridge</td>
<td>WLW TV stns, Cinci, gen sls mgr</td>
<td>WXYZ, Detroit, radio stls stf</td>
</tr>
<tr>
<td>Curtis Prior</td>
<td>WRC, WBNB, Wash, DC, prom &amp; adv stf</td>
<td>Westinghouse Radio Sls, Wash, DC, adv prom mgr</td>
</tr>
<tr>
<td>Chet Randolfo</td>
<td>WLS, Chi, acct farm dir</td>
<td>Same, msdg supvr</td>
</tr>
<tr>
<td>Patrick W. Rastall</td>
<td>ABC Radio Net, Chi sls stf</td>
<td>WHAX, Yankton, SD, farm vis dir</td>
</tr>
<tr>
<td>Arnold Routson</td>
<td>WYCOL, Columbus, O, acct exec</td>
<td>ABC Film Synd, Chi sls stf</td>
</tr>
<tr>
<td>David Scott</td>
<td>WBNS, Hartford, Conn, sls stf</td>
<td>WBNS-TV, Columbus, acct exec</td>
</tr>
<tr>
<td>Sean Shaffner</td>
<td>ABC, NY, acct dir &amp; sls devel</td>
<td>WKBN-TV, ntl TV sls mgr</td>
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<tr>
<td>Thomas H. Sheehan</td>
<td>Washington Transit Adv, exec</td>
<td>Same, dir net radio res</td>
</tr>
<tr>
<td>William E. Skinner</td>
<td>Arvin Industries, Chi branch mgr</td>
<td>KCHQ, Seattle, acct exec</td>
</tr>
<tr>
<td>Stanley L. Spore</td>
<td>KMPQ, LA, acct exec</td>
<td>Zenith Radio Corp, Chi, regl sls mgr</td>
</tr>
<tr>
<td>Oliver Treyz</td>
<td>ABC, NY, dir res &amp; sls devel</td>
<td>Same, acct exec sls mgr</td>
</tr>
<tr>
<td>William MaxGruuder</td>
<td>YGR, NY, media buyer FOG</td>
<td>Same, dir radio net</td>
</tr>
<tr>
<td>William Weiss</td>
<td>UTP, Chi, natl sls mgr</td>
<td>NBC Radio Net, NY, acct exec</td>
</tr>
<tr>
<td>Linton Webbe</td>
<td>WOR-FM, NY, exec vp</td>
<td>Guild Films, NY, sls stf</td>
</tr>
<tr>
<td>Seymour Whitesell</td>
<td>KBO'S, SF, acct exec</td>
<td>R. C. Crisler, exec, Cinci, partner &amp; eastern rep for National Products, Wash, DC, reps</td>
</tr>
<tr>
<td>Onis P. Williams</td>
<td>WOR-TV, NY, acct exec</td>
<td>for CB Transwestern, Wash, DC, ntl adv &amp; acct</td>
</tr>
<tr>
<td>Chris J. Witting</td>
<td>Du Mont TV Net, NY, mg dir</td>
<td>Harry G. Willis &amp; Assoc, Inc, dale, Cal</td>
</tr>
<tr>
<td>Dallas Wyant</td>
<td>WOAI, WOAI-TV, San Antonio, sls prom mg</td>
<td>Simon, William &amp; Roberts, Youngstown, OH</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>American Express, NY</td>
<td>Money orders</td>
<td>Benton &amp; Bowles, NY</td>
</tr>
<tr>
<td>Charles Antell, Baltimore</td>
<td>Formula 9 Shampoo &amp; Soap</td>
<td>Kaster, Farrell, Chesley &amp; Clifford, NY</td>
</tr>
<tr>
<td>Flottol Prod, Stockton, Cal</td>
<td>Trille Lewis' Tasty-Diet Foods, other food products</td>
<td>Erwin, Waspy, LA</td>
</tr>
<tr>
<td>George Kern, Inc, NY</td>
<td>Meat products</td>
<td>Courtland D. Ferguson, NY</td>
</tr>
<tr>
<td>General Petroleum Corp, LA</td>
<td>Mobilgas (\text{in } 7 \text{ western states})</td>
<td>Shremberger, Laveno, McKenna, LA (eff 1 Dec)</td>
</tr>
<tr>
<td>Gunther Brewing, Baltimore</td>
<td>Beer &amp; ale</td>
<td>Joseph Katz Co, Baltimore NY (eff 12 Dec)</td>
</tr>
<tr>
<td>Millmaid, Inc, Peterson, NJ</td>
<td>Cosmetics, beauty prep</td>
<td>Hicks &amp; Greist, NY</td>
</tr>
<tr>
<td>Presto Beverage Corp, Brooklyn</td>
<td>Cal-lac (non-fattening beverage)</td>
<td>Weissman Co, NY</td>
</tr>
<tr>
<td>Revco, Inc, Deerfield, Mich</td>
<td>Home food freezers</td>
<td>Beaumont &amp; Handman, Chi</td>
</tr>
<tr>
<td>Rapidist Prod, LA</td>
<td>Cushion-Comfort denture retainer</td>
<td>Harry G. Willis &amp; Assoc, Ine, dale, Cal</td>
</tr>
<tr>
<td>United Cerebral Palsy, Youngstown, O</td>
<td>Fund drive</td>
<td>Simon, William &amp; Roberts, Youngstown, OH</td>
</tr>
<tr>
<td>WBBF, Rochester, NY</td>
<td>Radio station</td>
<td>Hutchins Adv, Rochester, N</td>
</tr>
</tbody>
</table>

Numbers after names refer to New and Renew category:

- F. E. Fitzsimonds (3)
- Jack Lucas (3)
- R. McConahan (3)
- R. C. Dawson (3)
- Chet Randolfo (3)
- Ted Bergmann (3)
- Paul S. O'Brien (3)
- J. W. McGuire (3)
- Herb Jaffe (3)
- Maurice Gresham (3)
Duffy's Tavern, produced by Hal Roach Jr., comes to television with 39 NEW 30-minute custom made TV films.

Ready for January 1st air date... for local, regional, and national spot sponsorship!

Motion Pictures
FOR TELEVISION, INC.
Film Syndication Division

For audits, prices, and sales plans... write, wire, or phone:

HERB JAFFE
655 Madison Ave
New York City
Teletype 82000

FRANK O'DRISCOLL
2711 Woodward Ave
Detroit, Michigan
Woodward 1-2500

JOHN W. McGUIRE
830 N. Wabash Ave
Chicago, Ill.
Informal 3-0285

MAURICE GRESHAM
5100 Sunset Blvd
Los Angeles, California
Crestview 1-6101
THE FIRST STEP toward providing the greatest TV Coverage in Oklahoma will be when KWTV—CHANNEL 9—OKLAHOMA CITY GOES ON THE AIR NEXT MONTH (DECEMBER) as a BASIC CBS AFFILIATE. Interim coverage area—40 mile radius. 10,000 Watts. RCA equipment.

Need we say more to time buyers?

EDGAR T. BELL
Executive Vice-President

FRED L. VANCE
Sales Manager

OKLAHOMA TELEVISION CORPORATION
OKLAHOMA CITY 14, OKLAHOMA

And in Just a Few Months...

... ON THE AIR WITH FULL POWER
AND

WORLD'S TALLEST MAN-MADE STRUCTURE TOWER

REPRESENTED BY
AVERY-KNODEL, INC.

- 316,000 WATTS, ERP
- 12 BAY SUPER GAIN ANTENNA
- RCA EQUIPMENT

SPONSOR
“Our TV shows have made even men Hazel Bishop-minded,” Norman Jay, ex-radio commentator and now v.p. of the cosmetics firm, told sponsor.

Norm is convinced that Hazel Bishop’s meteoric rise from a firm operating in the red in 1950 to one with a $20 million a year sales volume in 1953 is due to effective advertising. This advertising, handled by Raymond Spector, chairman of the board of Hazel Bishop and president of the Raymond Spector advertising agency, is keyed to TV. Better than 35% of the firm’s $6 million ad budget this year is paying for two network TV shows (This Is Your Life, NBC TV, Wednesdays 10:00-10:30 pm, and The Peter Potter Show, ABC TV, Sundays 9:30-10:30 p.m.), as well as for spot TV in major markets. The remainder of the budget goes into radio, newspapers, magazines.

“We have our TV programming,” said Norm, “we’ve paved the way to a completely new merchandising pattern in the cosmetics field. The treatment lines (that is, cosmetics firm who produce complete lines of makeup, assorted creams, hair shampoo), used to rely on department store demonstrations and display for their sales.

“We’ve applied the soap and food formula to selling lipstick. Now the stress is on promotional packaging and TV advertising to insure brand identification and increased consumer demand.”

Hazel Bishop’s “long-lasting” theme has indeed become household knowledge in the U.S., putting the lipstick manufacturer into the top selling bracket, according to Norm. This year Hazel Bishop is moving into the export market. And, This Is Your Life is preceding the lipstick into Hawaii, the firm’s first export market over Honolulu station KONA TV.

“This program has had such an impact in this country,” Norm remarks, “that we have been able to make our sales without a sales force. TV has also replaced the girl behind the cosmetics counter.”

TV has not, however, replaced the need for top merchandising, packaging and sales executives. And as Hazel Bishop’s number one sales expert, Norm commutes not merely between his home in Long Beach and the Manhattan office, but frequently travels throughout the country. Always with him during his trips: a large photograph of his five-year-old son.

Mr. Sponsor

Norman Jay
Executive Vice President
Hazel Bishop, New York

“OPEN ALL NITE” with Chuck Phillips

In Milwaukee, thousands of industrial workers are on the job on second and third shifts while the rest of the city sleeps. Alarm clocks ring at 5:00 A.M. in half the city’s homes. These night workers and early risers tune to WEMP, Milwaukee’s 24 hour station. From 2:00 to 6:00 A.M., Chuck Phillips emanates with music, news, weather and sports.

Chuck will bring your sales message to these thousands of Milwaukeans who listen to radio only during the wee hours. You get up to twice the Milwaukee audience per dollar of any network station by using WEMP.*

*Based on latest available Pulse ratings and SR & DS ratios.

WEMP WEMP-FM
MILWAUKEE

HUGH BOICE, JR., Gen. Mgr.
24 HOURS OF MUSIC, NEWS, SPORTS

16 NOVEMBER 1953
New developments on SPONSOR stories

See: "What timebuyers want to know about UHF?"
"UHF: one year later"

Issue: 23 February 1953, page 32
7 September 1953, page 32

Subject: New ABC TV booklet brings sponsors up-to-date on UHF

A new ABC Television booklet, "The P's and Q's of V's and U's," points up some important facts about UHF for advertisers and agencies. Here's a summary of some of the more significant answers it gives to questions on UHF:

1. Why did the FCC approve UHF transmission? The FCC realized 12 VHF channels were "wholly inadequate" to provide a nationwide, competitive TV service. By opening the UHF band the FCC could allocate 70 additional channels and assign local stations to practically every community with a population of 5,000 or over. Of the total number of stations to be authorized by the FCC 617 will be VHF, 1,436 will be UHF.

2. What percentage of TV homes are UHF-equipped? According to ARB's third quarterly survey of markets with both UHF and VHF (covering 51 cities) the median UHF penetration is 49.2% with the typical station on the air only four and one-half months. There are 18 "new" UHF cities included in the report. Despite the fact that UHF was launched in these cities after 1 June the median UHF penetration in these cities is 34.9%. The ARB report also points out that three additional cities have passed the 35% saturation level, bringing the total number to 11. Of these 11, eight have VHF competition. (At least 50% of their sets get at least one VHF signal.)

3. What advertisers are buying time on UHF stations? Many top national advertisers today have bought time on UHF stations. The list includes such well-known advertisers as American Home Products, American Machine & Foundry, Armour, Benrus, Borden's, Carnation, Chevrolet, Chrysler, DeSoto-Plymouth, Duffy-Mott, General Foods, General Mills, Gillette, Goodyear, Greyhound, Nescafe, Palst, RCA, R. J. Reynolds, Schick, Scott Paper and Sylvania.

4. What do agencies think of UHF? One local agency told ABC it had bought time on a new UHFer even before it went on the air because: "After almost five years of single-station operation in this city, we feel that any second station will receive considerable interest from viewers in the area. We think the psychology of having a second choice here, and curiosity alone, will insure a good viewing audience for the first few months of operation."

5. Will adding UHFers raise cost-per-1,000? Although many new stations, VHF or UHF, are relatively overpriced during the first few months' operation, in the second half-year of operation they are relatively underpriced, based on increased set circulation, says ABC. Further, because production costs remain constant despite increased circulation, generally more homes are delivered per dollar of time and talent outlay when new stations are added to a lineup.

6. Will conversion costs slow down UHF growth? No. According to the FCC it will cost the average VHF owner $25, or 10% of the cost of his TV set, to convert to UHF. Conversion will cost as little as $5 in some cases, and all-channel tuners sell for up to $50.

7. How fast are UHF-equipped sets being produced? One top TV manufacturer told ABC its current production of UHF-equipped sets is 25% of total production. In three months he predicts UHF-equipped sets will be 40% of total output; in nine months, 60%. Another manufacturer expects its UHF-equipped sets will be "practically 100% of total production" in nine months.

***

LIKE MOST "Newsworthly" ADVERTISING EXECUTIVES MR. FUSON'S LATEST BUSINESS PORTRAIT IS BY...

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17 - PL 3-1892
The Gay Philosopher's Method will sell your product in the billion dollar Toledo market. Contact your nearest Katz Agent or call ADams 3175 in Toledo.

WSPD
AM-TV
TOLEDO, OHIO

Storer Broadcasting Company

Represented Nationally by KATZ
Have you noticed our clientele lately?

There's a distinctive, well-groomed air about the whole, handsome lot—and we're serving more of them all the time. (Mutual is the only shop in town doing more business than last year, for every month to date in '53.)

The cup rack over on the left reveals that 17 of the top 25 U. S. advertisers are regular patrons of this shop this year, compared to 11 a year ago.

But these top 17 comprise barely a fourth of our total customers: we're busy catering to folks in all sizes... including yours.

You'll like our special tonic of radio-flavored programming ($1,000,000 in new shows just added to a long-run lineup for listeners). You'll also benefit from our special home-town treatment (560 local experts, no waiting).

And the Master Barber himself, Mister PLUS, tends the cash register—where all our matchless facilities add up to the lowest costs anywhere.

Next!

---

IMPROVE YOUR
SALES-COMPLEXION!

Apply Multi-Message
Participations
to Multi-Million Homes

Daytime...Evenings...Weekends

$1.00 (or less) per 1,000 families

CONSULT MR PLUS:
LO 4-8000 WH 4-3060

MUTUAL
the network for radio...PLUS
out north "main street"
in the Charlotte market

CONCORD, N.C.—as near to Charlotte as Dearborn to Detroit

Penetration of Charlotte's BIG 2 in Cabarrus County: WBT 85%—WBTV 51%

The artery of the Charlotte market is US 29—the "Main Street of the South"—which leads north to Concord and Cabarrus County with annual industrial payrolls exceeding 45 million dollars. WBT and WBTV reach north and south on "Main Street"—and in all directions out of Charlotte—to unify scores of industrial communities into a fabulous market of more than 1 1/2 million people within a 50 mile radius. Only Charlotte's big 2 have coverage to match the market.

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by CBS Radio and Television Spot Sales

CHARLOTTE'S BIG 2 ARE PLUMB IN THE MIDDLE OF A FABULOUS MARKET
Should air media recognize agencies?

In survey of station and agency executives 49 of 58 replying give an emphatic "yes"

by Miles David

A lone among all major media, radio and television have no national machinery for recommending agencies. Should they?

To find out what a representative group among station management and agencies think, SPONSOR mailed post card questionnaires (sample shown above) to 500 executives all over the U.S. The overwhelming majority said yes. Of 58 replies received by press time only three said "no"; five answered "depends"; one gave no opinion; 49 were "yes."

The media director of a Boston agency summed up what was probably in the minds of most "yes" respondents in a letter she sent accompanying her card:

"I very definitely feel that air media should establish national machinery in ad agency recognition. The other media have done this, and when you find an agency recognized by the newspapers and magazines, it's a good bet that they are a reputable agency. I feel that broadcasting should take a part in this and not leave the investigation and consequent recognition to competition . . ."

"I have no idea how such recognition is granted now, but it does seem to me that the broadcasting industry is far behind other media."

Historically, agency recognition systems have been established as a safeguard for media. But clients, too, share benefits. When an advertiser's agency is recognized by a medium, the agency's competence to prepare advertising
for that medium is, to a degree, certified. All existing national agency recommendation systems check the advertising experience of the agency's executives—as well as its credit standing and business ethics. (The latter are, however, the primary considerations in recognition.) The various checkups tend to protect advertisers by keeping recognition from inept agencies. And, conversely, they protect a medium from getting a black eye because of a poorly conceived campaign.

Frederic R. Gamble, president of the American Association of Advertising Agencies, has long campaigned for establishment of a recognition system by radio and television. Here are brief excerpts from a speech he made to broadcasters at the NAB meeting in Chicago in 1949:

"... Every successful advertiser on your station today is your best prospect for your time tomorrow. Every advertising failure—every floper too on your station—will not only lose you a customer but will also deter other prospects from becoming customers. . . .

"... You need agencies who can make the advertiser's advertising succeed. . . .

"... It is in your interest then, I submit—in your immediate interest—to insure as high quality performance as you can by agencies with whom you do business. . . .

"... Standards of agency recognition are promoted nationally among newspapers by the ANPA; among business papers by the ABP; among magazines by the PPA; among farm papers by the APA; among outdoor plants by the OAAA; and also among some of these media by regional and local groups.

"The obvious question is surely this: Can radio afford to do less than other media are doing? In the contest of a buyers' market, can radio afford to have less protection than other media enjoy, to evaluate the agencies who make or break the future market for your time?"

These are the general requirements for agency recognition, according to 4A's:

1. It must be a bona fide agency—that is, free from control by an advertiser in order that it may not be prejudiced or restricted in its service to all clients; free from control by a medium owner, in order that it may give unbiased advice to advertisers.

2. It must not rebate any commissions it receives from individual media owners, so as to comply with their rate cards and to devote such commissions to the service and development of advertising, as the individual media owners desire.

3. It should possess adequate personnel of experience and ability to serve general advertisers.

4. It should have the financial capacity to meet the obligations incurred to media owners.

*4A's does not itself "recognize" agencies. That is function of media. But use of qualifications for 4A's membership is recognition by media.

Nothing came of the suggestion by Gamble or of other similar suggestions made subsequently by others in and outside of broadcaster ranks. Is there reason to believe that there is more chance now for establishment of a recognition system?

The logic of the situation seems to indicate there is.

1. Radio has passed through its era of greatest fear and readjustment to the competition of television. It has strengthened its promotion forces, tightened operation. It is in a far better position than in 1949 to consider the

Frederic R. Gamble, president of 4A's, campaigns for air media recognition system to give air advertisers protection

Harold E. Fellows, NARTB president, tells SPONSOR proposal for study of agency recognition will soon go before the board
question of standards for the industry.

2. Television, after years of frozen status, is expanding rapidly with over 300 stations on the air now and the 500-station mark within sight. Many TV stations are at a point where they are mature enough to see what the advantages of agency recognition are. Yet the business as a whole is still in a formative stage appropriate for introduction of new standards.

3. The number of agencies in the U.S. continues growing. (There are 115 more agencies listed in the Standard Advertising Register this year than in 1952.) Television is a factor, actually, in building new local agencies in cities where TV stations go on the air. Insuring high agency standards becomes a greater problem as the number of agencies grows.

4. Radio's problem in seeking new business to replace accounts lost to TV tempts broadcasters to (a) deal with agencies they don't know; and (b) accept more mail order and/or P.I. deals. More credit problems and merchandising problems are the result.

The NARTB will probably start a study of recognition this coming January. A motion was adopted at the June meeting of the NARTB's radio board of directors calling for appointment of a five-man committee of broadcasters to study agency recognition. It will come up for final approval before the full board at its meeting in January. (Edgar Kobak, former president of MBS, and G. Richard Shafiro, vice president and general manager, WIS, Columbia, S. C., were the radio board members who made the motion.)

Staff members of the NARTB, and the NAB before it, have studied the question of agency recognition several times during the past 10 years. In 1951, for example, Robert K. Richards, then public relations director, now assistant to the president and director of NARTB, checked with other media on procedures they used. It was estimated roughly that the budget of an agency recognition operation might run over $100,000 annually.

Feeling that the cost of a radio-TV recognition service was out of reach, or that the need was not sufficient, the NARTB board has always rejected previous recognition proposals. But it has usually recommended establishment of recognition groups by broadcasters locally. (The Canadian Association of Broadcasters has a national system of recommendation and Canadian offices of many U.S. agencies are on its list.)

The outgrowth of the present motion before the NARTB board might well be some move to encourage forming of local groups. If a national recognition plan is again turned down, the NARTB could, for example, gather information on existing local broadcaster groups which have recognition systems and make it available to all members. If this stimulated growth of many local groups, the NARTB could then serve as an information clearing house. A newsletter might be circulated informing members about problem agencies. This might eventually be the high road to a national recognition system.

The foregoing is speculation. But what do broadcasters do now?

Sponsor's post card survey asked station men that question. Here are their answers: Two said they used Dun & (Please turn to page 110)

How 6 groups handle recommendation

ANPA Recognition is granted to bona fide agencies which place national newspaper schedules, provided the agencies are in sound financial condition, enjoy good reputation and have management with advertising experience. All applications are screened carefully by ANPA personnel and then passed on by a committee made up of men from newspapers all over U.S. When committee gives O.K., agency is recognized by ANPA, as listed in book all members get. As of June, list included 950 agencies.

CAB In Canada, broadcaster's association "enfranchises" agencies, including Canadian branches of U.S. agencies. Agency must annually fill out CAB forms. Among information requested: statement of assets and liabilities showing surplus of assets over liabilities of $10,000; proof agency has contracted for three or more separate national accounts and has billings of $150,000 yearly. Enfranchised agencies are pledged to use standard CAB contract forms in buying air advertising.

PPA The Periodical Publishers Association is mainly set up for purposes of investigating and recommending agencies to its four publisher members: Crowell-Collier, Curtis, Hearst, McClure's. List of recommended agencies is available to these publishers only. Application form requires list of magazine accounts, balance sheet showing condition of business. Agency must sign declaration it does not give rebates to clients, is not owned in whole or part by its clients.

ABP Associated Business Publications requires submission of current financial statement that shows liquid assets of $5,000 or more. Agency with less than $5,000 can be recommended if it maintains record of prompt payment for 12 months. Minimum of three accounts is required. Applicant must state it is bona fide agency; submits new financial statement each year. Processing takes two people, one full, one part-time, to handle 1,431 agencies.

LOCAL Association of Twin City Newspapers and Radio Stations operates in Minneapolis-St. Paul area. Organization serves papers and radio-TV stations in advisory capacity. Applicant supplies data to show financial responsibility and adequate experience in advertising field. Representatives of each member sit in committee to decide whether recognition should be recommended. Financial condition of each agency is checked annually. The Association has been in existence 18 years.

LOCAL In Louisville, Ky., all stations banded together with newspapers last February to make uniform recommendations for recognition. Credit Men's Association invited executives of stations, papers to get together. Purposes of checkups on agencies are similar to those of other organizations capsuled above. There are probably other groups of local broadcasters who work together similarly.
How to stay young

1. Avoid fried meats which anger up the blood.
2. If your stomach disputes you, lie down and pacify it with cool thoughts.
3. Keep the juices flowing by jangling around gently as you move.
4. Go very light on the vices, such as carrying on in society. The social ramble ain’t restful.
5. Avoid running at all times.
6. Don’t look back. Something might be gaining on you.

Happiness can’t buy money

Illustrated above are livelier examples of what the advertising agency executive pins to his bulletin board.

They are souvenirs gathered along Madison Avenue—mottoes, expressions, cartoons that tickle the fancy of the man in the ad-agency world.

When you add them up they reveal something of how the adman views his profession and his associates.

Time—or the lack of it—is one of the most frequently encountered bulletin board themes.

Herb Noxon, art director of outdoor posters at McCann-Erickson, drew the cartoon some years ago, on “Deadlines,” shown above. Many another agency man will recognize the grim gentleman above Herb’s drawing board.

Other office slogans are directed to visitors: “Come back when you have a little less time to spare” and “Don’t go away mad—just go away.”

Some of the people who contributed to sponsor’s collection preferred to remain anonymous. One executive recalled this description of the advertising field: “The people aren’t much—but you meet such interesting money!” And this consoling thought for the harried executive: “Happiness can’t buy money!”

The motto on the wall of Joe Lincoln’s office at Young & Rubicam is a simple one: “Don’t let yourself be upset by the pinpricks of life.” Across the hall, fellow media-buyer Russ Young has his own formula: “Ambition hastens the way to the grave!”

The decoration in Dick Keegan’s office at Sherman & Marquette is one which he finds useful. It’s a cartoon from This Week, showing a man advising his dog: “Oh, for
heaven's sake. CHEER UP!!" When a media salesman drops in and recites his troubles, Dick merely points to the cartoon (reproduced above). The air clears immediately, says Dick, and the discussion gets down to facts.

Much quoted and displayed in advertising agency circles these days are the words of Leroy (Satchel) Paige (shown above). The promotion department of Collier's has been distributing copies of Satch's advice to media men.

You meet a change of pace, though, when you step into the office of Dr. Wallace A. Wulfeck, vice president at William Esty. Dominating one wall of his dignified quarters are the framed words of John Stuart Mill: "A people may prefer a free government . . . but if they are unequal to the exertions necessary for preserving it . . . they are unlikely long to enjoy it."

In the office of Red (Edwin) Reynolds, TV director at Fletcher D. Richards, the decor is much less formal. Glimmering from a frame is a photographic portrait of J. Fred Muggs, the chimpanzee on NBC TV's Today.

George Harrison, account executive at McCann-Erickson, has a chart showing what Harvard men the's one) are earning at stated periods after graduating.

Dick Sutherland is now at McCann-Erickson, but at the Kudner agency they still remember the slogan he had on his desk there: "Kindly restrain your enthusiasm."

At CBS, Dave Jacobson, public relations director for TV, has a sort of three-dimensional slogan, hanging on the wall. It was a gift of Ewing Kranin, who got it in British Columbia. The position of Dave's desk puts his

A short report on the quips, mottoes and bright sayings which decorate the offices of advertising agencies
Air experts say some firms ignore air media because—

1. Print is more tangible than air advertising. It's easier for client to visualize print campaign in advance and then merchandise it later.

2. It's more trouble to buy spot air schedule than one in print. It's easier to clear ads for months in advance than to buy time weekly.

3. Some clients don't know how to use air and don't want to spend money to find out. Some agencies don't have capable air departments.

4. Some firms let dealers determine their media pattern, especially under co-op programs. And dealers traditionally use more newspapers.

Why these 31 advertisers DON'T use air media

Part 13 of SPONSOR's All-Media Study reveals some reasons are baffling

by Ray Lapice

You can sell a two-hole privy by air.
And a million-dollar yacht.
And an island off the coast of Maine.
But Saks Fifth Avenue doesn't think you can sell women's clothing as well by radio and television as by print.
And Whitman & Son, of Philadelphia, found it difficult to sell candy by TV at a profit, so it bowed out.
And the Lewyt Corp., which spends nearly $3.5 million a year on print advertising, has trouble interesting its distributors in using radio and television to sell vacuum cleaners.
Since radio and TV are two of the four major media, why doesn't everybody use them?
How many advertisers don't?
What are their reasons?
Are these reasons valid?

These are some of the questions SPONSOR set out to find answers to as an important phase of its 20-part All-Media Evaluation Study.

First, a list was needed of major advertisers who used neither network or spot radio or network or spot TV.

It turned out nobody had one—neither the networks, nor the reps, nor the Broadcast Advertising Bureau nor the Station Representatives Association.

So SPONSOR compiled its own list by culling the 13,500 firms listed in Standard Advertising Register, National Advertising Investments (PIB) and Expenditures of National Advertisers in Newspapers (ANPA), based on Media Records.

To eliminate spot users, the names were checked against the Executives' Radio-TV Service's Spot Radio Report and the Rorabaugh Report on Spot Television Advertising.

The result: 62 corporations were found in the over-$400,000 ad budget class which apparently were spending no money in either air medium; 137 were found in the $200,000-to-$400,000 class.

SPONSOR mailed a questionnaire to the 199 asking them what media they used, how much they spent and why they were ignoring air, if that were the case.

Thirty answered, a 15% response, with 17 stating that they used no air media and 13 revealing that they were in radio or TV, although there had been no record of such activity in the references mentioned.

If these low figures are projected, it would indicate that not more than 100 or so corporations spending over
$200,000 on national advertising in this country do not now use radio or television.

And of these between a fourth and a third are wholly or partly industrial manufacturers and therefore have no products for sale to the mass consumer public.

How many advertisers are there spending over $200,000 a year in all media? National Advertising Investments, which excludes daily newspapers and spot radio and TV, lists 393 such advertisers.

NEXT ISSUE: "What's wrong with the air and print measurement services?" Part II of the All-Media Study.

To complete its research, sponsor then interviewed some 20 advertisers by phone to find out what they were using, what they were spending and why they were staying off the air.

The results of this two-pronged survey—by mail and phone—were then tabulated. The box on this page gives (Please turn to page 86)

Non-air advertisers: Their agencies, budgets and reasons

<table>
<thead>
<tr>
<th>NAME</th>
<th>PRODUCT</th>
<th>ADVERTISING AGENCY</th>
<th>1953 AD BUDGET</th>
<th>REASON</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. AMERICAN CAN CO.</td>
<td>Cans, containers</td>
<td>Young &amp; Rubicam</td>
<td>$222,009 (PJB, ANPA)</td>
<td>&quot;No product aimed at consumer at moment&quot;</td>
</tr>
<tr>
<td>2. AMERICAN CYNAMID</td>
<td>Chemicals, dyes</td>
<td>Hazard Advertising</td>
<td>$506,000 (PJB, ANPA)</td>
<td>&quot;Products sold to other manufacturers&quot;</td>
</tr>
<tr>
<td>3. AMERICAN EXPORT LINES</td>
<td>Travel</td>
<td>Cunningham &amp; Walsh</td>
<td>$503,000 (PJB, ANPA)</td>
<td>&quot;Magazines &amp; newspapers build more traffic&quot;</td>
</tr>
<tr>
<td>4. AMERICAN GAS ASSN.</td>
<td>Gas promotion</td>
<td>McCann-Erickson; Ketchum, McLeod &amp; Grose</td>
<td>$850,000</td>
<td>&quot;Too costly; we supply farms with TV spots&quot;</td>
</tr>
<tr>
<td>5. AMERICAN HARD RUBBER</td>
<td>Are combs, rubber, plastic products</td>
<td>E. H. Howard, W. L. Toune</td>
<td>$990,945 (PJB)</td>
<td>&quot;Budget limitations&quot;</td>
</tr>
<tr>
<td>6. S. AUGSTEIN &amp; CO.</td>
<td>Women's clothing</td>
<td>Hewitt, Ogley, Benson &amp; Maher</td>
<td>$360,000 (PJB)</td>
<td>&quot;Use magazines to back retailers who use&quot;</td>
</tr>
<tr>
<td>7. AMER. SUGAR REFINING</td>
<td>Sugar</td>
<td>Ted Bates</td>
<td>$341,391 (ANPA)</td>
<td>&quot;Testing on small scale&quot;</td>
</tr>
<tr>
<td>8. BIGELOW-SANFORD CARPET</td>
<td>Carpets</td>
<td>Young &amp; Rubicam</td>
<td>$672,830 (PJB)</td>
<td>&quot;TV too costly, never tried radio nationally&quot;</td>
</tr>
<tr>
<td>9. CUNARD S.S. CO.</td>
<td>Travel</td>
<td>Cecil &amp; Presby; Kelly, Nason</td>
<td>$563,000 (PJB, ANPA)</td>
<td>&quot;Can't get one-minute TV spots we want&quot;</td>
</tr>
<tr>
<td>10. EASTMAN KODAK</td>
<td>Cameras, film</td>
<td>J. Walter Thompson</td>
<td>$2,317,222 (PJB, ANPA)</td>
<td>&quot;Need color; will use color TV&quot;</td>
</tr>
<tr>
<td>11. FLORIDA FASHIONS</td>
<td>Women's clothing</td>
<td>Byrd, Richard &amp; Pound</td>
<td>$117,919 (PJB, ANPA)</td>
<td>&quot;TV too expensive for return obtained&quot;</td>
</tr>
<tr>
<td>12. FREE SEWING MACHINE</td>
<td>Sewing machines</td>
<td>Erwin, Wasey</td>
<td>$500,000</td>
<td>&quot;Spot radio and TV cost too much for return&quot;</td>
</tr>
<tr>
<td>13. GORHAM CO.</td>
<td>Silverware</td>
<td>Kenyon &amp; Eckhardt</td>
<td>$350,965 (PJB)</td>
<td>&quot;Cost and coverage&quot;, prefer magazines</td>
</tr>
<tr>
<td>14. P. H. HANES KNITTING CO.</td>
<td>Woolsen goods</td>
<td>N. W. Aver</td>
<td>$176,000</td>
<td>&quot;Budget limitations&quot;</td>
</tr>
<tr>
<td>15. HARPER &amp; BROS.</td>
<td>Books</td>
<td>Denhard &amp; Stewart</td>
<td>$251,185 (ANPA)</td>
<td>&quot;Fantastically expensive for books&quot;</td>
</tr>
<tr>
<td>16. HICKOK MANUFACTURING</td>
<td>Men's accessories</td>
<td>Kastor, Farrell, Chesley &amp; Clifford</td>
<td>$305,692 (PJB)</td>
<td>&quot;Can't sell men's belts and jewelry that way&quot;</td>
</tr>
<tr>
<td>17. LAURUS CO.</td>
<td>Antiseptic</td>
<td>Addison Lewis</td>
<td>$231,156 (PJB, ANPA)</td>
<td>&quot;I've sold radio 15-20 years ago, not profitable&quot;</td>
</tr>
<tr>
<td>18. LEWYT CORP.</td>
<td>Vacuum cleaners</td>
<td>Hirs &amp; Greist</td>
<td>$312,156 (SAR)</td>
<td>&quot;Hard to switch distributors from old newspapers&quot;</td>
</tr>
<tr>
<td>19. J. P. MALLORY</td>
<td>Electronic, metallurgical products</td>
<td>Atkens-Kynett</td>
<td>$250,665</td>
<td>&quot;Would have used TV locally but no suitable time&quot;</td>
</tr>
<tr>
<td>20. MUTUAL LIFE (N. Y.)</td>
<td>Insurance</td>
<td>Benton &amp; Bowles</td>
<td>$500,000</td>
<td>&quot;National campaign too expensive&quot;</td>
</tr>
<tr>
<td>21. NATIONAL BOARD OF FIRE UNDERWRITERS</td>
<td>Insurance</td>
<td>J. M. Mathes</td>
<td>$500,000</td>
<td>&quot;Favorable committee action at this time&quot;</td>
</tr>
<tr>
<td>22. P. A. GRADE CRUDE OIL ASSN.</td>
<td>Oil promotion</td>
<td>Meldrum &amp; Feusmith</td>
<td>$250,000</td>
<td>&quot;Simple matter of dollars&quot;</td>
</tr>
<tr>
<td>23. PENNZOIL CO.</td>
<td>Oil</td>
<td>Fuller &amp; Smith &amp; Ross</td>
<td>$182,000 (SAR)</td>
<td>&quot;Depends on distributors&quot;</td>
</tr>
<tr>
<td>24. PINEAPPLE GROWERS Assn.</td>
<td>Pineapple promotion</td>
<td>J. Walter Thompson</td>
<td>$1,750,000</td>
<td>&quot;No reason cited; use magazines, posters, trade papers&quot;</td>
</tr>
<tr>
<td>25. PUROLATOR PRODUCTS</td>
<td>Oil &amp; fuel filters</td>
<td>J. Walter Thompson</td>
<td>$175,000 (SAR)</td>
<td>&quot;We're afraid to stay out of TV but must test more&quot;</td>
</tr>
<tr>
<td>26. RAILWAY EXPRESS AGENCY</td>
<td>Express service</td>
<td>Fuller &amp; Smith &amp; Ross; Robt. W. Orr</td>
<td>$500,000 (PJB)</td>
<td>&quot;Budget; &quot;against scattering our shots&quot;</td>
</tr>
<tr>
<td>27. SAKS 5TH AVE.</td>
<td>Women's clothing</td>
<td>J. R. Flanagan</td>
<td>$230,810 (PJB)</td>
<td>&quot;Haven't had proof air can do a better job&quot;</td>
</tr>
<tr>
<td>28. JOHN B. STETCSTON CO.</td>
<td>Men's hats</td>
<td>Kenyon &amp; Eckhardt</td>
<td>$256,525 (PJB)</td>
<td>&quot;No way to find value&quot;</td>
</tr>
<tr>
<td>29. U. S. PLYWOOD CORP.</td>
<td>Plywood, doors, glue</td>
<td>Kenyon &amp; Eckhardt; E. T. Howard; Fuller &amp; Smith &amp; Ross</td>
<td>$1,250,000</td>
<td>&quot;Need color and visual impression&quot;</td>
</tr>
<tr>
<td>30. WHITMAN &amp; SON</td>
<td>Candy</td>
<td>Ward Wheelock</td>
<td>$1,000,000</td>
<td>&quot;TV; &quot;too expensive,&quot; too hard to check results&quot;</td>
</tr>
<tr>
<td>31. WORTHINGTON CORP.</td>
<td>Machinery</td>
<td>Chiturg</td>
<td>$700,000</td>
<td>&quot;Doesn't fit media needs&quot;</td>
</tr>
</tbody>
</table>

KEY: "PJB and ANPA figures for 1952; SAR (Standard Advertising Register) and other figures for 1953. Using spot radio announcements in North Carolina, TV participation programs in Texas, out of 27 states. National and local with TV film commercials. Harper uses some TV in Los Angeles and San Francisco. Spent $23,000 on radio and TV in 1953, will spend $125,000 in 1954. (Under 5% goes to radio markets). TV 3 markets, all co-op. Mallory will spend under $1,000 on radio, TV this year. Spent $25,000 for 'TV 1952."
Since ’51 winter coffee drinking is up 20%. Reason: There’s more between-meals drinking.

Pan-American Coffee Bureau spends $500,000 to sell women on taking “coffee break”

In 1946 one of the most popular hits on the disk jockey programs was “The Coffee Song.” It was the song with the refrain which went “... for there’s lots ‘n’ lots of coffee in Brazil.”

There was, too, in 1946. In fact, Brazil had roughly 400,000 metric tons of coffee in government warehouses at that time.

The coffee bureau is “agent of foreign governments,” so ad copy is closely watched. Attorney John J. Leighton (left) checks copy with bureau’s ad chief, John Burns.

For the past year another coffee song has been heard on the radio. One line from this song goes:

. . . Morning, afternoon, always take
Time out — time out — time out
Time out for a coffee break!
People are taking time out for a coffee break — 19.6% more this winter than in the winter of 1951, to be specific. That means more coffee is being drunk. And, coincidentally, the Latin American countries no longer have a coffee surplus: supply and demand now are equal.

Sponsoring the musical invitation to “take a coffee break” is the Pan-American Coffee Bureau, an organization supported by 11 coffee-producing countries. One of the major aims of the bureau is to get people in the United States (who drink twice as much Latin American coffee as the rest of the world combined) to drink still more coffee.

Research convinced the coffee bureau that between-meals occasions for coffee drinking represented the best potential new market for coffee. For the last year and a half, the aim of the bureau’s consumer campaign has been, basically, to sell the idea and practice of the “coffee break.”

To this end the bureau currently is spending about $1.5 million a year for consumer advertising, one-third of which is appropriated to spot radio. About $1 million goes into general consumer magazines. Television, at this writing, does not figure in the bureau’s market coverage pattern.

The coffee bureau is buying color pages in such magazines as Life, The Saturday Evening Post, Look, and Collier’s. The bureau believes this use of print media gives it dominant penetration of a large national audience to
help establish the “coffee break.”

For intensive coverage, especially in reaching the housewife, the bureau uses continuing year-round recorded minutes on radio.

The bureau buys about 135 stations in some 90 markets; usually two stations per market in “A” markets, one station per market in “B” markets. In its “A” markets, it buys at the rate of 10 announcements per week; in its “B” markets, five announcements per week are purchased.

The bureau, although buying intensive coverage, does not start off by merely picking the most powerful or the clear-channel stations. After buying stations which do a good job of covering its primary marketing areas, the bureau “fills in” with a number of “power” stations. In all it achieves an estimated potential coverage of some 92% of the U. S. population.

The coffee bureau has established a policy of time buying calculated to give its ad agency maximum flexibility within the market and copy limitations, according to John A. Burns, the bureau’s director of advertising. Burns reports directly to Bureau Manager Charles G. Lindsay.

Cunningham & Walsh, which handles the radio advertising, is primarily charged with the responsibility of recommending not only copy treatment but also specifically how the chosen media shall be used. The bureau account is directly supervised by an agency vice president, William Reydel, who with Account Executive Edward F. Franklin works closely with the bureau.

C&W’s head of the radio-TV department, John Sheehan, is in constant touch with Newman McEvoy, media chief, and Mike Membrado, timebuyer.

The audiences delivered and the costs thereof are audited at least quarterly. Over an 18-month period, although there have been certain buys unchanged, there has been virtually a complete evolution of availabilities purchased.

The Pan-American Coffee Bureau, economically as possible, purchases primarily a housewife audience during two specific daytime periods. The bureau tries to buy at or near 10:00 a.m. and 3:00 p.m.—“coffee break” hours. It favors participations if compatible with this “timely copy” to take advantage of the “plus” inherent to local personality programing.

Only full minutes are bought by the coffee bureau, since it has a somewhat complicated educational message. Recorded, the announcements are intro-

(Please turn to page 32)
A timebuyer who buys close to $1 million worth of time annually was deluged with telephone calls from reps one morning a few weeks ago. They were offering him availabilities ideally suited for a certain baby food account.

"I'm sure they're great," the timebuyer told them. "But our agency doesn't have that account."

The reps answered him disbelievingly, somewhat annoyed at him for holding out on them. After lunch that same day, the timebuyer received a memo from one of the agency account men:

"Please stop by around 3 p.m. Am lunching with new client, Healthy Tot Baby Food. We'll talk about their campaign this afternoon."

"I'm usually the last one to know about a new account," this timebuyer told SPONSOR. "And, as if that weren't bad enough, I'm never called in for a strategy conference."

This timebuyer's complaint is characteristic of the problems most commonly cited by 85 respondents to a recent survey conducted by SPONSOR among 500 timebuyers throughout the country. Many timebuyers pointed out that their specialized and professional abilities are rarely used to their greatest extent.

SPONSOR's survey of timebuyers was probably the largest such study ever conducted about the time buying field. Some 500 names were chosen from the list of 1,700 timebuyers in Time Buyers Register, published by Executives' Radio-TV Service. Agencies from every state in the union were selected in proportion to the total number of agencies in the state. There were small agencies where the buyer is also a copywriter and/or account executive; regional and medium-sized agencies, and the outstanding major agencies.

The buyers were asked to fill out a one-page questionnaire and write additional comments on the back. Eighty-five timebuyers responded to this survey. All of the 85 questionnaires returned were carefully filled out and the majority of respondents offered additional written comments. This would seem to indicate that the survey answers were made with care—and interest.

Questions included: age; school and job background; marital status and family; salary: expected salary within three more years as timebuyer; size of agency at which employed; type of work and responsibilities as buyer; ultimate ambition in the agency or related fields; problems in work. Together, the results of SPONSOR's survey constitute a factual, detailed job profile of the time buying profession.

Timebuyers' salaries range from approximately $3,500 up to $20,000 a year. However, salaries above $15,000 usually implied duties beyond straight time buying; for example, strategy planning as radio-TV director.

The average timebuyer's salary is $6,275 a year (humping together returns from men and women regardless of size of agency). Only 17% of the 85 respondents fall into the $9,000-and-over bracket (see chart at right). All but
two of the 14 timebuyers who're in this $9,000-and-over category work for top 10 or other major advertising agencies. The two who do not work for major agencies have functions in addition to time buying. One, earning between $9,000 and $10,000 a year, is also an account executive at his agency—which, incidentally, has under 10 employees. The other, a woman earning between $12,000 and $14,000 a year at a medium-sized agency, is also media director in charge of the study.

The majority of male timebuyers who responded to the questionnaire are employed by medium-sized agencies, whereas the largest number of women respondents are with small agencies.

The survey indicates that timebuyer salaries at small agencies or agencies with fewer than 10 employees have a $7,000 ceiling; that better than 60% of timebuyers working for small agencies earn $5,000 or less. The average salary of timebuyers working at either the top 10 or else at major agencies is $7,790, or $1,500 more than the average for all timebuyers.

"We just don't get paid what our job is worth," remarked the head timebuyer of a major West Coast agency. "But it's no wonder," he said. "Look at all the women in the field."

How do men's and women's paychecks compare?

The average male timebuyer earns $7,400 a year; the average lady timebuyer makes some 33% less, or $5,540. However, in time buying as in a number of comparable fields, the average male employee has more family responsibilities than his female counterpart. Some 66% of male timebuyers are married; 43% of them have children. The average one of these "43 percenters" has two children to support on his average $7,400 income.

The average lady timebuyer is older than her male colleagues—an average 33.7 years old compared with the average male timebuyer's 31.7. Only 43% of the lady timebuyers are married, and slightly over half of these have children. The average mother among timebuyers has 1.8 children.

("Status of Women in the United States," a detailed study released by the Women's Bureau of the U. S. Department of Labor on 2 November, shows that the average paycheck of a lady employee is 44% of that received by the average working man—or a greater difference than exists

(\textit{Please turn to page 66})

<table>
<thead>
<tr>
<th>Chart breaks down annual timebuyer income by sex and by size of agency</th>
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<tbody>
<tr>
<td><strong>AMOUNT EARNED ANNUALLY</strong></td>
</tr>
<tr>
<td>Under $3,000</td>
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<tr>
<td>$3,000-4,000</td>
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<td>$4,000-5,000</td>
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<tr>
<td>$10,000-12,000</td>
</tr>
<tr>
<td>$12,000-14,000</td>
</tr>
<tr>
<td>Over $14,000</td>
</tr>
</tbody>
</table>

Total... 50 35

*Chart shows number of timebuyers out of 85 respondents who fall into each salary bracket listed at left. Letters in parentheses refer to size of agency at which each respondent is employed. Where a number precedes a letter, e.g., 3c, it means that three timebuyers earning a particular salary come from a c-size agency. Letter a means agency is top 10; b, major, but not top 10; c, medium; d, small; e, under 10 people; OTHER NOTES: 1 head buyer; 2 account executive; 3 media director; 4 client contact; 5 radio-TV director.
What Starch has discovered about TV commercials

1. The audience of a network TV show is not the audience for its commercials, Daniel Starch & staff state as result of six-month TV study. Some 66% of viewers recall at least one of show's commercials, Starch found.

2. Some commercials in net video are better than others at holding the attention of program viewers, or at getting across sales points. The range of commercial noting can be as high as 66%, or as low as 15%.

3. Starch makes no claim to magical media-buying formula with his latest TV figures. Primary usefulness of checkups in which viewers are asked to "play back" TV sales points, Starch feels, is in improving TV copy.

Will Starch's new TV noting figures upset buying strategy?

One-third of average network TV show's viewers don't recall any of the sales points made, don't see any of show's commercials, says Starch

Advertising geiger counters clicked furiously late last month:
- "41% of Viewers Note Commercials—Starch" headlined a leading broadcast news weekly.
- "Really shows us what our clients get for their TV money," said an account executive of a New York agency.
- "Ridiculous! Media-wise, it proves nothing," snorted a TV research expert at one of the major video webs.

The radioactive center of the controversy—which is still going on—was a set of TV commercial "noting" figures prepared by Daniel Starch & Staff, a research firm widely known for magazine readership and, more recently, TV checkups.

Starch's TV director, Jack Boyle, took the wraps off the findings at a workshop session of the Radio & Television Executives Society on 22 October. Certainly, the figures seemed to be explosive:
- 41% of the viewers of the average nighttime network TV show, Boyle reported, see any given commercial within that program, compared with a "noting" average of 40% for magazine color page ads.

Sponsor
• This TV "noting" figure went down to 15% at worst and up to 66% at best, meaning that a third of the audience is missing the best TV network commercials, Boyle added.

• 66% of a program's viewers do see at least one commercial in the average TV show (as contrasted with the 41% who see any specific commercial). But that leaves at least a third of the program viewers who weren't recalling any TV network commercials on the average, Boyle contended. Two out of 10 forget them at best. The range: 55% to 79%.

Almost overnight, these figures were being quoted in conference rooms and restaurants from Madison Avenue to Sunset Boulevard. The reason was understandable. In the Klieg-lighted world of big-time TV, everyone is so cost conscious that any study of TV's advertising effectiveness is soon pounced on, hashed up and then rehashed.

Once the dust settled, however, admen began to wonder. Is TV no more effective in holding commercial viewers than magazines are in holding ad readers? Are Starch's TV "noting" figures the basis for future media buying, particularly in choices between TV and magazines? Do the Starch figures explode the "captive audience" theory that a large majority of the viewers of a TV show also see all the commercials? Do TV commercials, even those concocted by the best agencies, need drastic overhauling?

Most of the questions, however, boiled down to this: What do the Starch TV figures really prove?

Realizing that the Starch TV study—and possible future Starch studies of a similar nature conducted on radio commercials—will be a hot topic for months to come, sponsor sought the answer from several sources for the benefit of broadcast admen.

A sponsor editor interviewed Starch's Jack Boyle on two occasions following the initial release of the research firm's TV figures, discussing everything from the implication of the findings to the methods by which they were compiled.

Other interviews were held with a number of agency research chiefs, some of whom are planning to buy Starch TV studies. And finally sponsor talked with the TV research executives of the two top video networks, who are naturally concerned with any study of TV's commercial impact.

In the course of these discussions and interviews, several answers to the question of what the Starch TV study really proves were cited. In highlight form, they shaped up something like this:

1. Most admen agree that the Starch study is probably the final piece of evidence which will condemn to oblivion the glib theory that all the TV viewers who watch a given TV show see—and remember—all the commercials in the program. No longer are network TV salesmen likely to make pitches in which magazine audiences, derived from Starch readership figures measured against circulation, are compared directly with gross audience figures based on program ratings.

2. On the other hand the Starch study, result of a six-month series of phone checkups on some 5,000 program viewers in various markets, is not likely to cause an overnight revolution in media buying. The differences between the techniques used in the Starch magazine and TV research (see box at right) rule out any direct media comparisons. Starch, incidentally, was the first to agree with this.

3. Starch's figures, in many ways, aren't as drastic as they seem. For one thing, they are a measurement of how well a commercial is remembered within an hour after a network TV show—they're not an impartial measurement of whether a viewer has actually seen (and perhaps later forgotten he saw) a commercial.

For another, network researchers feel that the comparison cited by Starch's Jack Boyle between the "noting" figures for TV and magazines is a misleading one. Their reasoning: Color page ads have an average noting of 40% in national magazines. Any specific commercial in a TV show, according to Starch, has a noting figure of 41%. Are these comparable? No, say the network TV proponents, because the amount of time spent to read the average color page ad is much closer to the time spent in viewing any single program commercial among several in a show. The comparison, network admen feel, should be between the 40% figure for magazines and the 66% "noting one or more commercials.

How Daniel Starch Determines TV Noting

Interviewing is done via phone calls during the hour following live network TV telecast. Market list is determined by client, can be as little as one, or as high as 30 cities. Usual target is 200 interviews by Starch researchers with viewers who have actually seen the show. Respondents are asked to "play back" the sales points made during a show's commercials. Answers are broken down qualitatively.

What Admen Say About Starch TV Approach

Veteran researchers and leading admen feel that Starch TV noting figures cannot be used to make direct comparisons and cost-per-1,000 measurements between air and print ads. Reason: research techniques are similar in Starch TV and mag studies, but by no means identical. Thus print noting and TV recall figures are not comparable, do not give new "yardstick."

(Please turn to page 106)
TV ups sales $2 million in 2 years for Chicago sports store

Mages' $200,000 TV budget helps sell entire family on sporting goods

Grandma's a fishing enthusiast. Pop likes his weekend game of golf. Mom goes in for picnics. And Junior's sold on any sport, from baseball to ping pong.

This philosophy — "there's a sport for everyone"—has contributed more than any other single factor to the success of Chicago's Mages Stores for Sport, probably the largest sporting goods retailer in the Midwest.

Mages was a pioneer in the use of television by a sports store because it believed TV's ability to reach all types of people would create new customers for its goods. Previously it was one of the few sporting goods firms to use radio programing. Its experiments have paid off.

Today, two years after its TV debut and four years after its first radio venture, Mages has expanded from three to seven stores in the Chicago area. It has jumped from $3 million to $5 million in annual sales volume during the two years on television. Mages now allocates over two-thirds of its $300,000 annual ad budget to television, puts about 10% in radio, the rest in print media.

This year's budget represents a 50% increase over 1952. Next year it again plans to up its over-all budget, continuing its heavy use of air media.

In general retail sportswear outfits are reluctant to use air media except for sponsorship of specific sporting events, such as tennis matches. The Mages stores' approach can provide valuable tips on how to make the best use of radio and TV for others in the sporting goods line.

Mages' two air vehicles — Mages Playhouse on television and Sporting Highlights on radio — were chosen by the sponsor and his agency, Malcolm-Howard Advertising, Chicago, because both shows had the broadest possible audience appeal. Mages Playhouse, televised over WGN-TV, Chicago, presents one feature film on Mondays starting at 10:00 p.m. and one on Thursdays, beginning at 11:00 p.m. Sporting Highlights, a 15-minute afternoon d.j and sports show, is aired across-the-board over WIND, Chicago.

Mages had these basic problems to solve before lining up its TV schedule:

1. If it sponsored a sports show with a definite appeal to the sport enthusiast, it would probably be selling to the man with the higher-than-average interest in sporting equipment. By the same token it would be limiting its

Please turn to page 104
Radio network auto billings in '53 are triple '52; TV billings are double

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<thead>
<tr>
<th>NETWORK RADIO AUTOMOBILE BILLINGS: '49-'53</th>
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<td>Jan.-Dec. 1949</td>
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<td>Jan.-Aug. 1952</td>
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<td>Jan.-Aug. 1953</td>
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SOURCE: PIB figures representing gross time costs only. 1949-'50 TV figures without IATV.

Automobiles on the air
Behind increased air activity are important industry trends. Here's the full story

by Alfred J. Jaffe

A lot of advertisers are clamoring to get into network TV and nobody—but nobody—is banging harder on the gates than the auto industry.

Scratch an auto firm that's a non-user of network TV and one will get you two that underneath is a heart beating madly for the glamor of video.

These TV eager-beavers make an impressive list. True, their interest may flag on occasion but, for the most part, it's because the nighttime situation is tighter than a stubborn clam. CBS and NBC just haven't got a half hour to sell and there's a long, anxious queue of sponsors rubbing their hands in anticipation of the first program casualties. With its new shows ABC has put together a sponsored lineup in jig time and, while the web has time to sell, the available slots are opposite the top-rated programs.

Take a look at those auto-makers on the outside pressing their noses against network TV's window pane. They make an even half dozen: Plymouth, Dodge, Studebaker, Oldsmobile, Nash and Packard. Some of the sextet (as well as other auto firms) want to squeeze

(Article continued next page)

Share (percent) of new car market by auto manufacturers

<table>
<thead>
<tr>
<th>COMPANY</th>
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*Excluding Fraser. SOURCE: Automotive News Almanac as compiled by H. L. Polk & Co. *Kaiser, Willys merged

16 NOVEMBER 1953
into TV for new car announcement blasts and then get out, but for the most part the net thinking is long term.

This eagerness to get into TV is symptomatic of important trends in air advertising as well as a crucial transition in the nature of the postwar auto business. In this article SPONSOR will (1) cover these trends; (2) describe the reasons for them; (3) delve into what is happening in the auto business; and (4) show what every auto manufacturer (together with their dealers) are doing in radio and TV.

In the first place, there is clear-cut evidence of an increased interest in both TV and radio. The fact that a number of auto makers haven't been able to get what they want on network TV hasn't kept down auto billings. For the first eight months of this year, gross time billings of auto manufacturers were more than double the comparable 1952 figure, according to Publishers Information Bureau. The figures are: 1953, $11,384,278; 1952, $5,772,834.

And that isn't the whole story. PIB figures show that auto makers spent nearly as much during the last four months of last year as during the first eight months of the year. If the same pattern is followed gross TV network time billings for 1953 will top $22 million.

Radio network time figures nail down even harder the trend to use of the air among car makers. PIB shows billings for this year's first eight months are actually triple what the auto industry spent during the corresponding period last year. (And these figures, like those for TV, are for passenger auto advertising only.) The 1953 figure is $3,210,772, while the 1952 figure is $1,083,423. As in the case of network TV, if the 1952 pattern of spending is repeated the 12-month figure for auto advertising will be twice that of the first eight months.

Radio and TV spot spending for autos is not an easy figure to gauge. You can't talk about radio and TV spot without talking about what the dealers are doing. While there will always be auto dealers who complain that the factory dominates the advertising picture, the fact remains that in no other industry does the retailer figure so im-

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**Round-up**

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importantly in over-all advertising policy and activity. It can safely be said that while the final decisions on advertising policy may not always be his, at least his attitudes are taken into account.

The reason, of course, is that the auto dealer holds an exclusive retail franchise. However, there is no common pattern of dealer-factory relationships. In some cases the dealers are organized for local and national advertising activity and in some cases they aren't. But, whatever the case may be, the dealer and factory advertising setup is fantastically complex. Even a word like "co-op" does not have the same meaning among all auto firms. It may mean factory spending of advertising funds, it may mean spending by local dealer groups, or it may mean what it sounds like: local spending from a fund to which both factory and dealer have contributed.

In view of all this, SPONSOR had no easy time tracking down the facts about radio and TV spot activity. However, its survey of all the auto firms and their agencies brought out this: Both factory and dealer are in an upbeat frame of mind about radio spot. Now that radio has weathered its "time of troubles" brought on by TV, advertisers and agencies tend to look at the medium with clearer eyes, assessing its usefulness with less emotion. Dealers buy radio because it is a low-cost mass coverage medium. Because it is cheap it more often than not gets the nod over TV.

Dealer and factory have been buying more spot radio because of its selectivity, also. In the advertising lexicon that means auto radio. The auto driver is obviously one of the best prospects for those who make and sell cars. And the timebuyer knows he can best be reached (1) during the early weekday morning, (2) during the late weekday afternoon and (3) during weekend afternoons. The high auto listening during these periods has been established by Nielsen Coverage Service studies as well as those by Broadcast Advertising Bureau.

Pinpointing the auto radio is not new. It's been especially popular for years in the nation's auto capital—Detroit. And the buyer who seeks to reach the auto radio public cannot know for sure how much his rating has been increased by auto listening. But the...
RADIO results

CORNICE PLANS

SPONSOR: McKnight Hardware
AGENCY: Norman Burk

CAPSULE CASE HISTORY: On the very first Home Craftsman of the Air show for McKnight Hardware the sponsor offered listeners free plans for making window cornices. Immediately after the close of the five-minute show (aired Saturdays at 12:15 p.m.), the station was swamped with calls requesting the plans. The switch-board operator was recalled to duty, and she registered a total of 163 calls that afternoon. The Monday mail brought 151 cards requesting the plans. The show costs the sponsor $42.75 weekly.

WJAS, Pittsburgh
PROGRAM: Home Craftsman of the Air

HOMES

SPONSOR: Hoffman Homes
AGENCY: Dial

CAPSULE CASE HISTORY: KRIZ put Hoffman Homes out of business—temporarily—in the Phoenix area. Hoffman bought 65 announcements weekly last spring. Costs of the announcements: $150 weekly. In less than five weeks Hoffman had sold a total of 337 homes ranging from $9,000 to $12,000 apiece, had to cancel the schedule because it was completely sold out. According to J. Woodhams, Hoffman ad manager, the KRIZ campaign “materially facilitated” the sale of the 337 homes.

KRIZ, Phoenix
PROGRAM: Announcement

STORE SALE

SPONSOR: Levine's Dept. Store
AGENCY: Dire

CAPSULE CASE HISTORY: Levine's Department Store in Alice, Tex., had its annual sales event coming up and had to choose between newspapers and radio because of a limited budget. Radio was chosen because of its low cost-per-1,000. The store signed for a schedule of 897.50. The stores for a schedule of announcements over KBKI during two days. According to John Minor, manager of Levine's, the police had to be called in to handle the traffic on the day of the sale, as only the doors to be closed repeatedly to keep people out. Cost of the announcements: $97.50.

KBKI, Alice, Tex.
PROGRAM: Announcement

PREPARED MIXES

SPONSOR: Martha White Mills
AGENCY: Noble-Du

CAPSULE CASE HISTORY: This sponsor offered $10 a week on 43 radio stations carrying Martha White Biscuit Time for the best recipe using self-rising flour or corn meal. The mail return for the first two months showed that WSM drew more mail than the other 4 stations combined: G5% of the total mail received. The WSM mail came from 15 states, the sponsor reports. The program is heard over WSM across-the-board from 5:15 to 6:00 a.m., costs $198.15 weekly.

WSM, Nashville
PROGRAM: Martha White Biscuit Time

INSURANCE

SPONSOR: Wilmark Insurance Co.
AGENCY: Dire

CAPSULE CASE HISTORY: The Drew Pearson Show was bringing in more calls than the sales department could handle for the Wilmark Insurance Co., so the sponsor dropped the show after the 13-week period was over. At the end of Wilmark’s last broadcast over WSAl, the above facts were stated in a minute announcement in which it was mentioned that the program was available for sponsorship. The next day, 14 interested advertisers contacted WSAl. The show is now sponsored for 52 weeks by the Brotherhood of Railway Clerks. Cost of each weekly 15-minute program is $125.

WSAl, Cincinnati
PROGRAM: Drew Pearson
Some people are born leaders

...like WCAU, Philadelphia

TELEVISION—National spot advertisers place 24% more program segments with WCAU-Television than with Station B, 38% more than with Station C.

RADIO—National and local sponsors advertise with greater frequency and spend more money on WCAU-Radio than on any other Philadelphia station.

Sources upon request
### 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 (000)</th>
<th>LICENSE &amp; MANAGER</th>
<th>RADIO REP.</th>
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<tr>
<td>La Crosse, Wis.</td>
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<td>8</td>
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<td></td>
<td>100</td>
<td>50</td>
<td>0</td>
<td>NFA</td>
<td>WKBN-TV Inc. Taylor</td>
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### II. New stations on air*

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<th>CITY &amp; STATE</th>
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<th>CHANNEL NO.</th>
<th>ON-AIR DATE</th>
<th>POWER (KW)**</th>
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<td>18</td>
<td>8</td>
<td>2</td>
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<td>Copper Bott. Co. Ed Couney</td>
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<td>1 Sept.</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>NFA</td>
<td>TV Montana Jim Manning</td>
<td>Walker</td>
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<td>25</td>
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<td>1</td>
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<td>WIS-TV Corp. G. Richard Schaft</td>
<td>Hollings</td>
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<td>53</td>
<td>3</td>
<td>53 VHF</td>
<td>Headley Red T</td>
<td>F&amp; F Peters</td>
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<td>6 Oct.</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>12 UHF</td>
<td>Headley Red T</td>
<td>F&amp; F Peters</td>
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<td>26 Oct.</td>
<td>12</td>
<td>7</td>
<td>3</td>
<td>300 VHF</td>
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<td>29 Sept.</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td>15 UHF</td>
<td>Headley Red T</td>
<td>F&amp; F Peters</td>
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<td>1</td>
<td>NFA</td>
<td>Headley Red T</td>
<td>F&amp; F Peters</td>
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<td>KHOL-TV</td>
<td>13</td>
<td>13 Nov.</td>
<td>56</td>
<td>30</td>
<td>1</td>
<td>20 VHF</td>
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<td>Meeker</td>
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<td>Lake Charles, La.</td>
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<td>1</td>
<td>0.6</td>
<td>1</td>
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<td>WJMR-TV</td>
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<td>50</td>
<td>25</td>
<td>2</td>
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<td>1 Nov.</td>
<td>20</td>
<td>10</td>
<td>3</td>
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<td>2</td>
<td>29 VHF</td>
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<td>1</td>
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<td>1 Nov.</td>
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<td>1</td>
<td>NFA</td>
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<td>9 Nov.</td>
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<td>7</td>
<td>1</td>
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<td>Sheldon Anderson J. A. Nichols</td>
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<td>24 Oct.</td>
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<td>50</td>
<td>1</td>
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<td>11</td>
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<td>16</td>
<td>1</td>
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<td>Valley Vests</td>
<td>Walter Bynoe</td>
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**Box Score**

Total U.S. stations on air, incl. Honolulu @ Nov. '53:

<table>
<thead>
<tr>
<th>U.S. stations on air</th>
<th>No. of post-freeze CP's granted (excluding 22 educational grants; 23 Oct. '53)</th>
<th>No. of grantees on air</th>
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<tr>
<td>302</td>
<td>156</td>
<td>48</td>
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**No. of TV homes in U.S. (1 Oct. '53)**: 25,690,000

*Both of new CP's and stations going on the air listed here are those granted between 26 Oct. and 6 Nov. in which information could be retained in that period. Stations are conditioned to be on the air when commercial operation starts. **Power of CP's is that rendered at time of grant.** Applications and amendments of individual grants. Information on the number of sets in markets where not designated as being from NBR's. Research consists of estimates from the stations on view and must be deemed approximate. Data from NBC Research and Planning.

*Box Score* provides a snapshot of the television landscape as of October 1, 1953, highlighting key statistics such as the number of TV homes in the United States and the percentage of U.S. homes with TV sets. It also notes the number of post-freeze CP's granted and the number of grantees on-air, offering a comprehensive view of the television industry's growth and expansion at that time.
PASSPORT to adventure...
for the whole family

BIFF BAKER, U.S.A.

FIRST RUN...available in over 120 TV markets!

• 26 half-hour films, already completed...produced in Hollywood expressly for TV

• Network quality at local prices

• A new and different family adventure series...without the conventional blood and thunder...safe and satisfying for the kids

• Full of overseas intrigue and color with Alan Hale, Jr. and Randy Stuart as an American husband and wife behind and in front of the Iron Curtain

• For local and regional advertisers—two young, fresh American stars to help merchandise products.

Check your nearest MCA-TV office for first or re-run availability and private audition screening TODAY!

NEW YORK: 509 Madison Avenue — Plaza 97500
CHICAGO: 430 North Michigan Ave. — Delware 7-1100
BEVERLY HILLS: 9370 Santa Monica Blvd. — Crestview 6-2001
SAN FRANCISCO: 105 Montgomery Street — Ebbrook 2-0922
CLEVELAND: Union Commerce Bldg. — Cherry 2-4010
DALLAS: 2102 North Akard Street — PROspect 7536
DETROIT: 1612 Book Tower — Woodward 2-3864
BOSTON: 45 Newbury Street — Copley 7-3830
MINNEAPOLIS: Northwestern Bank Bldg. — Lincoln 7863
ATLANTA: 611 Henry Grady Bldg. — Lamar 6150
## TV film shows recently made available for syndication

*Programs issued since July 1953. Next chart will appear 14 December*

### ADVENTURE

<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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<tr>
<td>Adventure Is My Job</td>
<td>Lakeside TV</td>
<td>Hal H. Harrison</td>
<td>12½ min.</td>
<td>open</td>
<td>13</td>
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<td>Jungle Macabre</td>
<td>Guild Films</td>
<td>Rade &amp; TV Package Inc.</td>
<td>13 min.</td>
<td>$50-400</td>
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### CHILDREN'S

<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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<tbody>
<tr>
<td>Animal Time</td>
<td>Sterling TV</td>
<td>Sterling TV</td>
<td>15 min.</td>
<td>on request</td>
<td>104</td>
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<tr>
<td>Jump Jump of Holiday House</td>
<td>Goodman</td>
<td>Mary &amp; Harry Hickey</td>
<td>12 min.</td>
<td>50% of air time</td>
<td>65</td>
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<tr>
<td>King Callos</td>
<td>Kling</td>
<td>Kling</td>
<td>12 min.</td>
<td>$22-142</td>
<td>65</td>
</tr>
<tr>
<td>The Cinnamon Bear</td>
<td>Fitz &amp; Assoc.</td>
<td>Glwin Prod.</td>
<td>15 min.</td>
<td>50% of Class B</td>
<td>26</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>26</td>
</tr>
<tr>
<td>Uncle Mistletoe</td>
<td>Kling</td>
<td>Kling</td>
<td>11½ min.</td>
<td>$25-156</td>
<td>26</td>
</tr>
</tbody>
</table>

### 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>Life with Elizabeth</td>
<td>Guild Films</td>
<td>Guild Films</td>
<td>30 min.</td>
<td>open</td>
<td>39</td>
</tr>
</tbody>
</table>

### DOCUMENTARY

<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>How Does Your Garden Grow</td>
<td>Int'l. Film Bureau</td>
<td>Int'l. Film Bureau</td>
<td>30 min.</td>
<td></td>
<td>26</td>
</tr>
<tr>
<td>Your Zoo Reporter</td>
<td>Video Pictures</td>
<td>Video Pictures</td>
<td>30 min.</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>Wild Life In Action</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>
</tbody>
</table>

### DRAMA, MYSTERY

<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>Badge 714</td>
<td>NBC TV Film Sales</td>
<td>Mark VII Prod.</td>
<td>26½ min.</td>
<td></td>
<td>411</td>
</tr>
<tr>
<td>Boris Karloff</td>
<td>Official Films</td>
<td>Hannah Weinstein</td>
<td>28½ min.</td>
<td>on request</td>
<td>26</td>
</tr>
<tr>
<td>Captured</td>
<td>NBC TV Film Sales</td>
<td>Phillips Lord</td>
<td>26½ min.</td>
<td></td>
<td>261</td>
</tr>
<tr>
<td>Flash Gordon</td>
<td>MPTV</td>
<td>Inter-Continental TV</td>
<td>30 min.</td>
<td></td>
<td>13</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>I Led Three Lives</td>
<td>Ziv</td>
<td>Ziv</td>
<td>30 min.</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>Inner Sanctum</td>
<td>NBC TV Film Sales</td>
<td>Galahad Prod.</td>
<td>26½ min.</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>Joe Palooka</td>
<td>Guild Films</td>
<td>Guild Films</td>
<td>33 min.</td>
<td></td>
<td>78</td>
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<tr>
<td>On Stage with Monty Woolley</td>
<td>Dynamic Films</td>
<td>Dynamic Films</td>
<td>15 min.</td>
<td></td>
<td>13</td>
</tr>
<tr>
<td>Pulse of the City</td>
<td>Television</td>
<td>Television</td>
<td>12½ min.</td>
<td>$50-750</td>
<td>26</td>
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### MUSIC

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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>
</tr>
</thead>
<tbody>
<tr>
<td>OklahomaChuckwagon Boys</td>
<td>Lakeside TV</td>
<td>Lewis &amp; Clark</td>
<td>12½ min.</td>
<td>$25-500</td>
<td>10</td>
</tr>
<tr>
<td>Opera &amp; Ballet</td>
<td>Lakeside TV</td>
<td>Transatlantic TV</td>
<td>1½ min.</td>
<td>open</td>
<td>11</td>
</tr>
<tr>
<td>Operettas &amp; Balletts</td>
<td>Hoeburg Prod.</td>
<td>Hoeburg Prod.</td>
<td>13 min.</td>
<td>open</td>
<td>11</td>
</tr>
<tr>
<td>Werner Jansen</td>
<td>George Bagnall Series</td>
<td>Jansen</td>
<td>15 min.</td>
<td>on request</td>
<td>11</td>
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### NEWS

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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>United Press</td>
<td>United Press</td>
<td>United Press</td>
<td>30 min.</td>
<td>on request</td>
<td>unlimited</td>
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### SPORTS

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<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>All-American Game of Week</td>
<td>Consolidated</td>
<td>Sportsvision</td>
<td>30 min.</td>
<td></td>
</tr>
<tr>
<td>Boxing from Rainbo</td>
<td>Kling</td>
<td>Kling</td>
<td>26½ min.</td>
<td>$46.50-675</td>
</tr>
<tr>
<td>Madison Square Garden</td>
<td>Du Meot</td>
<td>Wilt Film*</td>
<td>30 min.</td>
<td></td>
</tr>
<tr>
<td>Pool Golf with the Champions</td>
<td>Consolidated</td>
<td>Sportsvision</td>
<td>15 min.</td>
<td></td>
</tr>
<tr>
<td>Shooting Straight</td>
<td>Princeton Film Center</td>
<td>Princeton Film Center</td>
<td>30 min.</td>
<td>on request</td>
</tr>
<tr>
<td>Toe Referee</td>
<td>Kling</td>
<td>Kling</td>
<td>30 min.</td>
<td></td>
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</table>

### TRAVEL

<table>
<thead>
<tr>
<th>Show Name</th>
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<th>Producer</th>
<th>Length</th>
<th>Price Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hawaiian Paradise</td>
<td>George Bagnall &amp; Assoc.</td>
<td>Franklin</td>
<td>15 min.</td>
<td>on request</td>
</tr>
<tr>
<td>Safari</td>
<td>Sterling TV</td>
<td>Sterling TV</td>
<td>15 min.</td>
<td>on request</td>
</tr>
<tr>
<td>dies at Hawaii</td>
<td>George Bagnall &amp; Assoc.</td>
<td>Franklin</td>
<td>30 min.</td>
<td>on request</td>
</tr>
<tr>
<td>This World of Ours</td>
<td>Sterling TV</td>
<td>Dudley Pictures</td>
<td>11½ min.</td>
<td>on request</td>
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### VARIETY

<table>
<thead>
<tr>
<th>Show Name</th>
<th>Syndicator</th>
<th>Producer</th>
<th>Length</th>
<th>Price Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interviews of the Century</td>
<td>Academy Films</td>
<td>Academy Films</td>
<td>15 min.</td>
<td>$50-400</td>
</tr>
<tr>
<td>Old American Burlesque</td>
<td>Kling</td>
<td>Kling</td>
<td>26½ min.</td>
<td>$50-675</td>
</tr>
<tr>
<td>Ray Forrest Show</td>
<td>Sterling TV</td>
<td>Sterling TV</td>
<td>30 min.</td>
<td>on request</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. *Available in black-and-white or color. **SPONSOR levies all TV film syndicators to send information on new films.*
Yes, a host of important, forward-looking national and regional advertisers like those shown on the dock above are ticketed firm for passage aboard "Big Mo." Many other well-known merchandisers are negotiating for choice spots on KSTM-TV, St. Louis' new ABC-TV outlet. You'll be missing a choice bet for reaching a large segment of this rich, Mississippi valley market, if you don't reserve space aboard "Big Mo" . . . today. Yes, to put your product in good company . . . phone, wire or write

**H-R TELEVISION INC. NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES**

**KSTM TV**

**ST. LOUIS**

AFFILIATED WITH AMERICAN BROADCASTING COMPANY AND RADIO STATION KSTL

16 NOVEMBER 1953
Here's a TV film series that combines mass appeal with a stirring program content that's unique in television.

The jungle locale . . . the exciting shots of wild animals . . . the Hollywood-scaled production—give Ramar pay-off audiences in any time period, against any competition. Ratings like 24.1 in Philadelphia . . . 21.8 in Detroit . . . 30.7 in Houston are typical of Ramar performance.

**Avoid Identity-Loss with RAMAR**

With Ramar, there's no chance of sponsor mis-identification because of confusion with similar program types. There can't be any confusion with Ramar because there's no other show like Ramar on television.

No wonder this TPA package is smashing all distribution records. If you're interested in a sure sales builder, write or wire for remaining availabilities.
the only show
of its kind
in all
television

a TPA sales-builder

Television Programs of America, Inc.
729 Seventh Avenue, New York 19, N. Y. • 1041 N. Formosa Avenue, Hollywood 46, Calif.
Consider Song Ads as the small, specialized, successful branch of your agency specializing in service to your clients for musical radio-TV ideas.

Song ads COMPANY
5927 Sunset Blvd., Hollywood 28, Calif.
Hollywood 3-6181

WTXL
MARKS THE SPOT!
in western Massachusetts, where more and more national spot advertisers are improving local coverage at lowest cost per thousand. Only full-time independent station serving Springfield, WTXL has the largest 7:30 to 8:00 A.M. audience of any station in the area.

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., 9-4768, or any office of the Walker Representation Co., Inc.

YOU can now show your client three musical ideas on his product for radio and television for only

$75

that may well be considered to be begging the question since it founded its credo and gained its momentum after the fact. Now along comes radio, in its dire need, and the decision is made to offer hunks of shows to advertisers, suggesting that they parlay their messages from morning to night over numbers of network shows rather than pre-empt any one vehicle.

This attempt to provide new flexibility for the advertiser may actually be talking him into giving up one of radio's biggest values—that solid sponsor-program identity I mentioned before.

Furthermore, it has this harmful effect on the medium psychologically: It underscores the belief that radio, with its decreasing numbers of listeners, is also attracting less faithful viewers. Whether or not this is the case, I can't say. But until proved I'd doubt it. People haven't changed. Only the mechanical devices they put into their homes.

Therefore, it is safe to say, until proved to the contrary, that sole ownership of Fibber McGee & Molly as a half-hour entity would serve an advertiser more soundly than a random minute cut-in to a 15-minute segment out of a five-day-a-week strip. And I'm not even taking into consideration what is sure to happen story-wise when the half-hour version is blown up into a quarter-hour strip and then sliced up five times.

Perhaps the half-hour version for just 13 weeks—or just the eight weeks prior to Christmas—or the two months of the cold season would have been a really brilliant buy advertising-wise. I realize this is all very well for me to say and that there were dozens of competent salesmen trying desperately to market the show on these or any other bases before the strip idea was put into effect. But it may be that the expedient was the wrong thing and proper approach to the selling could have put the deal over.

Anyway—out of the necessity of the moment, one of the great properties of the Radio Era, Fibber McGee & Molly, is now offered in this grape-shot plan. It's hard to believe that this show in its half-hour form so recently was one of the finest efforts of show business, and that association with it was something hundreds of astute as well as wealthy advertisers stood by hoping against hope that they could buy. * * *

* * *

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.
A hard-hitting, ethical story for BC tablets and powder is told by SARRA in one-minute and 20-second TV spots with only a flash of the headache sufferer. Laboratory background shots indicate the scientific reliability of the remedy. An illustrated equation has the force of a medical prescription. Strong product identification unites with a sincere, simple sales message to make a deep impression. Created by SARRA for B. C. Remedy Company, through Harvey-Massengale Company, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Gaiety, gusto and strong product identification are the essence of the three sets of five 20-second spots—with 10 second adaptations—created by SARRA for Campbell Taggart Associated Bakeries. Animation is set to a rollicking theme song and different instrumental arrangements adapt it to a variety of settings. The animation was so planned that it could be used for three different brands of bread—Rainbo, Fair-Maid and Colonial—with a minimum of alteration.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

SARRA deftly combines live action with animation in an unusually effective one-minute commercial to sell Encore Cigarettes. The cigarette box opens... the cigarette flies out, rests on an ash tray and magically lights while a moving message appears on its side to spell out, "IT FILTERS THE SMOKE ..." The message is cut off by the filter and smoke emerges from the filter tip to form the words, "BUT NOT THE TASTE." Live action photography personifies quality with a smartly dressed young lady in a luxury setting. A final close-up shot of the package climaxes product identification. Created by the Agency, Inc. and produced by SARRA for the United States Tobacco Co.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street
HOW REMOTE IS NEW ORLEANS?

There’s nothing even vaguely remote about WDSU-TV’s facilities and on-the-spot coverage of important local events. Typical of these was the recent visit of the President of the United States. Typical too, was WDSU-TV’s coverage of the event, marking the initial operation of the newest addition to its mobile equipment—engineered to put Louisiana’s first television station ‘up front’ with the nation’s finest facilities.
SPONSOR Asks...

Is it wise to use sex appeal in radio and television commercials?

Should radio and television copy have sex appeal? Certainly. But I believe that radio listeners and television viewers want to dream up their own specific sex situations.

This applies especially to radio, probably the most intimate of all media. Radio sneaks up on a woman in her living room—or in her bathroom—or in her bedroom—and usually finds her alone. Catch a woman alone in her bedroom and convince her that there is one (and only one) shampoo that will make her hair shinier and softer to the touch—and you will make a sale. And you won’t have to say a word about a man to do it. She’ll dream one up.

I believe that the average woman will doubt me if I tell her that one home permanent will make all men fall in love with her. And if she doubts this sex claim, won’t she doubt my honest claims of product superiority? And what woman wants all men, anyway? The average woman carries around in her head a picture of one particular man. Who am I to produce a new man who might be much less satisfactory to her? Each to her own, I say.

Television leaves less to the imagination than does radio—so the writer has to think in terms of specific pictures. And, certainly, sex appeal in pictures is often sales appeal. But even here I prefer not to start with sex—but to start with good strong proof of product superiority and then trail off into sex.

Yes, maybe a man should be shown as an accessory for the woman in the final closeup. But for my client’s mon-
tions. In radio and television, there is the live factor—a voice, a lovely face, an attractive figure—to enhance the appeal. In using sex appeal in these media, the copywriter must first figure out “how” and then, “how much.” The rule of thumb here is: the appeal is aimed at a woman’s desire to attract a man, and vice versa. Let good taste, moral sense and the FCC guide the writer as he sets to work.

After all, advertising dollars are wasted when the listener/viewer becomes more interested in the sex than the sales message.

Sheila Byrne
Radio & TV Director
Washington

There is quite a difference between commercials with sex appeal and sex-y commercials.

Actually it is rather difficult to produce any really good radio or TV commercial without libidinal content. A beautiful voice always has some. An attractive personality of any age is bound to have sex appeal.

My own specialty happens to be TV food commercials in which a personality is seldom shown, yet I would not be surprised if, at any moment, some psychiatric researcher should “prove” that, even here, there is a rather potent sex appeal — food and sex being so closely allied on the unconscious levels of the mind.

Where sex appeal is natural to the personality delivering the commercial, or a legitimate part of the selling message, it can be a powerful salesman: where it is an obvious “gimmick” it can backfire in laughs or yawns or outrage, particularly from the television audience.

Television has a diabolical way of magnifying any insincerity. We need only look at the list of early television hit personalities, now at liberty, to draw the conclusion that tongue-in-cheek sex, per se, is short-time box office in Mr. and Mrs. Smith’s living room.

Sex is certainly here to stay in sales.

(Please turn to page 113)
Christmas programs on local level readied by World

If you want to find out how to do an effective Christmas promotion, the place to go is to the local level. When it comes to tying in with holiday atmosphere, there’s no one better than a retailer.

You can get a good idea of the variety, the pep, and tasteful hard sell that localities put into their Christmas selling by studying a recent Christmas package issued by the World Broadcasting System. World is a music service which provides radio stations with transcribed music, programs, jingles and other recorded specialties. And for Christmas it puts together a skedful of special commercials and shows suitable for local selling.

Here’s the variety of things available for local-level advertisers:

Open-end Charles Coburn, titled Jingle Bells’ Happiest Christmas.

Four special holiday half-hour programs (The Prince of Peace, Tinsel & Holly, We Wish You More in ’54 and A Promise).

A daily half-hour program called Santa & His Christmas Kids, on which local children would appear.

A daily half-hour program of music and shopping suggestions, titled The Christmas Shopping Bag.

Thirty jingles sung by The Jesters as announcement lead-ins.

Looking over some of World’s Christmas material in the picture are Dick Lawrence (left), sales manager, and Robert Friedheim, vice president of the transcription firm. “The annual World Christmas programs,” Pierre Weis, general manager of World, said, “have become an annual broadcasting event in many local markets.”

More firms switching to closed-circuit TV meetings

Going to hold a product demonstration? Let television help you. Six meetings and product demonstrations using TV were held during the past few weeks, including the first large-screen color TV show.

New York: Color TV was utilized by the Frank H. Lee Co., (Lee and Disney hats) in a man’s fashion show. More than 700 representatives of the men’s wear industry saw the show in the Hotel Plaza grand ballroom through facilities of Theatre Network Television, Inc. The field sequential color TV system was employed.

New York: Esso Standard Oil Co. told 1,800 sales and advertising men in 14 cities—ranging from Boston to New Orleans—about the petroleum company’s “greatest product advertising campaign” in the firm’s history. Viewers were told that in addition to Esso’s regular radio-TV advertising (the Esso Reporter is on 55 radio, 13 TV stations) a large number of radio-TV announcements had been purchased.

South Bend: One of the most unusual closed-circuit telecasts was being conducted by WSBT-TV. The station arranged the circuit after Notre Dame Football Coach Frank Leahy was confined to the hospital a fortnight ago. Every afternoon Leahy watched the televised scrimmage from his hospital room, and the closed-circuit facilities were to be maintained as long as he was in the hospital, according to Dr. B. Welch, WSBT-TV manager.

Chicago: The Apt Shoe Manufac-

UHfer WTVI in black after 2 months on air

In the wake of tales of UHF woe, the first UHF station in a VHF market announced that it now is operating in the black—two months after it made its debut.

The station WTVI, is located in Belleville, Ill., a St. Louis suburb.

WTVI programs about 62 hours weekly, and 80% of this time is sold, according to Joseph J. Weed, president of Weed Television, the station’s national representative. “Conversion to UHF Channel 54 is averaging 500 sets daily,” Mr. Weed noted. He said that by 19 October there were 127,000 converted receivers in the WTVI viewing area. “And service men report they are 30 to 60 days behind on conversion orders,” Mr. Weed said.

The station is a Du Mont affiliate and also carries a number of CBS TV programs.

D. Lawrence, R. Friedheim check World shows
turing Co. used television as part of its promotion during the Shoe Fair, an annual footwear trade meeting. Unusual aspect of the promotion was that a commercial TV station, WGN-TV, carried the Apt programs, which, although designed principally for those in the shoe industry attending the fair, had general audience appeal through use of Eddie Bracken and other well-known personalities. The programs were telecast from 11:00 to 11:30 p.m. on three successive days.

Los Angeles: "Open circuit" TV also was used—said to have been for the first time on the West Coast—by Sunset Oil, producers of Golden Eagle Gasoline. The company wanted to reach more than 1,000 employees in 227 Golden Eagle service stations within the Los Angeles area. The company wanted to tell the employees about a new product designed for automatic-drive cars, finally decided to air the meeting over KTTV. Visual aids and product demonstrations were planned for the event, according to J. B. Sterling, president. He added that a survey showed the televised meeting enjoyed 91% attendance.

Seattle: Make-up demonstrations using various cosmetics formed the basis for a closed-circuit telecast in the Bon Marche department store. With Eddie Arnold and other personalities providing entertainment portions of the telecast, the week-long demonstration drew "the biggest crowds outside of the Christmas season." There were 30 TV receivers in various parts of the store. The shows originated from the store's main corner window, drew "crowds" of spectators. The telecast was handled by KOMO-TV, which plans a debut 11 December.

**Briefly . . .**

Good music programming is stretching radio listening hours in Philadelphia, according to WFLN. Philadelphia's sole FM-only station has just released the results of a market study completed by Audience Analysts, Inc., a Philadelphia research firm. The survey shows that 15.2% of 436 representative households do more radio listening now than a year ago, and listening by 33.2% of the WFLN audience averages between four and five hours daily. Another significant fact revealed by the survey: FM ownership is definitely on the increase in Philly. ** ***

**WTAR-TV**

**JANUARY FIRST**

Our new 1049-foot tower and 100,000 watts power will give advertisers the only total primary coverage of America's Miracle Market—Norfolk, Portsmouth, Hampton, Warwick, Newport News and contiguous area of Tidewater Virginia and North Carolina.

<table>
<thead>
<tr>
<th></th>
<th>Within Grade A</th>
<th>Within Grade A and Grade B</th>
<th>Within Grade A, Grade B and 100 mv Line</th>
</tr>
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<tbody>
<tr>
<td>Population</td>
<td>784,690</td>
<td>1,156,000</td>
<td>1,600,100</td>
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<tr>
<td>Effective Buying Income</td>
<td>$1,072,371,850</td>
<td>$1,415,186,000</td>
<td>$2,040,385,800</td>
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<tr>
<td>Retail Sales</td>
<td>$702,570,950</td>
<td>$349,335,950</td>
<td>$1,406,713,050</td>
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<tr>
<td>Families in Area</td>
<td>207,825</td>
<td>295,655</td>
<td>416,335</td>
</tr>
</tbody>
</table>

*Data from SALES MANAGEMENT'S Survey of Buying Power, May 10, 1953.*
She’s making up her shopping list:
She's one of 26 million television housewives who—before the stores close today—will spend $204,000,000.

And every day she also spends 26 million hours with television in the daytime—an ideal time to get her attention and get on her shopping list.

You can do this best through the 10 stations represented by CBS Television Spot Sales. During the past two years, these stations have—

...doubled in daytime audiences—
with 13,500,000 different viewers

...doubled in daytime economy—
with costs-per-M as low as 34 cents

...tripled in sponsor participation—
with 2,000 messages weekly.

So if you'd like to get to housewives while they are deciding what to buy, the best time and place is daytime and...

CBS Television Spot Sales

Representing WCBS-TV, New York; WCAU-TV, Philadelphia; WTOP-TV, Washington; WBTV, Charlotte; WMBR-TV, Jacksonville; WABT, Birmingham; WBBM-TV, Chicago; KGUL-TV, Galveston-Houston; KSAT-TV, Salt Lake City; KNXT, Los Angeles and CTPN, CBS Television Pacific Network.

Sources on request
"Getting a weak TV show on prime network time today," George Wolf told sponsor, "is like trying to walk into Twenty-One in a pair of tennis shorts. Not that it's impossible. Just unlikely."

One of TV's young veterans, George has watched the big spenders in network TV carve themselves franchises in prime time. Only the top-quality show has a chance, he feels.

"There's the same competition for show package control between the agencies and networks in TV as there was in radio," he explains. "Today the networks won't let an agency or independent package come on the air unless they feel it can pull good ratings against the other nets." And, George adds, this competitive situation is much to the good of the medium, making new sponsors conscious of quality programing as well as of low cost-per-1,000.

In his eight years of agency TV work, George has had more than a nodding acquaintance with quality programing. As director of radio-TV production for Foote, Cone & Belding until two months ago, he supervised such programing as The Clock, Stop The Music and Tales of Tomorrow.

At Geyer George is currently immersed in heavy spot schedules for several accounts, as well as program shopping for Nash and Kelvinator who are expected to return to network sponsorship shortly. "Top management at this agency is extremely TV-conscious," says George. And with Geyer billing at the rate of $20 million this year, George expects to keep his TV producers increasingly busy.

As color TV looms on the horizon, George has been reevaluating his plans for film commercials, preparing to go into the new medium, which, he says will be to black-and-white TV what sound was to the movies. But he feels that it is still somewhat premature to rush into color production.

"We've got a lot of problems to consider still," he remarks. "There's the matter of finding the most desirable film stock for projection, and here even broadcast engineers are not yet in accord. Redesigning of packages might make today's color commercials obsolete. Besides, SAG limits length of time during which a film commercial may be shown to two years."

When not off on a busman's holiday of TV script writing, George joins his wife and six-year-old son for the favorite family recreation. That's watching TV, of course.

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**George Wolf**

Director, Radio-TV Department  
Geyer Advertising, New York

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The **FIRST** Television Service to Waco and Central Texas!

KANG-TV is the first primary and secondary TV Service in the Central Texas Market serving 400,000 people!

**CLYDE WEATHERBY**  
President and General Manager

**BOB H. WALKER**  
Station Manager

**JAMES H. SMITH**  
Director of Engineering

16 NOVEMBER 1953

**Channel 34**  
Affiliated with A B C and Du Mont Television Networks.

Represented by **John E. Pearson Television Inc.**

NEW YORK  CHICAGO  MINNEAPOLIS  DALLAS  LOS ANGELES  SAN FRANCISCO
85 TIMEBUYERS
(Continued from page 39)

in time buying. This survey, however, includes all sorts of work categories from factory labor to professions.

How do women timebuyers at the major agencies, in particular, stack up against their male colleagues?

The average male respondent from the top 10 and major agencies in the country (combined) is 31.5 years old and earns $7,930 a year. The average lady timebuyer from the top 10 and major agencies is 36.1 years old and earns $7,440. In other words, in large agencies there is less discrepancy between women's and men's salaries, but it takes women longer to reach timebuyer's status.

Sponsor's respondents, of course, were not confined to the major agencies. The survey covered agencies of every size in every state, and here's how employment in five agency size categories broke down among sponsor's 85 respondents, Men: 16% in top 10 agencies; 26% in major agencies, but not among the top 10; 36% in medium-sized agencies; 10% in small agencies; 12% in agencies with fewer than 10 employees. Women: 17% in top 10 agencies; 9% in major agencies, but not among the top 10; 29% in medium-sized agencies; 31% in small agencies; 14% in agencies with fewer than 10 employees.

"Time buying is comparable in dollar volume and responsibility to the job of government or heavy industry purchasing agents," commented a timebuyer from one of the top New York agencies. "Yet our job doesn't have the prestige, salary or career opportunity which is offered by other industries to their purchasing agents."

To see how purchasing agents in industries other than radio and TV fared, Sponsor turned to the National Industrial Conference Board. NICB surveys pegged average annual income of industrial purchasing agents at $14,700 in 1944. Figures for 1953 are not available. However, taking into consideration the rise in individual national income, it is probable that the average for 1953 would be somewhere in the vicinity of $19,000.

The trend in industry has been for employment of more and more technically trained personnel, e.g., engineers, in a purchasing capacity. As the technical and educational requirements for industrial purchasing agents have increased, the proportion of women in the field has remained small—only between 5 and 7% of industrial purchasing agents are women.

In terms of career advancement a purchasing agent in industry is able to reach top management status right within the purchasing field. The v.p. in charge of purchasing with a big company such as General Electric, Ford, Westinghouse, has prestige and salary comparable to the v.p. in charge of sales or advertising.

The timebuyer's career pattern is not so clear. There is no really defined pattern of training for the job nor promotion from it. Of the 85 respondents to Sponsor's survey, the 50 male timebuyers' ambitions broke down as follows: 10 want to become media directors; 13 want to be account executives; eight want to be in radio or TV station management; two want to be ad managers of large manufacturers; six want to head their own agency; one wants to do creative writing; one wants to teach in a high school principal; eight were undecided; one wants to retire—"seriously," he added.
After two years experimentation we've devised new methods and equipment to bring top caliber programming to low budget advertisers.

TIME FOR CRIME is designed to give an advertiser a top quality program.

TIME FOR CRIME is designed to give an advertiser an amazingly low production cost.

TIME FOR CRIME is designed to give an advertiser more commercial time yet keep the viewer literally glued to his seat.

"TIME FOR CRIME"

A 5 minute mystery drama series

TIME FOR CRIME is an entirely new concept in television dramas. After two years experimentation by TV, radio and movie experts a new program format was devised. A format that enables the low budget advertiser to have the prestige of a sponsored program yet the flexibility of a spot campaign.

Though using a time proven mystery formula, the series was prepared to run but 5 minutes. This includes three minutes and fifteen seconds of suspense filled drama, as well as opening, closing and full middle-commercials — so arranged as to keep the solution following the full middle commercial.

To keep the standards of the production high the series is shot especially for television in full motion picture technique, directed by a top motion picture director and designed, photographed and technically prepared by a staff of Academy Award winning movie makers. The creators and writers are all leading New York mystery writers with a long list of top film, radio and television credits.

Contact our office for further information about TIME FOR CRIME. Let us screen a group of sample showings in this series in your office.

CREDITS

EXECUTIVE PRODUCER: Mende Brown, Associate producer of NBC's "Inner Sanctum."

DIRECTOR-PRODUCER: George Busby, General Manager and Associate producer of such pictures as "Red Shoes", "Tales of Hoffman", "Stairway to Heaven", etc.

WRITERS: All New York staff with credits including "Inner Sanctum", "Barry Craig", "Bulldog Drummond", etc.

CAST: Cast of established stage and screen artists plus a carry over lead.

COST: $2,500 per episode — buyer has script approval plus two years rights.

G.U.Y. Productions

17 East 42nd Street • New York 17, New York
Murray Hill 2-0810
Fourteen of the 35 women timebuyers in SPONSOR's survey stated that time buying was their ultimate ambition, though one added, rather nostalgically, "I'll prefer a vine-covered cottage. . ." Eight lady timebuyers hope to become media directors eventually; four want to be account executives; two want to be partners in the agency; four would prefer to concentrate on creative writing; two were undecided. One would like to own an independent TV film production studio in the near future.

What's the educational background of the average timebuyer? About 55% of all the timebuyers responding are college graduates. Of these, less than 1% have a degree beyond a B.A. or B.S. The percentage of college graduates among the male timebuyers is higher than that among the ladies: 63% of the men, 36% of the women.

And now a fact for those who blame low salaries for women upon women's proverbial instability in a job: The average lady timebuyer has been in her job for 4.9 years. The average male timebuyer has been in his job for 4.2 years.

What did timebuyers do before they became timebuyers? Everything from being a mail boy or secretary to assistant account executive, agency researcher and fiction writer. There is no clear-cut route in the agency business from one job to another to timebuyer and on to a well-defined promotion.

Here's a glimpse at the job histories of those who responded to SPONSOR's survey of 500 timebuyers throughout the country. The 21 men who buy time either for one of the top 10 or for smaller but still major agencies have the following job backgrounds: six have previous agency experience in radio and TV or market research; two were assistant account executives; one did traffic, another was in the mailroom. A third was spacebuyer.

In other words, 11 out of the 21 had previous agency experience. Five of the 21 had previously been salesmen either with one of the networks or with a station rep. Two had previous sales experience, one as assistant sales promotion manager for a manufacturer, the other in a department store. Another timebuyer had previously worked on a radio station in varying capacities from announcer to writer to salesman. Two timebuyers were magazine writers. The nine lady timebuyers who work at major agencies have the following job backgrounds: three were secretaries in their department; one was an estimator; three held radio station jobs; one was an accountant for a station rep. One lady timebuyer had previously bought machinery for ships—which again suggests the parallel made earlier with industrial purchasing agents.

Most valuable of the information emerging from SPONSOR's survey which takes in a cumulative 380 years of time buying experience among the 85 respondents—are criticisms and suggestions about the problems an average timebuyer faces. These constructive criticisms, it would appear, are well worth the careful scrutiny of agency top management.

Said a timebuyer from one of the major New York agencies: "Greater recognition of our function among agency top management would probably result in our being provided with more of the essential research tools that timebuyers need to make estimates and choices among availa-
You attract a real crowd in the billion-dollar Mountain-West market when your strategy calls for KSL Radio because KSL Radio rallies an audience that beats the strongest competition by 113.2%. KSL Radio, with a whopper of a Hooper, will excite huge crowds when it cheers for your product with its 50,000 watt voice. The crowd is always with KSL Radio. Throughout 58 counties, fighting against 107 other stations all at once, KSL Radio runs away with one-third of the entire listening audience. Attract all of the Billion-Dollar Mountain-West market with KSL Radio.
bilities. Also, top management might bring about closer cooperation between account supervisors or executives and the radio-TV department so that each timebuyer would be completely up to date on his client’s problems and aims.

A timebuyer from one of the top 10 agencies remarked:

“In the past, I’ve worked on international accounts, where my recommendations, estimates and buying were far more independent than for clients placing campaigns in the U.S. Since radio and TV abroad are fairly uncharted, my choice, based on market knowledge, was far more recognized than in the case of a comparable purchase in the U.S.

“This doesn’t mean, however, that time buying abroad is Utopia. On the contrary, I’ve got problems of copy control and translation and government regulations!”

Complained the lady timebuyer of one of the major New York agencies:

“My experience has been that buyers are not allowed to attend pre-campaign meetings where sales, distribution, coverage, budgets, etc., are discussed. Therefore, buying is done somewhat in the dark as far as objectives are concerned.

“Spacebuyers get more information to work with because they do get to many more meetings.

“Regarding budget, it is not an uncommon practice for us to get an assignment such as: ‘How about a budget for the Southwest for X?’ Then we have to dig to find out if the product has distribution where, is it to be a long-term or a short intensive campaign, does the campaign require long copy or would breaks work, who buys the product, etc. This information should largely be provided for us.”

(The timebuyer whose comments are quoted above has been doing the job for 15 years, and is in the $10,000-a-year bracket.)

Another lady timebuyer, from a small Midwestern agency, who has been in her job for five years, is now earning $6,000 a year. felt that her agency recognizes the importance of media buying:

“This agency, perhaps because it is small, definitely does count the media buyer as part of the important team on every account. Complete information is provided media before any purchase is contemplated. This includes sales objectives, sales problems, seasonal considerations, etc., as well as budget with which to work. If the setup were any other way, I could not consider doing the job.”

A timebuyer from a major Midwestern agency, who’s been in his job for two years, and is in the $6,000-a-year income bracket, explains his duties as follows:

“Our work includes research and advisory information on several accounts. It’s our job to sell the clients as well as buy for them.”

The head timebuyer of a six-man department in one of the major Eastern agencies pointed to another problem faced by timebuyers:

“I believe there is proper recognition for timebuyers here but far too many a load is placed on individual buyers to allow for reflective, careful consideration of all factors when buying. Timeing is always too tight. This seems to be a commonplace problem among other agency timebuyers too, according to the trade gossip.”

The timebuyer of a small agency, whose ambition is to climb from the $7,000-a-year to the $10,000-a-year income bracket and then retire “seriously,” analyzed the major time buying problem this way:

“Most account executives and many clients like to make decisions and recommendations on the basis of two or three points: (1) Program fits budget. (2) It is aired at an appropriate time for the audience desired. (3) The client likes to listen to the program.

“Whether program is ‘right’ for the product; whether similar programs have had successes or failures in promoting similar products; whether program is good for the ‘fast sale’ but bad from an institutional standpoint; whether reports from audience rating services can be relied on implicitly, etc., are frequently waved aside as inconsequential. The main reason here: The account executive or client doesn’t have the familiarity with the medium that the timebuyer has, and would rather make decisions based on points which they can check with their own knowledge.

“The attitude of ‘anyone-can-buy-time’, just give them a Pulse (or whatever); a program log and a telephone, is far too prevalent and is mainly responsible for so much ineffective advertising and low timebuyers’ salaries.”

(Please turn to page 80)
North Carolina’s

FIRST Post-Freeze VHF!

WSJS
Television
CHANNEL 12

Winston-Salem
plus
Greensboro & High Point

"The Tar Heel Golden Triangle"

NBC
Interconnected Television Affiliate

National Representative: The Headley-Reed Company
16 NOVEMBER 1953

71
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
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### Notes

- **Welcome Trav's**: P&G pred. (very modest, 10 min.)
- **Do Your Accounts**: CBS, still in, 1st.
- **Atom Squad**: Phila. m-f
- **Galaxy Waves**: Quicky Outs m-f
- **Photo**: SLM
- **Facts**: ABC

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**Daytime 16 November 1953**
YOU SHOULD KNOW..."TRIPLE THREAT" JOE

Joe's "Sports Page" show is broadcast on TV and Radio, Monday through Friday, from 11:08 to 11:13 P.M. His record proves he's a "Triple-Threat" top notcher all the way.

Joe Croghan RUNS rings around the competition—with ratings 30% higher than "the other two" combined... KICKS faster and farther than all other TV Sportscasters in Maryland—nightly audience more than twice that of the combined competition...

PASSES ratings of popular telecasts of major sport events and big name feature personalities.

Baltimore is the "hottest" sports town in the country today... with big-league baseball, big-league football, big-league basketball, and big-league soccer... And Joe Croghan is the "hottest" sportscaster in Baltimore!

Get the facts and you'll know that "Triple-Threat Joe" is your man on TV and Radio in Maryland.

Nationally Represented by Henry I. Christal Co.  WBAL and WBAL-TV  Nationally Represented by Edward Petry & Co.

RADIO BALTIMORE • NBC AFFILIATE • TELEVISION BALTIMORE

16 NOVEMBER 1953
WE BELIEVE

We believe when we see the unswerving faith of our farm friends and neighbors planting their fields to winter wheat which will rise in the Spring.

Our belief is reaffirmed at this Thanksgiving season as we see bins and granaries overflowing with this year's harvest that will soon feed hungry people.

We believe that WIBW has an obligation to these farm families... an obligation of service. That is why our entire program structure has always been geared to their needs, their best interests, their advancement.

We believe that our 29-year adherence to these principles has been solely responsible for making WIBW the most-listened-to station among Kansas farm families.

Gen. Mgr. WIBW
C.B.S. Radio for Kansas

BULLETIN BOARDS
(Continued from page 33)

head at the lowest part of it. It's a totem pole.

The carefully-contrived insult is one of the most highly prized of sayings. Among the choicer of those seen in this category are:

"If I am polite to you, please excuse me."

"I'd like to help you out. Which way did you come in?"

"Why don't you go for a long walk on a short pier?"

Circulation Associates, a direct mail house, is responsible for a good number of the slogans seen around. This company prints them up as promotional pieces, obtaining some of them from Fred Gayner, of Cincinnati, who makes a sort of business of it.

Other gadgets which festoon the offices of radio and television people are gifts from radio and TV stations. In the office of Bill Lewis, commercial director of radio and TV at Geyer, you'll find: a three-times normal Texas trout fly, from KLIF, Dallas, Tex., an enlarged coffee cup from WBN's, Columbus; a desk pad from WGRD, Grand Rapids; a swizzle stick from WOWO, Ft. Wayne; a pottery studio building from KMBC, Kansas City.

WPTF, Albany, is responsible for the certificate in the office of MacDon
ald Dunbar, chief timebuyer at Ted Bates & Co. Dunbar, according to the flourishes and scroll-work, is made "A full member of the honorary order of Patroons, in the heart of Patroonland"—i.e.—WPTF's environs. It's dated 1919.

And a gal timebuyer at Y&R got a brush from WOLF, Syracuse, to help in "brushing off wolves."

Frank Gilday got rid of the slogan he had on his desk for a number of years at Cecil & Presbrey, where he's radio and TV director. It stated: "They said it couldn't be done—so I didn't even try!" Finally they decorated it with fancy satin and a nice box, and sent it off to a client.

But you have to stop in at the office of Frank Silvernail, manager of the time-buying department at Batten, Barton, Durstine & Osborn, to find the framed comment that most delights advertising men. It's an illustration from Lewis Carroll's Alice in Wonderland. "'Here, you see,' said the Red Queen, 'it takes all the running you can do to stay in the same place.'"
SHALL WE SKIP OAK HILL, W. VA?  

NO, NO, NO!—UNLESS YOU HATE TO BUY RARE RADIO BARGAINS!

We'd be the first to admit that Oak Hill, West Virginia, doesn't measure up to the market potentials of New York (or even New Haven!). But there's more to it than you'd think. For instance, where else in America can you get so many listeners for so little money — 102,200 daytime families for a cozy $21.60? (¼ hour, 26-time rate.)

We don't yet have a representative—but even so, our national business is constantly growing, with happy results for all concerned. Let us tell you more about us, including availabilities. Please write direct to Robert R. Thomas, Jr., Manager, at:

WOAY
OAK HILL, WEST VIRGINIA
5000 Watts, Daytime
20,000 Watts FM
PAN AMERICAN COFFEE
(Continued from page 37)

duced by an original jingle which leads into a male announcer who gives simple recipe-type instructions for the proper home-brewing of coffee. The transcription is closed with a reprise of the "coffee break" jingle. The bureau has found, incidentally, that it usually gets an adequate ad lib lead-out by the local personality.

A typical morning announcement goes like this:

SINGERS:
In the morning, 'round about 10
Do you begin sloshing up, long about
then?
Need a fresh start then you should take
Time out for a coffee break.
In the afternoon about three
Here's a good tip for you and me
Quicken up! Sharpen up — Stop and take
Time out — time out — time out — time out
Time out for a coffee break.

ANNOUNCER: There's nothing like a cup of coffee when you need a lift ... and for better coffee follow the simple recipe of the Pan-American Coffee Bureau. Have your coffee-maker sparkling clean. Use two level tablespoons for each six-ounce cup of fresh, cold water. Never boil coffee ... or warm it over. Make it fresh, make it often. Give yourself a coffee break and get what coffee gives to you.

SINGERS:
Morning, afternoon, always take
Time out — time out — time out — time out
Time out for a coffee break!

"You can print our jingle and commercial announcement," Burns told sprossor, "but make sure you say that it is copyrighted, 1952, by the Pan-American Coffee Bureau, with all rights reserved. It has been so popular," he explained, "that some stations and others have tried to pick it up for their own use."

While it usually is difficult, if not impossible, for an institutional client to trace advertising effectiveness, the Pan-American Coffee Bureau believes that it has more than an indication of favorable results.

From its continuing studies of beverage consumption, the bureau knows that between meals coffee drinking, in a two-year period up to 1953, has increased about 20%. While the bureau does not credit its advertising as the sole reason for the increase, it would seem significant that there has been a healthy proportion of the increase accounted for by at-home consumption. This is the market which receives concentrated attention via radio.

Average consumption per person per day in the winter of 1951, before the coffee bureau's "coffee break" radio campaign started, was 2.36 cups. In the winter of 1953 it was 2.48 cups, an increase of 5%.

"This gain does not sound spectacular when stated as a percentage or even as an increase of 0.12 cups per person per day," the coffee bureau statisticians say. "It means merely one more cup per day for each eight persons in the population eight years of age or over. However, there were about 107 million people whose coffee drinking was sampled in this study, and if one-eighth of them were to drink one more cup per day during a 90-day period this winter, it would mean an increase of a billion cups of coffee. Thus, small changes in the rate of drinking can result in a large change in the number of cups of coffee drunk by millions of people during one season of a year."

The Pan-American Coffee Bureau has been in existence some 17 years. Headquartered in New York, the bureau's staff of 30 people carries on a continuing, national promotional program on behalf of coffee. The national advertising program is one part of the bureau's activity, which also includes public relations, publicity, promotional and educational efforts.

The bureau, according to its letterhead, is "an instrumentality of the governments of Brazil, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico and Venezuela."

Total operating budget for the bureau is derived from a 10¢ per bag "tax" on coffee exported from the 11 member nations to the United States (a bag of coffee, by the way, weighs 132.276 pounds). In 1952 the U. S. imported 19,007,845 bags of coffee from Latin America. Latin American countries contributed 93.7% of all coffee brought into the nation (Africa contributed 6.1%).

Value of the coffee imported by the United States from Latin America was $1,297,204.75. It's estimated that coffee is the basis for a $2.5 billion in-
We have it in black and white— evening radio time is even better than early morning which has always been a splendid buy considering listeners per set, audience turnover and family-type audience.

Take a second look at these figures from a Pulse* survey of 335,700 families in four states comparing the three hour periods 6-9 P.M. with 6-9 A.M. Monday through Friday:

- 36.1% higher average ratings on WOW in the evening.
- 22.6% more sets in use in the evening.

But WOW, Omaha, a well-managed station with colossal radio coverage, is not a hand-picked example. Evening radio offers a much bigger audience than early morning in many other markets coast to coast, even including mature television markets, and the cost per thousand comparison is highly attractive.

Every advertiser and agency should have the percentages proving that evening radio is today's biggest bargain. Call your John Blair man today!

*Source: Pulse of Omaha Area, Jan.-Feb. 1953

This is one in a continuing series of advertisements based on regular syndicated audience measurement reports. To achieve a uniform basis of measurement, the radio stations chosen for this series are all John Blair-represented outlets . . . all in major markets.

JOHN BLAIR & COMPANY
REPRESENTING LEADING RADIO STATIONS
NEW YORK • BOSTON • CHICAGO
ST. LOUIS • DETROIT • DALLAS
SAN FRANCISCO • LOS ANGELES
dustry in the U. S.

It might be argued that the bureau's advertising campaign, by getting more people to drink more coffee, does more than merely sell coffee for Latin Americans. Seven Latin American nations plan their economic life around coffee and it is coffee which provides a substantial portion of the funds used by Latin Americans in purchasing more than $3.3 billion worth of goods annually from the United States.

In the United States, 5,535,216,000 gallons of coffee were consumed during 1952. More than twice as much milk was drunk (13,469,250,000 gallons).

Following coffee in popularity is beer (2,578,211,000 gallons). Soft drinks (1,794,833,000 gallons) and tea (1,211,250,000 gallons) were fourth and fifth in the United States on the basis of consumption. Canned and frozen fruit juices rank sixth (325,050,000 gallons).

So far, the Tea Council's $1 million television campaign apparently has not affected coffee consumption. Anthony Hyde, executive director of the Tea Council of the U.S.A., in a speech to the eighth annual convention of the Tea Association of the U.S.A. at White Sulphur Springs, W. Va., last September said that tea consumption is up. But he added, "Coffee prices have risen, but coffee consumption is going up as fast as tea, so it is doubtful—that coffee price increases have helped us much" (emphasis supplied).

Who are the biggest network radio-TV advertisers among U. S. coffee companies?

**Sponsor**, on the basis of Publishers Information Bureau records and other available information, ranks the largest national air media advertisers in this order:

- General Foods (Maxwell House, Instant Maxwell House, Sanka and Instant Sanka)
- Borden Co. (Borden's Instant Coffee)
- Standard Brands (Chase & Sanborn and Instant Chase & Sanborn)
- M. J. B. Co. (M. J. B. Coffee)
- S&W Fine Foods (S&W Coffee)

In 1952, PIB indicates that General Foods spent about $1.3 million on network radio and $1.4 million on network television—not including considerable talent charges. General Foods also uses spot radio and TV in from one to a couple dozen or more markets at different times of the year.

The Borden Co., which surprisingly ranks Number Two on the basis of available data, is estimated to have spent approximately $360,000 for its regular and instant brands on network television (not including talent costs). No network radio was used. Borden Co. is a spot radio and TV advertiser for a varying list of products.

Standard Brands spent roughly $213,000 for network TV. It also uses spot radio in a number of markets.

Other national companies are estimated to have spent much less on network air media, but several are heavy users of spot radio and TV. J. A. Folger & Co., for instance, is using spot in about 29 markets; Butter Nut Coffee (Paxton & Gallagher Co.) is in about seven markets; Hills Bros. is in about seven markets.

It should be noted that the largest half dozen coffee roaster-packers sell only about one-half of all the coffee sold in the United States. The other 50% or more is sold by regional and local companies.

•••
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

ATLANTA

MACON

SAVANNAH

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

16 NOVEMBER 1953
"No, we don't recommend it for CITY driving!"

When you advertise in Kentucky, you don't have to hit the road and cover the wide open spaces. Most of the State's business is done within a gentle drive from WAVE's tower!

The Louisville Trading Area accounts for 51.3% of Kentucky's food sales ... 59.8% of its drug sales. WAVE covers this concentrated area thoroughly, and also tosses in a quarter-billion-dollar slice of Southern Indiana—all without waste, at budget-wise cost!

How about it—want to get going, now?

5000 WATTS
NBC AFFILIATE • WAVE
LOUISVILLE

Free & Peters, Inc., Exclusive National Representatives

31 ADVERTISERS
(Continued from page 35)

You the 31 leading firms sponsor discovered were not using air media. It also lists their agencies, their ad budgets and one major reason they cited for ignoring radio and television.

What is sponsor's over-all conclusion from this survey?

First, it completes the shattering of the myth that "advertising is a science" and that advertisers are intensely concerned with media evaluation. Earlier articles in this Media Series began to undermine this myth. This article should demolish it entirely.

Second, this survey demonstrates a crying need for media testing and evaluation. Too many advertisers don't seem to know why they're using the media they do, or what the results are. And quite a few seem scared to death to experiment.

(To get this material sponsor went directly to the advertiser, bypassing his agency, except in those cases where the ad manager referred the interviewer to his agency. Perhaps the results would have been less damaging to the belief that media selection is based on careful analysis and testing had agencies been consulted exclusively by sponsor.)

The reasons advertisers offered for not using two of the most powerful media yet devised broke down into these 10 categories:

1. Product. They either had no product they thought the public would want, or its use was restricted and they felt they didn't need a mass medium, or they felt their product was too expensive or, contradictorily, too cheap for use of mass media.

2. Expense. Advertisers spending up to $1 million a year told sponsor radio and/or TV was too expensive for them. What were they using? Magazines and/or newspapers, which traditionally have higher cost-per-1,000 circulation than radio.

3. Distribution. Some advertisers said radio gave them too much coverage—where their product wasn't sold. Others said radio didn't give them enough where they wanted it. These and others additionally pointed to TV's gaps in coverage. Inability to match circulation of the medium with distribution of the product was a common complaint. Yet some of these advertisers admitted using consumer magazines or trade papers with a circula-
Northern Ohio's Badge of Authority

These names arrest attention . . .
Reliable reporting of latest news ... fast and accurate on-the-spot coverage ... makes listeners keep tuned to WGAR.

CHARLES DAY
WGAR's news director dominates a dinner-hour audience at 6 with the DAY'S NEWS.

JIM MARTIN
Three early morning news casts have drivers and shift workers quoting Martin throughout the day.

JACK DOOLEY
Summarizes the day's news events daily at 5 P.M. and 11 P.M.

JACK PERKINS
Covers weekend news events; frequently features on-the-spot reports and interviews.

Able coverage by these top-flight newsmen, in Northern Ohio's oldest established radio news room, gives listeners what they want. No wonder they give WGAR the "badge of authority!"

When Customers Tell Dealers:

It proves your messages have the ring of authority!
WGAR commands the respect of a large listening audience because of authoritative news reporting, outstanding shows and special events, both local and CBS. This buying audience is yours—to ring up results in cash registers!

ADVERTISERS GET RESULTS ON WGAR
Sales results obtained through use of WGAR are reflected in the number of years both local and national advertisers have been with Cleveland's Friendly Station!

221 advertisers . . . . 3-5 years
94 advertisers . . . . 6-10 years
17 advertisers . . . . 11-15 years
16 advertisers . . . . over 16 years!

WGAR'S PLEDGE
Based on 23 years' experience, "WGAR secures from its staff and its clients, careful preparation and delivery of advertising messages to maintain high standards and good taste."

Listeners quote WGAR because they've learned to respect its voice of authority. We invite you to share the impact of this voice for your sales messages.

In Northern Ohio

WGAR
THE SPOT FOR SPOT RADIO
Cleveland 50,000 watts
CBS
Eastern Office: 665 Fifth Ave., N.Y.C.
Represented by The Henry J. Christol Co.
In Canada by Radio Time Sales, Ltd., Toronto

16 November 1953
Some firms are anxious to get into either air medium, usually TV, but haven’t satisfied themselves that they’ve got the right approach. Purolator Products, of Rahway, N. J., which will spend over $1 million on advertising and promotion next year, for example, has run a test or two of TV this year and will run some more before making up its mind. It says candidly: “We’re in the position of being afraid not to be in TV.”

In summary the main reasons why advertisers don’t use radio or TV are (1) product, (2) budget limitations, (3) inability to trace results.

What do the air experts in the spot, network and rep business say about this?

They attributed the failure of some consumer advertisers to use either air medium to these basic reasons:

1. Print is more tangible than air advertising. It’s easier for the advertiser to visualize the campaign in advance and to merchandise and promote it later when it’s a magazine or newspaper schedule.

2. It’s more trouble to buy a spot radio or TV schedule than one in newspapers. One network executive said: “It’s so easy for an agency to get 13 or 26 ads approved, and they’re through. Nobody says Life didn’t do well in Cincinnati last week, but plenty of advertisers will call an agency about a radio market when sales (or a rating) drop. So lots of agencies would rather forget the whole thing.”

3. Some advertisers don’t know how to use radio or TV and don’t want to spend the money to find out. One radio man said: “Agencies may not have a capable radio department and therefore assume radio is a dead duck. Radio on the other hand has neglected to keep the advertiser and his agency informed. I’ve been the first man in some towns selling radio since the war.”

4. Too often the client is “insulated” from radio (it could be TV too) by his agency, which tells him, “No, this is not for us.” Or conversely, the agency is not prepared to force the issue and insist that the client use either air medium when some risk is involved. “Let well enough alone” is a common philosophy so long as sales are moving ahead.

5. The influence of dealers, brokers, buyers and distributors is sometimes enormous. Some firms let the dealers determine their media pattern, especially under co-op programs. What happens then is that newspapers alone are used, or air media are misused. One radio expert took this crack at TV: “Sometimes the dealers stampede the firm into using TV when it should be using radio!”

SPONSOR asked one air media expert for a rule-of-thumb in selecting media, and here is what he said: “For my money I’d use all four media—dollar for dollar—for you get results with each. I’d use TV for impact, radio for its great coverage and low cost, newspapers and magazines because they’re tangible.”

Why isn’t more effort made to sell non-air users?

Here is the explanation given by one radio salesman: “It’s too much work, and we’re too busy with regular users to go after new business except the big advertisers—and they’re few and far between. It’s too much work because of three reasons: First you got to sell the medium, then the station or network and finally the property (program). When business gets tougher,
we'll all go after the non-users. Meanwhile we're living high off the hog."

Sponsore interviewed some 20 advertisers in three states for their non-use or limited use of air media. Following is a capsule description of the advertising practices of some of them, divided by category:

**Travel:** American Export Lines spends $503,000 on print. It feels "magazines and newspapers play a bigger role in building passenger traffic" than do air media. It has never tried the latter. One reason: Its average sale is for a $200 trip (a luxury item); it feels much air circulation would be wasted. Edmund P. Roberts is ad manager, Cunningham & Walsh the agency and Cal Giegerich the account executive.

Cunard Steamship Co., a $563,000 spender on print, uses no air now but disagrees with American Export, especially regarding TV. It has filmed a one-minute West Indies cruise commercial and hopes to get some good spots on TV stations in New York, Boston, Chicago and Philadelphia. Travel, it says, has a visual appeal which TV can get across. Howard W. Kramer is ad manager and public relations director. Cecil & Presbrey and Kelly, Nason are the two agencies.

**Books:** Harper & Bros. spends $251,485 on newspapers, a little on participations in two TV book programs in Los Angeles and San Francisco. Radio and TV, it feels, "are fantastically expensive for book publishers because, whatever the audience is, not all of it is book buyers. It's too expensive to try to change the tastes of people, so media reaching book buyers only are used." Harper's never took an appropriation for one book and tested it against a newspaper. Usual expenditure on one book: $900 to $1,500. Book ad manager is Mrs. Frances Lindley, Agency is Denhard & Stewart.

**Fashions:** Saks & Co. has 14 stores. Saks Fifth Avenue alone spends $230,810 on magazines plus much more on newspapers. Saks will try air media "if anyone shows us we could do better." It tried TV announcements for its fur storage service three years ago, little since. Colleen Uter is sales promotion director. Lillian Heiferman the advertising manager of Saks Fifth Avenue. J. R. Flanagan is the agency.

S. Augstein & Co., women's clothing manufacturer, spends $300,000 nationally on space but backs its retailers on a 50-50 co-op basis in their use of

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**CKLW**

**LOWEST COST MAJOR STATION BUY IN THE DETROIT AREA**

**MEASURE YOUR ADVERTISING**

"DOLLAR DISTANCE" IN TERMS OF SALES RESPONSE! CHOOSE CKLW, THE LOWER COST MAJOR STATION TO GET YOUR ADVERTISING MESSAGE ACROSS IN THE DETROIT AREA!...

AND WATCH YOUR SALES CHART GROW up...up...up!

---

**Adam J. Young Jr., Inc.**
**National Representative**

Guardian Building

J. E. Campeau, Pres.

Detroit 26, Mich.

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16 NOVEMBER 1953
radio, TV and newspapers. "We do national magazine advertising for them to tie in with locally at the times they find best and featuring the styles they think best to promote," says Advertising Manager Charles B. Strauss, Hewitt, Ogilvy, Benson & Mather is the agency.

Florida Fashions, a mail-order house producing low-cost women's dresses, spends $117,919 (PIB and ANPA figures) for print advertising, nothing for air. It tried TV in 1951 and dropped it because "too much confusion resulted"; Orders did not give complete information (right sizes, for example); customers refused the C.O.D. package, not having the ready cash. The firm felt the returns did not justify the cost. Jack Danowitz handles advertising; Byrde, Richard & Pound is the agency.

Candy: Stephen F. Whitman & Son of Philadelphia thinks TV is "the greatest medium there is"—and won't spend more than a few pennies of its $1 million ad budget on video this coming year. Reason: It feels TV is too expensive for selling candy—although Mars and Peter Paul, for example, are concentrating their million-dollar budgets on both air media. Instead Whitman is going into its first national newspaper campaign at the recommendation of its agency, Ward Wheelock, of Philadelphia. It has been traditionally in magazines. In TV Whitman had a segment of Show of Shoes for 39 weeks three years ago, later used 20-second announcements in 35 markets. For New York it used six announcements a week. In Philadelphia it is still using one announcement a week. Whitman has not tried radio. Julian Barksdale is sales manager.

Express service: Railway Express Agency will spend close to $500,000 on print media through Fuller & Smith & Ross and Robert W. Orr this year, but nothing for air. Reason: It feels it can best reach its potential market—businessmen in shipping departments—through print media and is opposed to "scattering our shots." The company did use a radio announcement campaign seven years ago in New York. Victor Dell Aquila is advertising manager.

Insurance: Mutual Life Insurance Co. of New York is spending $500,000 on print media this year, very little on radio. Reason: It feels a national radio or TV campaign would be "too expensive"; it's restricted by law, as are all insurance firms, as to amount it can spend to acquire new business. Russell V. Vernet is advertising director; Benton & Bowles the agency.

National Board of Fire Underwriters is also spending $500,000—on institutional-type advertising. It used network radio about six years ago, hasn't since for a remarkable reason: It is governed by committees, and there has been "no favorable committee action" on air advertising for some time. Theodore W. Budlong is advertising manager; J. M. Mathes the agency.

Plywood: The U. S. Plywood Corp. has a $1.25 million budget, of which half goes into print and the other half for non-air advertising and promotion. It uses no air media for its plywood, doors, glue, Micarta and other products because (1) it wants color and visual impression; (2) it wants national circulation. It hopes to do something with color TV when it arrives. Richard S. Lowell is advertising manager; Kenyon & Eckhardt the agency.

Oil: Pennsylvania Grade Crude Oil Association of Oil City, Pa., is spending $250,000 on consumer magazines this year. It has been concentrating on them almost exclusively for 30 years. "Budget limitations" keep it from using radio or TV. It has "no prejudices" against either. W. C. Wenzel is executive manager; Meldrum & Fewsmith of Cleveland the agency.

Pennzoil, another Oil City resident, spends $408,145 on magazines, an additional sum ("just a truce," less than 1%) on spot radio in 30 markets, TV in three markets (all co-op). Its position: "Our media pattern depends mostly on the distributors. If they want radio or television, we go along. We sell only oil. There's no way we can control the dealers, who handle other oils too. So we have to depend on public acceptance to sell our brand. And as a result we depend on national magazines for our main advertising effort, and merchandise them to beat the band." E. F. Johnson is advertising and sales promotion manager; Fuller & Smith & Ross of Cleveland, the agency.

Cans: American Can had Ben Bernie and All the Lads on NBC Radio from 1935 to 1937 when it introduced the beer can, has used no network adver-
Communist machine-gun fire dropped him in combat. But whole blood kept him alive, saw him through the hospital. He thanks you for his life.

She'd been exposed to polio. A new serum, Gamma Globulin, made from blood, helped ward off the dread disease. She thanks you for her life.

A tornado whipped suddenly across her home town. She was badly injured by falling debris. But a quick operation, several transfusions pulled her through. She thanks you for her life.

Each one of these people is alive today because someone gave blood.

If you've given blood before, you know how easy it is — how quick and painless. And you know what a wonderful feeling it is when you realize that what you've done may give another person his life.

Now you are asked to give blood... again and again. And you can do it safely every 3 months.

Because America's need for blood has increased enormously—for our armed forces, for accident and disaster victims at home, for new disease-fighting serums.

Many a life hangs in the balance! Will you help? Call your Red Cross, Armed Forces or Community Blood Donor Center today!

**BUSINESS EXECUTIVES CHECK THESE QUESTIONS**

If you can answer "yes" to most of them, you—and your company—are doing a needed job for the National Blood Program.

- Have you given your employees time off to make blood donations?
- Has your company given any recognition to donors?
- Do you have a blood donor honor roll in your company?
- Have you arranged to have a bloodmobile make regular visits?
- Has your management endorsed the local blood donor program?
- Have you informed employees of your company's plan of co-operation?
- Has this information been given through plant bulletin or house magazine?
- Have you conducted a donor pledge campaign in your company?
- Have you set up a list of volunteers so that efficient plans can be made for scheduling donors?

Remember, as long as a single pint of blood may mean the difference between life and death for any American... the need for blood is urgent!

**GIVE BLOOD**

...give it again and again
tising since. It spends some $225,000 a year on institutional-type advertising, occasionally buying a little spot radio when a new plant is opened or to commemorate “Commercial Canning and Freezing Week” (late in October). But until it comes up with a product “directed at the ultimate consumer,” it expects to stay off the air. Whitney King is advertising and marketing manager; Young & Rubicam the agency.

Oil filters: Purolator Products, Rahway, N. J., manufacturer of an oil and fuel filter, the former for automobiles, wants to get into TV on a bigger scale but is going ahead slowly. It will spend over $1 million next year on advertising and promotion with half going into consumer and trade magazines. The TV budget is undecided because it feels more testing is necessary. To date Purolator has tried several programs on a local basis (Cincinnati and Cleveland) and intends to run some more tests. James Lightburn is assistant to the vice president; J. Walter Thompson the agency.

Vacuum cleaners: Lewyt Corp. is probably tops among major manufacturers of consumer products not using a lot of radio or television. Of its $3.4 million ad budget, only $75,000 is going into radio and TV this year and as much as $125,000 next year, all co-op. The reason is a nice reverse twist: Lewyt’s top management wants to use more spot radio and TV but most distributors prefer newspapers ($2.5 million of that piece of change is going into newspapers). So the company is making a considerable effort “to sell local distributors on radio and television.” It now sends out recorded radio commercials and TV film instead of the old mimeographed scripts. But “newspapers are the easiest thing for the distributors to handle; they get them quick action, and historically appliances have been sold via newspapers,” so Lewyt doesn’t expect sensational results overnight. Additionally “distributors don’t have the knowhow” or experience and will consider one or two announcements a week a satisfactory radio or TV campaign. Lewyt has just run several campaigns, ranging up to 4,000 to 5,000 announcements in Detroit and 1,000 in one month in Louisville, to show the distributors what can be done. A $10,000 campaign has just begun in Philadelphia using The News on WFIL-TV for three months. Lewyt has kept a close check on results and will show them around to other distributors to stir up interest in successful ways to use air media. Donald B. Smith is advertising and sales promotion manager; Hicks & Greist is the agency.

Gas: American Gas Association used a cooking program over a split radio network some time ago, “could’t hold the network together” and hasn’t tried the air media since. But it serves its company members with TV commercials. It will spend around $850,000 on advertising this year. Norval D. Jennings is advertising manager; McCann-Erickson and Ketchum, McLeod & Grove (Pittsburgh), the two agencies.

Carpets: Bigelow-Sanford Carpet Co. claims to be the leader of the carpet field, yet it spends $672,330 on magazines and nothing on air media with the exception of commercials mailed to dealers. It used Paul Winchell and Jerry Mahoney and the Bigelow Theatre on TV several years ago but dropped out on the grounds that TV was “too costly” for a rug firm. However, it is watching the success of such TV users as Lees and Masland with great interest. Don’t write Bigelow-Sanford off when color TV arrives. R. Richard Carlier is advertising manager; Young & Rubicam the agency.

Cleansers: Brillo Manufacturing Co., maker of Brillo cleanser and soap pads, is spending $644,626 on print but not much on TV and nothing on radio. It’s using 20-second announcements in the 15 leading TV markets plus Rocket Squad on WABC-TV, New York. It would like to use a lot more television “but we haven’t been able to buy what we want.” So when “we can’t get TV coverage, we go into newspapers.” Brillo has used spot and network radio in the past, doesn’t now because it feels the cleanser and the pads have to be demonstrated to be sold. John H. Loeb is advertising manager: JWT the agency.

Why don’t some advertisers use the air media?

One who does said in looking over the above list: “For every advertiser who ignores the air, there are a dozen in each of the categories you cited who have used both radio or TV successfully. For an advertiser not to use any one of the major media is not so much
At Last!

Now transmitting from Empire State Bldg.

WATV  CHANNEL 13, NEWARK

BARclay 7-3260 (N.Y.)  Mitchell 2-6400 (N.J.)
a reflection on the medium as on the fact that he hasn't learned how to use it!"  

**SPONSOR's Media Study**  
**Published to date:**  
You can order these articles now or wait till the book appears at the close of the series.  

(Introductory article, "Why SPONSOR spent 8 months evaluating media" published 6 April 1953.)  
2. Media Basics I—newspapers, direct mail, radio, magazines (14 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 knowmedia study (29 June 1953). Supplementary article on same topic: "Is Life's media study fair to radio and TV?" (a debate), 13 July 1953.  
7. Beware of these media research pitfalls, part I (27 July 1953).  
8. Beware of these media research pitfalls, part II (2 August 1953).  
11. How BBDO evaluates media (5 October 1953).  
13. If you these 31 corporations don't use air media (16 November 1953).  

**To be published:**  
14. What's wrong with air and print measurement services  
15. The client who bet $1 million on its media text.  
16. How to set up a "foolproof" media sales test.  
17. Psychological aspects of media.  
18. Sales impact of radio and TV.  
19. New media evaluation and research developments.  
20. SPONSOR's conclusions.  

**CARS ON THE AIR**  
(Continued from page 45)  

development of more precise time buying methods as well as keener radio promotion has led to an increasing number of purchases aimed at reaching America's millions of motorists in their cars.  

Another important factor in the auto makers' salams to the broadcasting media—and this applies primarily to network TV—has been the impact of the personality-salesman. Two of them stand out: Ed Sullivan for Lincoln-Mercury on CBS's Toast of the Town and Grouch Marx for De Soto on NBC's You Bet Your Life. In terms of television both have had long lives as car salesmen. Ed Sullivan recently celebrated his fifth anniversary on the air and Grouch Marx is now in his fifth season.  

The success of the pair tin both cases the dealers are crazy about them. SPONSOR was told I had a lot to do with emergence of TV's newest car salesman. He is Dave Garroway and his boss is Pontiac. In a sense, Dave Garroway is not new to selling autos. He's had lots of experience on NBC's early morning show Today, which has been a favorite among auto manufacturers, especially when the new models come out.  

While the Garroway touch has added an interesting dimension to TV entertainment Pontiac had more than that in mind when it bought the half-hour Dave Garroway Show which is on NBC Friday nights at 8:00. Paul Fo-  

ley, vice president of MacManus, John & Adams and Pontiac account executive, told SPONSOR:  
"Pontiac chose this particular show because of its interest in using television as a selling vehicle—its advertising medium rather than strictly as an entertainment vehicle to which an unrelated selling message is appended. Pontiac feels that personal salesmanship is the key to successful use of TV in selling durable consumer goods."  

While Pontiac is congratulating itself over latching on to a first-rate TV salesman, other car makers are beating the talent bushes to flush out personality-salesmen of their own. By the looks of things they'll need them, since the auto business, for the first time since World War II, is facing what is commonly called a "normal, competitive market."  

The fact of the matter is that the postwar auto boom is over—and the car makers know it. So chalk up another reason for heavier radio and TV buying.  

When the auto manufacturers speak of a "normal, competitive market" they mean that, with postwar car hunger appeased, the replacement market phase of auto selling has taken over. The first signs of a serious slippage in sales appeared late in the summer and led to a rash of one-day blitz sales, which is still going on. (See "How saturation radio put the razzle-dazzle in Ford one-day sales" SPONSOR, 19 October 1953.)  

By the end of this year there will be about 44 million passenger cars in the U.S. compared to about 25,000,000 at the end of World War II. About 70% of U.S. families now own cars and industry statisticians figure that the percentage won't go much higher except if there is a substantial leap in the  

**SMALL BUDGETS MAKE BIG SALES IN THIS OVER-A-MILLION MARKET**  

**MINNEAPOLIS**  
**ST PAUL**  

Ask RAMBEAU about national advertisers and their "Small Budget Success Stories" on KEYD.
Junior Coon of Morning Sun
Wun Fourth Prize in the Open Class
for His Brush Grabber

There were twenty prizes. It took Prof. E.V. Collins of Iowa State College, and his cohorts, six hours to judge all the entries. No quiz program—no Miss Rheingold—no essay. This was WMT's Farm Gadget Show at the Iowa State Fair.

Not long ago, when the Wall Street Journal discovered Iowa, it pointed out that Iowans speedily became skilled workers when industry moved in. Most farm boys are good mechanics, having taken a tractor apart and reassembled it while still in high school. The girls have dexterous fingers, fine for wiring intricate electronic hook-ups.

The ingenuity of Iowans inspires industrial growth. Collins Radio of Cedar Rapids' annual payroll $13 million grew out of gadgets developed by a radio ham to improve short-wave reception. Sheaffer's self-filling fountain pen came about because of a jeweler's impatience with eyedropper-filled barrel pens. Maytag's 3,500 employees owe their jobs to a mechanically-minded farm boy who made hand-powered washing machines, subsequently added electric motors.

WMT's interest in gadgetry isn't entirely altruistic. One of these days some Iowan is going to invent a new birthday for Jack Benny. We want to be in on the ground floor.

WMT and WMT-TV
CBS for Eastern Iowa

Mail Address: Cedar Rapids

National Reps: The Katz Agency
productivity of the U.S. economy.

Even if the economy expands at about its normal rate of about 2½ per year, the auto industry figures that car production will have to be cut down below its 1933 rate. Despite the recent dip in auto sales 1953 has been a good year—the second best year in auto history. Most estimates assume that about 6 million cars will be sold this year.

As the lines of battle are drawn for 1954, two questions come to mind:

(1) Can Ford, now in second place, succeed in its mighty effort to catch up to Chevrolet, sales leader of the industry? (2) Will the independents hold on to the increased share of the market they captured after World War II?

So much for the industry background. Now, what about the specific facts on radio and TV? Here, corporation by corporation and car by car, is the story of how the air media have been used and are being used:

**General Motors:** As a corporation, General Motors is more active in institutional advertising than any other firm. GM's size indicates one reason why this is so. Its leading institutional effort is the Henry J. Taylor commentary program, Your Land and Mine, on ABC Radio every Monday night from 8:00 to 8:15. Last year the program's average lineup was about 175 stations until December, when it jumped to about 320 stations. The lineup now is about 330 stations.

GM also gets prestige plugs on the National Collegiate Athletic Association football games, telecast on NBC TV, which GM bought primarily for its five cars, trucks and Frigidaire, station breaks and all.

Other GM institutional shows during this year and last include (1) the seven and one-half hour coverage of the Coronation of Queen Elizabeth II on NBC Radio and TV 2 June, (2) the Presidential Inauguration on NBC TV 20 January, (3) the GM Motorama of new cars on CBS TV 16 January (GM also bought NBC TV's Today for eight days in January this year to introduce its new cars), and (4) the Fisher Body Craftsmen's Guild Scholarship Award Dinner, which was on NBC Radio and TV 18 August this year and on ABC Radio and TV and Du Mont last year, and (5) One Yuletide Square, a one-shot Christmas show on NBC TV on Christmas Day, 1952.

**Ford Motor Co.:** While not as active as GM in promoting itself institutionally, Ford almost made up for it with its Fiftieth Anniversary TV show on both NBC and CBS 15 June. Gross time costs alone came to nearly $200,000 and the talent was even more. The show was seen on 59 NBC outlets and 56 CBS stations.

**Chrysler Corp.:** Last July, Chrysler Corp. began its Medallion Theatre on CBS TV (10:00-10:30 p.m. Saturday). It advertises all four Chrysler cars and is a straight selling proposition. The corporation's only recent institutional effort was a one-shot program called Progress on CBS Radio last 15 June.

Getting into TV late, Chrysler ended up opposite the last half hour of Your Show of Shows. Its last Nielsen rating was 21.2. A drama show, Medallion Theatre, directed at the family, is on 115 stations. The agency, BBDO, has a factory and dealer O.K. to shoot for 167 stations, which is a record of some kind on TV.

**Chevrolet:** The top selling automobile of recent times, Chevrolet is represented on the American road by approximately 10 million current owners. It looks like it's headed toward recapturing the more than 25% of the U.S. market it had before the war.

Besides the NCAA telecasts Chevrolet has one network TV show and is building up a second one in a rather unusual way. Its current showcase is the 15-minute Dinah Shore program twice a week on NBC, now in its third season for Chevrolet. Gross time and talent costs per week are $55,000. The second show is Chevrolet Showroom, now sponsored by New York area dealers on WABC-TV. Campbell-Ewald has gotten approval for the show from dealer groups in Detroit, Philadelphia and Cleveland and it will be seen in Detroit beginning 20 November. The intention is to build an ABC network for the show in this step-by-step fashion.

**Ford:** The Ford Dealers of America have sponsored ford Theatre on NBC TV since October 1952. During the previous summer, the Ford vehicle was the then-new Mr. Peepers and that was preceded by Ford Festival. By the looks of things Ford Theatre is here to stay since the dealers, who have their say through a committee, like it. The show is distinctive for its commercials. Dr. Roy K. Marshall, the commercial spokesman, explains technical aspects
SPONSOR is a grand gift for the advertising man —
because it gives him useful facts the year 'round —
radio and TV facts he gets no other place!
For a distinctive, appreciated gift — give SPONSOR
to the advertising man!

And you can give this 26-times-a-year gift at special holiday rates! One subscription is $8. But if you enter three or more subs, they're just $5 each!
25 or more subscriptions — $4 each.

Please list recipients here:

Name:
Company:
Address:
Sign gift card:

Name:
Company:
Address:
Sign gift card:

(additional spaces on reverse side)
Special Gift Rates

One sub $8
Three or more — $5 each
25 or more — $4 each

SPONSOR: Please enter

- subscriptions,
- total cost

- Payment enclosed, or
- Please bill

If your own subscription is to be included, please check:

[ ] Renew*
[ ] Start sub

(*Will be added to present term)

40 East 49th St., New York 17, N.Y.
of autos in a simplified way and doesn’t mention Ford until the end of the commercial.

Although Ford’s radio network show, Bob Trout and the News (CBS), was dropped last June, dealer radio spot activity has been speeded up in recent months after a period of quiet. Spot radio is being bought in every one of Ford’s 33 sales districts.

**Plymouth:** The Plymouth dealer setup is unique in the auto industry. There is no such thing as a dealer who handles only Plymouth. There are either Chrysler-Plymouth or De Soto-Plymouth or Dodge-Plymouth dealers. Consequently, there has been no dealer organization like Ford and Chevrolet dealers have. And, until this fall, there has been no co-op advertising budget.

The premiere of a Plymouth co-op budget portends some aggressive advertising. It has been estimated that Plymouth will spend $6 million on advertising this year. The co-op budget is expected to add another $8 million during 1954, according to trade reports.

Plymouth has no network show of its own at present. It shares commercial time on Medallion Theatre and occasionally gets mentioned on the De Soto TV show, You Bet Your Life. However, N. W. Ayer is shopping for a network show to give Plymouth advertising on the air a continuity it hasn’t had, at least so far as recent years are concerned.

Last spring, Plymouth bought a 10-week burst on TV using ABC Album, which was retitled Plymouth Playhouse. There were even shorter bursts on TV last year. Plymouth sponsored the East-West professional football game on Du Mont and bought into Today during five days in November to push the new model. Ayer also went in for saturation program buys on network radio during November of 1952. In a four-day campaign it bought nine programs on NBC and CBS Radio: Gunsmoke, Junior Miss, Mr. Chameleon, The Lineup, Henry Aldrich, Jason and the Golden Fleece, Judy Canova, Meredith Wilson’s Music Room and Red Skelton.

**Buick:** The best-selling car after the “low-priced three” is Buick. It almost overtook Plymouth in 1950, and pushed Dodge out of fourth place in 1947.

Buick is spending most of its air money on the Buick-Berle Show on NBC TV. That makes quite a pot of money, nearly $4 million a year. Except for new car announcements Buick leaves spot to the dealers. Berle is now on more than 110 stations, 3 of them live. The show is heavily promoted by Buick to the dealers and by NBC to its affiliates.

Like other GM cars, Buick has its share of commercials on the NCAA broadcasts. Last season the Buick Circus Hour was on every fourth week in the Berle Texaco Star Theatre slot but the show didn’t exactly set the world on fire. For its new car announcements this coming January, Buick is expected to repeat its network radio saturation buys of previous years. In January 1952, for example, Buick bought seven shows. In January 1953, the figure was nine plus one week of Today on television. The radio shows were all one-shots.

**Pontiac:** Starting out after the war in sixth place in sales, Pontiac jumped into fifth place in 1948. It is now set for the 1954 auto sweeps with what it considers a crackerjack TV salesman—Dave Garroway. MacManus, John & Adams, the Pontiac agency, sold the idea of a Garroway show to its client but had a lot of trouble getting it slated this fall. NBC tried to talk Pontiac into putting the show opposite I Love Lucy (with talent and production costs for free) and when that was turned down tried to sell a portion of Your Show of Shows with Garroway doing the commercial. Finally, NBC moved the RCA Victor Show with Dennis Day opposite Lucy and the new Dave Garroway show moved into the emptied spot, 8:00 to 8:30 p.m. on Fridays.

Pontiac has a double-barreled selling weapon on TV on Saturdays. It has its portion of commercials on the NCAA games plus the Pontiac Scoreboard, which is on 15 minutes following the NCAA games.

**Oldsmobile:** Like Pontiac, Oldsmobile (no six in car sales) has commercials on NCAA games plus a 15-minute football show of its own. The latter, dubbed the Oldsmobile Press Box Preview, precedes the NCAA games. Oldsmobile had been shopping for a new network TV show but finding it difficult to get the right show and the right slot it has settled, for the time being, on a new 15-minute spot on a local station.

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**SEATTLE-TACOMA**

in the center of the fabulous
**PUGET SOUND AREA**

(Served by KTNT-TV)

The Puget Sound Area Cannot Be Purchased by Buying One City Alone

**KTNT-TV**

CHANNEL 11

125,000 WATTS

Affiliated with CBS and DuMont Television Networks

REPRESENTED NATIONALLY BY WEED TELEVISION

---

16 NOVEMBER 1953
being, for expanding its regular network show on CBS TV, Doug Edwards and the News. This quarter-hour early evening show, sponsored by Olds three times a week, is now on 32 stations and the agency, D. P. Brother, is shooting at a target of 47 stations by the end of December.

As for spot, Olds-mobile is in more than 20 TV markets. Radio spot activity is mostly that of individual dealers with about 300 markets getting a steady diet of announcements and programs. The factory buys another 150 markets or so, most of them small.

Dodge: Dodge hasn't been doing so well since the war. In 1946 it was in fourth place in sales but by 1950 it had slid to eighth place. It recovered somewhat, copped sixth place in 1951 and 1952 but now is running in seventh place.

Except for Medallion Theatre, Dodge is not represented on the networks. It had some bad luck with a TV show on ABC in 1950. It was called Show Time U.S.A. and it left a bad taste in the client's mouth for a while. There are reports, however, that the agency, Grant Advertising, has been looking around for a proper TV vehicle.

Dodge will spend about $1.3 million on spot radio and TV this year and its dealers are expected to lay out another $900,000 on spot. In introducing the '54 model last month, the factory-dealer schedule was as follows: (1) for the top 100 radio markets, an average of three announcements a day for 21 days, (2) for the top 50 TV markets, one announcement a day for 11 days. Spot activity is not continuous. The previous radio spot campaign took place in May (38 stations for two weeks) and June (121 stations for two weeks).

Lincoln - Mercury: Toast of the Town, sponsored on CBS TV Sunday nights by Lincoln-Mercury dealers, stands out from all the other network auto shows. It is a double-pronged broadcasting and promotion package that provides national coverage on the air and selective local impact via the tours of the show's personality-salesman, Ed Sullivan.

The tours started out two years ago with a "Modern Living" promotion theme centered around the Lincoln. It worked well and was extended to include the Mercury, too. About a dozen key cities are selected for visits each year. The tours involve department store tie-ins, fashion shows, addresses to women's clubs, local charity tie-ins, the greeting of Ed Sullivan by prominent local political figures, parades—in other words, the works.

Besides laying out money for the network show and Ed Sullivan's tours, dealers are active in radio spot and, to a lesser extent, TV spot. The factory recently bought four weeks of spot radio to supplement a dealer drive and dealer groups began a spot radio campaign on 21 October which will run well into this month.

Studebaker: The largest of the independents in terms of car sales, Studebaker has been in ninth place the past four years. It is primarily a spot advertiser, the only recent network effort consisting of a four-week participation in All Star Revue on NBC TV last March. The participations were bought to plug the new '53 model. Studebaker and its ad agency, Roche, Williams & Cleary are definitely interested in a regular TV network show but can't see where they'll find themselves a good slot.

Studebaker uses spot radio in all the principal markets of the U.S., except for New York and Chicago. Over the years it has built a "network" of stations which it uses regularly. About 95% of the client's spot radio consists of newscasts, many of them aimed at car drivers. A limited number of markets have spot TV, bought by dealer groups. These markets are New York, Philadelphia, Chicago, Milwaukee, St. Louis, Detroit, Boston and Los Angeles.

Chrysler: The Chrysler Division of Chrysler Corp. has never been very busy on the networks. Its only air advertising now is via Medallion Theatre. Two years ago the division sponsored Treasury Men in Action on NBC TV for 13 weeks. The factory was active in sport last year but not this and has bought, instead, a heavy newspaper schedule this fall for its '54 models, which are already out.

Dealer spot radio co-op money has been spent in nearly 300 markets during 1953. For TV, the market figure is less than 25. Dealers have bought such films as Foreign Intrigue (Detroit), Dangerous Assignment (Washington) and Famous Playhouse (Chicago). The New York Chrysler-Plymouth dealers have just bought Stork Club, which started 28 October.

Nash: The second largest independent in terms of sales, Nash has been pushed out of 10th place by the Chrysler Division. Both factory and dealers are heavy spot users and an air campaign is being readied for the new car, out 20 November. Nash's agency, Geyer Advertising, is in the market for a network TV show.

De Soto: Nothing warms the cockles of a De Soto dealer's heart so much as hearing a customer say "Groucho sent me." And, according to De Soto's agency, BBDO, he hears it quite often. Agency, factory and dealer alike consider the Groucho Marx show, You Bet Your Life (on both NBC TV and Radio), one of the hottest network properties on the air. This is the fifth season it has been selling for De Soto and the "Tell 'em Groucho sent you" phrase is now used in newspapers as well as TV.

De Soto dealers have been spending more money on spot radio this year than last while spot TV expenditures are running about the same. For introducing the '54 car, which came out 5 November, the factory used teasers in spot radio and TV for a period of about two weeks before the premiere and followed through afterward with another 10 days or so of announce-
Place your products in the hands of these KBTV-DENVER stars who enjoy top ratings. They've proved they can sell. They can sell for you!

JOSIE WATERS—Denver's outstanding cowboy personality with the highest-rated multi-weekly program in Denver. 20,000 card-carrying members in his Colorado Junior Rangers!

EDDY ROGERS—Remembered by patrons of the Rainbow Room and the French Casino, New York. This foremost composer, pianist, violinist, and his famous quartet accompany spinning platters thirty minutes daily Monday through Friday.

HAL TAF—Hal is host for the popular afternoon "Koffee Klutch" during which time noted guests chat and sip coffee. Hal's guests have been representatives of nearly all the arts and sciences.

VINCE MONFORT—Professional meteorologist Vince Monforte brings Channel 9 viewers all the weather news twice daily and is rated as one of Denver's top TV personalities. By means of maps and charts, he tells the complete national and local weather story.


BILL MICHELS—Colorado's PULSE leading video newscaster presents the latest news three times daily over KBTV. The latest local, regional, and international news is reported vividly by film and local reports.

JOE HEROLD, Manager
JERRY LEE, Commercial Manager
STUDIOS AND OFFICES: 1089 BANNOCK STREET
DENVER, COLORADO

Contact Your Nearest Free & Peters Representative
ments. Practically every TV market and nearly 150 radio markets were bought for the new car campaign, supplemented by dealer activity.

**Cadillac**: Taking the leadership in the high-priced car field away from Packard for the second time in 1950, Cadillac has held on to it ever since. This leadership and the fact that it is now popularly considered the rich man's car has given Cadillac more free advertising and publicity than any other automobile except the Model T.

Cadillac spot advertising on the air has been light and its network advertising not particularly steady. It sponsored the Cadillac Choral Symphony on CBS Radio for 13 weeks last spring and, of course, is sold during its share of the NCAA telecasts.

Cadillac's agency, MacManus, John & Adams, also handles Pontiac and the network operations of both cars have, within the past two months, projected the agency into a respectable position in the TV billings.

**Packard**: Strong activity in network radio and spot has marked Packard's recent air advertising. In September Packard bought ABC Radio's weekend news package, which consists of 24 five-minute news periods each Saturday and Sunday. Packard bought the package for 13 weeks following Chevrolet's purchase of it for the same amount of time during the summer. Packard had a spot radio campaign in 150 markets during the summer and followed it up with another drive in September. The factory hasn't been buying spot TV, though the dealers have been using it a little. Network TV advertising during the past two years includes sponsorship of the Presidential Inauguration on CBS and a 13-week buy of Rebound on 13 Du Mont stations during November and December 1952, and January 1953. The agency, Maxon, has its eyes peeled for a TV network show.

**Hudson**: Now ranking 15th in sales, Hudson has slipped badly since the end of World War II. In 1946 it ranked ninth. However, for the entire post-war period it has a slightly larger share of the auto market than during the five years preceding Pearl Harbor.

Hudson was in network TV in 1951, when it sponsored Billy Rose on ABC. It didn't work out too well and Hudson hasn't done anything in network TV since. Hudson West Coast dealers sponsor the Edward R. Murrow radio show on the Columbia Pacific Network.

Hudson's latest spot announcement campaign is in about 400 markets, with 90% of the outlets being radio stations.

**Willys**: With the Willys-Overland Co. merged into Kaiser Motors, advertising for the Aero-Willys, launched last year, has quieted down temporarily while integration of the two companies and their dealers goes on. Prestige advertising on the air is still the prime selling strategy with Willys renewing its sponsorship of the New York Philharmonic-Symphony concerts on CBS Radio. However, sponsorship of Omnibus on CBS TV was not renewed. During the summer Willys kept its high-class programming on CBS Radio alive by broadcasting concerts of various music festivals held abroad and it also telecast on alternate weeks a series of Ben Hecht plays on CBS TV. Neither the Willys division nor its dealers are very active in spot right now.

**Kaiser**: There is little doubt that the Kaiser motor cars are in serious troubles. Kaiser sales, which were practically tied with Willys last year at about 41,000 cars apiece, have tumbled this year and the Henry J has tumbled with it. Sears, Roebuck has quietly discontinued sales of the Allstate, the Sears version of the Henry J.

Except for dealer group advertising, which has quieted down pending integration, there is no indication that the Kaiser and Henry J air advertising is tapering off. Kaiser is just as active in spot as last year. In some markets, Kaiser is switching from spot radio to spot TV. Individual dealers are also active. The Kaiser agency, William H. Weintraub Co., estimates that individual dealers together spend "several million dollars a year" on spot radio and TV.

Since June of this year Kaiser has been sponsoring the Lowell Thomas news shows on CBS Radio. They are considered "one of the keystones of the current advertising program," according to John B. Morris, vice president in charge of marketing and media for the Weintraub Co. As for network TV, Kaiser bought into NBC TV's Today three to five times a week from April through July. Today was also bought last year during May. Last year Kaiser also bought a segment of Your Show of Shows on NBC TV for four months, starting in February, and sponsored Ellery Queen on 14 ABC TV stations during the first 13 weeks of the year.
MARY HAS ROOM FOR ONE MORE ADVERTISER!

Sell Your Product on "Mary McAdoo At Home"—Highest-Rated Local-Live Women's Show in Los Angeles!

For 3 years the Security-First National Bank of Los Angeles has achieved remarkable tested results from the "Mary McAdoo at Home" TV program. And the Pfaff Sewing Machine Distributor in the Southwest is now in its third 26-week cycle of sponsorship. A third segment of this program is now available! Mary McAdoo, gracious hostess, welcomes famous people from the fields of Art, Science, Literature, Education, Fashion, Medicine, etc. She demonstrates the art of happy home life to a loyal, receptive audience...so loyal that this is the highest-rated, local-live women's show in Los Angeles!

CO-SPONSOR 1 SAYS—
"Bank customers of 15 and 25-years' standing have requested 8,500 I.D. cards offered exclusively on 'Mary McAdoo at Home.' We are consistently pleased with the fine response obtained from this show."

Security-First National Bank of Los Angeles

CO-SPONSOR 2 SAYS—
"Almost all of the 100 Pfaff Sewing Machine distributors in Southern California report that 'Mary McAdoo at Home' has created more floor traffic and home demonstrations than any other single form of advertising we have used."

A. C. Weber & Co. 
Pfaff Distributor

LET MARY SELL YOUR PRODUCT HERE

"Mary McAdoo at Home" is televised over KNBH on Monday, Wednesday and Friday, 1:00 - 1:30 p.m. Here is your opportunity to televise your sales story in top company, on a top-rated quality program. For details contact KNBH, Hollywood, or your nearest NBC Spot Sales Office.

16 NOVEMBER 1953
MAGES ON TV
(Continued from page 42)

audience, generally, to men—men within definite age brackets.

2. If it chose a show with more general appeal, it would have to convince the average viewer that sports are a vital part of his life. Sporting goods fall into the category of luxury items, and the typical viewer is by no means sold on the necessity of buying sports equipment before he hears the commercials.

3. Sporting goods stores carry virtually thousands of items ranging from fishing tackle to skis. Is it best to mention as many different items as possible in each telecast, or should you concentrate on just one item for the entire commercial time? If you decide to plug only one item per broadcast, how do you select it?

Mages’ Advertising Manager Morrie Mages and Account Executive Arthur M. Holland solved the first problem by choosing the wide-appeal approach.

“We decided to go into television because it was a new and exciting medium,” says Morrie Mages. “We felt it had enough novelty and appeal to get results. But television isn’t cheap for the advertiser. To make it pay we have to get our message across to the largest number of people possible. That’s why we wanted a show that had something for every member of the family.”

Feature pictures were chosen because they filled this first requirement of Mages’ air strategy; they had universal appeal. But the store’s president, Irving Mages, felt that programming alone wasn’t enough to do the trick.

“Once you’ve got the viewer’s attention for your show,” Art Holland told sponsor, “you’ve got to keep it during the commercial. We feel that dramatic, attention-catching commercials are the best way to win new customers.”

To achieve this dramatic effect Holland conceived a device called “Moment of Madness” for every Mages commercial during which specials are offered.

A noise simulating a thunderbolt accompanied by a portion of a Spike Jones recording introduces each “Moment of Madness.” Typical “specials” include: a dozen golf balls for $2; a refrigerator bag for $2; thermos jug for $3; fishing tackle outfit for $10; three-shot shotgun for $18.

The “Madness” commercial for golf balls sold over 3,000 dozen balls—the entire stock—by noon of the following day.

Mages commercials stress its tremendous buying power, showing boatloads of bicycles, warehouses of surplus stock. Shots of huge quantities of products are used effectively to make the point that quantity buying means low prices. It’s a device other retailers who advertise on television, no matter what kind of store they own, could adapt to suit their own purposes.

Another important point Mages stresses is the fact that it carries every brand name famous in sports equipment. The longest commercial is spotted at the beginning of the show, just before the start of the movie, Charles A. Wilson, WGN-TV sales promotion manager pointed out to sponsor.

Whenever possible Mages holds its store openings on the night of one of its TV shows. It runs a sale in conjunction with the opening, and carries a remote telecast from the store over the program with Jack Brickhouse. WGN-TV sales manager, interviewing celebrities and customers.

Just as important as plugging particular items, Irving Mages believes, is getting across the message that participating in some sport is healthful and good for everyone in the family.

“Selling sporting goods isn’t at all like selling a piece of furniture, for example,” Irving Mages says. “You don’t have to make anyone see why he needs furniture. But you do have to create a demand for sporting goods.

“That’s why we try to sell people on the idea of buying sports equipment as well as on specific items.”

To solve the problem of multiple vs. single product plugging Mages commercials follow the seasons. At this time of the year, for example, most commercials are talking up such items as roller skates, shotguns, bowling bags, jackets with school colors and end-of-season golf club sales.

According to Irving Mages, head of the family firm, “Radio and television work best for us when the items have been carefully selected for both general appeal and good value. We more than compensate for the low prices of our ‘specials’ by tremendous volume.”

All of Mages’ TV commercials are done live by Jack Brickhouse, WGN-TV sports announcer, and Morrie Mages, the firm’s ad manager, against a backdrop of a store interior. Morrie feels it’s important to have a sports figure deliver the commercials because it lends authority to the sales pitch.

In radio, too, the program personality, Howard Miller, is a well-known local sportscaster. He delivers the commercials in addition to giving latest sports news and spinning disks.

In line with its effort to create more interest in sports for all members of the family Mages annually sponsors a variety of events designed to stimulate excitement about sports.

One of the most popular is an annual “Go, Go Sox” tour. Mages arranges for a few hundred Chicago White Sox fans to visit New York’s Yankee stadium and witness a game between the White Sox and the Yanks.

The first Mages store for sporting equipment was opened in the early Twenties by Henry Mages, father of the four brothers who now run the business. A few years later, Irving, now president of the firm, joined his father in the enterprise.

Sam Mages, now the merchandising manager, and Morrie, present ad manager, came in during the late Twenties. Ben, now serving as stores director, was last to join during the Thirties.

** ** **
WATCH KOLN-TV GROW IN LINCOLN-LAND-
The Other Big Market In Nebraska!

The Fetzer Stations
WKZO—Kalamazoo
WKZO-TV—Grand Rapids—Kalamazoo
WJEF—Grand Rapids
KOLN—Lincoln, Nebraska
KOLN-TV—Lincoln, Nebraska
Associated with WMMD—Peoria, Illinois

16 NOVEMBER 1953
4. Agencymen, network researchers and Stark see eye-to-eye on the question of what the Stark study seems to prove regarding commercial effectiveness—that some TV network commercials hold viewer attention more successfully than others. And, most admen agree, the qualitative aspects of the Stark TV study—that of asking viewers to recall TV sales points and play them back to interviewers—is an invaluable aid in improving TV commercial copy and visual gimmicks.

The quartet of pro and con points cited above are highlights. The admen and researchers interviewed amplified some of them in detail, particularly the second point concerning the media implications of Stark’s findings. None of them saw any evidence in the Stark figures that a new type of cost-per-1,000 buying — cost-per-ad-impression in magazines vs. cost-per-commercial-impression in TV—was likely to become standard advertising practice. None felt the existence of the Stark study automatically refuted, for instance, the statement made recently in a sponsor by BBDO President Ben Duffey that “a mathematical formula cannot be used to compare two or more different media.”

Here’s why:

Even if the differences in research technique between Stark magazine and Stark TV checkups were overlooked (the magazine research is based on personal “aided recall”; the TV research on telephone interviews which are a mixture of “aided” and “unaided” recall; the sample sizes are different), no clear-cut comparison is possible.

Take the case of an advertiser who, we’ll say, is running a page ad in a magazine with 5,000,000 circulation and who has a TV program which reaches 5,000,000 homes. Which is better? Let’s see.

The effectiveness of the TV program can’t be judged by simply taking 41% of the 5,000,000 viewing homes and calling that the “commercial audience” for any given commercial in the show. Why? Because, according to American Research Bureau, there are 2.8 viewers per set for the average evening network TV show. According to broadcast media researchers, you’d have to take 41% of 14,000,000 viewers, rather than a percentage of the homes. That means 5,750,000 people. How are these 5,750,000 commercial viewers distributed? One-person-plus for each home? Nobody knows.

But that isn’t entirely fair to magazines. Print media researchers say that magazines—like Life, Saturday Evening Post, Look—are passed around from hand to hand in a family unit, thus increasing a magazine’s basic circulation by two to six times. Consumer magazines are also read at a later date in everything from attics to hospitals to dentists’ offices, boosting the total circulation to which a magazine ad may or may not be presented, print media researchers add.

Then, too, there is the matter of impact. Psychologists will tell you that the printed page and TV’s picture-and-sound work on a person’s subconscious in different ways. Who can say whether TV’s “advertising impression” lasts longer than magazines? Or vice-versa?

There’s the question, too, of the amount of time people spend with the advertising in magazines and the commercials in TV shows. Some people may read a given magazine ad slowly, digesting every word and picture; some may give it hardly a glance. Some viewers (Stark’s average: one out of three) dash off to the kitchen or the bathroom when a commercial starts, or else turn down the audio portion and fidget while TV’s Dick Starks and Betty Furness’s silently pantomime the advertiser’s pitch. But the majority give the commercial their undivided attention and receive the double-barreled impact of sight-and-sound selling. Which of the two media has the strongest ultimate effect?

And, what about costs? What do you compare? Should an advertiser compare the commercial cost of one commercial in, say, a half-hour show (it could be roughly one-third of the total program cost) with the cost of a page ad in a magazine? Or, do you compare the total cost of the show with the cost of the printed ad?

Finally, what about the question of sponsor identification? TV drama shows, like the editorial copy next to ads, offer little or no opportunity for a low-pressure “background” plug. But, what advertising impression (and, ultimately, sales effect) do the trademarked backdrops have in quiz, panel and variety TV programs?

And so on and on.

“Well, if the Stark TV study doesn’t provide a formula for comparing two or more media, or an accurate guide to buying network TV time, what does it provide?” you may ask.

Here is Jack Boyle’s answer:

“Media comparison in our TV study of commercial recall is incidental. It was primarily designed as a means to test and improve commercials. We haven’t suggested to any advertiser that he use our figures as a major factor in buying media. That’s a choice he must make himself, depending on the nature of his product, the audience he wants to reach and other factors.

“We do suggest to the two dozen advertisers who use this TV service that they use it to test their commercials against others, both their own and their competitors’, and to look for ways to improve the attention-holding qualities of the commercial as well as impact of copy points.”

Boyle points out a typical case. Two appliance manufacturers have similar product lines. Both sponsor TV network drama shows of a somewhat similar nature and price. And their commercials are roughly similar.
Low Cost - Rich Test Market

KXLF-TV6
Butte, Montana

$100 per hour less
dollar volume and
XL Station Group
discounts, totalling
as much as 36%

* NBC
* DuMONT

($100 per hour is for both time and facilities)

PACIFIC NORTHWEST BROADCASTERS
SEATTLE, WASHINGTON
Jones Building
Mutual 3377

SAN FRANCISCO 5, CALIF.
116 New Montgomery St.
Exbrook 2-0233

HOLLYWOOD 28, CALIF.
6381 Hollywood Blvd.
Hollywood 5-6498

MINNEAPOLIS 2, MINN.
1687 N.W. Nat. Bank Bldg.
GEneva 6231

NEW YORK 17, N. Y.
347 Madison Avenue
Murrayhill 3-5830

THE WALKER COMPANY
CHICAGO 1, ILLINOIS
360 North Michigan
Andover 3-5771

16 NOVEMBER 1953
How to write a television commercial

SOUND
ANNOUNCER:
This is Gen. Nathan Bedford Forrest, the famous Confederate cavalry officer who coined the phrase "first with the most".

PICTURE
Tight shot of Gen. Nathan Bedford Forrest statue.

SOUND
In Memphis, WMCT is certainly "first with the most" in television programming and technical know-how.

PICTURE
Show title to right.

SOUND
For five years — since 1948, TV sets in the Memphis area have been tuned to WMCT exclusively.

PICTURE
Show medium shot of homes with antennas.

SOUND
Today, we know that 225,000 TV sets with and without low band antennas pick up WMCT clearly.

PICTURE
Show title to right.

SOUND
So, to sell Memphis, you need WMCT, the station that is clearly "first with the most" for its advertisers.

PICTURE
Show title to right.

But the middle commercial for the first advertiser recently produced the following score in a Starch checkup: 66% of program viewers contacted (200 — representing perhaps 1,000 phone calls) said they saw the commercial. And 55% could recall one or more of the main sales points.

The second advertiser's middle commercial was remembered by a little more than 10% of the viewers contacted. Only 23% could recall the primary sales points.

The first advertiser's commercial is obviously above average in impact, since the general average for recalling a specific commercial — as mentioned earlier — is 41%. The second advertiser's commercial is average — no more.

Then there is the matter of "memory value" or impact of TV commercial copy, that is the combination of sound and sight. Boyle feels that the Starch studies can tell an advertiser a great deal about how well his sales points are getting across to an audience, based on how well the audience remembers them.

(Incidentally, Starch's TV study made no direct reference to something which has long been noted in Starch magazine checkups. Ads concerning things people are usually highly interested in anyway — cars, movies, travel and vacations — invariably get better "noting" scores than do ads concerning things like household products. In other words, an advertiser's TV commercials may well have a low memory score because of the nature of his product. But at the same time, the cumulative effect of many of these commercials will sell plenty of merchandise.)

When an advertiser orders a Starch TV commercial study, he will of course get a set of figures concerning the percentage of program viewers who saw and remembered a commercial, and other data. He will also be provided with a list of verbatim answers given to the interviewer's question which asks viewers what, precisely, they remember about a commercial.

Here's a typical sampling of these verbatim answers from viewers. As many as 200 answers of this sort, broken down by men vs. women, unaided vs. aided are furnished to advertisers for subsequent use in preparing TV commercial.

Q. "What was brought out about the (refrigerator product name) in this commercial?"
A. "Has the new type freezer compartment—and the things in the door."

Or.

"Shelves roll out—it automatically defrosts—door opens easy—lots of space in freezer compartment." Or.

"Trade in old box now—get good price—lots of space and you can open door with your hands full." Or.

"Shelves in door—roll-out storage drawer for vegetables and meat—and it defrosts itself." Or.

"All that storage space and they defrosted themselves—you open the door with your elbow—shelves on the door others slide out."

These are just a sample of the 200-odd reactions recently gathered for a refrigerator manufacturer by Daniel Starch & Staff. Their use in preparing future TV commercials is obvious.

There's another important angle to Starch's copy testing—the relationship between the amount of time spent getting a sales point across and the ability of viewers to recall this point.

In a recent program commercial for a big-budget video network advertiser, some 23% of the commercial was devoted to getting across a particular sales point. It got across, too. Some 34% of the viewers recalled the sales point later. But, in the same commercial, some 17% of the time was spent promoting another sales feature. Only 4% of the viewers recalled it. Other percentages varied similarly.

The agency receiving this type of information now has some important clues to work with in improving the commercial. Some sales points are getting across just fine. But others are not. Attention can now be paid to improving the weak ones, particularly when the relationship to their importance in the commercial (and in the advertiser's sales strategy) is known.

Is this the outer limit of the Starch study's usefulness to TV advertisers?

By no means, Starch feels.

The Biow agency, for example, is currently planning to use Starch's survey methods in two Northeast U. S. TV markets to test the relative effectiveness of two types of spot TV commercials for one advertiser. The technique will be similar to the "split-run" ads in magazines. Copy "A" will be used in Market "A," and Copy "B" in Market "B" for four weeks. A Starch checkup will be made. Then, using the same time slots, the spot TV commercials will be swapped between the two markets and another Starch checkup
will be made.

Bow also plans to juggle time slots around prior to future checkups. Object: to get a clue as to whether it’s better to be in front of, or following, a high-rated TV show with announcements.

Cecil & Prebrey, which feels that the Starch TV study is primarily a “creative tool rather than a media study,” has a different trick up its research department’s sleeve. C&P is thinking of checking the recall of commercials in participation or segmented programs—such as Today, Show of Shows, Paul Dixon, Kate Smith—against the recall of commercials in programs sponsored by only one advertiser. Actually, it’s said to be a checkup on how many commercial advertisers you can get into one show before the point of diminishing returns sets in.

The Starch research organization plans to have special clinic sessions with agencies wherein certain broad principles and guideposts to good commercial practice will be discussed. (Samples: Commercials with more than five scenes per minute tend to be confusing, although some advertisers insist on having fast-moving commercials of up to 20 scenes. Word delivery of more than 135 words per minute is confusing, although some clients have their TV sales personalities spill off at the rate of 220 words. Commercials with no more than three main selling points seem to have the best recall value, but more can be included if all the points are related.)

“We may even do some pre-testing of commercials in story-board form,” Starch’s Jack Boyle told sponsors. “Agencies will show us what they intend to do in their commercials, and our staff will give them clues as to how well they’re likely to succeed. We can’t give the full answer, of course, but we can certainly detect the very obvious mistakes.”

Are Starch’s techniques really brand new? They are—and they aren’t. For nearly two years now Gallup & Robinson of Princeton, N.J., have been providing agencies with what G&R calls “Television IMPACT Service.” In many ways, the two techniques—G&R’s are the older—are similar and the end products comparable.

Gallup & Robinson’s samples are smaller—they sample 400 viewers via personal interviews of whom perhaps 30 may have caught a particular show if it has a 20 rating. Starch’s usual target is 200 viewers who saw a particular show, which may mean as many as 1,000 phone calls if a program was rated at 20. G&R also interviews during the next 20 hours whereas Starch calls within the hour.

However, G&R probes much more deeply, making “depth interviews” to determine whether or not commercial viewers intend to buy a particular product—as well as how much they remember about the commercial, characteristics of the users of a given brand in a product field, relationship between brand users who are regular viewers of a show vs. brand users who don’t see the show and other qualitative research nuggets.

Gallup & Robinson conducts special, periodic IMPACT clinics for agencies and advertisers.

So far, G&R’s research has provided plenty of working data for TV advertisers who use their service, but little dynamite for luncheon conversations, since the research firm has not released any over-all or average figures for TV commercial viewing. G&R, incidentally, has conducted a similar continuing magazine study since 1949.

Data of a relatively similar nature are also provided to national advertisers by New York’s Schwerin Research Organization, which tests out TV commercials before a “captive audience” of several hundred people in a small theatre. Schwerin’s tests result primarily in a set of “like and dislike” curves, but they serve a similar purpose in providing agencies and advertisers with clues by which the attention-getting qualities of commercials—as well as their impact on viewers—can be improved. Schwerin, who works closely with NBC, even formulated last year a sort of laboratory arrangement whereby advertisers could, at low cost, pretest their video commercials.

Similar work has also been done by the research department of CBS, which uses the Lazarsfeld-Stanton Program Analyzer (the “Big Annie”) to measure “like and dislike” among captive groups.

What about Starch’s cost for a study done on a particular TV show? According to Starch, the following can be used for a rough rule-of-thumb: For a regular report from 200 program viewers when the program has a rating of around 20 the cost is $400. This is an “open study,” available to anyone who wants to buy it. A private study would cost about 50% more. The base cost rises somewhat if a great many calls have to be made—because of low program rating—to complete between 100 and 200 completed interviews.

However, Starch charges here only for the additional out-of-pocket field costs to secure the minimum number of interviews an advertiser wants.

* * *

ACCREDITING AGENCIES
(Continued from page 31)

Bradstreet reports to augment general reputation or credit ratings; two said “personal knowledge”; four said “lunches,” “by guess and by God,” “hit or miss,” “prayers”; one said “good question”; three said “representatives”; four said they relied on whether or not the agency was a 4A’s member; several said they relied on whether or not the agency had recognition from ANPA, PPA or other recognizing groups—a fact they can determine by glancing at the agency’s listing in Standard Advertising Regis-
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.
ter or McKittrick's. To the question, What air media group do you think should handle a system of national agency recognition?, these were the answers: 19 said “NARTB”; 10 said “BAB”; one said “NARTB or BAB or National Rep organization”; one said “sponsor or Broadcasting”; two said “NARTB or BAB”; one said “SRA”; and two said “set up a special group for recognition purposes only.”

Broadcasting, incidentally, carried an article by Harold A. Soderlund, commercial manager of KFAB, Omaha, in June 1945 calling for recognition of agencies through the NAB.

Of an agency which had gone out of business, leaving stations with bags of mail orders for Christmas toys, unpaid bills for the time and angered listeners, Broadcasting said this: "The chances of stations' being euchered into fraudulent advertising would, of course, be considerably reduced if an active agency recognition system existed in radio-TV. On occasions when the question of establishing such an organization has arisen, broadcasters have seemed disinterested. "... In the absence of a central bureau, broadcasters must be their own policemen..." (February 1951 issue).

While broadcasters are the ones most immediately concerned with agency recognition, agencies replying to sponsor's questionnaire were also in recognition. Of 18 agencies replying 16 said there should be a national recognition effort; one said "no"; one passed.

The agencyman who dissented is Ira P. Weinstein, president of The Schram Advertising Co., Chicago. He said: "An almost night passing on who may and who may not place air time is discriminating and politicking."

Ira Weinstein's comment is a reminder that those who would analyze another man's business must tread lightly.

A recognition system does not call for agreement by various media to refuse business from non-recommended agencies. That might be a case of acting in restraint of trade. Instead the understanding is that the central body is making a recommendation to the medium that it recognize a certain list of agencies. It is then up to the medium to decide. (Many continue to do business with non-recommended agencies.)

Recommendation cannot be done on an arbitrary basis but must have general criteria which are made known publicly. The law is not rigid, however, on the question of what is discriminatory. An attorney with many years of experience in the advertising field told sponsor that criteria used to evaluate agencies might vary with circumstances. A man of known good character in the agency business might be allowed to retain recognition despite financial difficulties where, in general, sound financial status is a requirement for recognition.

Considerable confusion has grown out of use of the two words "recommendation" and "recognition." Some of the respondents to sponsor's survey said they were for "recognition" of agencies but against "recommendation."

Presumably these respondents meant that they did not feel media should recommend a specific agency to a client. But the word "recommendation as it is used by ABP, PPA and other media groups is not recommendation in that sense.

Several industry veterans contacted by sponsor expressed the opinion that there were station groups in some cities which provided for recognition locally, sponsor was unable to make a survey to determine how many there are in time for this report. But two such groups were contacted. One is the Association of Twin City Newspapers and Radio Stations, operating in the Minneapolis-St. Paul market; the second is a group of all the stations and daily newspapers in Louisville.

Members of the Twin City group are: Minneapolis Star-Tribune, St. Paul Dispatch, Pioneer Press and The Farmer; Stations WCCO, WCCO-TV, KSTP, KSTP-TV, WCXN, KEYD, WDNY, WMIN, WLOU, WOLP.

The organization has been in existence about 18 years. It was formed "to protect the legitimate agency," and "to pay commissions only to those equipped to give agency service." The fact that newspapers and broadcasters work together on the problem in the market does not stem from dual ownership. Only two of the station members share ownership with newspapers.

Here's how the organization's secretary, K. M. Hance, described the operation to sponsor:

"Our association works only in an advisory capacity and its decisions are in no way mandatory upon its members. The applicant agency must supply sufficient data to show financial responsibility and adequate experience in the advertising field. If representatives of each member sitting as a committee consider the applicant's qualifications adequate, recognition is recommended. Annually, the financial condition of each recognized agency is checked by the secretary to forewarn the members if an agency seems to be slipping. Other than this annual check-up, the association does not act as a credit clearing organization; this phase of the work is left up to the credit department of each member. We do not delve into the advertising policies, copy or layouts, or any other phases of the preparation of advertising."

... I think it well to stress that a recognition organization would be useless unless radio, TV and the newspapers in a given market all cooperate."

Membership of the Louisville group includes WKYW, WHAS, WAVE, WKLO, WINN, WGRC, WLOU, WHAS-TV, WAVY-TV, WKOL-TV, The Courier Journal and the Louisville Times.

Here's how F. Eugene Sanford, president-treasurer of WKYW described the founding of the group to sponsor:

"In February 1952, the Louisville Credit Men's Association, affiliated with the National Association of Credit Men, invited an executive of each radio and TV station and the press in Louisville to a luncheon, to consider the formation of an advertising media credit group for Louisville, whereby a monthly round table discussion of actual credit experience with advertisers and agencies would be held at a luncheon meeting. I've been chairman of this group since its organization, and realizing the value of a uniform procedure and policy for recognition of legitimate advertising agencies by radio and TV stations, presented the idea to the media group. It was well accepted, but has taken a considerable length of time to get it into actual operation."

The functions of the organization
are to determine what agencies in the
local advertising field are legitimate
and entitled to the 15% commission;
to pass on the credit standing of agen-
cies; to prevent indiscriminate recog-
nition of agencies and get uniform pro-
cedure on recognition among the vari-
ous media.

SPONSOR asked Gene Sandford wheth-
er thought there was a need for a
national system of agency recognition.
His answer:

"Yes. There is a genuine need for a
national system in view of the tremen-
dous growth of so-called advertising
agencies (some of which are better
known as house agencies that have only
one reason for existence—viz., to chis-
el a commission from the advertising
media, which in reality is a camou-
flaged refund to the advertiser). Radio
and TV should welcome such a nation-
al system to provide quickly actual
facts for determining the true status
of an advertising agency."

Who should organize the national
system? Said Sandford:

"That is the $64 question. I might
suggest (1) National Association of
Credit Men, who have hundreds of
affiliated credit men's associations
throughout the U.S.; (2) Any other
reputable credit gathering organiza-
tion operating on a national basis;
(3) a separate organization supported
by the media group; (4) or perhaps a
new department might be formed of
the National Association of Radio and
Television Broadcasters."

Because he has so recently gone
through the experience of helping to
organize a recognition system, SPONSOR
asked Gene Sandford for his descrip-
tion of the difficulties such an organi-
zation faces. He felt, incidentally, the
difficulties on the local level would
carry over to a national operation.

This is Sandford's list:

"Getting a media group of a city or
an area to realize the benefits of such
an organization and to agree to work
together as a unit.

"Making sure that the media group
does not become a pressure group and
that the evaluation of agencies, old or
new, is on a sound business-like and
reasonable basis.

"Making certain that the media group
is properly organized and functions in
a manner that will not create legal
questions; viz., restraint of trade, etc.

"Insuring newly formed advertising
agencies, large or small, of being
judged on their merits.

"Making sure that the basic factor
for the media group approval of an
advertising agency shall be its credit
status, after all factors have been care-
fully weighed, such as: (1) its func-
tions as an independent contractor;
(2) its principals being of good reputa-
tion with reasonable advertising ex-
perience and ability; (3) assurance
that the agency does not rebate any
portion of commission to advertisers,
directly or indirectly; and (4) that the
agency has an acceptable financial
status."

***

SPONSOR ASKS
(Continued from page 59)

manship. But on television, one of the
best ways to lay an egg is to begin
with the big idea: "Let's make it good
and sexy."

MARGARET W. BUCHEN
Group Head, Copy Dept.
J. Walter Thompson Co.
Chicago

I feel there are
numerous modifi-
cations necessary
before the above
question can be
answered, but it boils
down to two impor-
tant points—good
taste and the
product involved.

As the saying
goes, what is good
for one man is not
necessarily good for
the other. The
same applies to
products—what's
good advertising for
one product is
not necessarily so
for the other. It
would appear improper or at least
not intelligent to use sex appeal for
certain products.

There have been certain clever, an-
imated cartoons employing sex appeal
which have been highly effective, yet
non-offensive in TV commercials.

If TV and radio can keep away from
an indiscriminate use of sex in their
advertising and can maintain a sense
of "good taste," sex appeal can be a
great asset. The minute it is over-
played, the result will be dulled.

JEAN LIEBER
Wesley Assoc. Adv.
New York
Thomas D. Murray has been elected a vice president of the Coca-Cola Bottling Co. of New York, Inc., in charge of radio and TV. The company is the largest Coca bottle unit and the biggest operation of its kind in the world. It spends "a bulk" of its advertising appropriation on radio-TV. Murray will act as liaison between the bottler and the William Esty Co., its agency, as well as the Coca-Cola Co. of Atlanta's agency, D'Arcy Advertising, New York and St. Louis.

Ted Bergmann, on 1 January 1954 becomes director of broadcasting for the Allen B. Du Mont Laboratories, Inc. He is to succeed Chris J. Witting (see "Newsmakers in advertising," 2 November 1953). With Du Mont since 1947, Bergmann has been general manager of the network for the past six months. Under his management Du Mont sales have shown an annual 40% increase since 1951. Bergmann was chairman of the NARTB committee which standardized TV contracts, a system now nationally used.

Richard de Rochemont, a vice president of J. Walter Thompson Co. (and former March of Time producer), believes there's a cultural lag between TV's technological excellence and its programming. He says movies found themselves in trouble not entirely because of TV competition but because people over 30 discovered the movies had nothing to offer them. Agencies, he believes, must work to make sure the same thing doesn't happen to television.

Oliver Treyz, on 1 November became director of ABC Radio Network; he reports to Charles T. Ayers, vice president in charge of the network. With ABC since 1948, Treyz has served as director of sales presentations and director of research and sales development. In announcing Treyz's promotion, as well as that of Slocum Chapin to director of the TV network, ABC President Robert Kinneer said "... Our objective is to improve further our radio and television programming..."
Wherever You Go
In The NEW Pittsburgh...

...KQV Tops 'em all

in program "Firsts"
Pittsburgh is going places... and so is KQV! Latest Pulse figures prove that KQV has almost twice as many top rating shows as its nearest competitor. Between 6:30 A.M. and 11 P.M., KQV programs rank first 38% of the time. The second ranking station is first only 21% of the time.

Number of Program Firsts by Quarter-Hours*

<table>
<thead>
<tr>
<th>Station</th>
<th>Firsts</th>
</tr>
</thead>
<tbody>
<tr>
<td>KQV</td>
<td>125</td>
</tr>
<tr>
<td>Station &quot;B&quot;</td>
<td>70</td>
</tr>
<tr>
<td>Station &quot;C&quot;</td>
<td>54</td>
</tr>
<tr>
<td>Station &quot;D&quot;</td>
<td>47</td>
</tr>
<tr>
<td>Station &quot;E&quot;</td>
<td>0</td>
</tr>
</tbody>
</table>

It's just another way of saying that if you want to sell the profitable, "going-places" Pittsburgh market, your best bet is the station that's going places... KQV!

*Total 3½ Hours Measured—330-Monday thru Friday

KQV
CBS Radio IN PITTSBURGH

National Representatives: WEED & CO. New York • Boston • Chicago • Detroit • San Francisco • Los Angeles

16 NOVEMBER 1953
Agency recognition

Everyone seems agreed that the air media should recommend agencies to stations for recognition. (See article page 29.)

Yet alone among the major media, radio and TV have no such machinery.

Cost is the big problem.

But if it pays newspapers, magazines, business papers, farm papers and outdoor to have such machinery, it would certainly pay air.

The advantage is obvious: Stations and sponsors would have a yardstick by which to judge an agency not only as to credit rating but experience and ability as well.

Besides this obvious advantage there is an equally important one: No agency would dare apply to a national air media organization for recommendation and to local stations for recognition if it had no capable radio and TV department. SPONSOR has uncovered

enough evidence to show that air media, principally radio, are too often relegated by some sponsors and agencies to the mortuary only because the agency isn’t equipped to handle a major air effort.

The problem of agency recommendation and recognition cannot be postponed much longer. SPONSOR hopes the NARTB board acts on it favorably when it meets this coming January.

* * *

Why they don’t use air media

The two most shocking things SPONSOR uncovered in its investigation of why some national advertisers don’t use air media (see page 34) were these:

1. A few advertising executives—the minority, we hasten to add—feel it is up to the medium to prove it can do the job. Heretofore SPONSOR felt everyone agreed it was up to an advertising department to discover for itself by careful testing which medium or combination sold its company’s products best.

2. Some firms had tested either radio or TV (one did so 15 or 20 years ago), decided the medium was “not productive” and dropped out. How were the tests run? In one case the company used as few as one announcement a week on a single TV station to cover a major market.

What’s the best way of testing?

There is probably more than one way. But Lewyt Corp. (vacuum cleaners), which is listed as a non-air advertiser in SPONSOR’s study because only $75,000 of its $3.4 million budget went into air media this year, is now engaged in interesting its distributors in the selling power of radio and TV.

In Detroit it ran 4,000 to 5,000 radio announcements in a month. In Louisville 4,000 announcements. In Philadelphia it’s just started a three-month campaign on WFIL-TV using a new program that will cost $10,000. (All campaigns are co-op.)

We predict that Lewyt will be a major air advertiser soon.

* * *

Starch counts ‘em

First figures on Starch’s “Immediate Recall” Surveys of TV Commercials will undoubtedly stir up a hornet’s nest.

Sponsors will welcome the new service, as they have profited by every other research development in advertising in the past.

The low figures on how many viewers see and remember the average TV commercials will obviously shock some people. They should—for they point up something the industry has long known: Most TV commercials are pedestrian at best and soporifics at worst.

So learn what you can about the new Starch technique. (Gallup & Robinson of Princeton, by the way, have a somewhat similar system called “Television Impact Service.”)

Don’t use it to buy media.

Use it for what it was invented for:

1. to establish the extent to which viewers of a program watch each commercial,

2. to establish how well you’re getting your sales points across.

SPONSOR’s analytical “Will Starch’s new TV noting figures upset buying strategy?” starting page 40 explains the whole thing.

Applause

The RFD’s do it

On 27 November, when the Radio Farm Directors open their annual meeting at the Hilton in Chicago, the industry will be treated to another rare example of how a group of farm specialists sell themselves to national advertisers.

Frustrated by the lack of hard sell of farm radio by industry leaders, the RFD’s have taken it on themselves to show the way. In a series of practical farm sales clinics recently held in Kansas City, Chicago and New York, these top-notch farm experts have shown the commercial boys a thing or two. Their agenda for the early November clinic in New York, for example, included such standout buyers as Chuck Calkins, radio and TV director of Conklin Mann & Son Advertising, New York; Rod Erickson, manager of radio and TV account planning at Young & Rubicam, New York, and Bill Brown. Gardner Advertising Co., St. Louis.

These men expressed enthusiasm for farm radio—and the increasing importance the subject is getting at their agencies. They talked about the fast growth of farm TV. They encouraged the many agency men in the audience, some from distant cities, to investigate this market fully.

At the New York meeting, for example, Bill Brown quoted Maury Malin, advertising manager of Ralston Purina’s chow division, as saying: “There has never been an offer in our experience involving both radio and printed media where radio hasn’t delivered at half the cost of print.”

In our opinion farm radio is due for a big upsurge in buyer interest—both for farm industry and consumer accounts. When this materializes, you can put your RFD on the back. He had a hand in it.

SPONSOR
"MAIL" BAGS are "MONEY" BAGS in the Heart of America!

It's an accepted fact in radio and television that audience mail response is literally "money in the bank." It indicates not only interest but also conviction and confidence. KMBC-TV, although still very much a child, is an extremely husky child and already has inspired that confidence among the more-than-300 thousand television set owners living in the Kansas City market area. In a short term promotion with TV Preview Magazine, KMBC-TV received almost 12,000 mail responses. And, at the time the offer was made, KMBC-TV had been on the air less than a month!

Radio-wise, The KMBC-KFRM Team has always enjoyed a tremendous mail return. "Rhymaline Time," popular daily early-morning program has had 12,397 pieces of mail, January through August of this year. Bea Johnson's "Happy Home" received 5,683 letters during the first six months of 1953, and Sam Molen drew 413 requests from 4 announcements on his "Morning Sports Page." The letters have come from 227 counties in 23 states.

Yes, indeed, in the great Kansas City Primary Trade Area, mail bags are money bags—at least where KMBC-KFRM and KMBC-TV advertisers are concerned, because where there is one individual in the Heart of America who will write a letter, there are hundreds who respond to the sales messages by simply opening their well-filled purses and buying the products they hear advertised or see demonstrated on the radio or television station that they tune to most frequently. KMBC-KFRM and KMBC-TV, Kansas City, are represented nationally by Free & Peters.
weed and company
magazine Radio and TV advertisers use

Got a drug on the market?

RECEIVED
NOV 30 1953
M. CONNECTICUT

If your product’s dragging, look at the case history of the drug manufacturer who had absolutely no distribution in Northern California. Confining by a small budget and no sales force at all, he asked KCBS to prescribe...and took participations on “Waitin’ for Weaver” three times weekly.

Within a scant 3 months, his sales report revealed that his product had distribution all the way from the San Francisco Bay Area to Oregon, and was selling by the gross in 95% of the drug stores in this entire area! Thanks solely to KCBS.

Of KCBS this advertiser says: “A most remarkable accomplishment... terrifically effective!”

Whether yours, like his, is a special problem or an over-all rundown sales condition, we’ll supply the remedy. Call us or CBS Radio Spot Sales.

San Francisco • 50,000 watts KCBS
Represented by CBS Radio Spot Sales
A row of Campbell labels is a flag of quality and the signature of a complete job. In the testing kitchen and on the line, trained eyes and skilled hands carefully select every ingredient. Recipes are sampled and new servings are created. Housewives know how important it is to suit individual tastes, that's why Campbell's is their first choice.

How about ingredients that go into fine entertainment and public service? Havens & Martin, Inc., Stations follow the example set by their advertisers. All the elements of top programming are given individual attention. The results are large and loyal audiences for WMBG, WCOD and WTVR. Join the other advertisers who are using the 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.
Who will succeed
Bill Ryan at BAB?
Among numerous names being submitted to BAB's nominating committee as
successors to President Bill Ryan are Niles Trammell, Maurice Mitchell,
Frank White, Ed Kobak, Kevin Sweeney. Ex-NBC President White told
SPONSOR, in effect, "No, thanks." Ryan leaves 1 February.

TVAB becoming
more necessary
Where do you go for tv data? Networks don't know what spot is doing.
Spot doesn't follow network advertisers. Nobody keeps track of those
who don't use tv or why. There's no accurate, up-to-date count of
sets by county—or circulation figures by station. Reason? There's
no Television Advertising Bureau. For SPONSOR analysis of problem and
what other media are doing, see "Should there be a TVAB?" page 29.

Radio, tv set
sales over 1952
Radio and tv set sales continuing to move substantially ahead of last
year. RETMA reports 4.5 million radios (excluding car), 4.3 million
tv sets sold at retail first 9 months this year compared with 4.3 mil-
lion radios, 3.4 million tv sets same 1952 period.

3 case histories
offer air tips
SPONSOR's 3 case histories this issue give you 3 distinct approaches
to better use of air media. See "How General Foods gets the most out
of tv for Minute Rice," page 40, "Why all 11 banks in Kingston use

Wheatena spending
$500,000 on radio
Well over $500,000 or biggest part of Wheatena's 1953-54 season ad
budget going into spot, regional radio. Rahway, N.J. firm using morn-
ing newscasts over 110 stations, 70 on 2 regional nets—Don Lee, Yan-
kee. Firm highly pleased with results of last season's radio campaign
running from September through March.

It's 'radio' and
"tv" from now on
JWT's Stanley Resor, Joseph Katz Co.'s Joe Katz, ABC's Ernest Jahncke
are some of big names voting in SPONSOR's "capitalization" poll. For
results, see "The case for lower case—TV becomes tv in SPONSOR," 34.

400,000 tv sets
now in Canada
Henri F. Chevrier, CBC's statistician, in New York on business trip,
reports 400,000 tv sets now in Canada with 4 stations on air, 3 CBC
(CBFT, Montreal, CBCL, Toronto, CBOT, Ottawa) and one private (CKSO-
tv, Sudbury). Four more scheduled for next few months: Hamilton, Win-
nipeg, Vancouver, Windsor. CBC will have host of new air data, 1 Jan.

Don't misuse
Starch tv data
NBC's Hugh Beville, Starch's Jack Boyle both agree new Starch tv re-
call technique for commercials can't possibly be compared with maga-
zine "noting" figures. One reason: Respondent sees magazine ad but
isn't shown tv commercial. As result of controversy stirred up by 16
November article, SPONSOR asked Beville, Boyle to discuss Starch tech-
nique further. See "Beware of these misuses of Starch tv data" p. 42.
**REPORT TO SPONSORS for 30 November 1953**

**Tv Code helps raise standards**
Sponsors will be interested to know most tv station members now screen films and copy to check possible violations of NARTB’s Tv Code. Tv Code Review Board’s “First Report to People of U.S.” gives valuable insight into how much is being done on voluntary level. P.S.: Your pitch man shouldn’t talk more than 125 wpm under code.

**4 suits affect use of radio, tv**
Note these 4 recent court cases of importance to sponsors: (1) Supreme Court’s agreement to review 3 cases brought against nets by FCC in effort to ban giveaway shows on radio, tv; (2) Supreme Court’s ruling that baseball is not business, therefore not subject to anti-trust legislation; (3) District Federal Court ruling National Football League can’t curb teletcasts of outside games when team’s away and can’t curb radio broadcasts under any circumstances; (4) suit of 33 members of Songwriters of America for $150 million damages against 16 radio, tv concerns, record companies, music publishers charging conspiracy to monopolize market for music. Dissolution was asked of Broadcast Music, Inc., NARTB. Neither group is worried. Reason: ASCAP has made similar charges in past without success.

**Weber offers some advice to media**
Every-medium-has-its-troubles dept.: Swift’s Ad Manager Ray Weber told Georgia Daily Newspaper Assn. recently: “Please tell your reps to sell newspapers, and don’t try to undersell other media. Tv is here to stay, but some reps still tell us how bad it is.” Weber’s advice to newspaper publishers can be applied just as well by broadcasters, especially radio: “Count your blessings. Sell what you have.”

**Gordon Gray new WOR manager**
Gordon Gray, new general manager of WOR, WOR-TV, New York, is veteran broadcaster. He’s been v.p. charge Eastern office WJR, Detroit and WGAR, Cleveland, for past 2 and one-half years, was previously v.p. and member of board of WIP, Philadelphia. By time he takes over, WOR-TV should be broadcasting from Empire State Building. “We’ll be on the tower before Christmas,” station official told SPONSOR.

**Mazur gives some advice**
Much quoted (and debated) "The Standards We Raise" by Wall St. banker Paul Mazur argues energetically that mass consumption, not mass production, is now key to stable American economy. Advertising is vital to keep up these standards, he says. Of tv: "The new medium of television must learn to use much better its probably unprecedented power to sell more and new goods, more and new services, more and new ideas."

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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>Block R Drug, Jersey City, NJ</td>
<td>Polident</td>
<td>Cecil &amp; Prebrey, NY</td>
<td>Top 60 tv mks throughout country</td>
<td>Ty: 60-sec films; 1 Jan; 13 wks</td>
</tr>
<tr>
<td>Cristy Chemical Corp, Worcester, Mass</td>
<td>Cristy Dry Gas (gaso-line line anti-freeze)</td>
<td>Humble &amp; Jones, NY</td>
<td>30 radio mks in East, Midwest</td>
<td>Radio: 60-sec anncts; mid-Dec: 8 wks</td>
</tr>
<tr>
<td>Cristy Chemical Corp, Worcester, Mass</td>
<td>Cristy Dry Gas (gasoline line anti-freeze)</td>
<td>Humble &amp; Jones, NY</td>
<td>6 tv mks in East, Midwest</td>
<td>Ty: 10-sec films; 25 Dec; 6 wks</td>
</tr>
<tr>
<td>General Electric, Ashland, Mass</td>
<td>Telechron Div</td>
<td>N. W. Ayer, NY</td>
<td>6 tv mks in Cal, Colo, Wash</td>
<td>Radio: 60-sec partic; mid-Nov; 5 wks</td>
</tr>
<tr>
<td>Lederle Labs, NY</td>
<td>Entire animal biologicals, feed line</td>
<td>Conklin Mann and Son, NY</td>
<td>31 mks in Midwest, Southwest</td>
<td>Radio: 5-min Farm Dir progs 5 ti wk; 10-min farm progs 3 ti wk; 15-min progs 2 ti wk; 4 Jan; 52 wks</td>
</tr>
<tr>
<td>M &amp; R Dietetics, Columbus, Ohio</td>
<td>Pemex (dehydrated cream prod)</td>
<td>Benton &amp; Bowles, NY</td>
<td>Major 11 radio mks</td>
<td>Radio: 60-sec anncts; 4 Jan; 39 wks</td>
</tr>
<tr>
<td>John Morrell &amp; Co, Ottumwa, Iowa</td>
<td>Pride meats</td>
<td>N. W. Ayer, NY</td>
<td>12 Midwest radio mks</td>
<td>Radio: 60-sec anncts; mid-Jan; 39 wks</td>
</tr>
<tr>
<td>John Morrell &amp; Co, Ottumwa, Iowa</td>
<td>Pride meats</td>
<td>N. W. Ayer, NY</td>
<td>6 Midwest tv stns</td>
<td>Ty: annct campaign; mid-Jan; 39 wks</td>
</tr>
</tbody>
</table>
**WGLV** (Television) and the EASTON EXPRESS (Newspaper) are owned and operated by the Easton Publishing Co., Easton, Pa.

Richard W. Hubbell, Assistant to the President in charge of Television and Radio.

Represented by Headley-Reed TV

---

**ALLENTOWN-BETHLEHEM-EASTON METROPOLITAN DISTRICT**

**POPULATION**

- A — 566,197
- A & B — 54,969,700

**RETAIL SALES**

- A — 573,436,000
- A & B — 54,969,700

**AVG. FAMILY INCOME**

- A — $7,795
- B — $5,099

45% of the TV homes in the Allentown-Bethlehem-Easton area have converted to UHF in the past four months. This is proven by the monthly set count by Palmer & Company, certified public accountants, based upon receivers sold or converted by regular TV dealers.

*UHF SETS IN USE*

- July 1, 1953 — 3,000 est.
- August 1, 1953 — 15,000 est.
- September 1, 1953 — 33,000
- October 1, 1953 — 41,343
- November 15, 1953 — 51,944

*Allentown-Bethlehem-Easton area, representing only 40% of the WGLV primary coverage area.*

---

**HOW! ONLY 1 TV STATION**

Blankets the ENTIRE GREATER LEHIGH VALLEY AREA

**PENNSYLVANIA'S 3RD MARKET**
ARTICLES

Should there be a TV Advertising Bureau?
Every other advertising medium has a promotion arm. Article gives details on how bureaus function, discusses need for such a body in TV

Why all 11 banks in Kingston use radio
Low cost-per-1,000, wide coverage sold all of Kingston, N. Y.'s 11 banks on radio. They are finding hard-sell approach effective

TV becomes tv in SPONSOR 
Effective issue, SPONSOR is abolishing typographical "discrimination" against radio, will print both "radio" and "tv" in lower case. Poll of 2,000 advertisers and broadcasters helped resolve question

How Lecuyt is selling its distributors on radio
Vacuum cleaner manufacturer is pushing saturation co-op radio to its distributors by cutting disks and publicizing air successes

What video tape recorders will mean to sponsors
Will video tape recorders revolutionize the TV industry? SPONSOR discusses probable effects of new development on advertisers

How tv does the most for Minute Rice
Postwar General Foods rice brand stretches impact of two split-sponsorship network TV shows by launching recipes on video, following through in print and in super market displays

Beware of these misuses of Starch tv figures
Researcher Hugh Beville of NBC points out pitfalls advertisers should avoid when using the recall technique; Daniel Starch's Jack Boyle gives rebuttal

Free & Peters clinics null spot problems
Rep firm's experts and its radio and TV stations hold confab in Chicago to sharpen up their advertising and operating techniques

COMING

What's wrong with the rating systems?
Part 14 of SPONSOR's All-Media Evaluation Study points up the good and bad aspects of air and print measurement services

How abstract art sells coffee
New technique devised by Earle Ludgin & Co. of Chicago for coffee commercial has created sensational effect in Midwest

DEPARTMENTS

TIMEBUYERS AT WORK
AGENCY AD L'B5
P. S.

NEW AND RENEW
MR. SPONSOR, D. C. Marschmer
49TH & MADISON

NEW TV STATIONS
AGENCY PROFILE, Louis Minro
FILM TOP 20

SPONSOR ASKS
ROUND-UP
TV RESULTS

RADIO COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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Published biweekly by SPONSOR PUBLICATIONS INC., combined with TV, Executive, Editorial, Circulation, Advertising Officers: 40th & Madison (40, 44, E. 41st N. 1011 N. New York 17, N. Y. Telephone: McCullum Hill 8-837; Chicago Office: 141 E. Grand Ave, Chicago 5, IL Phone: 7-9403; Dallas Office: Interurban Building, 1500 Park St., Dallas 10, Texas; West Coast Office: 606 Hill St. Los Angeles. Telephone: Hollywood 4-4804. Printing of SPONSOR and TV is a registered trademark of United States 44 a year. Canada and foreign subscription: United States and 50; printed in U. S. A. Address correspondence to 40 E. 41st N., New York 17, N. McCullum Hill 8-5772. Copyright 1953, SPONSOR PUBLICATIONS INC.
Things have changed in ARKANSAS, too!

Whether you sell shampoo or shoes, sportswear or spark plugs—there's a far bigger potential for you in Arkansas today, than you probably realize.

Sales are running 251.7% ahead of ten years ago!

There's been a big change in Arkansas radio, too.

50,000-watt KTHS in Little Rock, CBS, and the state's only Class 1-B Clear Channel station, KTHS offers primary daytime coverage of 1,002,758 persons more than 100,000 of whom do not receive primary daytime service from any other station! Interference-free daytime coverage adds another 2,367,675 people and includes practically all of Arkansas.

If your Branham man give you the whole KTHS story, too.

Sales Management figures.

40,000 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
Day Radio in promoted markets

Tl Los Angeles, big markets now

Sports Music

about No.

THE TRIBUNE

AND COMPLETE LOCAL-STATE-NATIONAL COMBINED

Represented THE OAKLAND, Burns-Smith

NEWSCASTS News Further

on 

STOCK MARKET FARM NEWS HOMEMAKING SPORTS

LOCAL-STATE-NATIONAL For Further Details Contact

KLX NEWSCASTS DO A SELLING JOB FOR YOU!

News Every Hour on the Hour 18 Hours a Day

COMBINED FACILITIES OF THE OAKLAND TRIBUNE AND THE AP WIRE SERVICE

COMPLETE COVERAGE STOCK MARKET FARM NEWS HOMEMAKING SPORTS LOCAL-STATE-NATIONAL For Further Details Contact

Altman Sacks, J. Walter Thompson, New York, is about to look over availabilities on a wide list of radio and tv stations for the 1954 Ford campaign which will open in January. "The new line, too, is promoted out of dealer funds, but in an agency-coordinated effort," Al explains. "Right now we're on the air with used-car copy. In this campaign, the proportion of radio to tv varies from one district to another, because each local dealer is treated as an individual client. For the new cars, however, we use a uniform formula."

Charles V. Davis, v.p. of Barnes-Chase Co., Los Angeles, bought it for an unusual purpose: a sales meeting for Golden Eagle Gasoline district managers, supervisors and station managers, "All employees were told to watch KTTV on 23 September 10:00-10:30 a.m.," Chuck explains. "During this televised meeting, the men were told about a big new radio promotion drive and were given answers to possible customer queries." The campaign itself ran through October and November over KBIG, KFWB, KMPC in Los Angeles,

Al Long, Dancer-Fitzgerald-Sample, New York, followed the P&G pattern when he bought schedules in 100 to 150 radio and tv markets for the firm's new detergent Oxydol. "First we tested the copy theme, length of commercial, media combination and other campaign factors in some tightly controlled test markets," Al explains. "Then we bought coast-to-coast and market-by-market as Oxydol appeared on grocery shelves." By November sales figures showed that the campaign had been a success. Al is now planning schedules for '54,

Beatrice J. Scher, Moselle and Eisen, New York, keeps close check on Tootsie Hippodrome in 30 ABC TV markets and TV Teen Club in 30 ABC TV markets for The Sweats Co. of America, makers of Tootsie Rolls. "My concern is to see that our shows are preceded and followed by the kind of telecasts that will appeal to the youngsters we're trying to reach," explains Beatrice. This time requirement means that Beatrice has to know the program schedules as well as availabilities and audience composition for over 150 stations.
Amidst the toughest competition Mueller's sales have climbed steadily. They are still the number one macaroni and spaghetti products in the Rochester buying area. Mueller's ranks first in sales in competition with ten local and national products with wide distribution.

Mueller's have been in the market generations and have used WHAM Radio for nearly a decade to maintain their wide distribution throughout Western New York's 123 shopping-trading areas. WHAM Radio has consistently increased the housewife's preference and purchase of Mueller's products.

When you have a product to sell that has mass appeal, WHAM Radio is the mass medium in the Upstate New York market where the estimated food bill for 1952 was considerably more than $391,500,000.
Great strides are continually being made in farm progress, as evidenced by the new Corn Picker and Sheller shown at the Show.

ABOVE: Actual demonstrations showed interested spectators the greater yield resulting from scientific soil treatment.

BELOW: Winners of Land Judging Contest, which was one of many competitive events held at the WLS Farm Progress Show.

How WLS Serve... and Why

75,000 Midwestern farm people...by conservative estimate of the Highway Police Patrol...attended the first Annual Farm Progress Show sponsored by WLS and held near Armstrong, Illinois on October 2, 1953.

They came by auto...10,000 cars. They came by airplane...165 privately owned planes. They came by train and bus. They came to see; to listen; to learn. They came because they knew WLS could be depended upon to show them the newest developments in farm and home equipment...14 such exhibitors; the latest in crop production de

Clear Channel Home of the National Barn Dance
890 Kilocycles—50,000 Watts—ABC Network
Represented by John Blair and Company

Thousands of enthusiastic listeners had a chance to see as well as hear their favorite WLS Stars at the WLS Farm Progress Show.
Farm Listeners
Hold Them!

developments and the entertainment which they enjoy most and listen to regularly.

The crowd, vast as it was, represented only a small percentage of the Midwestern farm people who consistently depend on WLS for news, information, helpful service and entertainment. They can be reached more effectively and more economically through WLS than through any other single source. May we show you the figures?
AGENCY AD LIBS

by Bob Foreman

DEAR JOE:

It's good to hear from you. Sure, I'll be glad to discuss a "program idea" with you. But before we actually get together, I'm going to be completely frank. The reason I say this is that I've been asked to give my humble (and ill-founded) opinion of TV ideas hundreds of times in the past five or six years and nearly every request was prefaced, as yours was, with the remark: "Before I tell you my idea, what can I do to protect it?"

This rather unflattering regard for my integrity and the dubious trust that so many idea-merchants place in the business which employs me makes my hemoglobin curdle.

In fact, that's one reason I welcome the request coming from an old friend like yourself. I feel free to reply in kind, to level with you, and to render my opinion in the most uncouched terms. I seldom get an opportunity like this, my friend, so I hope you'll forgive my taking full advantage of it.

Now—to the tilt.

Joseph, before you discuss your brainchild with me (leery that I will swipe it and become rich by means of my cunning plagiarism), let me first deliver a preamble about ideas in general.

In the first place, nobody—but nobody—in this business—whether he works for an agency, network, advertiser or program packager—wants to look at any idea coming from an amateur. Not yours or anyone else's. We look at them only because these brainstormers are usually coughed up by friends (as in your case) or the friend of some client's president.

Now stop screaming! I can hear you shrieking that my attitude is what's wrong with TV and why there's such an appalling dearth of new material and the reason for the lack of freshness and ingenuity in the medium. Wipe the froth off your chin, boy. Calm down and I will proceed.

Point two. Looking at ideas seldom, if ever, leads anyone to the rainbow's end. To the contrary, usually it leads to threats of lawsuit, actual lawsuit, multiple insults, annoying release forms as well as the cool insolence of the person who possesses the so-called idea.

So much for the venom. Now for the fact.

Ideas _per se_ aren't worth a dime. Contrary to the articles you may have read and the speeches you have heard, ideas are not the life blood of this business. That's one cliché which (Please turn to page 62)
YOU MIGHT JUMP 456 FEET*

BUT...

YOU NEED WKZO-TV
TO SET RECORDS
IN WESTERN MICHIGAN!

WKZO-TV delivers more than twice as many viewers as the second Western Michigan station, morning, afternoon and night! That's a lot of viewers. The WKZO-TV market includes more than 300,000 TV homes in 27 Western Michigan and Northern Indiana counties—-a far larger television market than many of the majors!

WKZO-TV, Channel 3, is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. It is a tremendous television buy—the Western Michigan leader by any yardstick you care to use!

*Tauno Luiro of Finland made this unofficial world's record at Oberstdorf, Germany, in 1951.
Decatur, Champaign, and Springfield are yours when you use WTVP. WTVP, located in the center of this vast potential market for your product, has brought about this phenomenal set conversion—by hard hitting...programming to the consumer. The result is your product will be sold solid on—WTVP.

*Before 1st World Series TV in Decatur Area

**P.S.**

A recent ANA survey covering 176 companies indicates that 34% of those now using network or spot radio will increase their use of the medium during 1954; 39% reported next year’s budget would probably stay the same as this year’s; 27% said they were contemplating decreased use of the medium in ’54.

Of those companies reporting current use of TV, 80% plan to increase their budgets in ’54; 15% expect to maintain their present levels of expenditure in that medium; 5% plan decreases.

The above figures represent just two of the trends in advertising expenditures revealed by ANA’s annual survey of leading advertisers in various industrial categories. The survey compares 1952 and 1953 percentages of net sales spent for advertising, and also reports on anticipated expenditures for ’54 as compared with ’52.

In terms of dollars the number of firms spending more money in ’53 than in ’52 outnumber the decreases 115 to 19. When asked to estimate ’54 budgets as compared with ’52, respondents registered 125 increases as against seven decreases.

Although ad dollar volume is up over last year, firms aren’t spending as much in terms of total sales. Only 26% of total sales was spent on advertising this year (average of all firms reporting) as compared with 27.5% in 1952. The over-all decrease for ’53 is attributable largely to declines in three industry categories (see chart below): (1) drugs and toiletries; (2) jewelry, silverware, photographic and optical goods; (3) services and unclassified industries.

**Percentage of sales spent for advertising by type of business:**

<table>
<thead>
<tr>
<th>CLASSIFICATION</th>
<th>Average % of net sales spent on advertising</th>
<th>Average % increase (dollar vs. ’52)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1952</td>
<td>1953 (est.)</td>
</tr>
<tr>
<td>Industrial</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Basic metals</td>
<td>(8)</td>
<td>(7)</td>
</tr>
<tr>
<td>Chemicals</td>
<td>(13)</td>
<td>(12)</td>
</tr>
<tr>
<td>Other Industries</td>
<td>(13)</td>
<td>(13)</td>
</tr>
<tr>
<td>Household Furnish. &amp; Equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Electrical</td>
<td>(3)</td>
<td>(3)</td>
</tr>
<tr>
<td>Non-Electrical</td>
<td>(13)</td>
<td>(13)</td>
</tr>
<tr>
<td>Drugs &amp; Toiletries</td>
<td>(13)</td>
<td>(13)</td>
</tr>
<tr>
<td>Foods &amp; Groceries</td>
<td>(13)</td>
<td>(13)</td>
</tr>
<tr>
<td>Petroleum</td>
<td>(13)</td>
<td>(11)</td>
</tr>
<tr>
<td>Beverages</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alcoholic</td>
<td>(12)</td>
<td>(9)</td>
</tr>
<tr>
<td>Insurance</td>
<td>(7)</td>
<td>(7)</td>
</tr>
<tr>
<td>Clothing</td>
<td>(7)</td>
<td>(7)</td>
</tr>
<tr>
<td>Auto Accessories</td>
<td>(5)</td>
<td>(5)</td>
</tr>
<tr>
<td>Building Materials</td>
<td>(6)</td>
<td>(6)</td>
</tr>
<tr>
<td>Textiles</td>
<td>(6)</td>
<td>(6)</td>
</tr>
<tr>
<td>Jewelry, Silverware, &amp; Optical Goods</td>
<td>(6)</td>
<td>(5)</td>
</tr>
<tr>
<td>Soaps, Cleansers &amp; Polishes</td>
<td>(5)</td>
<td>(3)</td>
</tr>
<tr>
<td>Office Equipment</td>
<td>(4)</td>
<td>(4)</td>
</tr>
<tr>
<td>Farm Equipment</td>
<td>(4)</td>
<td>(4)</td>
</tr>
<tr>
<td>Other Industries</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Includes services &amp; unclassified)</td>
<td>(6)</td>
<td>(4)</td>
</tr>
</tbody>
</table>

**Totals** = (176) 2.75% 2.6% (a) +11.5%

*Based on ANA survey, 176 firms reporting

(4) Not all respondents reported figures for 1954

(a) Less than % respondents reporting percentages.
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
She's doing more than...
Because it's a very special window. It's where she looks—more than anywhere else—for the things she goes out to buy.

Today, before the stores close, she and 26 million other U.S. housewives will spend 26 million hours with their favorite television programs. And then, 204 million dollars at the stores.

To reach her in this buying frame of mind, the most effective way is through the 10 major-market stations represented by CBS Television Spot Sales.

These stations, during the past two years, have halved their costs per thousand. What's more, discount plans halve these costs again—getting them down to as little as 34 cents. On the average, they are the lowest in all television.

There's no time like the daytime. And no place like these 10 stations for getting her attention...for getting your product into her shopping cart.

CBS Television Spot Sales

Representing WCBS-TV, New York; WCAU-TV, Philadelphia; WTOP-TV, Washington; WBTW, Charlotte; WBBG-TV, Jacksonville; WAFB, Birmingham; WMGM-TV, Chicago; KCTV-TV, Galveston-Houston; KSL-TV, Salt Lake City; KNXT, Los Angeles and CTPN, CBS Television Pacific Network.
ADVENTURE— WITHOUT BLOODSHED
THRILLS— WITHOUT CRIME
RESULTS— WITHOUT QUESTION

That's CAPTAIN FORTUNE!

Pete Abenheim loves kids. More than that, he respects them. And even more, Northern California's younger generation, from first grade to junior high school, love and respect him in his KPIX role of "Captain Fortune."

With enthusiastic parental approval they watch him and his young guests by the tens of thousands each weekday afternoon. With his puppet pal, John O'Copper, he takes them on daily flights of fascinating fancy, a soldier of fortune in distant worlds, new worlds for kids to conquer.

Those same tens of thousands of kids have been making his sponsors happy for going on three years, setting sales records your Katz man will gladly tell you about. Captain Fortune can be good fortune for you in Northern California.

kpix
CHANNEL 5
SAN FRANCISCO, CALIFORNIA

...affiliated with CBS and DuMont Television Networks
...represented by the Katz Agency

SPONSOR
1. New on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Borden Co, NY</td>
<td>DCSS,</td>
<td>NBC TV 44</td>
</tr>
<tr>
<td>Borden Co, NY</td>
<td>DCSS,</td>
<td>NBC TV 50</td>
</tr>
<tr>
<td>General Mills, Mpls</td>
<td>William Ewy, NY</td>
<td>CBS TV 84</td>
</tr>
<tr>
<td>Gillette Safety Razor,</td>
<td>Mason, Detr</td>
<td>CBS TV 91</td>
</tr>
<tr>
<td>Boston</td>
<td>Robert W. Orr, NY</td>
<td>NBC TV 52</td>
</tr>
<tr>
<td>Andrew Jergens Co, Cinci</td>
<td>Franklin Bruch, Chi</td>
<td>Du Mont 53</td>
</tr>
<tr>
<td>Walter H. Johnson Candy,</td>
<td>Geyer Adv, NY</td>
<td>CBS TV 72</td>
</tr>
<tr>
<td>Chi</td>
<td>J. M. Mathes, NY</td>
<td>NBC TV 53</td>
</tr>
<tr>
<td>Kroeller Div, Nash.</td>
<td>Mathison &amp; Assoc, Milwaukee</td>
<td>NBC TV 151</td>
</tr>
<tr>
<td>Kelso Spector Corp, Detr</td>
<td>Rathburn &amp; Ryan, Chi</td>
<td>ABC TV 107</td>
</tr>
<tr>
<td>Miller Brewing, Milwaukee</td>
<td>J. Walter Thompson, NY</td>
<td>CBS TV 56</td>
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<tr>
<td>Motorola, Inc, Chi</td>
<td>J. Walter Thompson, Chi</td>
<td>Du Mont 105</td>
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<tr>
<td>Pacific Mills, NY</td>
<td>J. Walter Thompson, Chi</td>
<td>Benton &amp; Bowles, NY</td>
</tr>
<tr>
<td>Parker Pen Co, Janesville, Wis</td>
<td>Compton, NY</td>
<td></td>
</tr>
<tr>
<td>PGC, NY</td>
<td>I. Walter Thompson, Chi</td>
<td>NBC TV 66</td>
</tr>
<tr>
<td>Swift &amp; Co, Chi</td>
<td>J. Walter Thompson, Chi</td>
<td>NBC TV 79</td>
</tr>
<tr>
<td>Swift &amp; Co, Chi</td>
<td>Fitzgerald Adv, New Orleans</td>
<td>NBC TV 101</td>
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</table>

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gander &amp; Sons</td>
<td>Anderson &amp; Cairns, Chi</td>
<td>CBS TV 56</td>
</tr>
<tr>
<td>Catskill, Pa</td>
<td>Russel M. Seids, Chi</td>
<td>CBS TV 54</td>
</tr>
<tr>
<td>Shaffer Pen Co, Ft Madison, la</td>
<td>Maxon, NY</td>
<td>CBS TV 43</td>
</tr>
<tr>
<td>Snow Crop Marketers, Div of Clinton Eds, NY</td>
<td>Perrin-Paul, Chi</td>
<td>NBC TV 49</td>
</tr>
<tr>
<td>Sunbeam Corp, Chi</td>
<td>Tatham-Lourd, Chi</td>
<td>ABC TV 62</td>
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</tbody>
</table>

2. Renewed on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
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</thead>
<tbody>
<tr>
<td>C. H. Masland &amp; Sons, Sats.</td>
<td>CBS TV 60</td>
<td></td>
</tr>
<tr>
<td>Carlisle, Pa</td>
<td>CBS TV 54</td>
<td></td>
</tr>
<tr>
<td>Shaffer Pen Co, Ft Madison, la</td>
<td>CBS TV 43</td>
<td></td>
</tr>
<tr>
<td>Snow Crop Marketers, Div of Clinton Eds, NY</td>
<td>NBC TV 49</td>
<td></td>
</tr>
<tr>
<td>Sunbeam Corp, Chi</td>
<td>NBC TV 79</td>
<td></td>
</tr>
<tr>
<td>Anderson &amp; Cairns, Chi</td>
<td>ABC TV 62</td>
<td></td>
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</tbody>
</table>

3. Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Bowie</td>
<td>BBDO, Mpls, acct exec</td>
</tr>
<tr>
<td>Charles A. Brzanzam</td>
<td>Encyclopedia Britannica, Chi, dir adv, sls prom</td>
</tr>
<tr>
<td>A. Hays Busch</td>
<td>West-Marquis, LA, acct exec</td>
</tr>
<tr>
<td>Chester Cairy</td>
<td>Abercrombie Mgmt Co, NY, vp &amp; adv mg</td>
</tr>
<tr>
<td>James M. Ceci</td>
<td>Cecil &amp; Presby, NY, pres</td>
</tr>
<tr>
<td>John C. Calc</td>
<td>RGB, Hwd, super tv, radio prod</td>
</tr>
<tr>
<td>Bayless (&quot;Jim&quot;)</td>
<td>KBWU, Corpus Christi, Tex, prom mg</td>
</tr>
<tr>
<td>Carbett</td>
<td>BBDO, NY, acct exec</td>
</tr>
<tr>
<td>Walter Mason Cramp</td>
<td>Cecil &amp; Presby, NY, or vp &amp; secy</td>
</tr>
<tr>
<td>Samuel Dal Together</td>
<td>Needham, Louis &amp; Broby, Chi, acct exec</td>
</tr>
<tr>
<td>Edmund C. Dallard</td>
<td>Needham, Louis &amp; Broby, mg NY office</td>
</tr>
<tr>
<td>Richard L. Eastland</td>
<td>WAND, Canton, O, prog dir</td>
</tr>
<tr>
<td>Philip Flad Jr</td>
<td>Daniel Starch &amp; Staff, NY, technical dir</td>
</tr>
<tr>
<td>Dr. Howard D. Hadley</td>
<td>Needham, Louis &amp; Broby, Chi, acct exec</td>
</tr>
<tr>
<td>Paul C. Harper Jr</td>
<td>Grey Adv, NY, head timebuyer</td>
</tr>
<tr>
<td>Helen K. Hartwig</td>
<td>Coe Adv, Syracuse, sls prom</td>
</tr>
<tr>
<td>Edmund O. Herro</td>
<td>Erwin, Wausau, La, dir of res</td>
</tr>
<tr>
<td>Roger M. Johnson</td>
<td>Needham, Louis &amp; Broby, Chi, acct exec</td>
</tr>
<tr>
<td>Walfred C. Johnson</td>
<td>Gookind, Joine &amp; Morgan, Chi, res &amp; mgkg exec</td>
</tr>
<tr>
<td>J. Alden Foley</td>
<td>(Continued next page)</td>
</tr>
</tbody>
</table>

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments
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>Albert H. Kane</td>
<td>Hewitt, Ogilvy, Benson &amp; Mather, NY, acct exec, prods supvr</td>
<td>Vick Knight, LA, ass't to pres</td>
</tr>
<tr>
<td>Russell K. MacDougall</td>
<td>Y&amp;G, Chi, acct supvr</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Angus D. Macintoch</td>
<td>Goodson-Todman Prods, NY, dir sls</td>
<td>Grant Adv, NY, dir bus devol</td>
</tr>
<tr>
<td>Thomas J. Malone</td>
<td>Cecil &amp; Presby, NY, exec vp</td>
<td>Same, pres</td>
</tr>
<tr>
<td>Catherine Mauch</td>
<td>Joseph Katz Co, NY, media exec</td>
<td>Same, dir of media</td>
</tr>
<tr>
<td>Patricia Morecell</td>
<td>Carlton House Hotel, Pittsb, prom, pub dir</td>
<td>G. Norman Burk, Pittsb, dir radio &amp; tv</td>
</tr>
<tr>
<td>George C. Neumann</td>
<td>David J. Mahoney, NY, acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>W. V. Patton</td>
<td>J. Walter Thompson, LA, acct supvr</td>
<td>Patton &amp; Assoc, head new firm at 8741 Blvd, LA</td>
</tr>
<tr>
<td>Thomas J. Ross Jr</td>
<td>RGR, NY, acct exec</td>
<td>Same, acct exec &amp; mgr</td>
</tr>
<tr>
<td>Richard S. Smith</td>
<td>O. B. Motter &amp; Assoc, Chi, mgr</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Robert M. Smith</td>
<td>Zimmer-McClaskey, Louisville, acct exec</td>
<td>Adv Prods Assoc, Chi, dir pub rels dept</td>
</tr>
<tr>
<td>William B. Templeton</td>
<td>Sherman &amp; Marquette, NY, dir radio &amp; tv</td>
<td>Tolias &amp; Co, Chalston, SC, acct exec &amp; mgr</td>
</tr>
<tr>
<td>David F. Titus</td>
<td>Radio &amp; tv exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>William L. Tottle</td>
<td>Lee Burnett, Chi, copy hd</td>
<td>Same, vp</td>
</tr>
<tr>
<td>William D. Tyler</td>
<td>Crowley Div, Avco Corp, electronic adv mgr</td>
<td>Same, vp</td>
</tr>
<tr>
<td>J. G. Weaver</td>
<td>Louis G. Cowan, Chi, prof</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Lawrence Woolf</td>
<td></td>
<td>Same, vp</td>
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</table>

4. Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert Eckenberg</td>
<td>Cory Corp, Chi, asst territory mgr for Chi, northern Illinois</td>
<td>Sams, territory mgr for Kans, Okla, western region</td>
</tr>
<tr>
<td>Allan P. Mceachern</td>
<td>Country ClubMatt Liquor, Western div mgr</td>
<td>Van Merrill &amp; Brewing, Birch, NY, vp chi</td>
</tr>
<tr>
<td>John M. Richney</td>
<td>Simmons Co, Chi, asst to vp chg mdsg &amp; adv</td>
<td>Same, acct mgr, NY</td>
</tr>
<tr>
<td>John Roeser</td>
<td>Piel Bros, Brooklyn, NY, mktg res asst</td>
<td>Same, acct adv, sls prom mgr</td>
</tr>
<tr>
<td>Stephen J. Schmidt</td>
<td>SylvanhaElec Prod, radio &amp; tv dir, distr sls mrg, north central zone</td>
<td>Same, radio field sls mgr</td>
</tr>
<tr>
<td>Robert L. Shaw</td>
<td>Demby Prods, NY, chg mdsg &amp; prom</td>
<td>Pfaff Sewine Machine Corp, NY, prom mgr Miller Brewing, Milw, adv exec</td>
</tr>
<tr>
<td>Hunter W. Smith</td>
<td>Fox Head Brewery, Waukesha, Wis, mdsg, sls prom mrg</td>
<td></td>
</tr>
<tr>
<td>J. Robert Dickstrom</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Don Lee Network, new natl rep, H-R Reps</th>
</tr>
</thead>
<tbody>
<tr>
<td>KDAR, Albuquerque, NM, MBS affil, part-Spanish prod; new NY rep, Richard O'Connell</td>
</tr>
<tr>
<td>KFYO, Lubbock, Tex, new natl rep, Katz</td>
</tr>
<tr>
<td>KGNC, KGNC-TV, Amarillo, new natl rep, Katz</td>
</tr>
<tr>
<td>KGW, Portland, Ore., bought by KING Bldng, Seattle &amp; group of Portland businesses; new firm name, North Pacific Television, Inc</td>
</tr>
<tr>
<td>KLBS, Houston, sold by Trinity Bldng to Howard Bldng Corp, San Antonio; Howard W. Davis, pres, Col Howard L. Bussis, vp</td>
</tr>
<tr>
<td>WALE, Fall River, Mass, new sls prom rep Robert S. Keller, NY</td>
</tr>
</tbody>
</table>

6. New Firms, New Offices, Changes of Address

<table>
<thead>
<tr>
<th>Bridges-Sharp &amp; Assoc, new agcy, 800 Callahan Bldg, Dayton, O; ex by W. James Bridges and Jack C. Shoate, ex by Jack Denio &amp; Prods, moved from Gen Serv Studios to Sam Goldwyn Studios, Hywd</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gardner-Morris Assoc, new public rels firm at 353 W, 57th St, NYC; formed by Ralph Gardner and Allan Morris</td>
</tr>
<tr>
<td>Herbert S. Lufman, Chi, tv &amp; prof &amp; skg, new NYC office, 31 E. 57th St</td>
</tr>
<tr>
<td>McColl &amp; McColl, moved to 6777 Hywd Bldg, Hywd</td>
</tr>
<tr>
<td>Newhoff-Blumberg Adv, new agcy, 529 N. Charles St, Balt, Md, merger of Theodore A. Newhoff and Frank L. Blumberg agencies</td>
</tr>
<tr>
<td>Olympus Film Prods (formerly Bert Johnston Prods); moved to new studio at 2222 Chickasaw St, Cinci</td>
</tr>
<tr>
<td>Jesse Owens &amp; Assoc, new public rels org, 1133 E. 63rd St, Chi; ex by track athlete Jesse Owens; specializing in serv for the Negro market</td>
</tr>
<tr>
<td>Radio, TV &amp; Adv Execs Club of New Engl, new name of Radio Execs Club of New Engl</td>
</tr>
</tbody>
</table>

Radio-TV Promotion Syndicate, 245 Fifth Ave, NY 16; new natl reps, new name; & Assn, new office, 2246 Hotel New York, Manhattan, NY 16; new n atl rep, Alvin H. Rockwell |
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Herman W. Stevens, Agcy, Boston, new NY office, 40 E. 42nd St, under mgr of Reginald Schuebel &amp; John M. Wynne</td>
</tr>
<tr>
<td>SYERS-PICKLE &amp; WAIN, Austin, asst to adv, new div office, 1202 W. 1st Bldg, Waco, Tex, div mgr, Alfre Montgomery</td>
</tr>
<tr>
<td>Unity TV Corp, new W. Coast rep, Unity TV Corp of America, 4295 Sunset Blvd, Hywd, mgr, Connie Larrer</td>
</tr>
<tr>
<td>Vitalex Corp, NY, new Chi office, 130 M. LaSalle St, Chi; in charge of Carl A. Russell</td>
</tr>
<tr>
<td>WHAN, WHMFS-FM, new address, Hotel Harrington, WDC, ND</td>
</tr>
<tr>
<td>White Adv, Tulsa, Okla, new branch office, 6351 S. 19th Hywd, secy-mgr, Betty Newell</td>
</tr>
</tbody>
</table>

Numbers after names refer to New and Re-new category

James M. Cecil (3)  
J. T. Ross Jr. (3)  
T. J. Maloney (3)  
Samuel Dalsimer (3)  
Jim Corbett (3)  
John G. Cole (3)  
R. L. Eastland (3)  
C. A. Brandham (3)  
T. R. Fielden (3)  
R. Eckenberg (3)
Buy **WHO**

and Get Iowa's Metropolitan Areas...

**Plus the Remainder of Iowa!**

**TAKE APPAREL SALES, FOR INSTANCE!**

<table>
<thead>
<tr>
<th>Percentage</th>
<th>City</th>
</tr>
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<tbody>
<tr>
<td>6.8%</td>
<td>Cedar Rapids</td>
</tr>
<tr>
<td>9.6%</td>
<td>Tri-Cities</td>
</tr>
<tr>
<td>14.6%</td>
<td>Des Moines</td>
</tr>
<tr>
<td>2.7%</td>
<td>Dubuque</td>
</tr>
<tr>
<td>5.9%</td>
<td>Sioux City</td>
</tr>
<tr>
<td>5.3%</td>
<td>Waterloo</td>
</tr>
<tr>
<td><strong>55.6%</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

30 November 1953
“With our introduction of TCP last summer, we revolutionized both the gasoline industry and its advertising,” Don Marschner, Shell Oil’s ad manager, told SPONSOR.

He was speaking of the new higher-octane gasoline formula developed by Shell scientists. TCP has been advertised since 30 June over 60 radio and 15 tv programs as well as via thousands of announcements in 34 states (Shell’s agency: J. Walter Thompson).

“This has been the most successful advertising campaign we’ve ever had,” Marschner continued. “We’ve gotten greater sales increases and faster response to our ad theme than ever before.”

At the same time he pointed to the legal and psychological difficulties stemming from similar copy approaches by competing firms who also have newly developed gasoline formulas. Because of the reflection upon Shell if an ingredient inferior to TCP is advertised as having TCP’s qualities, Marschner is keeping closer check than ever on all gasoline advertising.

Shell sales, which have been climbing steadily ($1,142,632,000 in 1952 compared with $1,072,434,000 in 1951) are expected to jump ahead in 1953 as a result of TCP.

Shell’s 1953 ad budget breaks down like this: outdoor—25%; radio—20%; tv—20%; newspapers—20%; magazines, point-of-sale and other—15%.

While some of Shell’s major competitors have been and are heavy network advertisers Marschner stresses his firm’s predilection for spot radio and tv.

“With spot we can have as many as 1,000 different commercials on the air during the same season,” he explained. “And each commercial can be keyed to local situations, delivered by local personalities.”

Occasionally Shell does sponsor news or weather programs on regional networks. In fact, Marschner still remembers Shell’s debut on radio in 1931 with football broadcasts over the CBS Eastern Network. The firm has been a constant air media advertiser since that time.

Marschner’s own career in Shell’s advertising department predates the firm’s radio debut by two years. “I made my books-to-broom transition in 1929,” he said, referring to his job in the Shell advertising stock room upon his graduation from Brown.
Repeat Our Last Ad- For No Matter How You Try To Say It-The WJBK Story is Consistent...
"The BALL OF FIRE Station in The Rich Detroit Market"

TELL and SELL on

WJBK

DETOIT

STORER BROADCASTING COMPANY • National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690

30 NOVEMBER 1953
the symbol of —

✓ The most dependable TV signal in the Omaha area.
✓ The television station watched most, morning, afternoon, and evening in this RITCH 208,000 set market.

Again proved conclusively by the latest survey (made by experienced, unbiased research men) of 7 towns within a 100 mile radius of Omaha.

Here’s the area covered by the survey.

S.D. IOWA

NEBR.

KANS.

SURVEY CITIES TELEVISION CITIES
Because of its scope and complete impartiality, the survey is an invaluable tool for advertisers, and potential advertisers interested in this area. Copies of the survey are available at —

TELEVISION CENTER KMTV
CHANNEL 3, OMAHA
CBS-TV • ABC-TV • DUMONT

the 49th and MADISON

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

DE JUR

I want to take this opportunity to thank sponsor and Joan Marks for the excellent reporting job you did in the article appearing in sponsor’s November 2 issue (“De Jur discovers radio and television can sell cameras,” page 34).

Mr. Deitchman and I were commended by Mr. Ralph De Jur for the excellent bit of publicity which this article gave De Jur-Amresco Corp.

In reading over the article again, I tried to put myself in the position of a buyer of radio or tv space, and upon its completion I was convinced that these media are doing a powerful job to sell products such as cameras, hard goods, etc.

I would very much like to have our New York salesmen show this wonderful article to their dealers; therefore, may I please have six extra copies of the November 2 issue of sponsor?

Ed Bassuk
Advertising Manager
De Jur-Amresco Corp.
Long Island City 1

BASICS SECTIONS

We are very much interested in passing on to our clients the information contained in your “Radio Basics” and “TV Basics” from your Fall Facts Issue of July 13, 1953.

We would appreciate receiving 100 copies of “Radio Basics” and 100 copies of “TV Basics” as soon as possible so that we may pass them on to our clients, ...

Luna K. Lewis
Radio and TV Director
Aylin Advertising
Houston 6

* Cost of 100 reprints of “Radio Basics” and “TV Basics” is 15c for each copy.

WXYZ BACK IN DETROIT

Texas may be big, but as a native Detroit or from way back, I can’t help being a little disturbed in seeing one of Detroit’s fine stations the home of the Lone Ranger credited to Houston. The error occurred in your “Round-up” column (2 November 1953 sponsor, page 102). Please, give WXYZ back to Detroit.

Jerry F. Colet
Syracuse University Syracuse

MEDIA STUDY

Your article in the 19 October sponsor on “How Emil Mogul tests media weekly for Rayco” [page 36], was tremendous!

It’s packed with the facts and figures —and clear thinking—we need to sell San Francisco Bay Area retailers. Therefore, I was wondering if you are planning to have reprints made of this one article, as you have done with other top-notch pieces in the past. If so, I would like to have the cost of obtaining 200 reprints.

Again, congratulations on a piece well done.

John Burr
Asst. Mgr., Advertising, Publicity & Promotion ABC, San Francisco 2

* No reprints of the article are available. However, a limited number of extra copies of the 19 October issue are available at 50c apiece (reduced price for large quantity). SPONSOR is planning to print all the articles in the 20-part Media Evaluation series in book form next year. Orders are now being accepted.

TV RESULTS

I have read with interest many of your “TV case history” capsule reports which appear in the regular issues of your magazine “TV Results.” As I recall it, you have a compilation of these case reports in magazine or book form. I would appreciate receiving such a book from you if there are still some available. Will you please send the book to me at the address below...

J. A. Dobson
Director of Advertising and Promotion
Maltese Co.
Burlington

COMPARAGRAPHS BEATS NETS

The sheet exender used by WTAR-TV in the sponsor Comparagraph in last week’s issue was very clever, and effective [19 October 1953, page 115]. We’d like to use it in the next issue.

By the way, the Comparagraph is (Please turn to page 25)
Effective December 1

THE KATZ AGENCY

will represent us.

KGNC AM
KGNC TV    Amarillo, Texas
WHEN EUSTACE S. SMORCSH
filed plea for divorce
His case got short-shrift from the judge ...

"Expect no revision ... this is my decision.
And from it I'll never budge;

While the court finds it's true, and
definitely you
Get less time than KOWH with your wife...

That's no grounds for divorce—you're aware of course,
KOWH's part of the whole town's home life!"

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, Oct., 1951, thru August, 1953)

- Largest share of audience, of any independent station in America! (August, 1953.)

AVERAGE HOOPER
KOWH 35.7%

Kowh
OMAHA

"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.
also the most accurate compilation of network shows being published today. I don't know how you keep it so dad blamed current, but it is even ahead of the network program mailings we get.

ROBERT WASHBURN
Executive Vice President
WTBY-TV, Norfolk

COMPETITIVE COMMERCIALS

In the rush to accommodate new morning business and lengthen popular personality shows radio has not solved an old problem. A problem that grows more acute every day:

What standards to follow in programing competitive accounts?

For years, it has been the more or less general rule to separate such business by approximately a half hour.

In setting this standard, radio stations have taken into account:

1. The transient nature of radio audiences.

2. Print media’s practice of placing competitive accounts on the same page, but where possible, separated by editorial or ad matter.

3. And, of course, the personal feelings of the client involved.

This reasoning would seem to bear up logically except when the discussion turns to participation or disk jockey “personality” shows.

When the selling of effectiveness of an advertisement, visual or audio, depends solely upon the creation and execution of that ad—it certainly seems in order for media to accept competitive advertisers in the same hour or on the same page. But when a major part of the selling effectiveness of a commercial is in the hands of a “personality,” groomed by the medium to deliver just such added selling value—and usually premium-priced—then, the questions of competitive accounts in the same program should be reexamined.

One solution would be requiring a second competitive account to use a radio salesman other than the program personality. E.T. or live commercials for a second competitive account should call for no more than a statement that a “commercial will follow” introduction from the program personality.

We in radio must realize that to sell, we must be believed. The listening audience finds it very hard to believe a “personality” who sells for two automobile dealers—two competitive clothing stores—two beers. And this would hold true whether audience shifts delivered 10% or 90% of a given audience, half an hour later.

This is certainly no indictment of an individual station or program. Radio with its limited number of broadcast hours cannot add pages to accommodate an unlimited number of clients. Radio must have the prerogative to program competitive sponsors willing to have their commercials stand or fall on product value and advertising inventiveness. But not when a personality is forced to speak out of both sides of his mouth at once.

FRANKLIN S. ROBERTS
Vice President
W. S. Roberts, Inc.
Philadelphia 3

FORD SALES

There are several very interesting articles in your October 19 sponsor. Particularly the one on automobile saturation advertising (“Saturation radio puts the razzle dazzle in Ford one-day sales,” page 30). I'd like to have six extra copies for my representatives and hope you can send these to me.

WILLIAM MALO
Commercial Manager
WDRC, Hartford 4

Extra copies of the 19 October 1953 issue cost $5.00 apiece.

Just completed reading the Ford story (“Saturation radio puts the razzle dazzle in Ford one-day sales,” 19 October 1953, page 30), and on page 128 I saw a piece of information that amazed me. Thought you would be interested in knowing that in the story, reference to the Philadelphia campaign says that Ogontz Motors used WIBG and WFIL plus newspapers. They actually used WIBG and WIP (no WFIL).

EDWARD WALLIS
Director Sales Prom. & Publ.
WIP, Philadelphia 7

LETTER FROM BILL WAY

Thought you might be interested in publishing this letter that I sent to Bill Lemmon of WJW, Cleveland.

Bill Way
President
KVOO, Tulsa

My dear Mr. Lemmon:

Frank Lane has given me your letter (Please turn to page 106)
take another look
What's happened to WBBM-TV

You'll see at night—
8 of the “top ten”...
15 of the “top 20”...
shows are WBBM-TV shows.

While during daytime—
6 of the “top 10”...
9 of the “top 15”...
Mon-Fri shows are also WBBM-TV shows.

In top-ranking quarter-hours—
WBBM-TV again leads the field with 163
week-long first-place periods...
31% more than the second-place station...
More than the third and fourth stations combined.

Finally, you'll see that—
WBBM-TV delivers an average week-long
quarter-hour audience
31% larger than that of Station B...
38% greater than that of Station C...
A whopping 79% more than Station D.

A this in just 8 short months since Chicago's
Showmanship Television Station took the air.
Scores of new advertisers are taking a long
look at WBBM-TV... and they like what
they see. From their example, you too may
profit by calling your nearest CBS Television
Sot Sales representative or WHitehall 4-6000
and see all the facts first-hand.

WBBM-TV

CHICAGO'S SHOWMANSHIP TELEVISION STATION
CBS OWNED
CHANNEL 2 CHICAGO

Source: Telepulse of Chicago, September, 1953
10,000 landing fields for Mallard and Teal in the

Land of Paul Bunyan

During the duck season our sports director, Rollie Johnson, gets daily, even hourly, reports from Canadian points. When the flight starts southward our Radio and Television audience know it.

From the ten thousand lakes of Paul Bunyan Land the army of hunters in blinds, rushes, and duck boats concede WCCO helped get them there at the right time.

That's audience building—and audience is what we have to sell.
Should there be a Television Advertising Bureau?

Many in the industry, most advertisers think there should. TVAB may be here by this spring

by Miles David

There may be a new set of initials soon in advertising's alphabet soup. TVAB may be with us by spring. How could a Television Advertising Bureau help you as an advertiser or agencyman? What would such a promotional group do? Is the industry ready for it?

Those are some of the questions SPONSOR set out to answer in a series of interviews over the past six months with advertisers, agency men and tv industry executives. Admen had the most clean-cut answers. Almost to a man they said: "We want three basic things from television. (1) Who's using the medium? (2) How much are

<table>
<thead>
<tr>
<th>4 major media promotion groups: budget, objective, personnel</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Budget</strong></td>
</tr>
<tr>
<td>------------</td>
</tr>
<tr>
<td><strong>BAB</strong> radio</td>
</tr>
<tr>
<td>$670,000</td>
</tr>
<tr>
<td><strong>B of A newspapers</strong></td>
</tr>
<tr>
<td>$1,350,000</td>
</tr>
<tr>
<td><strong>MAB magazines</strong></td>
</tr>
<tr>
<td>$225,000</td>
</tr>
<tr>
<td><strong>OAI outdoor</strong></td>
</tr>
<tr>
<td>$2,500,000</td>
</tr>
</tbody>
</table>

*Budget figures are SPONSOR estimates for 1953.*
they spending? (3) How many sets are there in each county?"

Industry people were less sure. While SPONSOR’s questioning uncovered evidence that station men and their representatives had begun talking and thinking about a TVAB, it’s apparent minds have not yet been made up. A majority of those questioned (but a small one) said they wanted TVAB on the general principle that any medium needs a unified promotion arm. But many practical broadcasters answered: “Good in principle but we just don’t need one now."

All of these answers were tentative, pending submission to the industry of some tangible plan for a TVAB. (Initials would have to be TVAB, incidentally, because TAB stands for an existing group, Traffic Audit Bureau of the outdoor medium.)

Harold E. Fellows, president of the National Association of Radio and Television Broadcasters, told SPONSOR he plans to appoint a committee of broadcasters to study the question. Fellows’ personal view is that the promotion group should be set up independently of NARTB as a separate non-profit corporation (like radio’s Broadcast Advertising Bureau).

A well-informed source told SPONSOR a plan was taking shape to introduce the question to broadcasters at this spring’s NARTB Convention. Linked with the promotion group would be a periodic survey of tv set circulation. Initially promotion phases of the operation would get a smaller share of the budget than the tv set circulation study, SPONSOR’s source stated.

NARTB has been working for months on the circulation study plans. A presentation has been made to research executives of all the television networks, and it’s thought a meeting will be held with the networks by December for detailed discussions.

If TVAB is combined with a set census, it will be able to supply at the outset one of the three basic types of tv facts admen want (as cited above). NARTB has released no details on the type of circulation study it has in mind. But you can get a good idea of what admen want from a forum conducted by SPONSOR in a recent issue (“SPONSOR Asks,” 2 November 1953).

The consensus among SPONSOR’s panel of four admen: A regular study of tv set circulation on a county-by-county basis is needed either on a monthly or quarterly basis; a breakdown on uhf set circulation should be included—and later figures on color sets.

Along the bottom of these pages you’ll find alternate plans for starting a TVAB. They were developed in the course of conversations with radio and television industry veterans. One provides for a simple, low-cost pilot operation during the first year; the second calls for an all-out.

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**Here are two alternate methods for getting a Television Advertising Bureau**

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**SMALL BUDGET**

*Low initial investment* of $200,000 or less would get Television Advertising Bureau started. Membership would include stations, reps, networks. Like other media groups, TVAB would have board of directors representing membership. President of TVAB for first year when budget is low might be member of board who receives no salary. Actual full-time administrative responsibility might fall to paid vice president who would see organization through to stage when it is ready for top-salaried administrator.

*Careful planning* would occupy staff during first year of low-cost operation. Effort would be to determine what kind of research, promotion, selling is most needed for solid growth of industry. Staff would not be expected to produce results other than detailed plans during this period. Advantage of this approach would lie in getting strong foundation for TVAB. Disadvantage would be difficulty of attracting membership for an operation which promises no results at the outset.
high-cost blitz immediately. The low-cost plan, or something resembling it, is a better bet for adoption if TVAB is combined with a tv set circulation study.

The set circulation study alone would probably require a considerable outlay, especially at first. It’s unlikely therefore that the industry would be willing to pay both for a high-cost promotion effort and a big research project at one time. In the outline below, the cost of a small-scale promotion operation is $200,000; this is an arbitrary figure which could be much smaller or slightly larger, depending on interest among stations. This figure, of course, does not include cost of a tv set circulation study.

The budgets of some other established media promotion groups are much higher. Radio’s BAB had $670,000 in 1953, may have $750,000 in 1954. Newspapers spent $1,350,000 for their Bureau of Advertising this year. Outdoor Advertising, Inc. spent a sponsor-estimated $2,500,000. (A brief description of the operation of these media groups will appear later in this report to provide some background on the task a TVAB might take. For a quick summary see chart on page 29.)

To give you an idea of what’s buzzing around the industry, here are some quotes from tv people SPONSOR interviewed. What the industry people have to say by no means constitutes a final cross-section of opinion. A definite plan has to be set in front of them before tv executives can crystallize their thinking.

A top-level executive in a major radio and tv rep firm said: “There is a need for a television promotion bureau and one of these days it will come to pass. I’d estimate such a group is closer than a year away. We should prepare now for sales problems of the future. The advertising world is accustomed to operating along media organization lines and much progress has been made in that way.”

The president of a medium-sized rep firm had an opposite opinion: “It’s too early yet for a promotion group. So many stations are now brand new or going on the air that it will take a few years before there are enough stations with their feet under them to support a tv bureau. By far the greatest number of stations aren’t oriented yet to thinking in terms of this kind of thing.”

An executive in a rep firm, again a major one, said: “We would be in favor of it. Whether stations would be willing to pay or not you can’t say. It’s a selling job.”

The general manager of the top-income station in a major market said: “This isn’t the time for it. I don’t think the results would justify the dues. To set up the kind of organization that would do a significant job takes big money. It’s just not worth it.”

On the other hand the general manager of another station of similar rank said: “Personally I’m all for it. It would be best to get started now on a small scale at low cost rather than wait and rush in later when there’s some problem to lick. But it will be hard to whip up enthusiasm.”

Said a veteran observer of the spot scene: “There are five good reasons for TVAB now. (1) Monopoly markets are disappearing; (2) small markets are getting on the air; (3) uhf needs cultivation; (4) spot tv needs more missionary work than radio because it costs more; (5) spot tv has tremendous potential if sold properly.”

Advertisers and agencies were much more unanimous in opinions expressed to SPONSOR at 4A’s meetings and in individual interviews over the past six months. Admen

(please turn to page 100)

B I G  B U D G E T

Quick start with tangible results in first year would be objective of TVAB with large budget of $600,000 or more. Top-level executive with salary at or near $50,000 would be appointed to organize staff for immediate production of promotion material and initiation of full-scale activity. Experienced promotion, research and contact men would be drawn from industry to go to work in New York headquarters. Major selling effort to get membership among industry would be necessary.

Promotion activities might follow lines of other established media groups: calls on advertisers and agencies to show them how they can use television despite high cost or product display difficulties; building of sales tools for industry. Pressure would be on to land accounts for industry and in other ways show results justifying cost. Advantage of approach would be that big effort is dramatic, gets attention. But disadvantage lies in lack of time for careful planning.
Of the 11 banks advertising on WKNY, five are commercial, five are savings banks, one a trust company. Among WKNY bank advertisers are (l. to r.): A. S. Staples, pres., Kingston Trust Co.; H. N. Winfield, pres., Kingston Savings; E. F. Planagan, pres., Savings and Loan Assoc.

Why all 11 banks in Kingston use radio

Until recently bank advertising was confined to institutional copy—usually supered over a photograph of the bank’s Grecian exterior and placed in a corner of the financial page. Today banks are selling their services directly to the consumer, and often selling as hard as companies with brand-name products.

With the increase of real selling by banks has come an increased use of air media. Personalized air announcements, premium offers, emotional appeal are the trends in bank advertising.

Kingston, N. Y., provides an excellent example of these trends because every one of Kingston’s nine banks and two branches in neighboring communities advertises over the local radio station, WKNY. While this situation is not typical in that it is unusual for a town to have a record of every bank advertising on radio, Kingston does provide a good cross-section both of types of banks and of the different ways radio can advertise banking services. Both banks and agencies in other communities may find solutions to the problem of making the best use of radio in the experience of one of these 11 banks. (See chart on opposite page for budget and programming breakdown by individual banks in the Kingston area as well as size of assets.)

A survey conducted among banks in the U. S. in 1953 by the American Bankers Association showed that out of 2,285 respondents, 787 use radio, 2,071 use newspapers and 87 use tv. However, this is still a substantial improvement over 145 banks that reported use of radio in 1936.

Therefore, although symptomatic of the trend toward more use of air media by banks throughout the country, the case in Kingston is unusual because of the degree to which the community’s banks reflect the trend. Eleven out of 11 banks are regular WKNY sponsors. Eleven out of 11 banks have set aside special advertising allocations.
for advertising on radio.

These banks, whose total assets exceed $100 million, are spending $22.700 on WKNY in 1953. Their individual budgets range from a minimum of $500 for the year to a $4,000 high for 1953 (see chart below).

Advertising schedules are also diversified. They include three participations weekly on Cecil Brown and the News by the Rosendale branch of the Orange County Bank, whose budget is $500. The Kingston Trust Co. (radio budget: $3,000) uses two 15-minute newscasts.

### Case History

(Fulton Lewis Jr.), as well as three 10-minute participations on Country Store, a listeners' swap shop, each week. The success of these 11 advertising campaigns is largely attributable to skillful handling by the WKNY staff, who've performed the job of advertising agency for their 11 bank accounts.

Not only has the station staff advised bank presidents on the type of program or combination of program and announcements that would fill the individual bank's needs, but they've written the actual commercial copy in such a way as to minimize overlapping of aims.

How did 100% bank sponsorship on WKNY come about?

The first one on the air, the Ulster County Savings Institute, was advertising on WKNY as far back as 1945. (Please turn to page 82)

## Banks Advertising on WKNY: 1953 Assets, Radio Budgets, Air Schedule

<table>
<thead>
<tr>
<th>NAME OF BANK</th>
<th>TYPE OF BANK</th>
<th>TOTAL ASSETS</th>
<th>SCHEDULE</th>
<th>RADIO BUDGET 1953</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homeseekers Savings and Loan</td>
<td>Savings</td>
<td>$3,435,000</td>
<td>20 one-min and 30-sec anncts a week (weather jingles before 9:00 a.m., noon time, 6:00-7:00 p.m.)</td>
<td>$2,500</td>
</tr>
<tr>
<td>Kingston Savings</td>
<td>Savings</td>
<td>$21,039,260</td>
<td>Annct sched keyed to teenagers late afternoon, factory workers at home early morn and eve</td>
<td>$4,000</td>
</tr>
<tr>
<td>Kingston Trust Co.</td>
<td>Trust</td>
<td>$14,472,915</td>
<td>2 15-min newscasts (Fulton Lewis Jr.), 3 10-min partic (Country Store, listeners' swap shop), 3 5-min morn newscasts</td>
<td>$3,000</td>
</tr>
<tr>
<td>National Ulster County Bank of Kingston</td>
<td>Comm'tl</td>
<td>$4,155,756</td>
<td>25-min taped local newsreel (You're on the spot), 12 min anncts a week</td>
<td>$3,300</td>
</tr>
<tr>
<td>Orange County Bank (Rosendale Branch)</td>
<td>Comm'tl</td>
<td>$7,000,000</td>
<td>3 partic a wk (Cecil Brown and the News)</td>
<td>$500</td>
</tr>
<tr>
<td>Orange County Bank (Woodstock Branch)</td>
<td>Comm'tl</td>
<td></td>
<td>Partic in local news, heavy seasonal fluctuations</td>
<td>$1,000</td>
</tr>
<tr>
<td>Rondout National</td>
<td>Comm'tl</td>
<td>$5,400,000</td>
<td>10-sec time signals</td>
<td>$1,500</td>
</tr>
<tr>
<td>Rondout Savings</td>
<td>Savings</td>
<td>$10,782,000</td>
<td>3 min anncts a wk, reaching teenagers with service and thrift message</td>
<td>$700</td>
</tr>
<tr>
<td>Savings and Loan Assn.</td>
<td>Savings</td>
<td>$10,292,998</td>
<td>Daily, 7:00-8:00 a.m. annct sched. 2 anncts</td>
<td>$2,700</td>
</tr>
<tr>
<td>State of New York Natl.</td>
<td>Comm'tl</td>
<td>$11,565,959</td>
<td>15-min sportcast a wk</td>
<td>$1,100</td>
</tr>
<tr>
<td>Ulster County Savings Institute</td>
<td>Savings</td>
<td>$21,360,721</td>
<td>3 15-min progs a wk (7:15-7:30 p.m.). Seasonal extras, e.g., 27 tax shows prior to 15 March, a religious service prior to Easter</td>
<td>$2,100</td>
</tr>
</tbody>
</table>

30 November 1953
The habit many periodicals and newspapers (including SPONSOR) have of capitalizing “TV” while printing “radio” in lower case letters has always touched a raw nerve among radio stations.

The fact that the vagaries of usage and not a covert conspiracy brought about this discrepancy is no salve to the sensitivities of the radio fraternity. Its conditioned reflex is to do a slow burn whenever such typographical discrimination appears.

The radio people feel that the mere fact of capitalizing the one medium and not the other inevitably gives video a psychological advantage, the theory being that the natural, subconscious reaction of a reader is to give greater weight and attention to a capitalized word.

While SPONSOR acknowledges that this problem is not one of world-shaking importance it feels that radio has a legitimate gripe. SPONSOR also feels that radio has the logic on its side and that it doesn’t make sense for a broadcasting trade paper to continually print the name of one air medium in capital letters and the other in lower case—especially when the media are competitors.

Therefore, starting with this issue the letters “TV” will henceforth be printed “tv.” To be consistent, SPONSOR will carry the style change over to such abbreviations as “am,” “fm,” “vhf” and “uhf.” The names of specific networks, such as NBC TV and ABC Radio, will remain capitalized, of course, and the letters “TV” will continue to be capitalized when they are part of the actual call letters of a tv station, such as WCBS-TV.

Though SPONSOR has always been sympathetic aware of the typographical handicap borne by radio, it cannot claim credit for initiating sentiment for the change. The promotion-minded radio industry, which is not one to let sleeping printers lie, has been protesting against this state of affairs for years. One of the most active crusaders is Robert R. Tincher, vice president and general manager of WNAV, Yankton, S. D.

The efforts of Tincher and others have recently borne fruit. Such trade papers as Advertising Age and Broadcasting Telecasting went over the lower case side of the fence last month. The new Television Age, which bowed in August, was a lower case convert from the start.

While SPONSOR has been considering a change-over for a few months it decided to poll various segments of the broadcasting industry first to see the reaction and be guided thereby. It sent out more than 2,000 ballots to advertisers, broadcasters (both radio and tv), agencies, reps and others asking executives to vote on the question.

The ballot gave three choices. They were (1) to capitalize both “Radio and TV,” (2) to put both radio and TV in lower case and (3) to continue the then-current sponsor style of “radio.”
Print both ‘radio’ and ‘tv’ in same size type, urges industry poll, so SPONSOR makes style change

“TV,” “FM,” “AM,” etc.

There was a 30% return, 671 ballots, to be exact. The returns registered a landslide vote in favor of putting radio and tv on the same footing, typographically speaking. Only 137 urged capitalization to retain its old style. The only respondents which, as a group, wanted the old style kept were TV-only broadcasters and even here the vote was close with 29 voting for the old style and 26 voting for equal treatment.

While most of the votes urged the capitalization of both radio and tv, SPONSOR editors felt that such a policy would only add confusion in view of the task taken by other trade papers. The important thing, SPONSOR believes, is that sentiment favored an equal break for both media.

To get an idea of what the scientists think about how capitalization vs. non-capitalization affects people’s attitudes, SPONSOR called on several psychologists.

Dr. Ernest Dichter, president of the Institute for Research in Mass Motivations, said: “It is well known that the outward appearance of letters has a symbolic significance to readers. If the word ‘radio’ in lower case is put next to the letters ‘TV’ in capitals there would seem to be a definite advantage for television. If the two are separated the advantage is not so obvious. It should also be pointed out that the effect of using ‘radio’ and ‘TV’ depends a lot on the extent to which people accept and understand the use of different type for these two words. The public, for example, may not attach any significance to the use of different type now, though they may have when television was new.”

A psychologist who would not let his name be used said cautiously: “That’s a hard question to answer since, so far as I know, there have not been any studies made on the subject. However, I think it would be an interesting experiment to find out whether capitalizing ‘TV’ has any particular effect on people. Quite interesting.”

A few of those answering the poll, it must be admitted, however, didn’t find the subject as interesting. The less-than-enthusiastic comments included: “Silly stuff,” and “Tempest in a teapot,” and “This is sheer nonsense! There must be something of importance to interest publishers,” and “Alas! The mountains labor—etc!”

By and large, the comments indicated sincere interest in the question, however. Some of those favoring capitalization suggested the use of such abbreviations as “RO” or “RA” or “RAD” for radio. Many considered equal treatment long overdue.

There was no dearth of puns. One radio station manager, thinking of how many tv stations were financed by radio interests, mourned: “Most of the ‘Capital’ of tv has come from the ‘Capital’ of radio!”

A sampling of 30 of the 671 ballots, together with typical comments, is shown below.

<table>
<thead>
<tr>
<th>SPONSOR CAPITALIZATION BALLOT</th>
<th>WHAT DO CAPITAL LETTERS DO IN FM?</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Please check one box below, sign name or at least give your title, and drop in mail box.)</td>
<td>I vote as follows in the battle over capitalizing radio and/or TV:</td>
</tr>
<tr>
<td>( ) Capitalistic Radio and TV.</td>
<td>( ) I don’t care about capital letters in FM.</td>
</tr>
<tr>
<td>( ) Don’t capitalize radio or TV.</td>
<td>( ) Capitalistic radio or TV.</td>
</tr>
<tr>
<td>( ) Favor present SPONSOR style (radio, TV, AM, etc.)</td>
<td>( ) Favor present SPONSOR style (radio, TV, AM, etc.)</td>
</tr>
<tr>
<td>( ) Favor present SPONSOR style (radio, TV, AM, etc.)</td>
<td>( ) Capitalistic radio or TV.</td>
</tr>
<tr>
<td>( ) Don’t capitalize radio or TV.</td>
<td>( ) Favor present SPONSOR style (radio, TV, AM, etc.)</td>
</tr>
<tr>
<td>( ) Favor present SPONSOR style (radio, TV, AM, etc.)</td>
<td>Comment: <em>Madeline Mathews: President of Addison Radio &amp; TV Inc., New York City.</em></td>
</tr>
</tbody>
</table>

**Note:** This format is not strictly adhered to in the actual text. The table structure is an attempt to capture the essence of the poll data and comments as presented.
One sentence frequently recited by an enthusiastic salesman to a hesitant customer is, "If you'll only try it, you'll be convinced."

The Lewyt Corp., reportedly one of the country's three largest vacuum cleaner manufacturers, has no trouble selling its distributors plenty of vacuum cleaners. But the distributors aren't so convinced as to the value of selling Lewyt cleaners via radio and television on the local level.

Lewyt's job, then, is selling the distributors on air media. "If you'll just try radio and tv," the firm pleads, "you'll be convinced."

So far, seven distributors have taken advantage of Lewyt's co-op radio and television offer. Are they convinced? One distributor who's not given to exaggeration described his results as "phenomenal."

Lewyt wastes no time in telling its 31 distributors about these phenomenal results, and is selling more and more of them on using air media. It plans to nearly double next year's co-op radio and tv appropriation, increasing it from $75,000 to between $125,000 and $150,000.

"And $150,000 isn't necessarily a ceiling on the co-op radio and tv budget, either," Donald B. Smith, advertising and sales promotion manager for Lewyt, told SPONSOR. "The more distributors that we can sell on buying air advertising, the more money we'll set aside for this purpose."

Smith, who keeps a close eye on Lewyt's $3.4 million advertising budget, is enthusiastic about radio and television, but particularly so on the local level.

"Other media just can't begin to compare to local radio's three chief advantages," Smith says. "They are: (1) radio's exposure to the greatest number of people, (2) radio's timeliness and the way one can time campaigns better with radio, and (3) radio's extremely low cost."

To help the distributor do an effective radio and tv promotion job on the local level, Lewyt offers free commercials transcribed by Norman Brokenbush's, literally dozens of prepared commercials which the local announcers can read and five television films.

At the 16 regional meetings Lewyt holds for distributors from coast to coast, Lewyt sales executives extol radio and television, play the Broken-"}

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**How Lewyt gets dealers to use more radio and tv**

Firm is doubling co-op budget, has many-faceted persuasion campaign

Lewyt likes saturation campaigns as in Detroit drive via WXYZ, WWJ (above). Firm suggests dealers reach both sexes, make heavy buys in best sales seasons: fall, Christmas, spring

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**Case History**

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Big print spender Lewyt wants to up dealer use of air. Its approach:

1. Lewyt seeks to keep dealers informed about big successes scored on local level by dealers already using radio and TV on co-op basis. It hopes that examples of sales increases gotten through use of saturation radio will be best ammunition in persuading its dealers who use print media only now.

2. Company plans to almost double its co-op radio and TV appropriation, going from $75,000 to between $125,000 and $150,000. The $150,000 figure isn't realistic, Donald B. Smith, ad and sales promotion manager, told session. (Smith is shown above with examples of Lewyt print advertisements.)

3. Recorded commercials featuring the voice of radio veteran Norman Brokeshine are made available at no cost to dealers. Dealers can also get many different kinds of written commercials for a local announcer to read. Company also has a series of fire to films. Lewyt pays 50% of the time cost.

4. At 18 regional meetings with distributors, Lewyt talks up air media. This is followed up with printed bulletins and letters. Lewyt suggests saturation use of air during fall, Christmas, spring, heaviest sales seasons. Try to reach men as well as women, Lewyt advises, since men share buying decision.
The video tape

Its long-range implications

One of the most exciting developments on the electronics horizon—the magnetic television tape recorder—is in the news again.

RCA's scheduled demonstration tomorrow (1 December) of both black-and-white and color video tape indicates that advertisers and the TV industry may well have to start planning for tape very shortly.

The questions that immediately come to mind are these:
When will video tape become available? What will it be used for first? Will it lower or increase costs for TV advertisers? What are the long-range implications? What can tape do and what are its advantages?

Sponsor has looked into these questions and while the technical aspects of video tape recording are very hush-hush its eventual effect on TV programming and advertising are becoming startlingly clear.

Let's start off by briefly answering the above questions:
Television tape should be perfected enough for introduction within a year or two. Bing Crosby Enterprises, Inc., has been talking about making a black-and-white tape recorder commercially available during 1954. It is possible, however, that the expected FCC approval of the new TV color standards will kill black-and-white tape before it even gets started.

That is not certain. But if it happens, it may take another year before color tape and recorders are put on the market. It is understood that RCA looks toward the perfection of its color tape within two years from the present.

It appears likely that magnetic video tape will be used first to replace kinescope film recordings. While kines have been improved since their introduction they are not considered an ideal form of recording. The Bing Crosby interests have stated they intend to push their first commercial video tape recorders for straight TV delayed broadcast applications. Video tape is expected to be much superior in quality.
to kines. As a matter of fact, it is expected in time to be equal in quality to a live broadcast.

Sponsors will be happy to hear that video tape will eventually bring down the cost of using TV. The reasons will be explained later, but suffice it to say video tape does away with the expense and time involved in processing film. The fact that a video tape recording can be played back practically instantly means additional flexibility—and, hence a saving in money—in the production of television programs.

One still-unanswered question involving cost is what effect tape will have on unions and what their reactions will be.

The long-range implications of video tape are positively stunning. In his sponsor column of 19 October 1953 (which preceded the announcement of the RCA demonstration) Bob Foreman compared its effects to an H-bomb. Foreman pointed out that it will affect the motion picture industry as well.

It is significant that the announcement of the RCA tape demonstration (which will be held in the Princeton laboratories) was made in Hollywood.

RCA Board Chairman David Sarnoff revealed RCA's progress on 3 November following NBC's TV color demonstration. He created a sensation, not only because RCA, a leader in research, feels that color video tape is far enough along to show it publicly but because Sarnoff has more than once been a reliable harbinger of things to come.

Sponsors' look into video tape revealed that a large percentage of the people who will be most affected by video tape are only dimly aware of its potential. Some of the insiders, however, find it hard to keep their feet on the ground. They foresee a time, not too far distant when every home will have video tape to record TV programing and chains of movie houses will simultaneously show features piped from a single video tape recording center.

What is there about video tape that portends this fascinating future? Possibly the easiest way to understand how video tape works is to compare it to audio tape (which shoulder a disk and is now commonly used to record radio programs), and photographic film (which carries both picture and sound track)

Audio tape is a plastic strip coated with a metal, usually iron oxide, which records sound magnetically. That is, the metal coating is magnetized by electronic impulses which vary according to the sound frequencies. However, you can't actually see the specific recorded sound as can be done in a photographic sound track.

It's the same with video tape. The picture "information" picked up by the television camera is converted into electronic impulses just as sound is. These impulses magnetize the video tape just as sound does. The recording is immediate. There is no processing necessary as there is in film. Therefore, magnetic tape can be played back just as soon as it's recorded.

Not only is magnetic tape cheaper than film stock but magnetic tape can replace photographic film. Note that VTR can monitor both sight and sound while program is going on. In actual process, tape is put aside after recording and played back later for telecasting.
How General Foods gets most out of television for Minute Rice

Postwar GF rice brand stretches impact of TV by launching recipes on video shows, following through in print and supermarket displays

Ten years ago, quick-cooking Minute Rice was just a gleam in General Foods' corporate eye.

Eight years ago, Minute Rice was launched on the consumer market in Atlanta and Philadelphia with a combination of spot radio, newspapers and point-of-purchase promotions.

Today, Minute Rice is a fast-selling, nationally-distributed product backed by a sponsor-estimated $2 million ad campaign which includes shared sponsorship of two of TV's top network programs—Bob Hope (NBC TV) and Mama (CBS TV)—magazine color spreads (Life, Saturday, women's magazines) and extensive point-of-purchase material.

All of General Foods' leading competitors in the $105 million annual (U.S. consumption at retail level) rice

But, as the ad manager of one of Minute Rice's leading competitors observed to spresso, "Minute Rice spends more on the air than anyone in the rice business ever dreamed of spending."

In contrast with the over-all General Foods picture, however, Minute Rice is by no means a reigning GF star. The current spending level of all GF advertising—including items like premiums, sales promotion, agency fees, point-of-purchase material, etc.—is around $34 million. In terms of total sales, GF is in the three-quarter billion dollar class. As a Broadcast advertiser GF is one of the biggest in sight. (Currently, the GF banner flies on 12 network radio shows and six network video programs including everything from Wendy Warren & the News to Red Buttons and our Mix's Brooks plus radio spot campaigns.)

Minute Rice's importance in the General Foods picture is therefore not based on sheer size, but rather on what it represents. Minute Rice is typical of the crop of a dozen-plus GF packaged food products which have been launched since the war, all of which have been highly successful.

These products include: Corn-fetti. Krinkles and Sugar Crisp in the Post Cereals line; Swans Down Yellow Cake Mix, Devil's Food Mix, White Cake Mix, and Angel Food Mix in the baking products; Birds' Eye Chicken Pie. Chicken Parts, and Frozen Orange Juice; Jell-O Puddings and Pie Fillings; Baker's 4-in-1 Cocoa Mix; and, of course, Minute Rice. All of these products have one thing in common: they are packaged, easy-to-cook, easy-to-store foods.

General Foods thinks highly of these culinary starslets, particularly when it comes to their sales records. For the six months ending 30 September 1953 General Foods racked up a whopping $354,475,594 in sales—an increase of nearly $30 million over the same period in 1952. "The increase in volume sales," announced GF at the time these sales figures were released, "was partly due to the growing success of postwar products and to more effective marketing."

Marketing is of great importance to GF. As President Austin S. Igleheart recently observed, "When the millions and millions of packages come off the line, you still have to sell them."

Case History

Selling means a lot of things to General Foods. It means research to determine the sales potential of all types of markets. It means hard-hitting salesmanship within the trade. But where the housewife is concerned selling means reaching her as often as possible with product advertising before she makes her food purchases.

To accomplish the goal of impressing the housewife thoroughly with the quality, convenience and value of its food products, General Foods relies heavily on broadcast advertising. In fact, according to spresso's latest estimate, more than 50% of GF's total advertising expenses are connected directly or indirectly with radio and tv.

The reason for this extensive use of air advertising by GF isn't hard to grasp.

Over half of the $70 billion now spent annually by Americans on food goes for packaged food products. The bulk of this purchasing is done in self-service grocery outlets. Air media have an excellent record over the years in selling packaged products of all kinds and for reaching the mass audience which does its shopping in super markets.

The air advertising blueprint used by General Foods for Minute Rice therefore should be of value to any adman or firm concerned with the problems of launching a mass-consumption packaged item. Here's how it shaped up:

1956: General Foods' marketing experts selected Atlanta and Philadelphia as the first targets for Minute Rice for (Please turn to page 50)

Formula for pre-cooked Minute Rice was sold to GF in 1941 by Ataullah Durrani

30 November 1953
Beware of these misuses of Starch

Researcher Beville of NBC shows advertising pitfalls of new Starch study; Dale

In its issue of 16 November 1953, NBC Sponsor published a report on a series of television studies conducted by the well-known research firm of Daniel Starch & Staff.

At that time, Sponsor sought to be objective in its report, giving both sides of the hot controversy which still surrounds the Starch tv figures.

Now, as a result of criticism that Sponsor's article was "unfair to tv and too favorable to magazines," we again seek to be objective in presenting a pair of articles on the same subject. The first, by NBC's Hugh M. Beville, starts immediately below; the other by Jack Boyle, t.v. director of Daniel Starch, commences on page 97.

Both researchers, herewith have an opportunity to air their views, criticisms and counter-criticisms of the Starch tv studies of commercial identification.—Editors.

by Hugh M. Beville
Director research, planning, NBC

Pity the poor vacuum that exposes itself to the excess of hot air that hangs depressingly over Advertising Alley. Particularly if this vacuum happens to be labeled "advertising effectiveness."

The "Immediate Recall Survey of Television Commercials," sponsored by Daniel Starch & Staff, was designed to be an inexpensive research device for improving tv copy. By obtaining a "playback" of sales points from program viewers soon after tv exposure.

Reaching by telephone a person who has seen the program, the interviewer asks: "Please describe the commercials."

After conducting about 20 such surveys, each with a total sample of approximately 250 respondents, Starch determined that "41% of the viewers of the average nighttime network tv show see any given commercial within that program."" Incidentally," they said, "this figure corresponds to a 'noting' average of 40% for magazine color page ads."

This is the background of the controversy which was brought into the open in the 16 November Sponsor in an article headlined "Will Starch's new tv

Beville's 5 cautions on Starch tv data

1. The research methods applied by Starch to magazines and tv, NBC Research Director Beville feels, are so different that the end figures can in no way be compared directly. "The only conclusion we reach is that the two techniques are not at all identical and are similar only in that they are both produced by Starch," Beville says.

2. Advertisers should remember that a network's responsibility, even if it is selling a network-packaged tv show, is to deliver a good audience, says Beville. Whether the audience waits through the commercials is the advertiser's headline: "It's up to the sponsor and his agency to produce commercials that attract and hold viewers."

In evaluating Starch figures, admen should remember: NBC warns, that a commercial which is highly entertaining may get a high recall figure—but it may not be selling the product. Other video commercials aimed at "the interests of a small proportion of top prospects" may have low recall value generally, but sell effectively.

3. Networks do not claim that the total audience of a t.v. program sees every commercial. Minute-by-minute audience data (Nielsen) and average-audience-per-minute rating figures (Hooper, Trendex, Nielsen) give more reliable estimates of audience to individual commercials in a network television program, Beville cautions.

4. Primary usefulness of Starch tv studies, Beville believes, is in the realm of copy testing and checking. But the results, he adds, are only a check of audience's ability to "play back" sales points to Starch interviewers in a phone survey. They are not, he feels, commensurate with an accurate measure of how many saw commercial.
Printed media: How Starch evaluates the ad campaigns in national mags and newspaper supplements

- **Method:** Familiar "recognition method" technique is used. Interviewers ask respondent to indicate, as pages are turned, which ads were seen in his or her previous reading of magazine. Interviewer tries to determine extent to which respondent has read a particular ad. Weekly magazines are studied in period of one week, starting four days after magazine goes on sale.

- **Sample:** Interviewing is done on both men and women (total: about 300) for general magazine. For specific appeal, about 200 men or women are checked. Sample is made up of people who read issue prior to interviewer's call. This "primary home" audience got the publication via subscription or at a newsstand. About two-thirds of women quizzed are homemakers.

- **Report:** Three levels of readership are given: (1) "Noted"—those who can recognize a print ad even if they can't identify advertiser, (2) "seen-associated"—includes those who "note" and identify, (3) "read most"—readers who had read 30% or more of reading matter in ad. "Noted" and "seen-associated" percentages are cumulative. Admen use all three ratings.

Television: How Starch rates 'immediate recall' value of video commercials and sales points remembered

- **Method:** Within an hour of program telecast, interviewers attempt to locate and question men and women who saw the particular show. Quizzing is done by phone. Viewers are asked to describe show's commercials (aided and unaided recall) and to "play back" sales message in specific te-commercial. Probing is done on aided, unaided basis for each show commercial.

- **Sample:** Size of the sample, and location, is largely at the discretion of the client. Usually, some 200 interviews with viewers who saw the particular show are made. Location of cities in which tv checkups are made usually has some geographic spread, but does not always include largest cities. Names of viewers are chosen on random basis from pages in the phonebook.

- **Report:** For each commercial on program checked, two sets of Starch figures are reported: (1) "Unaided identification"—the percentage of men or women who described a particular commercial without assistance; (2) "Aided identification"—the percentages recalling commercial's sales points when prompted by Starch interviewer, plus "Total" figures: "play back" quotes.
F&P clinics mull spot problems

Rep firm's radio and tv stations and its own experts get together in three-day Chicago confab to sharpen their advertising techniques

One of those profitable get-togethers, where broadcasters let their hair down and sharpen their advertising and operating techniques, was held in Chicago early this month under the aegis of Free & Peters, station representatives.

The three-day sales clinic, held for F&P-represented stations, gave 108 station executives as well as 36 F&P men an opportunity to swap experiences and knowhow on a multitude of subjects ranging from rate deals to merchandising, from audience promotion to sales service. Separate clinics were held for radio and tv stations. A similar closed-door confab was held by F&P in 1950.

The clinic was opened 3 November by H. Preston Peters, F&P president, and there were talks by guest speakers representing the advertiser, the agency and the broadcasting industry. Speakers included Alfred C. Waack, advertising director of the Household Finance Corp.; Richard Grahl, chief timebuyer for the William Esty Co., and Kevin Sweeney, vice president of the Broadcast Advertising Bureau.

The first and second day were devoted to radio problems and tv was covered during the second and third day. Serving as moderators in the various-panel discussions were F&P men.

There was no attempt to reach conclusions during the behind-the-scenes panels. The object was to show how various stations served their clients and met their own problems, the keynote being that what was good for the station was good for its clients.

Radio audience promotion:
Fred Nahas, KXYZ, Houston, discusses audience promotion at F&P clinic (at right). Unlike 1950, audience and sales promotion panels were split.

Radio merchandising:
Attending merchandising panel were, l. to r., A. C. Bernstein, WAOV, Vincennes, Ind.; Wayne Kerl, KGMB-KHBC, Hawaii; Jack Thompson, F&P (left)

Radio sales promotion:
Bottom, right: R. W. Youngsteadt, WPTF, Raleigh; Paul Mills, WBZ, WBZA, Boston; John Erickson, Bill Bryan, both F&P; Marvin Hall, WMBD, Peoria.

How to make Spot Radio More Productive
for the Advertiser and his Agency

More People
More Often
More Program
on My Price
**Television advertising:**

At the panel (at left) are (l. to r.) George Stanton, F&P; Stuart Watson, S. C. Johnson; Richard Grahm, Wm. Esty Co.; Jack Green of the Toni Company.

**Television sales:**

Discussing the displays at the clinic are (l. to r.), Jack Brooke, F&P; Lee Ruewitch, WTVJ, Miami; Joe Herold, KBTX, Denver (shown at bottom, left).

**Television and the agency:**

Below, right, are identification cards of three of the guest speakers at F&P's national spot television sales clinic. The trio spoke on "The agency and tv"
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>STATIONS ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>LICENSEE &amp; MANAGER</th>
<th>RADIO REPT</th>
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<tbody>
<tr>
<td>ANN ARBOR, MICH.</td>
<td>WBLT-TV</td>
<td>26</td>
<td>4 Nov.</td>
<td>263</td>
<td>138</td>
<td>1</td>
<td>13 UHF</td>
<td>Recent, U. of Mich.</td>
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<td>CHAMPAIGN-URBANA, ILL.</td>
<td>WENTS-TV</td>
<td>12</td>
<td>4 Nov.</td>
<td>18.2</td>
<td>9.1</td>
<td>1</td>
<td>NFA</td>
<td>U. of Ill.</td>
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<td>4 Nov.</td>
<td>61.7</td>
<td>33.1</td>
<td>4</td>
<td>1,575 VHF</td>
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<td>17</td>
<td>12 Nov.</td>
<td>19.1</td>
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<td>0</td>
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<td>KPLC-TV</td>
<td>7</td>
<td>12 Nov.</td>
<td>51.3</td>
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<td>0</td>
<td>NFA</td>
<td>Colcasies Brosco. Co.</td>
<td>Wood</td>
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<td>WTHS-TV</td>
<td>2</td>
<td>12 Nov.</td>
<td>13.8</td>
<td>6.9</td>
<td>1</td>
<td>201 VHF</td>
<td>Oates Co-Vt Bd. Pub.</td>
<td>Instruction Co.</td>
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<td>WBEC-TV</td>
<td>64</td>
<td>12 Nov.</td>
<td>17.4</td>
<td>9.4</td>
<td>0</td>
<td>NFA</td>
<td>Exeter &amp; Co.</td>
<td>McKinn</td>
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<td>KGTO</td>
<td>42</td>
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<td>82.4</td>
<td>41.7</td>
<td>1</td>
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<td>Aff M. Landon</td>
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<td>WPTV</td>
<td>5</td>
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<td>36.3</td>
<td>1</td>
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II. New stations on air*

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<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
<th>ON-AIR DATE</th>
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<th>NET AFFILIATION</th>
<th>STNS. ON AIR</th>
<th>SETS IN MARKET (000)</th>
<th>LICENSEE &amp; MANAGER</th>
<th>REP</th>
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<td>KFIA</td>
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<td>8.3</td>
<td>CB, NBC</td>
<td>1</td>
<td>NFA</td>
<td>Wood-TV</td>
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<td>BILLINGS, MONT.</td>
<td>KOOK-TV</td>
<td>2</td>
<td>9 Nov.</td>
<td>17.5</td>
<td>8.8</td>
<td>ABC, Du M, NBC</td>
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<td>NFA</td>
<td>WDBX</td>
</tr>
<tr>
<td>BLOOMINGTON, ILL.</td>
<td>WBLN</td>
<td>15</td>
<td>26 Nov.</td>
<td>18</td>
<td>9.8</td>
<td>1</td>
<td>NFA</td>
<td>WIB</td>
<td></td>
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<tr>
<td>COLUMBUS, GA.</td>
<td>WRBL-TV</td>
<td>4</td>
<td>15 Nov.</td>
<td>26.9</td>
<td>14.5</td>
<td>CB</td>
<td>2</td>
<td>12 UHF</td>
<td>WDTN</td>
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<tr>
<td>EVANSVILLE, IND.</td>
<td>WFIE</td>
<td>62</td>
<td>15 Nov.</td>
<td>90</td>
<td>45</td>
<td>ABC, Du M, NBC</td>
<td>1</td>
<td>25 UHF</td>
<td>WAVE</td>
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<tr>
<td>FORT WAYNE, IND.</td>
<td>WTAC-TV</td>
<td>16</td>
<td>26 Nov.</td>
<td>59</td>
<td>29.5</td>
<td>ABC</td>
<td>1</td>
<td>NFA</td>
<td>WEBO</td>
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<td>HAVANA, CUBA</td>
<td>WKBX-TV</td>
<td>33</td>
<td>15 Nov.</td>
<td>270</td>
<td>143</td>
<td>NBC</td>
<td>1</td>
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<td>WBBG</td>
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<td>KANSAS CITY, MO.</td>
<td>WSPD-TV</td>
<td>11</td>
<td>11 Nov.</td>
<td>5</td>
<td>2.5</td>
<td>5</td>
<td>NFA</td>
<td>WDAJ</td>
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<tr>
<td>KANSAS CITY, S.A.</td>
<td>WDAF</td>
<td>21</td>
<td>15 Nov.</td>
<td>200</td>
<td>100</td>
<td>Du M</td>
<td>1</td>
<td>232 VHF</td>
<td>WDAF</td>
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<tr>
<td>LOUISVILLE, KY.</td>
<td>WAVE-TV</td>
<td>20</td>
<td>15 Nov.</td>
<td>91</td>
<td>49</td>
<td>Du M</td>
<td>1</td>
<td>WAVE</td>
<td></td>
</tr>
<tr>
<td>MIAMI, FLA.</td>
<td>WFTS</td>
<td>7</td>
<td>16 Nov.</td>
<td>10</td>
<td>5</td>
<td>1</td>
<td>NFA</td>
<td>WFTS</td>
<td></td>
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<tr>
<td>NEW BEDFORD, MASS.</td>
<td>WQIV-TV</td>
<td>15</td>
<td>15 Nov.</td>
<td>97.7</td>
<td>32.5</td>
<td>Du M</td>
<td>2</td>
<td>165 VHF</td>
<td>WQIV</td>
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<td>KCBG</td>
<td>23</td>
<td>15 Nov.</td>
<td>10</td>
<td>6</td>
<td>1</td>
<td>NFA</td>
<td>KCBG</td>
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<td>PRINCETON, IND.</td>
<td>WNOV-TV</td>
<td>196</td>
<td>15 Nov.</td>
<td>97.7</td>
<td>32.5</td>
<td>Du M</td>
<td>2</td>
<td>165 VHF</td>
<td>WNOV</td>
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<tr>
<td>SANTA FE, N.M.</td>
<td>KVTI</td>
<td>32</td>
<td>15 Nov.</td>
<td>100</td>
<td>50</td>
<td>1</td>
<td>NFA</td>
<td>KVTI</td>
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<td>ST. LOUIS, MO.</td>
<td>KSHE</td>
<td>10</td>
<td>15 Nov.</td>
<td>91</td>
<td>49</td>
<td>Du M</td>
<td>1</td>
<td>WAFN</td>
<td></td>
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<tr>
<td>WEST PALM BEACH, FLA.</td>
<td>WPLB-TV</td>
<td>3</td>
<td>16 Nov.</td>
<td>10</td>
<td>6</td>
<td>1</td>
<td>NFA</td>
<td>WPLB</td>
<td></td>
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</tbody>
</table>

Total U.S. stations on air, incl. Honolulu (29 Nov. 53) 318

No. of post-freeze C.P.s granted (excluding 26 educational grants; 29 Nov. 53) 461

No. of markets covered 196

No. of stations on air 61

No. of TV homes in U.S. (Oct. 53) 25,690,000

Percent of all U.S. homes with TV sets (Oct. 53) 36%
AT THE SIGN OF THE ROOSTER WJAR-TV

THE BIRD AT HAND is Channel 10's Rhode Island Red Rooster ... million-dollar mascot of WJAR-TV, solidly-selling an $8,257,877,000 market through 85% penetration of 1,080,413 TV homes.

WEED TELEVISION, NATIONAL SALES REPRESENTATIVES
A single order to CBS Radio Spot Sales...and you'll fire salvoes-booming salvos in 14 of the nation's largest markets, using the biggest gun in each one—the local CBS Radio station we represent.

We're manned for quick action. Our account executives (who average 8 years of active duty on the local station level) can tell you all about these 14 stations, their programs and their personalities.

Our research and promotion crews (each the largest in the spot field) can help you select the strongest availabilities for your needs, making certain you reach the right ages, income levels, sex, and the like.

And you'll reach more people than you would any other way, because in each of these 14 areas the station we represent has the biggest average share of audience in its market, month after month!

Whether you're invading a single market or all 14, you'll be in complete command when you use CBS Radio Spot Sales. Fire when ready, Gridley!

**CBS RADIO SPOT SALES**

Representing these stations: WCBS, New York—WBMM, Chicago
KVX, Los Angeles—WCAU, Philadelphia—WELI, Boston
WMBR, Jacksonville—WRYA, Richmond—WCCO, Minneapolis—St. Paul
WBT, Charlotte—WAPI, Birmingham—KSL, Salt Lake City
WTOP, Washington—KMOX, St. Louis—KCBS, San Francisco
Columbia Pacific Radio Network and the Bonneville Radio Network
"You can't advertise securities like you advertise shoes," Louis Munro, president of Doremus & Co., told sponsors half-wistfully.

He was referring to the speculative nature of most securities which makes it difficult to predict their worth so much as 24 hours in advance. Furthermore, various legal restrictions make the advertising of securities a complicated project. A shoe manufacturer advertises color, style, durability of his product, not the virtue of wearing shoes. Yet that's precisely the type of broad institutional-educational advertising that a financier must do.

"Take mutual funds, for example," Munro continued. "We can educate the public to the over-all advantages of all mutual funds, but we can't single out one particular fund as 'less risky, recommended by most millionaires, or sure to satisfy or you get double your money back'."

The copy which Doremus wrote for Kidder, Peabody & Co., one of the agency accounts that uses air media, had to be cleared with the Securities Exchange Commission, the National Association of Securities Dealers, the agency attorneys and top company executives.

The final commercial, of course, was more educational than hard sell. Yet each 15-minute radio program, Your Money at Work, (aired last year once a week over WOR, New York; WHDH, Boston; WGN, Chicago), produced an average of 250 leads for Kidder, Peabody, with such a good rate of conversion into sales that the show cost the sponsor only 48 per dollar of sales.

Why, despite the radio success of Kidder, Peabody, is the Doremus agency's total air billing only $150,000 out of the agency's expected total $10 to $12.5 million in 1953 billings?

"Because the top executives of financial houses still need to be educated to the value of radio and TV advertising," said Munro. "They find it hard to spend money for intangibles. And, along with doctors and lawyers, they're the most unadvertising-conscious crowd of businessmen anywhere."

A graduate of Dartmouth and the Harvard Business School, Munro is well suited to the job of educating Wall Street in advertising strategy. And, as a Doremus executive for better than 25 years, he notes the trend towards more use of air by financiers.

When not educating Wall Street to advertising, Munro is educating three sons for Wall Street in his Long Island home.
This picture was taken during erection of an RCA TF-12AH, 12-section 50-kw Superturnstile at KTBC-TV. Interim transmitter power was 2 kw when KTBC-TV went on the air. Now it's 10 kw

KTBC-TV can still increase power many times without a single change in its antenna system.

High-gain VHF antenna
— with a 50-kw rating!

It delivers up to 316 kw ERP: RCA's 12-section, 50-kw Superturnstile, in combination with a high-power VHF transmitter, meets FCC maximum power limits — with plenty of gain to spare.

It has adjustable beam tilting: Optional with all RCA 12-section 50-kw Superturnstiles, this feature insures best possible coverage and maximum reinforcement of your vertical pattern. It's done simply by phase-shifting the power between upper and lower halves of the antenna — using standard feedline.

It provides null fill-in: With RCA 12-section 50-kw Superturnstiles, you can virtually eliminate first null with practically no loss of gain. Benefits are: Effective close-in coverage, and vertical field-pattern shaping for constant field.

It uses a switchable feed system: Advanced-type junction boxes, new feedlines, and a sectionalized line-connecting system, enable you to switch power from one part of the antenna to another. An important feature for emergency operation!

Specially matched Styroflex line: No VHF antenna operates right without close matching with the transmission line. RCA's Styroflex transmission line matches the impedance of Superturnstile sections, handles higher power, holds center conductor in position — even when line is coiled.

Complete VHF Antenna Accessories: RCA has all equipment for VHF 50-kw Superturnstile systems — transmission line fittings, towers, r-f loads and wattmeters, diplexers, etc. Everything is "system-matched" for maximum performance.

REMEMBER: RCA makes five different types of VHF 50-kw antennas to fit your needs. RCA has all 50-kw antenna accessories. RCA can supply high-gain 50-kw antenna systems — tailored specifically for your VHF channel, power, and service area. Let your RCA Broadcast Sales Representative help plan your TV antenna system.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Show Title</th>
<th>Rank New</th>
<th>Rank Old</th>
<th>Average Rating</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>City Detective, MCA, Revue Prod. (D)</td>
<td>1</td>
<td>1</td>
<td>22.9</td>
</tr>
<tr>
<td>2</td>
<td>Cisco Kid, Ziv (W)</td>
<td>4</td>
<td>3</td>
<td>22.4</td>
</tr>
<tr>
<td>3</td>
<td>Favorite Story, Ziv (D)</td>
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<td>2</td>
<td>22.1</td>
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<td>4</td>
<td>Boston Blackie, Ziv (M)</td>
<td>3</td>
<td>1</td>
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<td>5</td>
<td>Foreign Intrigue, JWT, Shel. Reynolds (A)</td>
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<td>5</td>
<td>19.8</td>
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<td>Liberase, SnaJe'r, Guild Films Co. (Mu)</td>
<td>5</td>
<td>6</td>
<td>18.4</td>
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<td>1 Led Three Lives, Ziv (D)</td>
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<td>Hopalong Cassidy, NBC Film (W)</td>
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<td>8</td>
<td>17.6</td>
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<td>9</td>
<td>Kit Carson, MCA, Revue Prod. (W)</td>
<td>7</td>
<td>9</td>
<td>16.5</td>
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<td>10</td>
<td>Range Riders, CBS Film, Flying &quot;A&quot; (W)</td>
<td>9</td>
<td>10</td>
<td>16.3</td>
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**Top 10 shows in 4 to 9 markets**

<table>
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<tr>
<th>Rank</th>
<th>Show Title</th>
<th>Rank New</th>
<th>Rank Old</th>
<th>Average Rating</th>
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<tr>
<td>1</td>
<td>Jeffrey Jones, L. Parsons (D)</td>
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<td>Dangerous Assignment, NBC Film (A)</td>
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<td>19.6</td>
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<tr>
<td>3</td>
<td>All Amer. Game of Week, Sportsvision (S)</td>
<td>3</td>
<td>3</td>
<td>18.2</td>
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<tr>
<td>4</td>
<td>Victory at Sea, NBC Film (Doc.)</td>
<td>4</td>
<td>4</td>
<td>17.7</td>
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<tr>
<td>5</td>
<td>Amos 'n' Andy, CBS Film (C)</td>
<td>5</td>
<td>5</td>
<td>15.6</td>
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<tr>
<td>6</td>
<td>Orient Express, PSI-TV, Inc. (A)</td>
<td>6</td>
<td>6</td>
<td>15.1</td>
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<td>7</td>
<td>Doug. Fairbanks Presents, NBC Film (D)</td>
<td>7</td>
<td>7</td>
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<tr>
<td>8</td>
<td>Cowboy G-Men, United Artists (W)</td>
<td>8</td>
<td>8</td>
<td>12.5</td>
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<tr>
<td>9</td>
<td>Badge 714, NBC Film (D)</td>
<td>9</td>
<td>9</td>
<td>12.1</td>
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<tr>
<td>10</td>
<td>Bank McCan, Video Pictures (C)</td>
<td>10</td>
<td>10</td>
<td>11.9</td>
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</tbody>
</table>
Here's a pretty sight for any economist (or advertiser) to contemplate. Within the 29 counties clustered around our Pivot of the Piedmont are the industrial plants of many of the best-known names in American business. Our neighbors include Cannon Mills, Blue Bell, Inc., American Tobacco, Dan River Mills, Vick Chemical, R. J. Reynolds Tobacco, B. C., Mojud Hosiery, and many others.

Their plants today are going full blast, turning out goods for the rest of the nation—and creating the payrolls that give WFMY-TV viewers a constantly growing bankroll. (Last year, the buying power of these people topped $1,500,000,000.)

Sales opportunities are going full blast, too. Your share can be considerably increased by enlisting the help of the one television station these wage-earners watch regularly. It's WFMY-TV, of course.

**wfmy-tv**

Basic CBS Affiliate—Channel 2
Greensboro, N. C.

Represented by Harrington, Righter & Parsons, Inc.
New York—Chicago—San Francisco
2nd GREAT YEAR
NOW IN PRODUCTION!
A grand new total of 78 magnificent half-hours!

ADOLPHE MENJOU
YOUR STAR AND HOST IN

"FAVORITE STORY"

EACH MAGNIFICENT HALF-HOUR DRAMA A VIVID AND REWARDING EXPERIENCE IN TELEVISION ENTERTAINMENT!

Planned for 3 full-length Commercials Plus Opening and Closing Sponsor Identification!
These leaders have RENEWED FOR 2ND YEAR!

- **BLATZ** Beer in 3 markets!
- **DREWRY** Beer in 9 markets!
- **OLYMPIA** Beer in 6 markets!
- **GENESEE** Beer in 5 markets!
- **SCHAFFER** Beer in New York City!

**TOP RATINGS in market after market!**

- **SEATTLE, 1st Place!**
  Sat. eve. - rates 53.3 - Telepulse, June 1953  
  Beats, Robert Montgomery, Mr. & Mrs. North, Eddie Cantor, Ford Theatre, Playhouse of Stars.

- **WASHINGTON, D. C. - 2nd Place!**
  Tues. eve. - rates 21.4 - Telepulse, Aug. 1953  
  Beat, Danger, Sunshine, Kraft TV Theatre, Douglas Fairbanks Presents, Lux Video Theatre.

- **KANSAS CITY, 1st Place!**
  Fri, eve. - rates 32.3 - Telepulse, Aug. 1953  

**TOP RATINGS in market after market!**

- **PITTSBURGH - 1st Place!**
  Thur. eve. - rates 41.5 - Telepulse, Aug. 1953  
  Beats, This Is Your Life, Don't You Go, Ford Theatre, Playhouse of Stars, Robert Montgomery Theatre, Playhouse of Stars, Robert Montgomery Theatre, Playhouse of Stars, Robert Montgomery Theatre.

- **SAN ANTONIO - 2nd Place!**
  Tues. eve. - rates 26.3 - Telepulse, Aug. 1953  
  Beats, Sunshine, Blind Date, Burns & Allen, Kraft TV Theatre, Tom of the Town, Robert Montgomery, Lux Video Theatre, Robert Montgomery, Lux Video Theatre, Robert Montgomery, Lux Video Theatre.

- **PORTLAND - 2nd Place!**
  Tues. eve. - rates 28.5 - Telepulse, Sept. 1953  
  Beats, Beat the Bank, Chance of a Lifetime, Playhouse of Stars, The Goldbergs, Big Story.

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**ZIV TELEVISION PROGRAMS, INC.**

1529 MADISON RD., CINCINNATI, OHIO  
NEW YORK  HOLLYWOOD
Why don't department stores use more radio and television

THE PICKED PANEL ANSWERS

Past experience has indicated that sales results of air advertising are less dependable than those which can be obtained from the newspapers. An accurate estimate must be made as to the resulting traffic from any advertising promotion, in order to profitably plan purchasing the quantity of merchandise and the scheduling of selling personnel.

Overestimates lead to overstock problems and subsequent expensive markdowns. Underestimates result in lost sales. Dependability, then, becomes a prime factor in a decision involving the choice of an advertising medium. Why does a similar approach produce such varying results, especially in air advertising? Special training is required to even recognize the factors contributing to the failure, so that these will not be repeated.

Store advertising departments are organized with specialist personnel who set objectives in life are to wring every ounce of "sell" from each word of copy or line of sketch. Turn them loose on air advertising and the inspiration wavers, the "feel" becomes uncertain. Limiting the budgets precludes the hiring of experts in this field who can play the Pied Piper with a reluctant listening audience to the joyous tune of ringing cash registers.

The percentage of risk increases in direct proportion to uncertain factors. Merchants, being a conservative lot, view with skeptical eyes any deviation from the tried and true newspaper advertising. Important promotional events that pack sure-fire sell are entrusted to the more certain medium. Experiments with air media are performed only in connection with those events whose success or failure will not imperil a department's struggle to beat "last year's figures." Sure, we'd like to try radio or television, but don't deduct a line from our newspaper ad budget to pay for it! The higher the stock investment, the greater the apprehension by the merchandisers of advertising experimentation.

Since the theory of spontaneous generation is not in current favor, the need for success to breed bigger and better successes becomes apparent. The problem of the industry appears to revolve about finding the hardy pioneers in department stores who will blaze a bright, clear path for the rest of us to follow.

Jerry Grenley
MSE. MGR., Fashion & Shoe Divisions
The Bon Marche Palace
Spokane

The answer is simple: Most department stores haven't the vaguest idea of how to use radio and until the last 18 months, the radio broadcasting industry had done very little to help them answer that problem. In fact, in ignorance of their problems, we often advised them incorrectly.

In the past month we have talked personally to the key executives of about 25 major department stores. All of them feel that "newspapers will always be our major medium." But every one of them volunteered that radio could have a larger place in the store's promotional plans—a major portion of the budget, in fact—if the "how to use" questions were answered.

Questions like:

"What items can radio sell more efficiently than newspapers—if any?"
"What's the right kind and length of copy to use?" "Is radio only for the downstairs store or can you use it for all departments?" "What times and days and stations are best?"

By late 1954 BAB will have answered most of those questions through the cooperation of major stores anxious to find these answers. These answers will represent an investment by the radio broadcasters of several hundred thousand dollars.

We expect to develop a formula for the use of radio by department stores with results as predictable as those newspapers can give them—and in many cases, results that are more satisfying.

Then, it will be just a matter of time. Radio—with 50 times the knowledge we have ever had before—must educate the buyers, merchandise managers and advertising people of the stores (who now know nothing but newspaper) to integrate radio into the store's over-all sales plan.

How much time? Some smart and aggressive stores all over the country will be using these answers to solve their growing advertising problems by spring. Many more by fall. A really significant number by 1955. Some will never because radio will not be available to them.

At present radio rates, one department store can dominate all radio stations in their market to the virtual exclusion of all other stores for less than 35% of what they currently pay for newspaper advertising!

Kevin B. Sweeney
Vice President
BAB, New York
Some stores do use broadcast media. Apart from this, the question is a very broad one, and much time and space would be required to answer it adequately.

Briefly stated, however, the answer is this: Most department stores do not understand broadcast media—and broadcast media apparently don’t care.

Here and there you will have some “broadcast industry” blast story on a department store’s excursion into broadcast media. The blast is followed by waves of excitement of varying degrees of intensity. Then, in a few weeks, everything settles back into its accustomed place.

Department stores are unique organizations. For decades their trends, their problems, their peaks and valleys, their idiosyncrasies have been studied by—and to a large degree paced by—the newspapers. Only in rare instances have stations done this.

Further, only in these same rare instances do stations know anything about department stores. They will send a salesman around to sell radio or sell television bunched, so to speak. He has no plan and no formula, or if he does have one, the chances are it hasn’t the faintest resemblance to anything that a department store needs.

This salesman calls on the advertising manager. In the first place the advertising manager is not the right first contact for a station. In the second place this advertising manager, with two deadlines a day, seven campaigns a week and a crisis an hour to contend with—is certainly not interested in adding to his misery—and says the natural thing: “No.”

Department stores are many small stores, all in one. They are big business. They think in big business terms. Networks approach a big business national client with great care and skill. They have a plan, complete in detail and tailored to this specific client’s needs. They have spent many hundreds of hours preparing this plan. They have come to know just as much about this client’s business as the client himself knows. They will work for years to get a client lined up.

(Please turn to page 104)
There's a "rating muddle" in Australia, too

Arguments about radio surveys are not limited to the United States.

Australian advertisers, agencies and stations also are concerned with the "rating muddle."

Australia doesn't have nearly as many radios as there are in the U.S. (2,010,000 sets, or 254 per 1,000 population, compared with 103,000,000 or 664 per 1,000 U.S. population). And it has only 141 am stations compared with 2,600 am stations authorized in the United States.

But Australian radio executives talk about the same problems over their lunch tables, and they hear the same arguments at their meetings, as U.S. radio executives.

In fact, sponsor's equivalent in the land down under, Broadcasting & Television magazine, also has been crusading for a more accurate set count.

The Australian magazine (which recently quoted a sponsor editorial urging a full count of U.S. radio listening) advocates a government check. Such a survey is logical in Australia where, as in Britain, the government licenses radio sets. In Australia, the listener buys one license which covers all his sets. However, B&T points out that the government could ask the listener to indicate the number of sets which his license covers when it comes up for renewal each year.

The Australian broadcasters, who sound just like U.S. broadcasters, believe it is unfair for advertisers to demand minutely detailed information about radio audiences, while being satisfied with the vague, generalized data provided by newspapers and magazines. The Australians say that newspaper surveys should be conducted the same as radio surveys—checking readership by the page and column, item by item, advertisement by advertisement.

AFA tel film recites value of advertising

To promote public understanding of advertising, the Advertising Federation of America has turned to television. In the picture, Robert M. Gray (left), director of advertising and sales promotion for Esso Standard Oil Co. and chairman of the board of the AFA, reviews a new 10-second film with its narrator, John Wingate (Esso's NBC TV newscaster). The film was one of 125 sent out to television stations by AFA as part of its educational campaign.

Negro, Mexican groups surveyed by KOWL

Two separate digests of information on the 335,000 Negro and 400,000 Mexican, Mexican-American populations of Los Angeles County have been prepared by KOWL, Los Angeles.

Robert Funk, promotion manager, compiled the digests which include sections dealing with the size, characteristics and economy of both groups. KOWL says the Negro population is the "fastest growing" minority in the area. It calls the Mexican and Mexican-American population the "largest" minority.

KOWL's figures indicate the Negro population has jumped 54% since 1950. Some Negro sections of the city

Big Mike beside himself: the man and the trademark

Big Mike is more than the trademark of KFAB, Omaha. He's also a live character on that station: a 250-pound

The two KFAB "Big Mikes" meet at fair er of jovial disposition and, says KFAB, a top m.c.

Both Big Mike the trademark and Big Mike the m.c. are being used in KFAB's promotion. The former appears in trade paper ads and merchandising aids; the latter appears on the air. Both make public appearances, and this photograph is a rare shot of both together at the Nebraska State Fair. Holding the microphone is the trademark Big Mike, and the one leaning against the railing (with his back to camera) is the live Big Mike.

Responsible for the Big Mike campaign are Harry Burke, KFAB general manager, and Don Shoemaker, promotion manager.
have better than average incomes, according to the digests. The studies quote census figures which show the majority of the Mexican, Mexican-American population is born and raised in the United States.

The station claims it was the first in Los Angeles to broadcast for the U. S. born Mexican-Americans in addition to Spanish-language programming.

Each digest lists KOWL personalities and programs appealing to both population groups. The outlet programs 30 hours weekly for the Negro population and another 30 hours weekly for the Mexican, Mexican-American groups.

Copies of the digests are available from the station.

**Briefly...**

Two crosses, made entirely of burnt matches and glue, recently were sent to Reverend Emmett Lampkin of WPAL, Charleston, S. C., by an inmate of the Florida State Penitentiary. Reverend Lampkin is director of religious activities at WPAL and conducts a daily program, In the Garden. In a letter which accompanied the gift, the writer said the programs were "a constant source of help and inspiration to the inmates."

KRNT, Des Moines, Iowa, has just named a candidate for the year's "most ardent radio fan." He's four-year-old Billy LeGrand who awakens his parents on Sunday morning in time to turn on the radio for Uncle Dan & the Funny Paper Gang. He also insists

*(Please turn to page 103)*
FOOD PLAN

SPONSOR: Radio & Appliance Corp.  AGENCY: Direct
CAPSULE CASE HISTORY: This past spring, the Radio & Appliance Corp. of Nashville, distributor of Admiral Appliances, bought a half-hour show over WSM-TV to develop leads for Admiral’s “Smart Living Food Plan.” The plan involves purchase of a home freezer plus a large quantity of frozen foods. During the course of one show viewers were invited to phone a given number for additional details. Within two hours after the show 120 calls had been received. Out of these leads Admiral sold 15 freezers ranging in price from $429.95 to $799.25.
WSM-TV, Nashville
PROGRAM: March of Time

DAIRY PRODUCTS

SPONSOR: Petan Dairy Farms  AGENCY: Claire D. Forbes
CAPSULE CASE HISTORY: This sponsor planned a contest offering dolls as prizes to test television against other media. Petan Dairy Farms bought a film show, Ramar of the Jungle, over KEYT, 6:30-7:00 p.m. on Mondays. It offered one of 22 different dolls to each person who bought the firm a new home-delivered customer. After three programs it had 200 new home-delivered customers. After five more hours it had received a total of 400 new home-delivered customers for its products. At an average monthly billing of $20, that’s $8,000 worth of new business per month. Cost of show is $252 a week.
KEYT, Santa Barbara
PROGRAM: Ramar of the Jungle

TYPEWRITERS

SPONSOR: Leroy Jewelry Co.  AGENCY: Direct
CAPSULE CASE HISTORY: The Leroy Jewelry Co. of Charleston, S. C., decided to compare television with newspapers and chose typewriters as the test merchandise. The typewriters were advertised simultaneously in the papers and via a single announcement on WCSC-TV. The tv announcement sold seven typewriters for the sponsor. The newspaper ad sold only 4 typewriters.
WCSC-TV, Charleston
PROGRAM: Announcement

PAPER PRODUCTS

SPONSOR: Groveton Paper Co.  AGENCY: Ingalis-Minter
CAPSULE CASE HISTORY: This sponsor used print media and radio to sell its Vanity Fair paper products for 10 years in Bangor, Me., before trying tv. Its contract with WABI-TV provided for sponsorship of the Boston Blackie film series Saturday nights 9:00-9:30 p.m. Here is the percentage of sales increase for four Groveton products in the five-month period following the first telecast: facial tissue, 130%; bathroom tissue, 140%; paper napkins, 62%; paper towels, 30%. Cost of each week’s program for the sponsor: $120.
WABI-TV, Bangor
PROGRAM: Boston Blackie
The Eyes Have It... a popular local program is receiving enthusiastic audience response, consistently proving the size of the WDEL-TV large, rich market—Delaware, parts of Pennsylvania, New Jersey and Maryland. A market that spends per year $1,054,410,000 for retail merchandise, $263,997,000 for food. Top national and local advertisers buy WDEL-TV to reach this loyal viewing audience, to increase their sales profitably, economically. To increase sales for your product—buy WDEL-TV through vital, diversified local programming and top NBC and DuMont shows.

"Fifth Year in the Public Service"

Represented by

**M E E K E R**

New York
Los Angeles

Chicago
San Francisco
(Continued from page 10)

grew from nowhere. Nothing could be more of a misconception in my opinion.

The who, how, why of an idea—these are what counts. The execution of it. That's what gives a wobbly skeleton color, vigor and interest. If you're speaking about a show, who writes it, how is it financed (if on film), what is it budgeted at and will the producer plus writers be able to maintain quality week in, week out at this budget? Herein lie the areas of importance.

I can hear your teeth grinding. So before you shear off a bicusp—id, let me try to prove my point. Take this show idea. See what you think it's worth, if anything.

A middle-aged couple lives in a small Midwestern town. They seldom leave their house but instead, to this home, comes a succession of townpeople, such as the mayor, the undertaker, a Milquetoast-type, etc. They have a colored maid. Sounds pretty dull, doesn't it, Joe? Could be, too, if this "idea" (if you can call it that) weren't superbly done the way Don Quinn did it week after week for many years on Fibber McGee and Molly.

Here's another idea. A married couple live next door to an older couple. He is a bandleader; she is a housewife. Such unusual things happen to them as (a) they have a baby, (b) he thinks men can do housework better than women, (c) they have a neighborhood dramatic society which gives a benefit.

Corny "idea," eh? That's the idea of I Love Lucy. But it's done well—good writing, superb acting. So it comes off. Some thing can be said of Dragnet (just another whodunit except for the execution of it) and the Groucho Marx show (a really silly quiz but it has Groucho—nuf said). The idea in Talent Scouts is like the one Major Bowes had (using so-called professional talent). But it has Godfrey—and what the idea is in the Wednesday night show of Arthur's escapes me. But again, it has Godfrey.

See what I mean?

Regards,

Bob Foreman.
3 TOP-QUALITY, STAR-STUDDED SHOWS FOR THE BUDGET-CONSCIOUS ADVERTISER

BORIS

MYSTERY

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

CUMMINGS

Starring in "MY HERO"

JOHN CROSBY, NOTED TV CRITIC, says "The dialogue, 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 PRODUCER AND DISTRIBUTOR OF QUALITY TV FILMS * * *

30 NOVEMBER 1953
The new season is around the bend, and its attractions are in full view.

With all the shows of all the networks back on the air, CBS Television is again off to a fast start—as the November study of program popularity* reveals:

It leads at night with seven of the Top Ten—and a 21 per cent higher average rating than any other network.

It’s ahead during the day—with eight of the Top Ten—and an average rating higher by 35 per cent.

This popularity has specific meaning for advertisers. For it’s a measure of network competition in the markets where you can best measure competition—in the major markets where networks compete... and the audience has a choice of what to see.

We’re bringing this popularity into more and more markets. For the CBS Television Network has grown from 74 stations last year to 156 today. And our sponsors are using an average nighttime network that’s bigger by 68 per cent.

This ever-widening popularity explains why advertisers’ investment on CBS Television is bigger than on any other network during the first nine months of 1953—and bigger today than ever in television history.
LEWYT DEALERS
(Continued from page 36)
buying radio and tv programs. The company would prefer that its distributors spend their money on a straight sales message and leave entertainment alone. And the firm doesn’t suggest that distributors buy only time periods that have a high women’s audience. On the contrary, although the woman usually uses the cleaner, it has found the man has a lot to say in the purchase of such a major appliance and so suggests that a mixed audience be obtained. (The same philosophy holds true in its print ad campaigns, too. It uses seven national magazines, only one of which is a woman’s publication.)

The most fascinating stories, however, are those told by the distributors.

Peter R. Frank, manager, sales promotion and advertising for Sues, Young & Brown, Inc., large Los Angeles distributor, told SPONSOR that his company’s radio saturation campaign last spring was built around the theme. “Reward! Wanted—Your Old Vacuum Cleaner.”

“We utilized in excess of 1,000 [announcements] in a four-week period with a four-station coverage,” Frank recalled. “The stations used were KLAC, KMPC, KFWB and KBIG, all four of which are primarily disk jockey stations, with well known disk jockeys carrying our spots.

“We adopted a Western theme for our announcements complete with gunfire and hoof beats, and we featured a local personality named Doyle O’Dell, whose Western accent twangs like a bow string!”

“We attempted to have a little fun with the lead-in on our recordings and then put the serious pitch on the reward for the trade-in towards the purchase of a new Lewyt vacuum cleaner. Each spot carried a dealer tag, including some of the leading department stores such as Eastern-Columbia.

“By using this four-week ‘blast’ technique, we created a heavy enough impact to enable us to sell [far more than the usual number] of vacuum cleaners....

“It should be noted that the campaign also included four 100-inch color listing ads in the Los Angeles Times and the Los Angeles Examiner, and certainly the effect of the newspaper copy cannot be discounted.

“However, it is our firm conviction that the energizing effect of the radio announcement saturation drive was the major contribution to the campaign. . . .”

Frank said the campaign, which also utilized window banners and other point-of-sale material, enabled the company “to move a very considerable quantity of Lewyt vacuum cleaners at a time of the year that is normally considered extremely slow.”

Radio is used in combination with television by the Daybert Distributing Co. in Detroit. The company is on radio and tv almost year ‘round.

Ed Himmon, Daybert’s sales manager, believes air media are the best way of “doing the most good for the most retailers.” He was once quoted as saying he thought newspapers were good for “fish wrapping,” but a waste of co-op money.

To promote Lewyt cleaners, Daybert uses six radio and tv programs. In certain programs, Daybert donates a Lewyt cleaner to be given away, thus getting extra plugs for the cleaner.

One of the programs which brings the name of Lewyt to thousands of lis-
Solution to your gift problem!

SPONSOR is a grand gift for the advertising man — because it gives him useful facts the year 'round — radio and TV facts he gets no other place!
For a distinctive, appreciated gift — give SPONSOR to the advertising man!

And you can give this 26-times-a-year gift at special holiday rates! One subscription is $8. But if you enter three or more subs, they're just $5 each! 25 or more subscriptions — $4 each.

Name:  
Company:  
Address:  
Sign gift card:  

Please list recipients here:

Name:  
Company:  
Address:  
Sign gift card:  

(additional spaces on reverse side)
teners, according to the station, is WXYZ’s “man on the street” program. A Lewyt “market place” or demonstration unit is set up at the broadcast site, on busy Washington Blvd. Paul Winter, said to be one of Detroit’s more popular radio personalities, conducts the program on which passersby are asked questions. If they correctly answer them, they get a string of Lewyt pearls. If they miss the questions, they get a Lewyt scatter pin. The program is aired 12:30-12:45 p.m., three days weekly.

Bob Maxwell, Fred Wolf and Bob MacKenzie, all Detroit disk jockeys, carry Lewyt radio announcements.

Lewyt occupies a prominent place in the Russ Mulholland programs on WWJ. Daybert has daily participating announcements of the show and also gets display place in the WWJ booths set up for state fairs and at other events.

Last year Daybert staged a contest among its dealers for the most attractive window featuring Lewyt cleaners. As a tie-in, the Mulholland program was broadcast from the windows of participating stores. Besides the listening audience, there usually were “hundreds” of women on hand in the store to witness the broadcasts. During a broadcast from one store, four Lewyt cleaners were sold to women in the audience.

On television Daybert uses WWJ-TV’s Cinderella Weekend, telecast daily from 12:30 to 1:00 p.m., Monday through Friday.

Before each show, a panel of women is chosen from the audience by lot. During the program, each of these women is asked various questions, the correct answers to which entitle her to a certain number of “minutes” on a large clock behind her. The woman with the most minutes on her clock is the day’s winner. The winners of the first four programs during the week return on Friday to compete in a playoff. The winner of this gets a Lewyt vacuum cleaner plus an all-expense trip to New York for a weekend.

In Baltimore Cal J. Zamoiski Jr., of Jos. M. Zamoiski Co., one of Baltimore’s leading wholesale appliance distributors, summed up the company’s saturation campaign this way:

“I am very pleased to report that our sales were phenomenal. During this period alone our company shipped an amazing number of Lewyt cleaners and we are still selling cleaners in tremendous quantities as a result of this program. . . .”

The Zamoiski company purchased 51 one-minute television announcements to be aired over a three-week period, at the rate of 17 announcements weekly.

“We offered the Lewyt vacuum cleaner, plus a step saver, space saver and hassock chest all for the price of the Lewyt cleaner. In other words, this was a $129.95 value for $89.95,” Zamoiski reported.

Zamoiski selected 51 of its best Lewyt dealers to run on the 51 air announcements purchased. The dealers bought Lewyt cleaners to enable them to get their stores identified at the end of the announcements. And the dealers were sold Lewyt cleaners in quantities depending on the time of day the announcements were run.

“If a dealer preferred a morning announcement,” Zamoiski explained, “it was necessary for him to purchase six cleaners: afternoon announcements, 12 cleaners, and an evening announcement, 21 cleaners. To tie in with this saturation program, each one of our dealers used self-service display kits,
with other literature and window dressing material," Zamoiski said.

“We very definitely feel that our retail dealers appreciate the opportunity to be able to advertise on television, on a basis such as I have outlined," Zamoiski continued. “These merchants are very enthusiastic about all television advertising, and therefore, give their utmost cooperation when a program of this type is offered to them.

“Saturation-type advertising should be run several times during the year as it creates tremendous dealer activity and consumer interest, which leads to the ultimate purchase of Lewyt vacuum cleaners.” Zamoiski concludes.

For the third time within a year, Gross Distributors, Inc., New York, is going to use a television satration announcement campaign.

Due to begin late this month or early December, the campaign will consist of from eight to 15 announcements daily for about three weeks. WNBV will be used.

Robert Burros, advertising manager for Gross, explained to spoxson that Gross was buying “a package of 200 announcements tying in with our most active retail accounts. Our past saturation campaigns not only generated a high level of dealer interest, but also immediate consumer response. This type of campaign," said Burros, “is hot as a pistol. We’ve found them enormously effective.”

Gross also used WNBV for its campaign early last spring, which ran from 23 February to 5 April. Gross bought 33 announcements weekly during the six weeks, or a total of 198 announcements. The announcements were aired every day of the week except Saturday between 7:25 a.m. and 11:20 p.m.

Every announcement during the campaign was signed off with the name and address of a local dealer. The same procedure will be followed during the current campaign.

Gross sales figures for the first quarter of 1953 were well ahead of those for 1952 as a result of the tv campaign and other promotion, and a company spokesman said he expects the same kind of results during the current effort.

The value of fm was not overlooked by Betco, Inc., a Louisville distributor which also uses am and tv.

Cliff S. Bettinger said the company bought 250 announcements on WORX, Madison, Ind., on election night November 52 for its “clean sweep” campaign. Betco used a 30-second transcribed jingle with a 15- or 30-second live tag commercial, and aired the announcements between 4:00 p.m. and 5:00 p.m. the following morning.

And another facet of Betco’s “clean sweep” campaign was conducted on WAVE-TV, Louisville. From 4:00 in the afternoon until 2:30 a.m. the next day, Betco ran three five-minute television announcements per hour.

During the announcements the station announcer gave a visual demonstration of the vacuum cleaner which was placed alongside a Lewyt scoreboard, on which the election returns were posted.

Following the “clean sweep” campaign, which Bettinger reported was very successful, the distributor has used “numerous campaigns since the first of February.” Bettinger said that when it uses a saturation radio campaign “we use four Louisville radio stations and 10 stations throughout the territory, and wherever a saturation campaign is planned we try to set up the program so that we use a minimum of 20 announcements per day.

“Almost always we use the 30-second transcribed jingle with a live 30-

(Please turn to page 78)
You're up with the chickens

... If you keep up with the Southwest farmer! While most of us are still a-bed, WFAA's wide-awake farm editor, Murray Cox, teams with his wife Polly on WFAA-570 to make hay with farm and ranch families across the Southwest before they go to market or begin the day's work.

From their breakfast table every morning at 6:40, "Mr. & Mrs. R.F.D." broadcast a helpful, informative service. Murray discusses timely farm news and events, and Polly rounds out with hints on homemaking.

Murray and Polly have always worked with farm people and agricultural groups. Murray is recognized "one of the best friends of farmers in Texas" for his tireless and conspicuous work in soil conservation and pasture improvement. It's said that more folks know Murray than the Governor of Texas, and proof lies in the large and loyal following of the breakfast show and "Murray Cox, R.F.D." — Murray's 12:15 to 12:30 daily program on WFAA-820.

If you're cultivating the wealthy Southwest farm market, plant your sales story where it'll grow — with the fertile farm and ranch following of "Mr. & Mrs. R.F.D." You'll harvest a bumper crop — just ask a Petry man!

If you want the facts and figures about North Texas farm folks' listening habits — and their decided preference for WFAA and Murray Cox — you'll ask a Petry man to show you the new 1953 Whan Survey, a comprehensive, independent study by Dr. Forest L. Whan of Kansas State College.

You'll harvest a bumper crop — just ask a Petry man!
Best in Baton Rouge

In the 3rd largest Louisiana Metropolitan Market More and More National Spot Advertisers are Using WIBR

Because

☆ Lowest cost per thousand

☆ Largest audience gain of any area station in past three years—based on Hooper*

☆ Only fulltime independent station in market.

☆ Leads all network stations in total quarter hour Hooper rated time periods daytime.

☆ 8 new National Advertisers in last 30 days.

*Hooper—June, July 1953

1000 W

fulltime

B A T O N  R O U G E

L O U I S I A N A

check any Walker Representation Company office for details and availability
This is Mr. W. Van White
Pontiac Dealer of Little Rock

This is what he says

“Our sponsorship of Fulton Lewis, Jr. over KXLR, Little Rock, has provided us with the kind of prestige we want. I have been gratified by the favorable comments, as well as the actual showroom traffic developed. My advertising money is well spent in sponsorship of the program.”

This is Fulton Lewis, Jr.

whose 5-times-a-week program is available for sale to local advertisers at local time cost plus pro-rated talent cost. Currently sponsored on 364 Mutual stations by more than 750 advertisers, the program offers a tested means of reaching customers and prospects. Check your local Mutual outlet or the Cooperative Program Dept., Mutual Broadcasting System, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).
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they're personal friends - our audience and our talent

And well might they be friends. For during the month of October WGY staff artists made more than 100 personal appearances in cities and towns that stretch across our coverage area—Cooperstown and Cobleskill, Cohoes and Saratoga. From Oneida in the West to Brattleboro, Vt., in the East. From Saranac Lake south through the river valleys to Catskill, our people are always out making new friends for WGY. It's great to be a good neighbor in such a beautiful neighborhood.

WGY
A GENERAL ELECTRIC STATION
SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Co. New York - Boston - Chicago - Detroit - San Francisco

30 NOVEMBER 1953
LEWYT DEALERS
(Continued from page 63)

second commercial. . .

"Wherever we have set up a radio saturation campaign, we try to run the
majority of our announcements during the daylight hours. By so doing, we
are not competing with the television viewers at night. . ."

Bettinger is working on plans now, Bet
tinger reported, for a new radio saturation
campaign but the exact date of its
kickoff has not been decided.

"This will be known as our 'Pennies
from Heaven' campaign," Bettinger
said, "and we will ask listeners to iden
tify 'Miss Lewyt' who will be in a cer
tain town on a given day. To the per
sons identifying her, we will give a $25
merchandise order. . ."

Radio and tv saturation campaigns
have been run in the Cleveland area
by the Northern Ohio Appliance Corp.
"We put heavy concentration on both radio and television [in the past
few months] and although we did not
get exact results from each and every
announcement, we feel that our over
all sales were greatly benefited from
the exposure on television and radio."

W. J. D'Alexander, advertising and
sales promotion manager for the Ohio
distributing company, told Lewyt ex
ecutives in explaining the use he made
of air media.

"Some of the dealers we worked with
on radio were the Fauld-Green Furni
ture Co. of WSRX; Home Stores of
Ohio with 15 minute disc jockey shows
on WERE, also a heavy radio cam
paign on WJW in which we tie-in vari
ous good accounts. . ."

"We also had 104 television an
nouncements on WXEL, channel 9.
These announcements were distributed
equitably among our stronger ac
counts, giving each a number of key
announcements. This television cam
paign," D'Alexander said, "perhaps
was the best over-all saturation other
than newspaper advertising that we
have undertaken. . ."

Lewyt's Philadelphia distributor,
Raymond Rosen & Co., has taken on
sponsorship of a tv news program
for the next three months. The pro
gram is aired over WFIL-TV and the
time cost is reported to be about $100,-
000. Both the distributor and Lewyt
are watching the campaign with in
terest.

The Lewyt Corp, itself this fall is
shouldering the full cost of full-page
ads in Life, Look, American Home,
Sunset, Saturday Evening Post, Better
Homes & Gardens and Good House
keeping. It is veering away from net
work radio and tv. It feels program
costs are too high and better results
can be obtained for less money with
local announcements. It has found
local identification on radio and tv
commercials most effective in terms of
sales. Its agency: Hicks & Griest.

Lewyt also does not like to sign for
the usual relatively long periods of
time required for network radio and
tv program sponsorship. With its sa
turation campaigns, which may last
only a few weeks, it aims to get across
its message by constant repetition and
then move out.

Lewyt's total 1953 ad budget is
around $3.4 million, with about $2.5
million destined for newspapers be
cause of the preference of most of its
distributors. For local co-op advertis
ing distributors have used newspapers
because they think they get quickest
action. Also, many distributors who
won't try radio and tv state they're
against air media because "we ran one
spot every two weeks in 1956 and

DON'T BE FooLED

ABOUT ROCHESTER

IN ROCHESTER Pulse surveys and rates the 422 weekly
quarter-hour periods that WHEC is on the air. Here's the
latest score:

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<td>FIRSTS</td>
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<td>103</td>
<td>12</td>
<td>7</td>
</tr>
<tr>
<td>TIES</td>
<td>32</td>
<td>30</td>
<td>1</td>
<td>3</td>
</tr>
</tbody>
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WHEC carries ALL of the "top ten" daytime shows!
WHEC carries SIX of the "top ten" evening shows!

LATEST PULSE REPORT BEFORE CLOSING TIME

BUY WHERE THEY'RE LISTENING:-
radio gets off to an early start in Detroit . . .

By 8 A.M., the men are off to work, the kids are off to school, Mom's up, the radio's on . . . and radio audiences have reached the highest sustained level of the day, averaging 20.5 until late evening.

Right from the start, WWJ reaches the largest audience of the Detroit area's eight radio stations. Pulse ratings show that 21% of the home-listening audience, from 8 to 9 A.M., is tuned to WWJ's "Minute Parade," a program of concert music sponsored for more than 19 years by The J. L. Hudson Company, Detroit's largest department store.

Hudson's is only one of the many successful, selective local and national advertisers who, year in and year out, use WWJ profitably. And because it delivers the most listeners per dollar, WWJ is the most economical radio-buy in Detroit.

Whether you just want to "get the facts," or get a list of availabilities, get in touch with WWJ or your Hollingbery man.
If you haven't yet looked into this

The MBSunday Plan for 1954
u may be missing all this:

Extension of Mutual's week-night Multi-Message Plan
(outselling all other network plans combined) to 4-7 pm
Sunday (when we outdraw all other networks in audience).

3 all-time mystery favorites
(with an aggregate 45 years
of solid sales performance
behind them) established
in a 3-hour block of proven
programming...offering un-
precedented opportunity for
multi-message selling in '54.

| 4:00 Counterspy     |
| 4:30 Nick Carter    |
| 4:55 News           |
| 5:00 The Shadow     |
| 5:30 True Detective |
| 6:00 Bulldog Drummond |
| 6:25 News           |
| 6:30 Squad Room     |

Full-minute messages available, plus open and close
billboards...costs-per-message as low as $2,000
(including time, talent, agency commission)...homes-
per-week as high as 5,684,000...costs-per-thousand
as low as $1.06—result: mass audiences at Top Ten
Evening levels, delivered at half the cost or less!

Get this new Plan Book today!
This is just one example of
how The PLUS Network has
g geared its 48-state reach to
the practical sales problems
of '54. Day or night, all
week long, we can bring new
flexibility, efficiency, and
economy into the right focus
for your needs. Look here:

MUTUAL
WORLD'S LARGEST
RADIO NETWORK

LO 4-8000, NEW YORK
WH 4-5060, CHICAGO
HO 2-2133, LOS ANGELES
didn’t get much action.” It’s this sort of thinking Lewyt is trying to revise.

President Alex Lewyt inherited a manufacturing company from his father in 1935. The firm made precision parts for other manufacturers (it still carries on this aspect of the business).

In September 1947 the first new Lewyt rolled off the assembly lines—and immediately Lewyt’s ad campaign began. “You’ve got to create excitement,” is a Lewyt axiom.

Heading up the vacuum cleaner division at Lewyt is Walter J. Daily, who introduced the first General Electric refrigerator in 1927.

Donald B. Smith, advertising and sales promotion manager, also came to Lewyt from the appliance field.

The Lewyt company, through the work of Messrs. Lewyt, Daily and Smith, believes its vacuum cleaner promotion is due a large part of the credit for raising the number of homes with cleaners from 43% to about 58% in six years. And the company officials point out that vacuum cleaners are the only major appliance which has chalked up sales gains this year (from 8% to 10% ahead of last year). Annual sales of all brands today amounts to $28 million. ** ** **

**KINGSTON BANKS**
(Continued from page 33)

As oldest bank in the area (incorporated in 1851), Ulster Savings had a tradition of sustained public relations via the Kingston newspapers (one daily and one weekly) as well as on the air. Its original radio sponsorship consisted of One Man’s Destiny, a once-weekly 15-minute serial, supplemented by five-minute newscasts three times a week. For several years this bank was the only radio advertiser.

In 1949 Bob Peebles, general manager of WKNY, reviewed the efficiency of his station in producing results for its sponsors and noted that Ulster Savings’ campaign had increased traffic in addition to doing a public relations job.

“We approached the other bank presidents with our sales presentations,” Peebles relates. “With them we discussed the basic advantages of radio and its effectiveness in reaching the largest number of people per dollar invested. We then made specific suggestions regarding programs or announcement schedules designed to afford the coverage we felt they should have within the budgetary limitations which we believed practical.”

Here’s the Kingston market situation which makes radio a good bet for all 11 Kingston banks:

Kingston itself is a town with less than 30,000 inhabitants, but serves as shopping center for a total area comprising some 150,000 people, most of whom are likely prospects for Kingston banks. As shopping center for the Ulster County area which WKNY reaches, Kingston has no rival. On the town’s main street are such national chains as Grand Union, Grant, J. C. Penney and others.

Furthermore, the surrounding area has been undergoing a change. It has been turning more and more into a semi-industrial market, with farm area shrinking in importance. Currently, Kingston’s major industry is needle trades, however, most significant boost to Kingston’s economic importance will be the projected International Business Machines plant that is to be built next year, and which will eventually employ 5,000 people.

During the past five years or more as growing industry in the WKNY coverage area has been attracting personnel from New York, Poughkeepsie, and upstate areas. Kingston banks have had the job of wooing these new workers away from their New York, Poughkeepsie and hometown banks. Frequently, these new residents would continue to keep their accounts active in New York City, mailing in deposits more out of habit than for any more substantial reason. The commercial messages of the banks are aimed at least partly at this segment of the population.

Kingston banks had two ways of reaching this growing market: (1) newspapers, (2) radio. The newspaper coverage in Kingston consists of a weekly paper with minimal penetration, and The Freeman, a daily newspaper with an approximate circulation of 14,000—most of it concentrated in Kingston. Furthermore, since the town is less than 100 miles from New York City, about a two-hour drive up along the Hudson, many of the people of Kingston and the surrounding area read New York newspapers.

The radio coverage in the Kingston market is a horse of a different color. While five major New York stations cover the area, WKNY is the only local station in the market. Consequently, with its emphasis on local news and local personality programming coupled
The Face is Familiar

For the past couple years, Indianapolisans have been telling Jacquelyn Thomas that she looks just like the Lynn Stevens they watch on television. This isn't hard to understand. She is Lynn Stevens. What's harder to understand is why she isn't known professionally. Jacquelyn Thomas sounds swell to us. TV or not TV. Since she's not hiding from bill-collectors (she picked a great place, in front of 394,000 television sets, if she were) or ashamed of TV ("... happy to admit I LOVE IT," quoth she after we'd badgered her into a Statement), we up and asked her why her nom de TV is Lynn Stevens.

"Say the name out loud... and stop bothering me, I got work to do."

She had, too. She emcees Cinderella Weekend every weekday afternoon and is commercial hostess on Omar Weatherman every weekday evening.

Lynn's—or Jacquelyn's—life seems to have been pointed squarely at her present occupation. At an early age she overwhelmed playmates with cookie talks, using samples expropriated from her salesman father. Her adolescence was normal—she wrote poetry and had a crush on Nelson Eddy. As a high school senior she edited the paper and played Lady Macbeth. In college she studied dramatics with Maude Adams,* wrote, produced, directed and tore her hair for the college radio station while ad managing the student paper. (Musical bridge here—segue into:) Indianapolis—continuity writer for WFBM, TV audition in '51, immediate acceptance by sponsors, audience, and a brood of pet budgereegahs who have talked of nothing else ever since.

It would be an exaggeration to say that her audience talks of nothing else—but only a slight one.

*Don't jump at any conclusions. Jacquelyn was born in 1922.

WFBM WFBM-TV
INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

Affiliated with WEQA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids

30 NOVEMBER 1953
with the network programming the station gets via its MHS affiliation, WKNY is ideally suited to the needs of local sponsors. A TV station, WKNY-TV, is being built on a hill above Kingston. It is expected to start commercial operation in fall 1954.

WKNY concentrates upon the strong local slant to increase its audience appeal. Since Kingston's population is relatively homogeneous—a town whose inhabitants are overwhelmingly of Dutch ancestry—finding programming with over-all appeal was a fairly simple job.

Armed with statistics to substantiate this sales pitch, WKNY approached the various banks. Ulster County Savings Institute increased its schedule to daily announcements on a year-round basis. Other banks became persuaded of the value of keeping their name in the public's mind.

Generally, the aim of the Kingston banks' air advertising can be summed up as follows:

1. They want to keep their own shares of the prorated business increase.
2. They want to inform and educate the public about their various services, new and old, dispel misconceptions and prejudices about banking.
3. The personal salesmanship that radio offered had tremendous appeal to small-town bankers, many of whom have other business enterprises besides their banking establishments.

Actually, the banks had little to do with fulfilling these aims. They placed the advertising direct, without counsel of advertising agencies, leaving the time selection, scheduling and copy approach to the station staff.

Here's how this policy worked out:

The station has one basic rule—no competing business or products are scheduled any closer than half an hour apart from each other. Furthermore, the copy for competing products is rotated among the station continuity writers.

For example, the State of New York National Bank allocated a radio budget of $1,100 for 1953. This commercial bank, with assets totaling $11,565,959, wanted to promote more Federal Housing loans. With growth of industry in the WKNY coverage area the bank felt that time was ripe in fall 1953 for advertising the loans.

Bob Peebles suggested that the bank sponsor a weekly 15-minute sports cast, tying in with opening of the football season. Here's how WKNY's announcer told about State of New York National Bank:

"It's as easy as FHA. We're talking about financing home improvements at the State of New York National Bank at 301 Wall Street in Kingston. Stop in soon if you're planning on adding that new kitchen or that extra room. Ask the friendly folks at the State of New York National Bank for all the details about a convenient FHA Loan. You can enjoy that home improvement now and take up to 36 months to pay. Right now is the time to make that improvement in your home. Now's the time to get the facts about FHA at the State of New York National Bank ..."

Home Seekers Savings and Loan Association had a different problem. Their aim was to appeal to as widely diversified an audience as possible, and to keep its name constantly in their mind. Their $2,500 budget went into weather spot and 30-second announcements, brief weathercasts.

With the same aim as Home Seekers (that is, attracting new depositors), Kingston Savings Bank put its $4,000 radio budget into announcements also aimed at all segments of the audience.

It is interesting to note that the radio copy of all the banks has one common denominator: the personalized selling approach and emotional appeal.

The National Ulster County Bank of Kingston, a commercial bank with assets totaling $4,155,756, is particularly anxious to increase the use of its checking accounts. Their way of doing it with $3,300 on the air, is through a weekly 25-minute local newscast, as well as 12 minute announcements a week.

Every one of the 11 banks claims to be satisfied with its radio advertising, and each one is planning to continue either with equal or larger appropriations during the next year. However, like many sponsors—especially those on the local level—these banks have not carried on any media tests to determine the results directly attributable to radio advertising.

Despite the lack of media testing, the banks point proudly to their increased assets over the two previous years as proof of radio's efficiency. Although this increase is due partially to expansion of industry in the surrounding area, radio must be credited with attracting the numerous accounts from New York City and Poughkeepsie banks.

***
DREW PEARSON'S

Washington MERRY-GO-ROUND

A TELEVISION FILM EXCLUSIVE!

Drew Pearson, world famous Washington reporter... syndicated in 600 newspapers and broadcast by 280 radio stations... comes to television with 26 fifteen-minute, weekly, custom made TV films! • Timely films are made late each week... and rushed on Friday morning, via air express, for week-end viewing • Featured on each film will be Drew Pearson's: Washington exclusive! Washington feature story! Amazing, accurate predictions! • Ready for January 8 air date... for local, regional, and national spot sponsorship!

MOTION PICTURES FOR TELEVISION, INC.
655 Madison Avenue, N. Y. 21, N. Y.
Film Syndication Division

FOR AUDITIONS, prices, and sales plans—write, wire, or phone:

HERB JAFFE
655 Madison Ave
New York City
Templeton 8-2000

FRANK O'DRISCOLL
2711 Woodward Ave
Detroit, Michigan
Woodward 1-2500

JACK MCGUIRE
820 N. Michigan Ave
Chicago, Ill.
Whitman 2-7186

MAURIE GRESHAM
9100 Sunset Blvd
Los Angeles, California
Crestview 1-6011

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MINUTE RICE ON TV
(Continued from page 41)

several reasons. Chiefly, the nature of the product itself (it is a pre-cooked rice which can be prepared in a few minutes) enhanced its appeal to large metropolitan centers. Local ad drives in these markets were spearheaded by radio announcements and newspaper insertions via Young & Rubicam, with radio acting as the attention-getter while newspapers spelled out the product story in detail.

1947: With sales showing up well in the two initial test areas Minute Rice headed west. Target: Chicago and surrounding area. Again, radio announcements (most, daytime breaks and participation) were used, backed up by newspapers and extensive point-of-sale material. Again, the product clicked. A variety of copy themes were tested, although the principal pitch centered on the theme of "no old-time washing, steaming and involved kitchen work."

1948: Minute Rice began to hit its stride. General Foods expanded the distribution down through the Midwest and into Texas. Later in the year, the gaps in Eastern and Southeastern distribution were filled. By the end of 1948, national distribution was virtually complete. Meanwhile, the spot radio advertising and print media growth had kept pace, with more stations and newspapers added to the schedule.

1949: January was an advertising landmark in the growth of Minute Rice. The product reached a sufficiently advanced state of distribution to warrant a switch to national-level ad media. On that date, Minute Rice began to share sponsorship (with other GF products) of Second Mrs. Burton, a radio daytime serial. Hitchhikes were used for Minute Rice on Jack Carson and Aldrich Family, two GF nighttime radio shows. About this time, too, tv was becoming a factor in GF ad plans, and the first tv film announcements for Minute Rice began to appear in a few markets.

1950: Minute Rice's sales climbed steadily. By mid-June more than 50,000,000 five-ounce packages of Minute Rice had been sold. The air advertising was shifted to a twice-weekly sponsorship of When a Girl Marries. Meanwhile, manufacturing facilities were expanded for the pre-cooked rice product to keep up with the demand. In November a 15-ounce package was launched, and was soon being plugged heavily in the network radio commercials on When a Girl Marries.

1951: Television was reaching stature as a full-fledged advertising medium. To GF aden tv looked like an ideal medium to sell Minute Rice, because of the large metropolitan nature of its audiences. Early in 1951, GF added Minute Rice hitchhikes to the afternoon tv Bert Parks show (NBC TV), concentrating on visual demonstrations of Minute Rice's easy-to-cook qualities. National print media and point-of-purchase promotions backstopped the tv selling.

1952: With product sales still climbing (GF keeps individual brand figures secret, talks only in terms of total GF sales), Minute Rice stepped up its tv, radio and magazine expenditures, passing the $1,000,000-annually mark. The tv approach was shifted to an evening show, and Minute Rice became one of the featured GF products on Mama (CBS TV). Hitchhikes for Minute Rice were added to the nighttime radio Bob Hope Show (NBC Radio). Occasional spot radio and tv announcement campaigns in major markets continued.

1953: In the first half of this year Minute Rice continued to be featured on Mama, and advertised heavily in magazines and newspaper sections. (sponsor estimates that in this January-through-June period, with Minute Rice at full national status, GF spent about $900,000 gross in tv, and about the same amount in magazine and newspaper ads.)

That brings us up to date. This fall, Minute Rice's advertising emphasis has shifted even more strongly in favor of big-time tv. Minute Rice, as mentioned earlier, is now an alternate-week sponsor of Mama, seen Friday nights on CBS TV. But much of the Minute Rice air effort is concentrated on the monthly Bob Hope show, seen once a month on Tuesday nights on NBC TV.

General Foods bought the Hope show for various products. Minute Rice sponsored the kick-off show in the current Hope series, beginning 20 October, and will sponsor several more (the final number isn't set) during the total remaining eight Hope shows. This is a pretty fancy package even for an important GF brand. Each show represents nearly $100,000 invested in time, talent and promotional follow-up.

Although the Hope shows won't pro-
First Radio... then FM... and now KCMO serves Kansas City with Television on Channel 5.

To top it all off, the well-known KCMO radio brand of "strong sell" has found new and powerful expression on Channel 5.

Many of the same KCMO people who helped promote sales gains for KCMO radio sponsors are now moving goods on Channel 5. Radio-tested skill and experience make these people "naturals" on television.

And KCMO's sales-minded management is pouring years of selling know-how into KCMO Television. Seasoned technical personnel add the punch to bring this "strong sell" alive in Mid-America homes.

In Kansas City, try "the same strong sell"... tested and seasoned in radio... now available on KCMO—Television—Channel 5.

Channel 5

KCMO-TV
KANSAS CITY

basic ABC television
Represented by — THE KATZ AGENCY
minute Minute Rice alone and Mama carries the Minute Rice banner only every other week. GF has evolved a system for making the high-priced impact of network TV last and last. The secret: periodic recipe promotions which are featured on TV and then plugged heavily at point-of-sale and in print.

The "Spanish Rice Pronto" recipe featured on the 20 October Hope show is a good example.

On the air, the commercials featured an eye-catching store display piece on which packages of Minute Rice and cans of tomato sauce (not made by GF, incidentally) were neatly stacked. A shapely dark-eyed señorita appeared on a Spanish-type background holding a skillet full of Spanish rice. Theme of the commercials: "Señoras fussed for hours—now you can fix Spanish Rice in minutes!"

On the following weekend, the 26 October Life featured the same recipe in a double-page color spread. The ad also appeared in the Saturday Evening Post and ran later in leading women's service magazines.

Meanwhile in grocery stores all over the country the same lithographed dis-

**VIDEO TAPE RECORDER**

(Continued from page 39)

be used over and over. The electronic impulses can be wiped off, that is, demagnetized.

The big problem with video tape is that there is so much electronic information that must be recorded. That means the tape must be wider than audio tape or run faster.

A high-fidelity audio tape, which can record sound up to 15,000 cycles per second, can run as slow as 7½ inches a second. Crosby Enterprises has been working with frequencies up to 3,400,000 cycles, or about 225 times the information needed for sound.

It would be silly to make the tape 225 times as wide as present audio tape. If the speed were increased 225 times, the tape would have to run 140 feet a second. Aside from the problems of recording at that speed it would mean that the largest standard reel of tape employed today would run for only about 40 seconds.

The Crosby people solved this problem by using 12 tracks instead of one, thus condensing the electronic information. Ten of the tracks are for video, one for audio and one for synchronization. Thus they were able to use tape one inch wide, compared to a quarter of an inch for standard audio tape.

This Crosby tape runs at 100 inches per second, which is not considered hard to work with. Some tape recorders in this country go as fast as 60 inches a second. The RCA tape is a half-inch wide and runs at 200 inches per second, which gives a good example of the relationship between speed and width of tape. The RCA tape is half the width and makes up for this loss of area by running twice as fast. It is understood that the Crosby researchers are working on a half-inch tape (12.7 mm.) which will run slower than 100 inches per second.

There are other problems with tape, too. However, a year ago, the Crosby researchers had attained two important goals. They achieved a grey scale which was described as "outstandingly good" and a "sharp and clear" picture. By this spring some of the other imperfections had been reduced or eliminated and, at a speech before the seventh annual NARTB conference in April, John T. Mullin, chief engineer of the electronics division of the Crosby Enterprises, predicted his company...
This is a television advertisement that begins with a statement about radio.

Or to be exact—about a specific radio station, WSM.

Never has any radio station been so publicized in so many national magazine stories. The Saturday Evening Post—Collier’s—Wall Street Journal—American—Coronet—Nation’s Business—New York Times Magazine. These are but a few of the journals which have told the WSM story of talent, production know-how, technical facilities. To quote one, an excerpt from Collier’s: “The Nashville muse has won the entire nation . . . If the rest of the radio industry is in the doldrums, WSM has more business than it can handle . . .”

Our point is this—
The formula for success that has built WSM into its unique position in the radio industry has been used in shaping the future of WSM-TV.

We have the writers, the producers, the unique talent staff of over 200 nationally famous stars who now are on the combination WSM and WSM-TV payroll.

We have the technical skill developed by the radio station. As proof, witness the longest privately owned TV micro-wave relay in the world which our engineers built from Louisville to Nashville to bring network TV to this market 3 years before the cable could be completed.

We have the know-how which has enabled WSM to become the only radio station outside New York—Chicago—Hollywood production centers which during the past year originated and fed over 1200 network shows throughout the nation.

For four years now a maximum effort—both creative and financial has gone into the building of WSM-TV into a dominant entertainment and advertising medium. As a result we make this suggestion:

If you as an advertiser or agency time buyer are interested in reaching the 132,630 television homes (impressively larger than the daily circulation of either Nashville newspaper) contact us or any Petry Man for additional details. We believe you will discover that WSM-TV is a station that is unusual in its selling power—the Number 1 television station in a prosperous market.
would be ready to start producing video tape recording systems by the end of next year.

Whether production will actually get under way by then is not definite but it is clear that Crosby is aiming initially at the kinescope recording market. The grey scale and picture characteristics described above attack kines where their Achilles heel. And note that the highest frequency Crosby researchers chose to record at 4,339 megacycles, too far exact was picked because it would provide "greater definition than that of a good 16 mm. kinescope reproduction."

The weakness of the present kinescope method lies in the fact that electronic information is transferred to photographic film and then converted to electronic information again. With tape the electronic information remains electronic when recorded, so, in theory anyway, the playback is quite as high in quality as live. Some engineers have counted 14 places in the making and transmitting of kines where a quality loss occurs. Of these, nine are involved where the "information" is handled in optical form.

The end of kines is just the beginning so far as video tape is concerned. In discussing video tape, the producer of one of the top-flight network tv shows exclaimed:

"It's great! It's wonderful. I'll be able to do three shows in one week and take two weeks off!"

It's interesting to note that this producer who looks forward so fervently to video tape, now has a live show. What sparked his excitement was this: The flexibility of tape means he can record any part of his show he wants. He can record the first part last or the last part first. He can schedule rehearsals and hire talent more economically. He doesn't have to have all of his actors on the set at the same time. He can tear down a set just as soon as he has finished recording the scene which goes with the particular set.

But more important, as he runs over the scenes he is constantly recording them. And he can tell right away whether the scene is O.K. If he likes it, he's got a recording of it. If he doesn't it can be erased, in whole or in part, and the tape used over again. He can sit in another room and monitor a scene as it is being played and recorded. He doesn't necessarily have to play back the tape, although he can if he wants to.

Bob Foreman's article on video tape said: "Skilled writer-producer-directors like Frank Wishar (Fireside Theatre) expect to be able to edit their scripts as they go along and, in some cases, come up with scenes minus any script—just shooting on an ad-lib basis, if you will."

While there is little information on the cost of video tape recording equipment it is obvious from the foregoing that there will be some obvious economies for sponsors somewhere along the line. In his Hollywood announcement, Sarnoff touched lightly on the cost angle. He said that "further technical progress, which is certain to continue, will make the magnetic tape process inexpenive and economical."

Another development being worked on in connection with tape is an editing device. Editing is more of a problem with tape than with motion picture film. The editor cannot see the tv picture on tape. However, a machine is being worked on by the Crosby people which will scan a section of the tape equal to one frame of the picture while the tape is standing still. The editor will be able to move the tape to the exact frame he wants for cutting and splicing. Video tape is cut and spliced just like audio tape and there is no problem of synchronization.

How will video tape affect the unions? The entire picture isn't clear but there is certain to be jurisdictional fights. Take talent, for example. Will a tv show recorded on tape be under the jurisdiction of the Screen Actors Guild or the American Federation of Television and Radio Artists?

Both will undoubtedly claim jurisdiction. AFTRA now has jurisdiction over talent who make tapes for radio broadcasts and tv soundtracks, as well as those who appear in large tv shows, whether or not there are kines involved. SAG considers that anything with sound in back of film is under their jurisdiction, which now includes movies and tv film acting talent. Is video tape film or isn't it?

While photographic film processing workers will eventually be displaced, this will be made up in whole or in part by increased employment among electronic engineers and technicians.

As to tv film studios, it is a matter of watchful waiting right now. There is a big investment in present film equipment among them and outfits like Ziv, which sell to local stations, aren't going to convert to tape until the stations do, too.

While it is not doing any actual research on developing video tape Ziv has set up a research department to keep tabs on what others are doing and perhaps experiment on its own later on. 

---

** WANT A DIFFERENT TV SHOW? **

* The Sportsman's Club *

52 great 15 minute hunting, fishing and outdoor panel shows. Write for audition prints.

SYNDICATED FILMS

1022 Forbes Street

Phone: Express 1-1355

Pittsburgh 19, Pa.

SPONSOR
WTAC-TV
FLINT, MICHIGAN

With Top "Agri-industrial" Coverage!

Now, there is something new in the sales sun! A new and potent network television station, serving a virgin and untapped television market... the rich and dynamic "Agri-industrial" market of Flint, third largest city in Michigan and America's pioneer Auto City! At last, picture-perfect television is available to the more than half-a-million persons populating this unique Agricultural and Industrial area... 535,100 customers for your products with an annual buying income in excess of $863,000,000!

Nowhere else in America will you find a market to match WTAC-TV's "Agri-industrial" coverage area composition! Nowhere else will you find a more direct & less costly method of meeting this market than via the sales-making "Picture-Window" programming of WTAC-TV... Flint's FIRST and only television station... on the air—and in the market—NOW!

Affiliated with the American Broadcasting Company, and featuring selected programs from the other major networks, WTAC-TV's "Picture Window" programming combines the best of the national shows with tops in live local studio productions. WTAC-TV, with top "Agri-industrial" Coverage, is building and holding a large, loyal and lucrative buying audience for your product sales story. Your sales guarantee for profit satisfaction!
STARCH "NOTING"
(Continued from page 43)

of Starch studies, see boxes found on page 43.)

As we see them, the principal points of difference in technique are:

1. Starch magazine ratings employ the recognition technique. Every effort is made to re-create the circumstances under which the respondent looked at the magazine originally. The respondent is shown each ad, just as it appeared in the magazine.

For the TV studies, the respondent is not shown the program in which the commercial appeared or the commercial itself.

2. In the magazine interviews the respondent's attention is directed to each ad. To qualify as a "noter" he need only answer "Yes" or "No" to a question similar to "Did you see anything on this page?"

In the TV studies, the man or woman interviewed is first asked to describe each commercial. At this point "yes" or "no" answers are impossible. Even recall of the sponsor's name is insufficient to qualify a person as being able to "identify" a particular commercial.

However, if the respondent cannot describe a commercial sufficiently to positively identify it, the interviewer then mentions a feature of it that, in the interviewer's own judgment, differentiates one commercial from another. (This may be one of several features; the one selected is left by Starch entirely to the interviewer's ingenuity.) Now a "yes" answer by the respondent is counted as "aided identification."

3. Because the advertisements are shown to the respondents and because the "noting" question is designed to elicit "yes" or "no" answers, inflation of readership ratings is to be expected. Confusion with identical advertisements that appeared in earlier issues of the same magazine, or in current issues of different magazines, or similarity of the particular advertisement with others in the series, is to be anticipated. This has been proved beyond doubt in many studies.

Other substantial differences in technique will suggest themselves to objective advertising researchers. The only conclusion we reach is that the two techniques are not at all identical and are similar only in that they are both produced by Starch.

Except for the incidental, coinciden-
WATCH KOLN-TV GROW IN LINCOLN-LAND

THE OTHER BIG MARKET IN NEBRASKA!

The Telzer Stations
WKZO—KALAMAZOO
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WJEF—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
KOLN—LINCOLN, NEBRASKA
KOLN-TV—LINCOLN, NEBRASKA
Associated with
WMBD—PEORIA, ILLINOIS

30 NOVEMBER 1953
ratings of magazine advertisements is comparable to the “identification” ratings of particular TV commercials. Except for the coincidence of the two Starch figures, the identification figure would no doubt never have been called quote Noting unquote, and the possible applications of these data to inter-media cost comparisons would never have justified the space devoted to it in trade publications.

Second only to the almost mischievous interjection of the correspondence between the average percentages is the suggestion that networks have been fostering the “glitzy theory that all TV viewers who watch a given TV show see and remember—all the commercials in the program.”

The preparation of commercials is not the responsibility of the networks. The degree to which any commercial is seen and remembered is a function of many factors, chief of which is the skill and ability of the advertiser-agency team to produce commercials which attract and hold the attention of program viewers so that the full selling power of television’s unique sight-sound-motion form of presentation produces the desired end result.

The fact that the audience of a program can be different from the audience to the commercial has never been denied. Differences between Nielsen Six-Minute Audience Ratings for a program and Nielsen Average Audience Ratings for the same program are obvious indicators of this fact. This is particularly true in programs of more than 15 minutes in length.

In some instances the Average Audience Rating over the full length of the program is less than 50% of the Nielsen Six-Minute Ratings. For example, the first October 1953 NTI Report shows Omnibus with a Nielsen Rating of 25.6 and an Average Audience of 13.3. In the case of Omnibus, where the commercial time is divided between three participating sponsors, the 13.3% figure is probably a better indication of the program’s commercial audience for any one of these sponsors than is the Nielsen Rating.

In addition to the six-minute and average audience ratings Nielsen radio and television subscribers have always had available minute-by-minute ratings for each program. By relating these figures to the time the commercials were broadcast, the size of the audience to each commercial in the program can be estimated. For example, in May 1953 an hour variety show had a total audience rating of 59.7% and a six-minute rating of 54.9% whereas the audience ratings for the individual commercials on the show were 44.5%, 45.6%, 46.5%, and 47.8%.

The significance of these figures is two-fold:

1. Networks have not claimed that 100% of the viewers of a program watch each commercial. And certainly they have not claimed that every viewer of a program will remember each commercial. On the one hand, the extent to which commercials are watched and remembered is the responsibility of the advertiser and his agency, rather than the network. On the other hand, reliable data have always been available which show that not all of the viewers of a program watch the entire program, and are thus not exposed to every commercial.

2. The extent to which viewers watch only part of a program—start viewing after a program is partially over, or switch from viewing a program on another station to viewing the particular program being studied, or stop viewing a program after seeing only the beginning of it—makes completely invalid the base used for Starch Identification Ratings. Starch apparently assumes that all the people he interviews have seen the entire program, from beginning to end. This is an assumption which is not supported by known viewing behavior or confirmed in the interview. Therefore, the fact that a person viewed part of a program and is not able to describe all of the commercials on the program cannot be ascribed to forgetting or disinterest, or to the fact that the person interrupted his viewing at the time of the commercial to carry on another activity.

If the base for determining the identification ratings is the percent of people who could have seen every one of the commercials on the program, then interviewing should properly be restricted to viewers who saw the entire program. If an effort had been made in this direction, then it is likely that the “average” for all commercials checked by Starch would have exceeded 41% and obviated the ridiculous incidental accidental comparison with magazine “noting.”

In connection with the sponsor report on this Starch development, there
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!

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!

In VHF television, Tower Height is the most important factor in "reaching out" to fringe areas. Low Channel is next most important and Power is third.

WAVE-TV's tower soars 1585 feet above sea level — 419 feet higher than Louisville's other VHF station!

WAVE-TV is Channel 3 — the lowest in this area!

WAVE-TV radiates 100,000 watts of power — the maximum permitted by the FCC for Channel 3!

Write direct or ask your Free & Peters Colonel for all the facts about WAVE-TV's tremendous new coverage and about the great WAVE-TV television market.

LOUISVILLE'S

WAVE-TV

Channel 3

FIRST IN KENTUCKY
Affiliated with NBC, ABC, Dumont
Free & Peters, Inc., Exclusive National Representative.
are numerous other points that demand elucidation.

1. One of these is the statement that identification measures the proportion of program viewers who “see” a commercial. At best, identification is a measure of the proportion of people who saw some part of a program and can remember a specific commercial sufficiently to identify it accurately. Magazine “noting” is purported to be a measure of the proportion of the primary readers of the magazine that “recognizes having seen” an advertisement. There is a substantial difference.

2. The Starch “identification ratings” are not a measure of TV’s advertising effectiveness. Neither is a high or low magazine advertisement readership score. Some commercials may have great entertainment value, and little sales effectiveness. These may get high identification ratings. Others may appeal directly to the interests of a small proportion of top prospects and convince this select group to buy the sponsor’s product. But, the commercials may score low in “identification.” To some extent, identification and sales effectiveness may have a reverse correlation. A skillfully integrated commercial may have great low-pressure sales effectiveness. But because there was no sharp break between program and commercial, respondents may find it extremely difficult to describe. On the other hand, the more elements there are in a commercial, the more likely it is that a respondent may be able to describe one of them. Even though this element may be one of 10 or 20 in a badly organized, ineffective commercial, it is sufficient to qualify the respondent as having identified it.

3. The Starch TV survey technique interviews only one person in the home. Perhaps this individual is the one who was least interested in the television program. Other members of the family could well have seen more of the program and been in a position to identify more accurately the commercials than the telephone respondent. Moreover, the different commercials in a program may be designed to appeal directly to different members of the family audience. For example, an automobile sponsor may direct a commercial featuring style and appearance at the women in the audience, whereas a second commercial stressing mechanical construction would be aimed primarily at men viewers. The Starch averages would thus be artfully low because all advertisers do not direct all commercials equally to all viewers.

4. As pointed out above, Nielsen minute-by-minute figures enable advertisers to estimate the audience to each individual commercial in the program. Corollary to this is the fact that the placement of the commercial within the program, particularly any program during which there is much in or out dialing, is a matter which can substantially affect the audience to a commercial. Nielsen has pointed out many cases where an advertiser’s commercial audience was increased substantially simply by shifting the position of the commercials in the program. The placement of commercials in the program is determined by a number of factors, but is primarily the responsibility of the agency.

5. It is true that networks, on occasion, project Starch readership figures to total magazine audiences to obtain an estimate of the number of readers to an individual ad to be compared directly with gross audience figures based on program ratings. However, this practice was not originated by the networks, nor is it necessarily condoned by broadcast researchers. Advertisers and agencies consistently make such inter-media comparisons despite recognition of their limitations.

Although these projections invariably produce lower cost-per-1,000 figures for radio and television than for magazines, we are convinced that the true advantage to the broadcast media is understated.

Network researchers, indeed, practical advertising men in all groups, have serious doubts as to the meaningfulness of any of the total audience magazine studies released thus far. The looseness of the definition of a “reader” is the particular concern.

Starch himself cautions users of his magazine ratings against making such projections: “The figures in this report represent primary readers only. Experimental studies show that there is a marked difference in advertisement reading between primary readers as a group and secondary readers as a group. The chances of an advertisement being seen and read by the kind of secondary reader who picks up a magazine in a doctor’s office are far less than for a primary reader. On the other hand, the kind of secondary reader who reads in his own house someone else’s magazine is almost as likely to see any given advertisement as a primary reader. Hence, the real value of secondary readers is not just how many there are of each kind, i.e., how many casual secondary readers vs. how many thorough secondary readers. Therefore Starch advertisement readership percentages may not be projected to ‘audience-type figures which include large blocks of secondary readers.'”

The networks reduce magazine total audience figures by Starch readership ratings, using the averages for all advertisements of a particular size, or those in a particular product category. Because it is obvious that all advertisements in a magazine are not looked at by every single person who opens the cover. Perhaps the Starch “noting” figure takes out some of the inflation.

According to Nielsen, the percentage of homes tuned to one or more commercials generally exceeds the six-minute program rating. The Nielsen Average Audience rating is approximately equivalent to the percentage of homes viewing the average commercial. This is our justification for using these ratings in commercial audience projections without further adjustment.

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**BMI**

*Television Sketchbook*  
*(A Program Aid)*

Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety programs or as scene-setting segments.

There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.  

A Monthly BMI TV Service

*BROADCAST MUSIC, INC.  
NEW YORK * CHICAGO * HOLLYWOOD  
TORONTO * MONTREAL*
by Jack Boyle

Director of Television and Research, Daniel Starch & Staff

At the outset, we would like to make clear the Starch organization’s policy with regard to the use of either publication advertising readership or television commercial identification figures. We have said, for many, many years, that readership scores are not absolute figures and should not be used as absolute figures.

Projection of such figures to print media circulation is statistically invalid, particularly when it is used in the field of media comparisons. We say now that our tv identification figures are not absolute and should not be projected to rating or total audience figures.

There are many reasons why these figures are not absolute. In the case of both tv and print, we are dealing with memory, articulation and comprehension, all subject to unknown variables. Some confusion exists in all such types of interviewing.

An additional factor that applies to magazines is that interviewing is conducted within an arbitrarily selected period of time after appearance of the magazine and any readership of advertisements that occurs after the period of interviewing just isn’t measured.

Even if it were possible to establish an absolute measurement of readership of an advertisement and the viewing of a television commercial, the two could not be directly compared. The net selling effect of having read an advertisement or having seen a commercial can be far, far apart. However, the only thing less valid than using these two sets of figures for direct comparison is to use one set of figures to reduce the circulation of one type of medium and to compare this to the total circulation of the other.

The most common current violation of this principle is to apply Starch average noted readership scores to print circulation and to make a direct comparison to total audience of broadcast media.

Before getting into a discussion of the meaning and validity of the immediate recall figures, we must accept the premise that not every person counted in the rating of a program sees every commercial on that program. Anyone with two eyes and normal powers of concentration must grant this premise.

Now as to Mr. Beville’s comments on the immediate recall technique, we agree with some, partly agree with some and disagree with others. We agree with him that the two techniques cannot be directly compared. Readership studies use a recognition technique wherein the respondent is taken through a copy of the magazine and shown each advertisement (above a certain size) to elicit response as to whether he did or did not see it and a detailed exploration as to what parts he did and did not see and read.

The immediate recall studies do not use the recognition technique. The respondent is not shown the commercial at the time of the interview. It does, however, take advantage of a situation not available to the researcher in print media. This is the opportunity of interviewing immediately after the viewer’s only opportunity ever to see the particular program’s commercials.

To compare it with a purely theoretical situation would be like interviewing the reader of a magazine immediately after he had given all the attention he would ever give to that issue. And the issue contained only three or four advertisements. And, the interview was conducted without the presence of the magazine.

Throughout Mr. Beville’s article there is an indication that he was not fully aware of the nature of the aided recall used in the immediate recall studies. To qualify under unaided identification, the respondent must volunteer a description that does identify the commercial. All of the figures released thus far, however, include both unaided and aided. To qualify as an aided viewer, it is not necessary for the respondent actually to describe any part of the commercial.

If the respondent, at any point, has said in response to the question, “Please describe the commercials,” “Don’t know” or “Don’t remember,” the interviewer will say, “Don’t you remember the commercial with the (and here gives a key description of it)?”

Any kind of a positive response such
as."Oh yes—I did,"is all that is necessary to qualify the respondent as a viewer. Even in cases where the respondent says something like "I did see the very beginning but then left the room," he is still included as a viewer of the commercial.

A considerable portion of Mr. Beville's article is devoted to the fact that not all persons who qualify as viewers of the program under the Nielsen or other audience rating techniques, see the entire program. This is very true, but it is only one of the reasons and not by any means the principal reason why people have not seen a given commercial.

Any assumption that because a set is tuned to a given program all persons counted in audience composition data are present and watching each commercial or even if present, are paying any attention to each commercial, just isn't true. Aside from the factor of a person's only having tuned in part of a program, the reasons for not seeing a commercial divide themselves into two broad groups:

1. Those who were not present in the room when the commercial appeared, some of whom may have also missed portions of the program.
2. Those who were present but for various reasons paid no attention to the commercials.

Starch has made no attempt to probe into a complete report on these reasons since from a copy research point of view it is less important than other information that must be gathered. Starch cannot, therefore, offer exact statistics on this subject.

However, a considerable amount of such information is volunteered by respondents and reported by the interviewers. The first group who were not in the room at the time of the commercial were not there for a multiplicity of reasons, all of which made a great deal of sense to anybody who has had a television set in his home for any length of time. These include: leaving to go to the bathroom; to get a drink, not necessarily alcoholic; to answer the telephone; to put the kids to bed and to check on them later; to look in on the cooking; to answer the door; to answer the phone, and so on into all of the activities of people living in an average home.

The principal reason for not seeing the commercial when the viewer is actually in the room is that others were present and they talked while the commercials were on. It includes also those who were partly reading and partly listening and concentrated on reading when the commercial appeared; those who were half watching—half asleep, and a sizable number of those who have acquired what is probably a peculiarly American ability to ignore commercials that do not interest them.

As a matter of fact, this in-and-out attention can apply to portions of a program just as well as it does to commercials. Not every person who, according to Nielsen, was tuned on, according to other rating services, reported seeing a program, actually sat down and gave undivided attention to the television set for the full duration of that program.

It is the feeling of the Starch organization that all attempts to reduce a comparison of different types of media to a cost-per-1,000 basis are, at best, only a starting point in media evaluation. The differences between the suitability and usefulness of one medium compared with another to meet the particular selling problem of a given product far transcends mathematical differences that can be developed by any method. It should be obvious that two competing products—one a paste deodorant and the other a squeeze bottle deodorant—must use entirely different comparisons in evaluating print media and television.

Beyond this, Starch's experience in studying readership of print advertising for over 20 years and television commercials for over five years, indicates that differences in the copy effectiveness of the advertising messages can be much more important than mathematical cost comparisons of the two media. A specific advertiser could very easily switch from print media, where he has evolved very effective advertisements, to the television medium where inexperience may lead to very ineffective commercials. Any decision based upon such an experience would have very little to do with over-all average mathematical comparisons of the media. Unfortunately for the television medium this situation is all too common at present since advertisers have had so many years of print experience to guide them in print media copy, and as yet so little in creating and producing television commercials.
Low Cost - Rich Test Market

KXLF-TV6

Butte, Montana

$100 per hour less
dollar volume and
XL Station Group
discounts, totalling
as much as 36%.

* NBC
* DuMONT

($100 per hour is for both time and facilities)

30 November 1953
TV ADVERTISING BUREAU

(Continued from page 31)

want a TVAB. They feel there should be some central fact source in the television business to give them the same kind of basic information they can get for every other important medium.

Magazines provide facts on who uses the medium and how much they spend through Publishers Information Bureau. Newspapers have an annual publication called “Expenditures of National Advertisers in Newspapers,” which provides the “who” and the “how much.” Television (and radio as well) can’t answer those basic questions because there is no survey made of dollar expenditures in spot television.

It’s probable that within the next year the Station Representatives Association will create a separate department for promotion of spot TV. SPONSOR learned from several sources such a move had been under consideration. Some station and rep executives feel that they would prefer a strong spot TV promotion group to one which combines promotion for spot, network and local—as in a TVAB or BAB.

The spot salesmen reason that an over-all group can’t possibly put enough steam behind its presentations when it’s charged with responsibility for TV as a medium. “We want sharply angled presentations,” several told SPONSOR.

If enough stations went along with this thinking, creation of a TVAB for the entire medium might be hampered. But the degree to which stations feel they should bunch their fire behind a national spot group only can’t be determined as yet.

One segment of the television industry already has a promotion arm. The Ultra High Frequency Television Association was formed in Washington, D. C., recently to serve the interests of uhf stations. The group, as its main effort, met in New York among network, equipment makers and uhf broadcasters at presstime. Under Louis Poller as president and Melvin A. Goldberg as secretary, the uhf association hopes to do a job of “education” among agencies as well as working with the networks for solution of uhf problems. Though promotion in the same manner as a BAB is not the present purpose of the uhf group, it represents something of a forerunner of a tv-wide promotion body to come.

Here’s how the four media groups highlighted in the table at the start of this article operate:

Broadcast Advertising Bureau: Radio’s promotion arm was started late in the medium’s history. In its present large-budget form, BAB dates back only to spring 1951. Membership is open to radio stations, networks, reps. Members pay dues in proportion to their earning power.

William B. Ryan, BAB president since its reorganization, comes out of station management. He was general manager of KFI, Los Angeles, and in 1950 was asked to come into the National Association of Broadcasters as General Manager. He served for a year, reorganizing the broadcasters group, which emerged after his work as the NARB. (He has submitted his resignation from BAB effective 1 February 1954 to the board of directors.)

The BAB’s budget in 1953 was $670,000; budget is tentatively set at $750,000 for 1954. There are 34 employees. Chief executives under Ryan are a vice president, Kevin B. Sweeney; director of local promotion, John F. Hardesty; director of national promotion, R. David Kimble; a Chicago salesman, Gale Blocki Jr.; two New York salesmen, Charles E. Maxwell and John L. Moore.

BAB has provided a multitude of promotional tools for radio’s salesmen. These have included monumental reports on extra set listening, on automobile sets and on cumulative audience. Its salesmen have made dozens of calls on agencies and advertisers. It provides steady stream of material stations can use in soliciting retail accounts.

With 834 station members BAB is now major national promotion group. But it had to get started under pressure when radio stations realized strong selling was needed to fight back against TV. One TV station manager summed up his stand in favor of starting a TVAB now by saying: “Television should avoid radio’s mistake in waiting till the eleventh hour before it developed a unified promotion body.”

Bureau of Advertising: The promotional arm of the American Newspaper Publishers Association was established 40 years ago. Present high-scale operation began in 1945. Membership is open to daily newspapers in U.S., its territorial possessions and Canada; associate membership is open to publishers’ representatives and newspaper magazine supplements. Papers pay a percentage of their national advertising revenue for the preceding year as dues. There are 1,036 members and associate members.

B of A works closely with ANPA but operates autonomously, having own membership, revenue, board of directors. Chief executive is Director Harold S. Barnes. He has an agency rather than a newspaper background. His predecessor, Alfred B. Stanford, also came out of the agency business. Budget for 1953 is $1,350,000.

Calling on advertisers, agencies is one of main activities of Bureau. There are 30 account executives who specialize in this direct form of media promotion. They seek to open up new accounts for newspapers, keep old ones, expand use of newspapers by existing clients.

The promotion department, which prepares sales presentations for account executives and for general use by members, has staff of 20, including four artists. Periodically presentations
are issued covering one entire industry for use by newspaper salesmen. Success stories obtained from national advertisers and local success stories are mailed to members.

One of the most important statistical services furnished by research department is annual report called "Expenditures of National Advertisers in Newspapers." It covers all national advertisers spending $25,000 or more annually in newspapers.

The retail department of the B of A provides selling tools for the use of papers in local-level selling. A major part of the department's approach is furnishing papers with data on trends in retailing so they can tie their selling in with the best season for a given product category.

B of A works closely with groups like the Newspaper Advertising Executives Association, the American Association of Newspaper Representatives and the National Newspaper Promotion Association.

* * *

Outdoor Advertising, Inc.: OAI is the selling arm of the national outdoor medium. It was formed by a majority of the outdoor "plant" owners in 1931. Members pay 3% of their annual national billings as dues.

Organization's president is Kerwin H. Fulton, a veteran outdoor man and former president of one of the largest outdoor plants, General Outdoor Advertising Co., Inc. Sponser estimates 1953 budget at $2,500,000. Figure is high relative to amount spent by other media for promotion groups. But OAI is combination of media promotion arm and national representative working for entire medium rather than for individual outdoor firms. Its salesmen do a complete selling job. There are 40 salesmen out of a total of 125 employees.

Here's the variety of missions performed by OAI:

1. Making presentations to advertisers and agencies which explain the medium and show that the advertiser can use it.
2. Complete planning with the advertiser and his agency of national or regional campaigns.
3. Cost and space estimates for all types of outdoor advertising.
4. Creation of copy and art ideas at the request of client or agency.
5. Other assistance including merchandising recommendations.

All of these services are rendered free of charge with the exception of finished artwork.

OAI has increased the volume of national business six times since it was started, diversified the type of accounts carried by outdoor, helped to virtually eliminate the winter slump in outdoor business prevalent before its inception. Volume of business during the first quarter of 1953, for example, exceeded the entire year 1933 volume by more than 25%.

* * *

Magazine Advertising Bureau: The magazine publishers' non-profit corporation was started 10 years ago. It is supported by 20 major magazine publishers whose 45 magazines carry more than 50% of all national magazine advertising.

MAB is governed by a board of directors made up of representatives of each of its member publishers, Frank Braucher is president: W. H. Mullen, director: Wood Gaus, assistant director, and Houston Boyles, director of merchandising. Budget is about $225,000 for 1953.

Among most important activities is servicing inquiries from advertisers

* * *

"In television there's the same problem you have in other media—fitting the coverage and the costs to your marketing problems and your pocketbook. It's not an activity that you can run from a rocking chair. You'll use it—you'll get ulcers on your arse—but you'll love it because it demonstrates and sells."

L. GILBERT BAIRD
Sales Promotion Manager
Electric Appliance Div.
Westinghouse Electric Corp.
Mansfield, Ohio

* * *

and agencies. Over 2,000 queries are handled annually. These range from simple answer on phone to detailed reports.

Among files maintained by MAB are those containing PIB records, ABC records, Nationwide Magazine Audience Survey records, county-by-county readership counts and clipping file material on various phases of publishing, advertising, selling.

MAB has 12 employees, none of whom make regular sales calls. Background of major executives is in magazine publishing.

The publisher members of MAB own

SPONSOR
it won't help you if you can't get it

Whenever you're quoted average ratings make sure they're not mirages. The long, tall one the other guy is drinking doesn't refresh you.

When Don Lee talks ratings—they're available—and they have some tall ones that will refresh your sales plenty.

Don Lee delivers sales impressions at the lowest cost per thousand of any other sales medium—and remember—the low, low daytime rates on Don Lee apply to nighttime, too.

Call your Don Lee or Blair man when you want consistently good ratings (available, not mirages) in Los Angeles, San Francisco and San Diego.

KHJ  KFRC  KGB

LOS ANGELES  SAN FRANCISCO  SAN DIEGO
5000 W  3000 W  1000 W  930 KC  610 KC  1360 KC

Represented Nationally by John Blair & Co.
Here's $4570 EXTRA...

$4570—that's how much more than the national average that the Western Market farmer-rancher earns each year.

$4570—that's how much extra the Western Market farmer-rancher has to spend for consumer goods as well as for the equipment and materials aiding him in his own production capacity.

KOA-Radio's programming is aimed at the rich and ready Western Market (302 counties in 12 states).

850 KC
50,000 WATTS
CALL PETRY

KOA DENVER
Covers The West...Best!

Sell your product...buy KOA-Radio.

SPONSOR ASKS

(Continued from page 57)

But local broadcasters in soliciting the largest dollar advertisers in their communities—their department stores—send a man down with a rate card and an availability sheet.

Thus, to the question, “Why don't department stores use radio?” the answer is basically simple. It is because, with the exception of a handful of stations, broadcasting as a whole doesn't do anything to get them.

SAMUEL H. CUFF
Radio-TV Consultant
Allied Stores
New York

Retailers are not large users of radio or tv. Both retailers and broadcasters are to blame.

1. Stores are old hands in the use of printed media. They know newspapers and how to use
them for immediate results. They know that a $100 newspaper advertisement brings them $1,000 in immediate sales, plus future business.

2. Stores don’t know radio advertising well. Broadcasters have never taken the time or trouble to teach stores how to use radio. Contrast this, if you will, with the newspaper system of designating salesmen specialists to contact stores, regularly offering them specific ideas and sales help.

3. Radio was originally sold to stores as an institutional device. This appears to have been a way to excuse lack of retail sales results. Stores prefer to use radio for cash register returns as they do printed media.

4. Radio doesn’t appear interested in determining what kind of programming will pull for stores. In my New York University course in retail radio and tv advertising, for example, no person from radio has ever enrolled.

5. The industry invariably offers inferior time to stores. Preferred time is usually offered to national advertisers, however.

All of the above apply to television advertising with increased emphasis. In addition to these points, there is this to be said for tv:

1. Tv costs are fantastic. It is absurd for a retailer to attempt to compete with national tv productions. The national advertisers, at their high talent costs, are able to distribute them over many stations.

2. Many stores, attempting tv, have found their air time canceled following a sale of it to a network program. This does not make for good relations between station and store for future use of the medium.

3. Charmed by the glamor of tv, many stores find that the station gives them insufficient help in programing, staging and merchandise selection.

As I see it, there is only one way to move if the industry wants retail advertising:

1. Retailing considers radio and tv as broadly one medium—broadcasting. Stop fighting between yourselves and approach retailers with one package.

2. Hire retail brains, men and women who know stores and their promotion problems.

3. Use these retail-trained people to work with your own radio and tv people instead of using yourselves to guess what’s good for retailers.

30 NOVEMBER 1953
In a nutshell, teach them to sell them.

Howard P. Abrahams
Manager, Sales Prom.
National Retail Dry Goods Assn.
New York

Any questions?

SPONSOR welcomes questions of general interest to advertisers, agencies and broadcasters 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 14 December issue, "Do you believe that television is over-commercialized?"

49TH & MADISON
(Continued from page 25)

of the 27th regarding a radio broadcasters' association. I am firmly convinced, and have been since television started, that television and radio shouldn't live in the same house, any more than railroads and truckers, newspapers and magazines. Television is a marvelous medium, and radio has been feeding it since it started. Radio is also a marvelous medium and is here to stay.

I sent out my form letter, which you probably know about, with no ulterior motive whatsoever, merely to see if I couldn't get some leaders in the radio industry stirred up to the point of realizing that television is their strongest competitor and we shouldn't sleep together.

The conventions recently of the NARTB have been largely television conventions; radio practically nothing. Our trade magazines today are 90% television news; very little radio news.

I have been accused by some people of trying to wreck the NARTB. I have no such idea in mind. I merely want a new organization composed entirely of pure-blood radio operators, and I think we have to have it if we are to put our best foot forward.

Television has been largely financed by radio money, and it has been eating on us so long that I am afraid it has started to hurt.

If we could get the support of a number of state organizations who largely don't accept television operators as members, we might get something done. I haven't got the time, or the energy, or the will to travel around the country to try to start a rump organization, but it seems to me that there should be enough sense in the fact that television is our strongest competitor, that owners and operators of radio stations should be able to see the light and something definite could be done along this line.

I can't see a separation of the radio interests and the television interests inside the NARTB, because the real money today is in television and where the money is, it will naturally dominate; and I think we must make a clear-cut break between the two media.

If we were operating a television station, which we expect to do someday, I would be more than willing to join a television association and also a radio association, be it a federation or anything you want to call it. We should have our own meetings and our own trade media.

In response to my letter I received about 250 replies: 85% of them were in favor of a complete cleavage, and a little support in discussion in the state organizations. I think would be helpful.

We have made it a policy here not to join or support any organization that has a dual purpose: television and radio. They have both got to live separately. Our problems are different—they are two entirely different media and they are both going to live and I hope happily, but not together.

I think our networks have sold radio down the river in favor of television and look what has happened to the network shows on radio. Radio can be sold. We are enjoying the biggest business we have had in our history—strictly radio. Why more people can't see the incongruous situation we have, I can't understand. We could operate a strictly radio organization for one-third of what it would cost us to operate the present national organization, and do a good job. We are not going to be attacked on "the hill" as the
what is the Iron Curtain anyway?

It is Communism’s “wall” against the healthy atmosphere of honesty that free men breathe. It is Communism’s cruel and inevitably futile attempt to seal off 70,000,000 enslaved people from TRUTH that can set them free.

The Iron Curtain has many faces.

Poles and Hungarians look across a No-Man’s Land of alarm systems, booby traps, and armed guards . . . the Czech sees a woodland stream with forest chopped naked to accommodate watchtowers and Communist-manned machine guns . . . the Romanian gazes down a quiet valley where the flowers have been replaced with electric barbed wire and the secret police tramp all day.

Few captive voices reach outside this armed wall, but many powerful voices from the Free world are reaching inside it constantly.

Radio Free Europe is bringing new hope and courage daily to these Red-controlled millions who are our first line of defense against Soviet aggression.

RFE, broadcasting in the language of these people through their native exiles, is melting the Iron Curtain with Truth—while the Red bosses work feverishly to ‘jam’ RFE programs and calm their restless satellite peoples. As long as RFE keeps the Reds working overtime in their own vulnerable ‘back yard’—Moscow will hesitate to risk a third World War.

One dollar is needed from every American to insure that Moscow won’t take that risk.

Your “Truth-Dollar” will work, as no dollar ever worked, for an independent American enterprise—Radio Free Europe—which is supported and operated by private citizens like yourself.

To support Radio Free Europe, send your “Truth-Dollar” to Crusade for Freedom, c/o your local postmaster.

RADIO FREE EUROPE supported by CRUSADE FOR FREEDOM

30 NOVEMBER 1953
there is a Santa Claus

let him bring you the best buy in KC Market

TIME ON KUDL
The No. 1 Independent Station in KC
1000 WATTS 250 WATT RATE
Call for details

KWJJ SPOTS are “Point of Sale” Advertising

KWJJ’s “On the Spot” Blanket Coverage plan gives you 175 spot announcements during a 4 week period—PLUS nine solid hours of Remote Broadcasting from the dealers own place of business.

ALL FOR $700.00
Support your local distributors with this hard hitting economical spot package.

KWJJ 1011 S.W. 6th Ave.
PORTLAND 5, OREGON

politicians call it now, because we are not the glamor girl anymore. Television is going to be the one that is going to have to defend itself, and I can see very few common problems that we would have to settle in the two industries as a unit. Our labor problem is entirely different; programming is entirely different; sales are entirely different.

If you think otherwise, why doesn’t BAB sell television? Would you want that to happen?

In closing, I am only interested in getting something done, and I am not sold on any single idea as to how it should be done except complete clearance; and until that is done, those of us strictly in radio, I am sure, are never going to be too happy.

BILL WAY

REP GOES TO ALASKA

I wish to call the attention of your readers a discrepancy in the article, “A rep goes to Alaska,” in sponsor of October 5, 1953 [page 36].

The author, Roy V. Smith, states “KFQD, Anchorage, had top local billings last year, a total of $133,000” [page 74]. Mr. Smith never inquired of our organization, but the fact is that KENI, Anchorage, had a 1952 local billing of $176,653. We are proud of this total, and will gladly substantiate the figure by any reasonable means....

CLAIRe O. BANKS
Manager
KENI, Anchorage
Alaska

HELPFUL IN SCHOOL WORK

I am a student at Columbia University and I am now taking a course in radio and tv publicity. Mr. Sydney Eiges, vice president in charge of press at the National Broadcasting Co., is my instructor. Mr. Eiges suggested to his students that they read sponsor regularly in order to keep up with what is going on in the broadcasting industry. I am happy to report that I have taken Mr. Eiges' suggestion and I find sponsor very interesting and a great help to me in my school work. For someone such as myself, who plans to make broadcasting his career, I think it is also very helpful for general information and data....

JOEL W. STIVERS
604 Riverside Dr.
New York 31

ROUND-UP
(Continued from page 59)

that the family wire recorder cut the entire hour show, which he then plays back every morning of the week following the broadcast.

* * *

New York should now have the best decorated apartments in the whole U. S. A.—if New York’s lady tv viewers follow the suggestions given by Margaret Arlen on her daily program over WCBS-TV. Just a few days ago Miss Arlen put the finishing touches on a four-room basement apartment, which was completely redecorated in full view of tv cameras. Now that the apartment is refurbished (it was an utter shambles last July when Miss Arlen went to work on it), she's telling her viewers how to make lamps from old vases; how to make themselves skirts, and how to make Christmas presents at home. She gives various other household hints, interviews a celebrity every day and, according to CBS, successfully sells the products of 16 sponsors who range from dog foods to soft drinks to nut associations.

Water from the famed Fountain of

Season's Greetings

THANX

TO YOU ALL AND
ALL BEST WISHES
FOR 1954

600 KC "THE SEPIA STATION"
WMRY
NEW ORLEANS, LA.

Gill-Perro, Inc.—Nat'l Rep.
Youth at St. Augustine, Fla., was mailed (in a waterproof container) to advertisers and agencies by NBC Radio a couple of weeks ago. A little booklet sent with the water recounted the search of Ponce de Leon for the miracle spa, then told about what the author claimed was another miracle: NBC Radio's "Three" Plan. "Let your sales curve drink deeply from the true Fountain of Youth," the NBC writer advised, "as you enjoy a lasting peace of mind."

This month's WQXR, New York, program guide has a new front cover, the first time since 1942 that the cover design has been altered. The new design carries a pen-and-ink sketch of a great leader in thought and one of his quotations about music (for example, Plato: "The man who has music in his soul is in love with the loveliest"). WQXR said the program guide has been issued since 1936; its circulation has increased from 710 to more than 60,000 paid subscribers ($1 yearly), the largest circulation of any publication in the musical field except Etude.

Religious leaders, teachers in parochial schools and various community clubs and organizations are being sent an advance script of the Christmas program of the Greatest Story Ever Told. The annual program, titled "No Room at the Inn," will be broadcast Sunday, 20 December. The program series is sponsored by Goodyear Tire & Rubber Co., but never carries commercial announcements beyond the FCC-required sponsor identification at the beginning and end of the shows.

A route list of grocery outlets with marketing data is being sent to advertisers by McClatchy Newspapers (The Sacramento Bee and KFBK, Sacramento). The 60-page book and map covers Sacramento's 19-county wholesale and retail market which, according to KFBK, is the "highest per capita retail food market in the West."

A white tie with a formal invitation was addressed to advertisers and agencies by WNBX, New York. The invitation asked recipients to become one of the sponsors of The Seven O'Clock Theatre. The Theatre, telecast every weekday evening, features a different program each night.

Brand Names Day will be 28 April 1954 rather than during the second week of April, Henry E. Abt, president of Brand Names Foundation, Inc., has announced. Abt said the change was made to avoid conflict with retailing and business activities during Easter.

New York University offered 292 different courses this fall in its Division of General Education—but midway through the semester, it added another one. In the United States for a few months were 22 Latin American students who were getting basic instruction in TV for careers in their homelands of Venezuela, Peru, Colombia, Cuba and Puerto Rico—where, they reported, the video business was booming. Near the end of their stay last month, they found a little free time on their hands and decided to fit in some extra class work if possible. So NYU set up a new workshop, "Special Advanced Course in Television Production," which offered two concentrated three-day sessions for the Latin Americans.

in western Massachusetts, where more and more national spot advertisers are improving local coverage at lowest cost per thousand. Only full-time independent station serving Springfield, WTXL has the largest 7:30 to 8:00 A.M. audience of any station in the area.

For avails and other information, call Larry Reilly, Gen. Mgr., WTXL, Springfield, Mass., 9-4768, or any office of the Walker Representation Co., Inc.
Newsmakers in advertising

Hilton H. Brown, chairman of the board of The Brown Co., made headlines when he testified during the California trial of Arthur Samish. Brown stated he had paid Samish $120,000 on a brokerage basis for obtaining the Schenley Distilleries account. The jury found Samish guilty of not paying federal income taxes on the fees and other income. During the trial four accounts left Brown, two being single brands of multiple-brand clients whose other brands remain with Brown. Agency spokesman called this turnover normal for agency size of Brown.

Carl Haverlin, president of Broadcast Music, Inc., was one of 42 defendants named by newly-organized Songwriters of America as conspiring to keep their music off radio and tv. SOA seeks $150 million damages, the dissolution of NARTB and divorce of BMI from broadcasting industry ownership. Haverlin commented that "the baseless conspiracy charges made in the complaint are a rebuff which ASCAP has been making for years and has never been able to substantiate..." Haverlin stated BMI has maintained competition.

Victor C. Diehl, newly-elected chairman of the Mutual Affiliates Advisory Committee, made these comments recently after the committee recommended that Mutual’s new affiliation plan be set aside: "Most of the ingredients of the... proposal were based on sound thinking and principles. However, the committee felt that... certain elements of the plan... needed further evaluation... There are some good advantages to the plan and the committee is confident these advantages can be incorporated in MBS operations.”

Barry Ryan, president of Ruthrauff & Ryan, Inc., on his 25th anniversary in the agency business, recalled that he cut his eye teeth during the worst depression in American history. One of the “new trails blazed” during the depression, he said, was the use of radio’s original amateur hour applied to advertise the products of an automobile manufacturer. He said threats of a recession call for re-evaluating the function of advertising in the United States because “our economic process is predicated on power to build demand.”
Yes, "Big Mo" is in the heart of St. Louis! Not only are the studios, tower and transmitter centrally located...just off Forest Park...but everyday KSTM-TV's fine network and local programs reach deeper and deeper into the heart of the St. Louis television audience. "Big Mo" helped to bring multiple-programming to the area...offered the individual viewer a choice of programs. Little wonder Mr. and Mrs. St. Louis "just love that 'Big Mo'".

You can get close to the St. Louis heart...and pocketbook...with your product if you come aboard "Big Mo" today. Wire, phone or write for choice availabilities.
Needed: a TVAB

Radio never got around to establishing a promotional sales and research bureau until it was in desperate need of more and better selling.

Maybe that’s why there isn’t too much station enthusiasm for a TVAB at this time. (Incidentally “TAB” can’t be used because it means “Traffic Audit Bureau.”)

But the new electronic medium is mushrooming so fast it’s in acute need of sound statistical data—information which every other medium, especially newspapers and magazines, provides the advertiser. Further, every other major ad medium has an ad bureau—and with good reason in more than one direction.

The Sponsor’s survey (see “Should there be a Television Advertising Bureau?” page 29) points out that a TVAB could be established on a small scale for $200,000 or less. It also summarizes the activities of the other four major media promotional groups—BAB, ANPA’s Bureau of Advertising, Magazine Advertising Bureau and Outdoor Advertising, Inc.

To date TV has managed to skyrocket without (1) much research, (2) up-to-date circulation and set figures, (3) a really accurate record of who uses the medium and how much, (4) a central source of statistical, informational and promotional data.

But with competition sharpening not only between stations but between media as well, this period is drawing to a close.

We’re for a TVAB—now! * * *
BAB’s loss

The Broadcast Advertising Bureau will miss President Bill Ryan when he steps down 1 February. So will the whole radio industry.

During his three years at BAB, Bill sweated and strained to build it into a major media organization comparing favorably with the ANPA’s famous Bureau of Advertising. Today it has 834 members and a $670,000 budget ($750,000 or more projected for 1954). It is highly regarded by broadcasters, sponsors and agencymen alike. Its numerous studies serve as useful tools. It has helped rekindle the advertiser’s enthusiasm for radio as a leading medium.

Bill proposes to leave BAB with the knowledge that during 1954 the big job he has done on the local level will be continued; that the work of promoting and selling radio’s standout aptitudes to national and regional advertisers will be expanded. He knows, too, that no time is being lost in selecting a worthy successor.

Bill Ryan may well be proud of his stewardship. We hope he will find another important spot in the broadcasting industry which he has served so well.

* * *
WJR’s “Goodwill Cavalcade”

Put Thursday, 10 December 1953, down as a day unique in radio station promotion.

For on that day Detroit’s 50 kw WJR is bringing 70 of its own entertainers to New York to present a one-hour variety show on the Starlight Roof of the Waldorf-Astoria following a dinner for some 450 agency, sponsor, network and press guests.

General Manager Worth Kramer informs us that no one from WJR is going to try to sell a single thing. WJR’s aim is to show radio’s vitality (as reflected by a single station) in a television age.

Applause

Tv Code Board’s “First Report”

The NARTB’s Television Code has been in operation since 1 March 1952. It now has 188 stations subscribing to it, as well as all four tv networks.

In its brief existence it has borne fruit on two fronts:

1. It has convinced Congress that the tv industry meant business when it said it wanted and was capable of establishing a code of fair practices and getting most of the industry to live up to it. This has kept government intervention in broadcasting down to a minimum.

2. It has given every station manager, sponsor and agencyman a yardstick by which he can judge the acceptability of programs and commercials. The Code applies to subscribing stations and networks only. But its effect on the industry has already been astounding.

For example, not an advertisers’ or an agency convention goes by without some discussion of the Code: whether the advertising profession is living up to it.

The First Report to the People of the United States, prepared by the TV Code Review Board, contains a wealth of data on the accomplishments of the Code in its first year of operation.

Of course it hasn’t eliminated all objectionable practices in tv. But critics are reminded of two things: (1) The Code is 100% voluntary and the only method of enforcement the board has is moral pressure. (2) Consider what the condition of the industry might have been had there been no tv Code.

Edward H. Bronson, director of NARTB’s Tv Code Affairs, and these members of the Review Board merit the appreciation of the entire broadcasting industry for making the Code a living thing:

John E. Fetzer, WKZO-TV, Kalamazoo (chairman); J. Leonard Reinsch, WSB-TV, Atlanta, and WHIO-TV, Dayton; Mrs. A. Scott Bullitt, KING-TV, Seattle; Walter J. Damm, WTJM-TV, Milwaukee, and E. K. Jett, WMAR-TV, Baltimore.
WE'VE HIT THE TOP!

With a TV Antenna 1000' Above Average Terrain.
Actual height 925'. That's as high as any in Michigan.
*Far higher than any commercial station in any
Michigan market except Detroit.
We're Installing a 50,000 Watt RCA Transmitter.
The 10,000 watt component is already installed and operating—
delivering 100,000 watts, c.r.p., video and 50,000 watts,
c.r.p., audio. That's more power output than any other station
in the area delivers or plans to deliver in the near future.
But, full power of 316,000 watts, c.r.p., video and 158,000
watts, c.r.p., audio is scheduled for February 1, 1954.
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.,
WFDP, Flint, Mich., WEOA, Evansville, Ind.
IN KANSAS CITY...

the Swing is Solid

TO CHANNEL

9

WHB-TV

BASIC CBS TELEVISION
AFFILIATE

It's a solid swing to Channel 9 on
the airwaves in the Kansas City mar-
et . . . and solid selling for WHB-TV
advertisers! A full schedule of CBS-TV net-
work programming . . . plus a variety of talent-
packed locally produced shows . . . put your spots
in the right spot for sales — on the solid favorite of
338,699* television homes in the WHBiG Kansas City market!

*Oct 31 report of Kansas City Electric A.L.A.

FREE! TO ADVERTISERS
AND AGENCY EXECUTIVES

Swing, the vest-pocket-size magazine
published monthly by WHB and WHB-
TV, is packed with interesting and in-
formative writing for time buyers,
advertising agencies, advertising and
sales executives. Request free copies on
your company letterhead.

1922 - 1953

Don Davis, President
John T. Schilling, General Manager

WHB-TV

CHANNEL 9 BASIC CBS-TV
SHARING TIME
WITH KMBC-TV

WHB

710 KC, 10,000 WATTS
MUTUAL NETWORK

KANSAS CITY'S
OLDEST
CALL LETTERS

Represented nationwide by
JOHN BLAIR & CO.
BRISTOL MYERS DOES A COMPLETE JOB...

SO DO HAVENS AND MARTIN, Inc. STATIONS... WMBG WCOD WTVR

Bristol-Myers' BUFFERIN is a tribute to advertisers use.

Buffer combines aspirin with two special ingredients which all work together to relieve pain twice as fast as aspirin, but without the upset which aspirin often causes.

Programming the best ingredients of fine entertainment and public service also takes skill. The application of this skill by Havens and Martin, Inc., Stations has built large and loyal audiences for WMBG, WCOD and WTVR in the rich areas around Richmond. Join the other advertisers using the First Stations of Virginia.

WMBG AM WCOD FM WTVR TV

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 Boling Co.
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 1 1/3 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**

**WITH**

**IN BALTIMORE**

**TOM TINSLEY, PRESIDENT**

**REPRESENTED BY FORJOE & CO.**
REPORT TO SPONSORS
14 DECEMBER 1953

Air media help in N.Y. paper strike

Look for ANFA to make capital out of slightly lower department store sales in New York during newspaper strike. Actually sales lower this year than last anyway. Secondly, department stores, all other retailers been spending guesstimated $10,000 daily on New York's 7 daily papers. During first week of strike they spent only $10,000 daily on 20 radio, tv stations—or 80% less. Many cases they wanted to spend more but some stations were sold out even before strike began.

—SR—

Advertisers flock to air in N.Y.

Some novel aspects of newspaper strike: General Electric placed "help-wanted" ads on air. Swank Van Cleef & Arpels, Fifth Ave. jeweler, bought announcements. Big theatre chains—Loew's especially—and many individual houses aired new or current shows. Rogers & Hammerstein bought time on several stations for "South Pacific," "Me and Juliet," "King and I." First musical to be reviewed on air minutes after opening night curtain was "Kismet." Leon Pearson did critique over WNBC, WNBT. All stations stepped up news programs.

—SR—

Strike shows air media's speed

Quick deals in N.Y. strike: WCBS' Henry Untermeyer, John Willim called on Saks Fifth Avenue's Colleen Utter 10:20 a.m., closed deal. heard WCBS air Saks commercial 45 minutes later. Gimbel's was called 11 a.m., first commercial went on 12:15 p.m. Peck & Peck signed for 12:00-12:15 p.m. slot on WNBT first day of strike (Sunday), prepared commercials with live models in 12½ minutes. Right after show Peck & Peck signed for 3:00-3:30 p.m. period same day. Macy's meantime placed standing order with WOR for all available time.

—SR—

Tv draws record crowd to Macy's

Pat Meikle announced 3 times during week on her WABD(TV) "Magic Cottage" show she would demonstrate new Mongol Paint with Pencils kits in Macy's, New York, 2 p.m. following Saturday. Record 5,000 children, parents showed up. Sponsor: Eberhardt Faber Pencil. Hicks & Greist is agency. Firm bought more announcements for holiday season.

—SR—

Paschall has new slogan for radio

Because broadcasters deal primarily in audio and Americans are taught "sound purchase is good investment." Benton Paschall, general manager of WNOE, New Orleans, suggests this slogan for radio industry: "Radio—America's sound buy-word."

—SR—

6 of 10 say too much sell in tv

Is tv over-commercialized? SPONSOR polled 450 sponsors, agency execs, broadcasters. Answers: Yes—59.5%, No—28.25, Maybe—12.3%. For what should be done, details of the NARTB's Tv Code and accomplishments of Tv Code Board to date, see article page 27.
REPORT TO SPONSORS for 14 December 1953

Spot radio users Big spot radio users have various tricks up sleeve to make medium more effective. Among these: "Life," Fall Mall, Esso, Mennen, Shell Chemical, American Airlines. See article, page 30.

-SR-

Tv tape to slash video, movie cost RCA's historical tv color tape demonstration in Princeton 1 December gave sponsors some cost figures to chew on. Dr. E. W. Engstrom, RCA Labs v.p., estimated magnetic recording in color—with re-use of tape—will cost 5-10% of color kine. Black-and-white tape recording will be 10-20% of b&w kine. Those attending demonstration left convinced video tape will revolutionize both tv and movie production. RCA's commercial production goal: 1955. For background, see "The video tape recorder: what it means to sponsors," SPONSOR, 30 Nov. 1953.

-SR-

Annual radio study Ryan goal William B. Ryan, recently resigned BAB president, feels BAB should annually undertake type of study recently pioneered by Henry I. Christal stations (see Christal study article page 36). Ryan has long been advocate of such qualitative research. In March 1951 his first official act as BAB president was to propose study of type eventually carried out by Christal stations. Ryan has asked to be relieved of responsibilities as BAB president. Kevin B. Sweeney, BAB v.p. since 1951, takes over as executive v.p. 1 January.

-SR-

New low-cost film biog series out "The Greatest Drama," novel 15-minute newsreel film biogs of famous Americans, now available to sponsors in 170 tv markets. Prices run 60% of 1-hour Class A rate. Some samples, all commissionable, with time costs extra: Chicago, $360; Louisville, $150; Omaha, $150; Portland, Me., $60. General Tire & Rubber dealers took show in 40 markets under 50-50 co-op plan. Movietone News, General Telecasting producing series, 20th Century Fox Film handling syndication.

-SR-

Article on rating services held up Details of SPONSOR's survey of 2,000 agencies, advertisers on what they think of rating services, plus fact sheet covering basic data on each of 6 major services, plus SPONSOR'S Ideal Rating Service and how each firm stacks up will be published next issue. Article, scheduled this issue, was held up because of vast research involved.

-SR-

Critique of Mogul weekly media test Emil Mogul Co. boosted Rayco car seat cover sales 36% in 18 months using unique weekly media testing system. SPONSOR carried story 19 October as part of All-Media Evaluation Study. Its All-Media Advisory Board raised three basic questions about system which SPONSOR got Emil Mogul's Research and Media Director Joel L. Martin to answer. For critique, see page 86.

New national spot radio and tv business

<table>
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<tr>
<th>SPONSOR</th>
<th>PRODUCT</th>
<th>AGENCY</th>
<th>STATIONS-MARKET</th>
<th>CAMPAIGN, start, duration</th>
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</thead>
<tbody>
<tr>
<td>T. Rabbitt Co., NY</td>
<td>Clim detergent</td>
<td>Harry B. Cohen, NY</td>
<td>200 radio and tv mks</td>
<td>Radio-tv: annex campaign; mid-Jan; 13 wks</td>
</tr>
<tr>
<td>- Letton Paper Co., Greenv., NH</td>
<td>Varnish Fair paper prods, Blue Ribbon paper napkins, Mounds, Almond Joy</td>
<td>Paris and Pearl, NY</td>
<td>NY, Columbus, Dayton, Cinci, Syracuse, Buffalo</td>
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<tr>
<td>Peter Paul, Naugatuck Conn</td>
<td>All prods</td>
<td>Dancer-Fitzgerald-Sample, NY</td>
<td>65 top tv mks</td>
<td>TV: 10-, 20-sec film anncts; mid-Jan; 13 wks</td>
</tr>
<tr>
<td>Lydia E. Pinkham Medicine Co., Lynn, Mass Stokely-Van Camp, Indianapolis, Ind</td>
<td>Van Camp's food prods</td>
<td>Harry B. Cohen, NY</td>
<td>200 radio stations</td>
<td>TV: ID's, chainbreaks, 60-sec anncts, Class A and B; 1 Jan: 26 wks</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Calkins &amp; Holden, Carlisle, McClintock &amp; Smith, NY</td>
<td>8 scattered radio mks</td>
<td>Radio: 60-sec anncts; 4 Jan: 24 wks</td>
</tr>
<tr>
<td></td>
<td></td>
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<td></td>
<td>Radio: 15-min partial: Jan; 26 wks</td>
</tr>
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</table>
We opened, from the Empire State Building, with a 16 1/2 hour telethon for The Lighthouse.

$115,000 in pledges from 19,500 verified phone calls.

The accountants, at press time, were still adding and the calculators still clacking; AND $97,000 was already in the bank.

And those 19,500 phone calls came from Ronkonkomo and Rumson, from Summit and Sea Gate, from Kingston and Kings Highway, from Montclair and Mt. Vernon, and from thousands of other homes within this great Metropolitan Market.

new york
BARclay 7-3260

new jersey
Mitchell 2-6400

NATIONAL REPRESENTATIVES
WEED & CO.
ARTICLES

Is tv over-commercialized?
SPONSOR survey of agency executives, advertisers and station managers (not including laymen) reveals 59.5% think tv is over-commercialized. Most commonly cited objection is double- and triple-spotting of commercials

How six major spot clients use radio
Radio and tv spot expenditures have been climbing steadily as advertisers learn about varied ways to use spot. Here, in the first of two articles, are six spot radio case histories illustrating various approaches

What timebuyers want for Christmas
Gift certificates, luxury items, liquor, fancy cheese or foodstuffs packages rank high as desired Xmas gifts in informal SPONSOR poll among timebuyers

Who listens . . . where . . . how . . . why
Henry L. Cristal Co., station rep., publishes recent Poltie qualitative radio study in book form, It brings to light important facts on where and why people listen, what radio means to them

Are you getting most out of stock tv film supply?
Some 157 million feet of stock tv film are available to give a film commercial or live tv show new dimensions at low cost. Here's a report on where stock film for tv is available, what it costs and how it can be used

How Brown Shoe gets tv show on 203 am stations
St. Louis shoe manufacturer has radio program for nominal cost by providing dealers with taped recordings, getting them to pay time charges

Modern art comes to commercials
Novel Earle Ludgin tv film commercial for regional coffee firm uses abstract art coordinated with well-timed music and narration. New approach hailed as different, refreshing, has caught attention of Midwest admen

New SPONSOR Program Guide to aid timebuyers
How do all the stations in a market compare in programing emphasis? Which U.S. stations schedule feature film or foreign-language programing? SPONSOR's unique directory will answer questions like these, be valuable tool for timebuyers

COMING

What's wrong with the rating systems?
The good and bad aspects of art and print measurement services are pointed up in this part (No. 14) of SPONSOR'S All-Media Evaluation Study. Originally scheduled for 14 December issue, will run 28 December instead

How six major spot clients use tv
The second part of SPONSOR'S analysis of how a dozen big spot advertisers use broadcast media, points up the tv spot approach of six varied clients

DEPARTMENTS

TIMEBUYERS AT WORK
49TH & MADISON
P. S.
AGENCY AD LIBS
NEW AND RENEW
MR. SPONSOR, Howard Dietz
FILM NOTES
NEW TV FILMS
NEW TV STATIONS
AGENCY PROFILE, Michael Levin
SPONSOR ASKS
ROUND-UP
RADIO RESULTS
TV COMPARAGRAPH
NEWSMAKERS
SPONSOR SPEAKS

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There's no doubt about the Number One station in the important Louisiana-Arkansas-Texas area. It's KWKH, by a tremendous margin!

KWKH delivers 22.3% more Average Daily Listeners than Shreveport's four other stations combined—actually delivers 89.4% more listeners-per-dollar than the next-best station!

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.

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

KWKH
A Shreveport Times Station

5,000 Watts • CBS Radio •
YOU CAN SPONSOR THE BEST NEWS IN SOUTHERN CALIFORNIA INDEPENDENT RADIO FOR AS LITTLE AS $21.90!

KBIG hourly five-minute newcasts, judged the best of any independent station by the Radio and Television News Club of Southern California, can sell for you, whatever your business . . .


DRUGS? Willard Tablet Company is in its second year with the 8:25 A.M. News.

FURNITURE? O'Keefe & Merritt, a charter sponsor since KBIG's first day on the air, sells ranges on daily morning newscasts.

APPLIANCES? Graybar Electric has sold Whirlpool washers with KBIG Morning News for the last eleven months.

RESTAURANTS or HOTELS? Oceanside's Miramar restaurant, trailer park and shops, daily on KBIG for the last 18 months, sells via afternoon Sports News.

A few seasonal advertisers have just concluded their newscast contracts.

Ask your KBIG representative or any Robert Meeker office for these new availabilities, and for the new brochure giving all details on KBIG News . . . the best in Southern California Independent Radio.

10,000 WATTS AT 740 KBIG

STUDIOS IN AVALON AND HOLLYWOOD

GIAN T 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 3-2105


Timebuyers at work

Clarke J. Trudeau, Beaumont & Hohman, Chicago, is continuing Greyhound's tv station-break campaign in a handful of cities that the firm's co-sponsored Omnibus does not reach (CBS TF, Sundays 5:00-6:30 p.m.). For two seasons he researched availabilities near top-rated tv shows all over the country for Greyhound's spot campaign. "Now that Greyhound commercials are aired each week via a 7-station CBS TF network, my job is much easier," Clarke explains. "I have to place chainbreaks in only a few additional cities."

Arthur Harrison, Harry B. Cohen, New York, is buying time for six major accounts, including Glim, Lydia Pinkham, West End Brewing Co., Pearson Pharmaceutical, Whitehall Pharmaceutical and Black Draft. As a Charles Antell timer-buyer before joining the agency, Arthur had to work closely with station personnel. "My job was partly educational," he remarks, "since I had to persuade stations to carry our unusual program format—a 15-minute product demonstration." This experience, he feels, is helping him gain maximum station cooperation in getting top efficiencies for his current accounts.

Jayne Smathers, Cecil & Presbury, New York, buys women's show participations for McCormick & Co. once a year on a 39-week basis. Then her job's done, and the copywriters take over, since the firm rotates commercials among its whole line of products, everything from spices to tea, both hot and iced. "I buy minute participations on local radio and tv women's shows," Jayne explains, "because we feel that one good long hard sell from one to three times a day by a local personality is more effective than frequent, impersonal short commercials."

Howard Spokes, Cunningham & Walsh, New York, bought schedules in 70 Eastern markets for his Liggett and Myers account. "The bulk of cigarette advertising is usually carried by network radio and tv," he told SPONSOR, "except when we're introducing a new product. In this October through December campaign we launched L & M filters with a heavy radio and tv spot schedule east of the Mississippi." Not counting hitchhikes on various L & M net shows, the filter is being advertised with some 80 announcements a week in New York alone.
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.
"ALL THE WORLD'S A STAGE..."

...and the ever-changing panorama of television entertainment is constantly reflected in WDSU-TV's studios in New Orleans. Patterned after a Hollywood soundstage, the largest studio, by means of specially designed, electrically controlled folding doors, can be converted into 2 independent telecasting areas. Adding further flexibility is the recent installation of the Cyclorama system of set design (one of the very few outside of New York), which permits local productions of network caliber. "All the world"... can always be found in the studios of WDSU-TV, New Orleans.
49th and MADISON

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

85 TIMEBUYERS

The story on timebuyers in the November 16 issue ("85 timebuyers," page 38) was extremely interesting and I for one agreed with many of the comments. I think your publication improves with age and I look forward to receiving it.

Penny Simmons
Timebuyer
Foote, Cone & Belding
New York 17

POSTSCRIPTS TO CONTROVERSY

Having had myself to do plenty of hard scrapping since I got into this doggone industry of ours, I particularly appreciate it when a fellow puts on a fight for something he believes in, and especially when he takes on a giant the way you have done.

Your "Postscripts to a controversy" (10 August 1953, page 118) reminded me that I've been meaning to send you this letter for some time. Our congratulations to SPONSOR have been long overdue!

R. R. Kaufman
President
Guild Films Co.
New York 17

STUDENT RATE

I am interested in subscribing to your magazine. I am majoring in advertising and would like to know if you have any student rates. Please advise because there are other students also interested in subscribing.

William Santoni
Kappa Sigma House
Gainesville, Fla.

• Student rate is $4 a year.

REPRINT PERMISSION

Clark Agnew, of Lennen & Newell, and I have contracted to write a text book, Television Advertising, for McGraw-Hill. Your own excellent book, Television Advertising and Production Handbook, is naturally an invaluable source, and you may be sure we are studying it in detail.

In addition, however, we would very much appreciate advice and information from you specifically in relation to our own project, and permission to reprint certain pertinent material from SPONSOR.

Neil O'Brien
Lennen & Newell, Inc.
New York 17

"Television Advertising and Production Handbook" was edited by SPONSOR's president and editor, Norman Cone, in conjunction with Irving Settel, merchandising and sales promotion consultant, Du Mont; ad manager of Conrad's, Inc., and an instructor of radio and tv at Pace College. Permission to reprint material from SPONSOR may be obtained by putting the request in writing.

FARM ISSUE

I want to thank you for the support SPONSOR has given farm broadcasting in the October 19 issue. I know I am late in thanking you because of a European trip. I haven't had a chance to read it until this week. I thought it was the best job anyone has done in covering the farm field. It must have taken a tremendous amount of organization to put the facts in such a concise, well-written manner.

Frankly, I was amazed to find that managers give such little support to farm broadcasting activities in the East. At both the Chicago and Kansas City clinics, we had far more managers and sales managers on hand. It is to be expected, of course, but I think one of our biggest jobs is to get managers interested in what we have to offer, and apparently along the Eastern Seaboard we have a long way to go. Articles like yours certainly ought to stir up some interest in farm broadcasting and telecasting among the managers and sales managers.

Mal Hansen
President
Natl. Assn. of RFD's

SCHWERIN TECHNIQUE

The brief reference to Schwerin Research in your 16 November article on new tv noting figures ("Will Starch's new tv noting figures upset buying strategy?", page 40), may give, in the story's particular context, a misleading impression of the type and scope of our service. This could readily be shown by reference to sponsor's excellent past coverage of Schwerin activities.

Far from resulting "primarily in a set of 'like and dislike' curves," Schwerin commercial tests have long employed remembrance as the central — though not the only — measure. We
They are Washington’s VIPs

They are the *most* important people in town. They’re your customers who turn to WTOP-TV (1,648,926 of them each week). Day in and out, more of them watch WTOP-TV than any other station. And they spend more time with WTOP-TV... 1,275,000 more hours a week... than with the second station. To see, and be seen by, the right people in Washington, the right place is... Channel 9.

**WTOP-TV**

The Washington Post-CBS Television Station, which is represented nationally by CBS Television Spot Sales

Sources on request
Names in AP news make newscasts sparkle for audience and sponsors

Nothing like a little ingenuity to win audiences and influence sponsors!

That’s the opinion of WAPI, Birmingham, Alabama, as the result of a continuing project which the station is using most successfully.

Each day, the station scans The AP local, regional and national news reports for the names of Alabama persons. A copy of the story is sent to the individuals named, together with a personal note inviting them to listen to the newscasts. A daily radio newscast schedule is enclosed.

Listeners go for the idea—and so do their relatives, friends and neighbors.

The second pay-off comes when prospective newscast sponsors see the collection of letters. Then the station’s audience becomes more than a faceless throng. Here are real names…real people…real potential customers.

Says Henry P. Johnston, WAPI president:

"By humanizing our audience, we alert the sponsor to his sales opportunities. Much of the idea’s success leans on the fact that from AP we get solid coverage backed up by The AP’s solid prestige."

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write —

The Associated Press
50 Rockefeller Plaza
New York 20, N.Y.

Those who know famous brands...
know the most famous brand in news is AP
began remembrance-testing of commercials late in 1947, initially using an "aided" approach, and introduced our present unaided response technique at the beginning of 1951. We have, in the ensuing time, tested around 2,000 tv commercials for many of the country's leading advertisers.

"Captive audience" is, of course, the standard antithetic phrase for our type of research, just as "shallow draught" or "weak signal" are labels pinned on techniques depending on later recall by those hostile to them. Actually, both kinds of research have useful purposes to serve. Without trying to go into too much detail here, these are some distinctive features of the Scherwin methods: (a) commercial remembrance and reaction to program can be studied as a unit; (b) detailed audience group information is secured; (c) experimental tests do not involve setting up special broadcast situations; (d) there is immediate strong recapture of remembrance; (e) the respondents are not exposed to different stimuli in the time intervening between the commercial and their responses; (f) the effect of individual commercials can be isolated; (g) there is less "playback" of sales points picked up from the sponsor's past advertising than is commonly encountered when delayed measures are made; (h) adequate personal information can be secured from the respondents so that properly matched samples can be drawn.

The present need is for much wider use of qualitative research, not for internece warfare as to the merits of existing services. In that connection I merely wanted to clarify the record as to the experience and techniques of the various organizations, since only with accurate information can those with problems to solve make an intelligent choice.

Leonard Kurisch
Executive Vice President
Scherwin Research Corp.
New York 19

It seems odd that the recent Starch report on the effectiveness of tv commercials ["Will Starch's new tv noting figures upset buying strategy?", 16 November 1953, page 40; "Beware of these misuses of Starch tv figures," 30 November 1953, page 42] has occasioned such a furor on Madison Avenue in light of the general reluctance to give similar consideration to the Starch reports on individual newspaper ad readership.

Since WOWO operates only in the area of the nation's most effective low-cost medium—radio—we can look at this most recent research development in a rather detached manner. Natural curiosity, however, demands an answer to the question: Why Starch reports for tv (and maybe radio) but not for newspapers?

Carl W. Vandagriff
Manager
WOWO, Fort Wayne 2

SPONSOR BECOMES "SPONSOR"

Enclosed are two medals (see picture) that we at KCMO-TV and KCMO-Radio would like to present to you. These are sponsor badges for the 1953 American Royal Livestock and Horse Show here in Kansas City.

You most certainly are entitled to these badges in view of the mighty fine work you have done in furthering the promotion of radio for rural coverage.

E. K. HARTENBOWER
General Manager
KCMO Broadcasting Co.
Kansas City 8

RADIO IN TV MARKETS

We found the material you sent us on radio in tv markets of very great interest and would like to duplicate some of this material and send it to our local advertisers. We would appreciate it very much if you would give us permission to do so.

E. A. Van Alstyne
Manager
KATE
Albert Lea, Minn.

Permission to reproduce SPONSOR material is frequently granted. Request must be in writing.

A TOP ARB STATION IN LESS THAN 45 DAYS

SPRINGFIELD • DECatur

Decatur, Champaign, and Springfield are yours when you use WTVP, WTVP, located in the center of this vast potential market for your product, has brought about this phenomenal set conversion—by hard hitting... programming to the consumer...The result is your product will be sold solid on—WTVP,

Before 1st World Series TV in Decatur Area

WTVP
CHANNEL 17

DECATUR, ILLINOIS

14 DECEMBER 1953
New developments on SPONSOR stories

See: “23 years with the same program”
Issue: 26 February 1951, page 26
Subject: “Voice of Firestone” celebrates 25 years on radio

Voice of Firestone, which celebrated its twenty-fifth year on radio 30 November, is unique for its method of operation as well as for its longevity on the air.

The half-hour musical program, oldest coast-to-coast musical show on network radio today, is currently in its fifth year as a simulcast. To mark its silver anniversary on the air it bought an extra half hour on TV, doubled the chorus, augmented the orchestra and repeated two songs used on the original broadcast.

Perhaps just as noteworthy as its long history on the air is the fact that it is one of the few major network shows today that is simulcast. Here’s how A. J. McGinness, national advertising manager for Firestone Tire & Rubber Co., Akron, makes the most efficient and economical use of the simulcast:

1. The production staff at all times keeps in mind the fact that a good share of the audience is only listening to the program. There is never any request that the audience “look at” or “watch” anything, either in the program itself or in the commercials.

2. Since both shows have identical scripts and formats the sponsor saves on the cost of a separate cast, rehearsal hall, production staff. The addition of scenery and costumes converts the radio show into a television show.

In recent months Firestone has found another way of getting extra yardage out of its air efforts. All its print advertising carries the tag line, “Enjoy the Voice of Firestone Monday evenings over NBC Radio and Television.” Now the simulcast, in turn, is drawing attention to specific print advertisements.

For example, recently listeners and viewers were asked to “Be sure to see the double-page ad in the Saturday Evening Post out Wednesday.” On TV, a closeup of the ad followed, showing a number of children’s toys. The announcer described the picture for the benefit of radio listeners. Then the closeup dissolved to a shot of the toys in action. No prices were mentioned, but the announcer added that further details were given in the print advertisement.

The show is aired Mondays 8:30-9:00 p.m. over 62 TV and 156 radio stations at a cost of $21,000 for talent and production for each simulcast (cost figures from sponsor’s Radio and TV Compara-

First broadcast of “The Voice of Firestone” took place 3 December 1928 over NBC Radio, featured tenor Franklin Baur, Harvey S. Firestone Jr. and Harvey S. Firestone Sr. (left to right). Show celebrated 25 years on air 30 November.
got something to sell in Detroit?

Mulholland's the Man
who can sell it!

How can we tell it? ... letters, sales, contracts and ratings prove it. Advertisers and audiences seek out WWJ's Ross Mulholland, the man who sells with record-music from 1 to 3 P.M. on weekdays.

Mulholland's following consistently ranges from 14% to 19% of Metropolitan Detroit's 8-station audience, during early afternoons when adult, purchase-planning listeners control the home radios.

Mulholland's advertisers are happy with their increased sales. Their letters tell him so, and their renewals of WWJ time prove it's so.

Automobiles or zircons or zwieback or whatever you produce . . . let Ross Mulholland sell them for you in Detroit, a wealthy market with 1½-million home radios.

THE WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEO. P. HOLLINGBERY COMPANY
Thrilling starlit dramas for every member of the family!

Now—from the current Schlitz Playhouse of Stars series, 26 half hours that sparkle with box-office favorites like Joan Caulfield, Peggy Ann Garner, Preston Foster, Maureen O'Sullivan. And what wonderful stories! By Somerset Maugham, F. Scott Fitzgerald, Thomas W. Phipps, and many other “greats.” A tried-and-proven way for the smart advertiser to win big audiences, week after week! Just how big is evident from these local ratings.*

Boston ........ 32.8  St. Louis ........ 41.5  
Dayton ........ 30.5  Chicago .......... 25.2  
Minneapolis ... 29.5  Seattle .......... 48.0

Use these faces to launch a sales campaign! 
Top stars appear regularly on THE PLAYHOUSE.

Write—phone—wire your reservation today.
This is the TV film series that zoomed into a 45.3 Nielsen rating (Aug. 1953) — the nation's Number One show! It's based on actual cases from the files of police confidence and racket squads. Each half-hour show is an action-packed chapter in the annals of rackets and "confidence games" that could victimize you. Big public-service appeal... a real buy for advertisers looking for quick, profitable sales. Here's how RACKET SQUAD rates locally:*

<table>
<thead>
<tr>
<th>City</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cleveland</td>
<td>37.5</td>
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<tr>
<td>New York</td>
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<tr>
<td>New Orleans</td>
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<td>Chicago</td>
<td>30.4</td>
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<tr>
<td>Toledo</td>
<td>56.0</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>46.3</td>
</tr>
</tbody>
</table>

*Rating Source: Telepulse, December 1952

FILM SYNDICATION

In New York: Don L. Kearney, 7 West 66th St., SU 7-5000; in Chicago: John Burns, 20 North Wacker Drive, ANdover 3-0800
Reach 'em on wheels in New England—

The Dr. Forest L. Whan Survey shows how!

More than half use car radios daily. According to the Dr. Forest L. Whan Survey of the Boston Trade and Distribution Area (the most thorough audience survey ever completed in New England), New Englanders are among the nation's largest users of car radios. Better than half the motorists there, both men and women, have their radios on daily as they drive. Thus, to reach the biggest audience in New England, use radio—the medium that seeks out your customers wherever they are!

More listeners than any other station. According to the same survey, WBZ rates first as the station "listened to most." For daytime listening, 17.0 percent of those interviewed named WBZ (compared with 13.7 percent for the second station, 10.9 percent for the third). For nighttime listening, the figures are even stronger: 28.6 percent named WBZ, 9.3 percent named the second station, and 8.5 percent the third.

With the Whan report on your desk, you're equipped to get the biggest value for your New England radio dollar. If you haven't a copy of this report, get in touch with WBZ or Free & Peters.

by Bob Foreman

When you listen to your radio these days, especially to the disk jockey type of opus on the independent stations, you may come to the conclusion that radio copy is being presented in a more blatant way than ever. And you'd be right—especially in the field of recorded announcements.

I doubt if such a revelation is going to make you think more highly of the aesthetics of the medium, but you may concur with the economics and psychology of it.

Today most radio advertisers and certainly all network and station operators are aware of the tremendous, as well as uncharted, out-of-the-home listening to radio in addition to the common practice of radio listening that's done regularly in other than the living room. For example, bedroom listening while someone is reading the papers, kitchen listening while someone is preparing Baked Alaska, playroom listening during a ping-pong match, and so on.

To capture the attention of these audiences or to penetrate the wall of their inattentiveness, radio copywriters have rightly chosen to use louder audio gimmicks. Pall Mall is relying on a metronome and droning repetitive line to make this point sink in: One snoker every three minutes switches to Pall Mall. Other advertisers are stepping up the decibels with echo chambers, drums, pistol shots and so on as well.

(Please turn to page 58)
all this
and more
on channel 4

all this
After December 11 your sales message will reach this vast, rich market with a stronger, clearer signal and picture on KOMO-TV, Channel 4. Maximum power of 100,000 watts combined with a maximum antenna height of 1,000 feet (highest in the area) on low Channel 4 will give your TV advertising the best Western Washington coverage of any station in the area. Hitherto "blind spots" and fringe areas will now be covered by big and powerful KOMO-TV.

and more
KOMO-TV will be the NBC television affiliate for Seattle and Western Washington. KOMO-TV will have the star-studded programs at the same time they are aired in New York City. The outstanding personalities in the Pacific Northwest in news, home service and variety are scheduled as participation features. Plan your TV spots adjacent to, or in, the best shows in Western Washington.

KOMO's prestige and leadership in the field of radio for over twenty-six years is the heritage of KOMO-TV. Studio facilities which were designed and built for television are second to none in Western Washington for accessibility, acoustical qualities and size. KOMO-TV has the personnel, talent, facilities and experience to do the best television advertising job in Western Washington.

SEE YOUR GEO. P. HOLLINGERBRY REPRESENTATIVE FOR TIME, PARTICIPATION AVAILABILITIES AND SPOT ADJACENCIES—MINUTE, 20 SECOND OR ID—TO START DEC. 11. PLACE YOUR ORDER NOW!
DAYTIME DOLLARS BUY MORE

In NBC daytime television your advertising dollar becomes more elastic and more efficient. Compared to the average of all nighttime television shows, the average NBC daytime TV program reaches more homes per dollar and gives you up to three times more commercial time for your money... and gives you up to three times the commercial frequency. These are only a few of the reasons why daytime dollars buy more when they are wisely placed in NBC daytime television.

NBC TELEVISION
a service of Radio Corporation of America
1. New on Radio Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
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<tbody>
<tr>
<td>American Oil Co, Balt</td>
<td>Joseph Katz, Balt</td>
<td>CBS 83</td>
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<td>Carter Prod, NY</td>
<td>Ted Bates, NY</td>
<td>CBS 204</td>
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<td>Carter Prod, NY</td>
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<td>Credit Union Nat'l Assn</td>
<td>J. Walter Thompson, Chi</td>
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<td>MBS 567</td>
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<td>DiNussio Adv. Akron</td>
<td>MBS 46</td>
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<td>Gillette Safety Razor,</td>
<td>Kudner, NY</td>
<td>ABC 375</td>
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<td>Boston</td>
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<td>Grand Duchess Steaks,</td>
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<td>Travelers Insurance</td>
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<td>Hartford, Conn</td>
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2. Renewed on Radio Networks

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<td>Ass'n of American Rail-</td>
<td>Benton &amp; Bowles, NY</td>
<td>NBC 200</td>
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<td>roads, Wash, DC</td>
<td>Kudner, NY</td>
<td>ABC 343</td>
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<td>General Motors, Detr</td>
<td>Kudner, NY</td>
<td>ABC 355</td>
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<td>Goodyear Tire &amp; Rubber</td>
<td>RRR, Chi</td>
<td>NBC 200</td>
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<td>Co, Akron</td>
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<td>Lewis Howe Co, St Louis</td>
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<tr>
<td>Snow Crop Marketers, NY</td>
<td>Maxon, NY</td>
<td>CBS 200</td>
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3. National Broadcast Sales Executives

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<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
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<tbody>
<tr>
<td>Andrew Akamian</td>
<td>Sidney Garfield &amp; Asso, SF, food mgd dept</td>
<td>KGO, KGO-TV, SF, head new mgd dept</td>
</tr>
<tr>
<td>Harold J. Albus</td>
<td>MBS, NY, press info dept</td>
<td>Same, mgd press into dept</td>
</tr>
<tr>
<td>John Asher</td>
<td>Consolidated TV Film Sls, LA, sls prom mgm</td>
<td>KECA-TV, LA, sls prom mgm</td>
</tr>
<tr>
<td>Charles Bernard</td>
<td>WINS, NY, acct exec</td>
<td>WARD, NY, acct exec</td>
</tr>
<tr>
<td>Robert A. J. Berdeley</td>
<td>WTOP, Wash, DC, radio sls dept</td>
<td>WTOP, am, fm, tv, gen sls mgm</td>
</tr>
<tr>
<td>Walter J. Bowe</td>
<td>Hewitt, Quigley, Benson &amp; Mathur, NY, chief</td>
<td>NBC TV, NY, sls mgm</td>
</tr>
<tr>
<td>E. W. Buckleson</td>
<td>KNX-CPRN, Hywd, asst gen mgm chg sls</td>
<td>Wayne Strehler Prods, Hywd, dir radio-tv</td>
</tr>
<tr>
<td>John Callis</td>
<td>Headley-Reed, NY, acct exec</td>
<td>ABC Film Synd, NY, sls mgm</td>
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<tr>
<td>Jerome B. Cap</td>
<td>Capp Enterprises, NY, head</td>
<td>TV Pros of Amer, NY, natt dir adv prom</td>
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<tr>
<td>H. W. Cassill</td>
<td>KIOA, Des Moines, la, gen mgm</td>
<td>WLON, Mpls, super am opers</td>
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<tr>
<td>George Castleman</td>
<td>CBS Radio Spot Sales, NY, sls dvel dept</td>
<td>Same, mgd dir dvel</td>
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<tr>
<td>William L. Clark</td>
<td>WPIX, NY, asst sls mgm</td>
<td>ABC Film Synd, western mgm (LA office)</td>
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<td>Charles E. Donney Jr</td>
<td>KECA-TV, LA, asst gen sls mgm</td>
<td>ABC TV, sls mgm</td>
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<td>James R. Dickson</td>
<td>A. C. Nielson, Sydney, Australia, chq client serv</td>
<td>Same, also Wellington, New Zealand mgd dir</td>
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<td>George Dickfender</td>
<td>NBC Central Div, Chi, sls dept</td>
<td>Same, mgd radio net mgm</td>
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<tr>
<td>Jack Donahue</td>
<td>CBS Radio Spot Sales, SF, acct mgm</td>
<td>Same, mgd</td>
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<tr>
<td>Nat V. Donovan</td>
<td>United Artists TV, NY, div sls mgm</td>
<td>ABC Film Synd, NY, sls mgm</td>
</tr>
<tr>
<td>Clarence L. Doty</td>
<td>Edward Petry, NY, sls mgm</td>
<td>WBSA, WBSA-TV, York, Pa., wp, gen mgm</td>
</tr>
<tr>
<td>Charles Dunbar</td>
<td>WOR, NY, acct exec</td>
<td>WCBS, NY, acct exec</td>
</tr>
<tr>
<td>Ray Eichmann</td>
<td>NBC NY, asst supvr of ratings, Res Dept</td>
<td>NBC TV, NY, sls dvel rep</td>
</tr>
<tr>
<td>Earle C. Ferguson</td>
<td>KIOA, Denver, prog mgm</td>
<td>KZL, Denver, radio sls stf</td>
</tr>
<tr>
<td>Ed Forester</td>
<td>D-F-5, NY, radio &amp; tv timebuyer</td>
<td>FORGE &amp; Co, NY, acct exec</td>
</tr>
<tr>
<td>Del Gore</td>
<td>WJR, Det, WGR, Cleveland, wp chg eastern office, hq NY</td>
<td>KED, Fresno, Cal, sls mgm</td>
</tr>
<tr>
<td>Gordon Gray</td>
<td>Mkt res analyst &amp; economist</td>
<td>WOR, WOR-TV Div, Gen Telereadio, NY, wp chg div (1 Jan 54)</td>
</tr>
<tr>
<td>Herbert Jacobs</td>
<td>O. L. Taylor, NY, acct exec</td>
<td>FORGE &amp; Co, Chi, acct exec</td>
</tr>
<tr>
<td>Winston Kirby</td>
<td>KECA-TV, LA, gen sls serv mgm</td>
<td>Weed &amp; Co, NY, sls stf</td>
</tr>
<tr>
<td>Mitt Klen</td>
<td>Bangor Evening Comm, Bangor, Me. adv display mgm</td>
<td>Same, acct exec</td>
</tr>
<tr>
<td>Dan Knowles</td>
<td></td>
<td>WABI, WABI-TV, Bangor, sls serv depts</td>
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(Continued next page)
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>Edward L. Koening Jr</td>
<td>Vitapix Corp, NY, special consultant</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>Al Larson</td>
<td>WOW-TV, Omaha, local, reg'l sls mgr</td>
<td>KPHO-TV, Phoenix, comm sls mgr</td>
</tr>
<tr>
<td>George H. Larue</td>
<td>KFBK, Sacramento, sls mgr</td>
<td>KTUU, Stockton, Cal, reg'l sls mgr for Sacramento area</td>
</tr>
<tr>
<td>Edward F. Leethen Jr</td>
<td>CBS Radio Net, NY, dir sls extension</td>
<td>Voice of America, NY, deputy dir</td>
</tr>
<tr>
<td>Harry R. Lipson</td>
<td>WIBK, WIBK-TV, Detr, gen head, sls</td>
<td>Same, asst mng dir</td>
</tr>
<tr>
<td>Robert Max</td>
<td>Welch Grape Juice, Westfield, NY, asst sls mgr</td>
<td>Kapern Corp, NY, mdg exec</td>
</tr>
<tr>
<td>Tom McManus</td>
<td>Tolnews Prods, NY, vp</td>
<td>UTF, NY, sls exec</td>
</tr>
<tr>
<td>Maurice E. McMurtry</td>
<td>CBS TV, net sls dept</td>
<td>WIBK-TV, Detr, tv sls mgr</td>
</tr>
<tr>
<td>Arthur E. Muth</td>
<td>Woz &amp; Co NY, acct exec</td>
<td>Free &amp; Peters, NY, acct exec</td>
</tr>
<tr>
<td>Herbert Newworth</td>
<td>WMGM, NY, acct exec</td>
<td>H &amp; R. Reps, NY, sls stk</td>
</tr>
<tr>
<td>John Peffer</td>
<td>WTAR, WTAR-TV, Norfolk, opers mgr</td>
<td>Same, asst gen mgr</td>
</tr>
<tr>
<td>Martyn H. Perival</td>
<td>NBC Spot Radio Sales, NY, acct exec</td>
<td>Same, mgr SF office</td>
</tr>
<tr>
<td>Nicolas Pitasii</td>
<td>Media sls rep</td>
<td>Geo. P. Hollingbery, NY, sls stk</td>
</tr>
<tr>
<td>James Richards</td>
<td>John Blair &amp; Co, mgr SF office</td>
<td>Don Lee Broadcast &amp; KMM-TV, LA, eastern sls mgr</td>
</tr>
<tr>
<td>Edwin G. Richter</td>
<td>WTVN, Columbus, O, sls dept</td>
<td>Same, sls mgr</td>
</tr>
<tr>
<td>Keith Rover</td>
<td>Publicist &amp; adman, NBr</td>
<td>WOW, Omaha, radio prom mgr</td>
</tr>
<tr>
<td>David O. Suark</td>
<td>Audio-Video Cen, NY, dir adv, sls prom</td>
<td>WFMY-TV, Greensboro, NC, prom mgr</td>
</tr>
<tr>
<td>Donald H. Saunders</td>
<td>WTOP, Wash, DC, engres chq technical opers</td>
<td>Same, dir exec</td>
</tr>
<tr>
<td>Adolph L. Seton</td>
<td>ABC, NY, copy chief, publicity stf</td>
<td>Same, trade ed</td>
</tr>
<tr>
<td>Morton Sibley</td>
<td>KFWB, LA, sls mgr</td>
<td>Same, gen &amp; sls mgr</td>
</tr>
<tr>
<td>Norman H. Sloane</td>
<td>KCAV-CA, TV, prodn control mgr</td>
<td>Same, tv sls serv mgr fals for ABC TV Net</td>
</tr>
<tr>
<td>H. Nedthom Smith</td>
<td>WBNM-CA, Columbus, O, acct exec</td>
<td>WTRF-CA, Wheeling, Wv, sls mgr</td>
</tr>
<tr>
<td>Reber Smith Jr</td>
<td>KBC Spot Salas, SF, acct exec</td>
<td>John Blair &amp; Co, SF office</td>
</tr>
<tr>
<td>Robert C. Smith</td>
<td>UGAR, Chico, publicity dir</td>
<td>Same, dir pubt rels &amp; adv</td>
</tr>
<tr>
<td>William H. Steese</td>
<td>Petry, NY, radio prom sls</td>
<td>Same, radio prom mgr</td>
</tr>
<tr>
<td>David Taft</td>
<td>WKRC, Cin, vp, gen mg</td>
<td>Radio Cin, (WKRK, WTVN), exec vp</td>
</tr>
<tr>
<td>Muller Taft Jr</td>
<td>Radio Cin, (WKRK, WTVN), exec vp</td>
<td>Same, pres</td>
</tr>
<tr>
<td>Clarence P. Talbot</td>
<td>USAF, Brig Gen, ret'd</td>
<td>KCCC-CA, Sacramento, dir pubt rels</td>
</tr>
<tr>
<td>Hal Tate</td>
<td>Own radio-tv pkg form, Chi</td>
<td>Abx Rosenman (new rep firm), Chi mgr, has sls WACN, WCAN-TV, Milw</td>
</tr>
<tr>
<td>George Thady</td>
<td>KSET, El Paso, mgr</td>
<td>KML, LA, acct exec</td>
</tr>
<tr>
<td>John A. Thayer Jr</td>
<td>Rucedo H. Donnelly, NY, sls stf</td>
<td>Du Mont TV Net, NY, acct exec</td>
</tr>
<tr>
<td>Jim Thieba</td>
<td>Bonton &amp; Bowlers, NY, radio &amp; tv timebuyer</td>
<td>Foner &amp; Co, NY, acct exec</td>
</tr>
<tr>
<td>George Tichener</td>
<td>Television Mag, NY, assoc ed</td>
<td>Foner-Te, NY, chg sls prom &amp; res</td>
</tr>
<tr>
<td>Don Van Atta</td>
<td>KCAV-CA, LA, film recorder</td>
<td>Same, asst sls serv mgr</td>
</tr>
<tr>
<td>William Veneman</td>
<td>KTVU, LA, acct exec</td>
<td>KCAV-CA, LA, acct gen sls mgr</td>
</tr>
<tr>
<td>Larry Walker</td>
<td>Jefferson Standard Broadcstg, Charlotte, vp</td>
<td>WSOB, Charlotte, exec vp, gen mgr</td>
</tr>
<tr>
<td>Robert C. Wiegand</td>
<td>vary-areas</td>
<td>Same, asst gen mgr</td>
</tr>
<tr>
<td>Don Weldon</td>
<td>WTVN, Columbus, O, sls mgr</td>
<td>Same, ste mgr</td>
</tr>
<tr>
<td>Dick Welfs</td>
<td>KCDK, Tulsa, Cal, sls exec</td>
<td>WERR, Rockford, Ill, comm sls mgr</td>
</tr>
<tr>
<td>Burt S. West</td>
<td>Low Bonn Co, Plps, ind'l sls mgr</td>
<td>KNC-CPRN, LA, gen sls mgr</td>
</tr>
<tr>
<td>Fulton Wilkins</td>
<td>KCOOL, Phoenix, acct exec</td>
<td>KNX-CPRN, Hwmd, sls rep</td>
</tr>
<tr>
<td>Will Williams</td>
<td>Better Business Bur, SF, public rels</td>
<td>XGD, KGTV-CA, SF, mgr publicity, adv, prom</td>
</tr>
<tr>
<td>Sydney Yackle</td>
<td>KWTB, LA, pres prods</td>
<td>Same, dir opers</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>Allied Pros Eng Corp, LA</td>
<td>Suppliers Fiberglas, resin materials</td>
<td>Harry G. Willis &amp; Assoc, Glo, New York</td>
</tr>
<tr>
<td>House of Westmore, NY</td>
<td>Tru-Clio Liquid Make-up, Westmore Holly</td>
<td>Kiesewetter, Baker, Hagedorn</td>
</tr>
<tr>
<td>Household Pros, Stamford, Conn</td>
<td>Sulfur-8 hair preparations</td>
<td>Smith, Mich. &amp; Co, New York</td>
</tr>
<tr>
<td>Mountain States Tel &amp; Tel Co, Denver</td>
<td>Telephone service; inst'l advertising in 7 states</td>
<td>Herschel Z, Deutsch &amp; Co, New York</td>
</tr>
<tr>
<td>Norwich Pharm, Norwich, NY</td>
<td>Athlete's foot remedy, NP-27</td>
<td>Arthur C. Rippy &amp; Co, Denver</td>
</tr>
<tr>
<td>Swift &amp; Co, Chi</td>
<td>Jewel shortening, Jewel oil</td>
<td>Benton &amp; Bowleys, NY</td>
</tr>
<tr>
<td>Tasty Baking Co, Phila</td>
<td>Tastylake, radio &amp; tv advertising only</td>
<td>Cardothe, Inc, St Louis (off Jan '54)</td>
</tr>
<tr>
<td>S. B. Thomas Inc, Long Island, NY</td>
<td>Thomas bakery prods</td>
<td>Gray &amp; Rogers, Phila</td>
</tr>
<tr>
<td>WJR, Detroit</td>
<td>Advertising, promotion for radio station</td>
<td>Robert W. Orr &amp; Assoc, NY to 1 Feb '54</td>
</tr>
</tbody>
</table>

5. New Firms, New Offices, Changes of Address

<table>
<thead>
<tr>
<th>Caribbean Networks, Inc</th>
<th>200 W. 57th St, NYC, formed as</th>
<th>Campbell-Ewald, Detroit</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>US &amp; Canada sales offices for WAPA, WAPA-TV, Puerto Rico; YSEB, El Salvador; RPC, Q Onda Popular Nets of Panama; pres. of new corp, Jose Ramon Quinones; gen mg</td>
<td>Frank B. Sawdon, adv, moved radio-tv dept to enlarged hq at 270 Park Ave, NY due to expansion in client Bob Hall Clothes, added in Nov in tv</td>
</tr>
<tr>
<td></td>
<td>CBS TV Film Sales, Chi office moved from Wrigley Bldg to</td>
<td>Telo-Rogs Co, Boston, newly formed tv station reps for New England; mg, Richard A. Keating</td>
</tr>
<tr>
<td></td>
<td>La Porte Theater, Chicago. but phone &amp; mail address remains</td>
<td>United Tel Prog, Hwmd, new reg'l office, 40581 Madison Bldg, Memphis, Tenn.</td>
</tr>
<tr>
<td></td>
<td>Wrigley Bldg</td>
<td>Western Adv, LA, new Mid-West branch office at 1655 Schel</td>
</tr>
<tr>
<td></td>
<td>King Morton Prod, new tv packaging firm, 6087 Sunset Blvd Hwmd; headed by Kingley F. Morton, ex-va George F. Foley inc</td>
<td>For Ave, St Paul, Minn; mg, Harold L. Maddox</td>
</tr>
</tbody>
</table>
WE'VE HIT THE TOP!

With a TV Antenna 1000' Above Average Terrain.
Actual height 925'. That's as high as any in Michigan.
Far higher than any commercial station in any
Michigan market except Detroit.
We're Installing a 50,000 Watt RCA Transmitter.
The 10,000 watt component is already installed and operating—
delivering 100,000 watts, e.r.p., video and 50,000 watts,
e.r.p., audio. That's more power output than any other station
in the area delivers or plans to deliver in the near future.
But, full power of 316,000 watts, e.r.p., video and 158,000
watts, e.r.p., audio is scheduled for February 1, 1954.
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.,
WFDF, Flint, Mich., WEOA, Evansville, Ind.

14 DECEMBER 1953
Howard Dietz, M-G-M mogul of press-agentry and advertising, is himself a press agent's delight. He developed the M-G-M trademark in 1916, not realizing then that in less than four decades the roaring lion would be seen in more than 2,000 movies. More gags and witticisms have been attributed to him than you can shake a Georgie Jessel at.

However, in heading up M-G-M's advertising, Dietz has been surprisingly conservative. "Advertising and publicity only help a production to go over," he remarks frequently.

This "help" may be furnished by M-G-M advertising to the tune of $300,000 as in the case of Kiss Me Kate, or a $1.5 million ad budget as in the case of Quo Vadis. But the key to a picture's success, the movie company's advertising v.p. insists, is the appeal of the movie itself, rather than the way it's sold to the public.

The methods of selling a movie have undergone a substantial change during the past year with increased use of air media. Movie companies have bowed to the inevitable and are now using tv to promote attendance of particular movies.

Though by far the largest portion of M-G-M's ad budget (probably 75%) usually goes into newspapers, radio and tv play an increasingly big role. The reasoning here is that the public uses newspaper movie advertising as a form of directory service, to consult for address of theatres, time of performance and so forth. Air media, on the other hand, are meant to whet the public's appetite and curiosity for a particular film. Therefore, M-G-M today shows actual scenes from its films in tv-teaser ads of 60 seconds or longer. Frequent quickie radio announcements of 20- and 30-second length attract moviegoers with provocative copy and star names.

Air media played a prominent role in M-G-M's test campaign for Kiss Me Kate to determine whether the public wanted to see the film in 3-D or 2-D. Initial tests showed that 3-D outpolled 2-D by close to 40%.

"Does this mean that 3-D is the movie industry's answer to tv?"

SPONSOR asked Dietz.

"Not necessarily," he stated. "We've found that tv does not detract business from good movies, be they 2-D or 3-D."
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 nuworld 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.
fourth city* in the Charlotte market

STATESVILLE, N.C.—as near to Charlotte as San Jose to San Francisco

Originally named "Fourth Creek", Statesville underscored its support of Carolina statehood by renaming itself in 1789. Today, the fourth most populous city in Charlotte's 50-mile ring of 1½ million population, Statesville is an integrated entity in the textile-furniture area of which Charlotte is the acknowledged metropolis. Realistic coverage of this fabulous market specifies Charlotte's Big 2—WBT and WBTV.
Yesterday the big ruckus over video commercials centered on ooh-la-la necklines. Controversy spurred 1952 NARTB Code.

The situation in video today has improved, but the self-policing battle continues. Latest hassle: "Doctors" portrayed in commercials.

Is tv over-commercialized?

Six out of 10 admen said "yes" in special SPONSOR survey. What's needed? Stricter adherence to NARTB code, most of them felt.

by Charles Sinclair

Television is too commercial and offends against good taste, many view- ers feel today.

But how does the tv industry itself feel about these accusations?

You'd be wrong if you guessed that tv admen are unanimous in defense of the medium. Last month, SPONSOR sur veyed a total of 450 agency executives, station managers and important video clients across the country. A postcard ballot was used. Replies were received from well over 100 businessmen in all parts of the tv-covered U.S.

This was the box score of response to the question, "Is tv over-commercialized?":

"Yes"—59.5%.
"No"—28.2%.

Some 12.3% answered "maybe."

The point: Nearly six out of 10 tv admen—not ordinary viewers but people to whom tv is a business—feel that tv is violating the spirit and often the letter of the industry's self-policing code of good practices, according to SPONSOR's survey.

Whose fault is it?

Nearly half of the "Yes" group felt that the blame rested on a triumvirate—broadcaster, agency and advertiser. About a fifth of the group felt that clients and agencies were primarily to blame, while a similar number felt broadcasters were mainly the guilty parties.

To many admen the result of SPONSOR's opinion sampling will be no surprise. Already several leaders in the advertising field have gone on record with sober-minded warnings that tv is on a free-wheeling commercial
bender and may be headed for trouble.

Sigurd Laxmon, president of Young & Rubicam, spoke late in September before the 44th Annual Meeting of the ANA in Chicago, saying:

"About three weeks ago, as a prepa-
ration for this talk, I asked Y&R's radio-tv department to make a brief check on the amount of time devoted to television commercials.

"A total of 21 stations in six cities, ranging from one-station markets to those with seven stations were moni-
tored for one day each, from the time the station went on until it went off, amounting in all to 260 hours and 50 minutes of tv.

"In all but one case, network and independent alike, there was found what can only be called abuse of the standards set up by the industry itself to regulate commercial. There were 160 cases of programs exceeding the standard commercial time, ranging from a few seconds to single commercials over 10 minutes long in a 15-minute program. Frequent instances were found of triples-spotting during station breaks. Indeed, one case of five announcements in a one-and-a-half minute period was logged.

"There were other abuses, too. That is enough to give you the general idea. I am sure none of us will deny that this is an evasion of tv responsibility to its own industry," stated Y&R's chief executive.

Radio-tv columnists and editors, who know what's going on in the minds of many viewers (from fan mail) and what goes on inside tv advertising (from backstage observa-
tion), are equally sharp in pointing out the explosiveness of the tv com-
mercial problem.

"In the long run the victim of over-
commercialization is the sponsor himself," New York Herald Tribune syndi-
cated columnist John Crosby told sponsor. "His plea for us to buy his toothpaste is not going to be long re-
membered if it is drowned out 30 sec-
onds later by pleas to someone's second-hand cars, somebody else's cigarettes, or Bloop's Skin Cream.

"Television, we keep telling ourselves, has five times the impact of radio. But station managers ought to be reminded that it has five times the power to infuriate. I've seen people get much madder over tv commercials than they ever did over radio's. For

(Please fill out and mail, giving us at least your title)

BALLOT Here is how I feel about TV commercials:

1. TV is over-commercialized: ( )YES ( )NO

2. If "yes," it's the fault of: ( ) Broadcasters ( ) Agencies ( ) Advertisers ( ) All three ( ) Other.

3. Here's what I suggest doing to curb this:________________________________________

NAME______________________________________Title__________________________

Co.______________________________________City______________________________

( ______ Check here if we may quote you.)
Highlights of the NARTB's TV Code

**Commercial presentation:** As "suggested practices," Code advocates presenting all tv commercials "with courtesy and good taste." Says the NARTB, "Disturbing or annoying material should be avoided." Also frowned on: Commercials not "in harmony with general tone of program," cow-catchers, trailer plugs. "Television broadcaster should exercise unceasing care to supervise advertising material," Code warns tv outlets.

**Acceptability of clients:** "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," states the self-policing NARTB Code.

**Time standards for commercials:** Code spells out "suggested" time standards. In half-hour Class "A" tv shows, for instance, allowable commercial time is three minutes—no more. In participation shows, one minute commercials should not occur more often than once every five minutes. Station breaks should be 30 seconds.

**"Dramatized" advertising:** Commercials which feature "statements by doctors, dentists, nurses or other professional people" should either involve bona fide authorities or be tagged as "dramatized" if it actors are dressed up for the part, recommends the NARTB.

**Contents, premiums, offers:** Content, the Code group feels, "should offer the opportunity to all contestants to win on the basis of ability and skill, rather than chance." And, all rules should be clearly spelled out. All tv "offers" should be screened by the tv broadcaster in advance to make sure they are not harmful, misleading or shoddy. A "free" offer must be free.

**Review of the Code:** Entire Code is now reviewed along with machinery for implementation, at least once each year.

What the TV Code has accomplished

**Outside "investigations":** Code went into effect in March 1952. Soon afterwards, Congress voted an investigation of radio and tv programming for "offensive material." Committee raised ruckus over low necklines, high incidence of crime shows. But Code group was complimented for making sincere attempt to police the industry from within. Other organized attacks on tv medium have been defended by NARTB, which then turns results of investigations back to subscribers for study. NARTB has made point of letting Congress know all details of tv Code in diplomatic move to forestall F. S. censorship.

**Within-industry cleanups:** Television Code Affairs Director Edward H. Bronson spends about a third of his time in the field, visiting subscribers and non-subscribers. Also, he regularly checks in at the tv networks (all four subscribe to NARTB Code) to discuss ways and means of assuring agency-client cooperation with Code authorities. As a result, all networks and many tv stations have tightened their screening procedures and are getting tougher with recalcitrant advertisers. *While some dejections might be noted, it was the feeling of NARTB executives and the Code Review Board that the subscribers were following the code successfully,* stated NARTB.

**Tougher "rules" for future:** Because of its periodic review procedures, NARTB will probably re-draft the Code from time to time, or urge tv subscribers to pay closer heed to its statements. For example, the American Medical Association recently criticized tv for over-use of actors dressed up as "doctors" in tv commercials, for failing to identify these commercials as "dramatizations." NARTB Code group members met with AMA top executives. Soon, NARTB sent a strong-worded resolution to subscribers, urging them to stick closely to the Code. In turn, subscribers (networks, stations) have passed the word along to agencies and clients who use such commercials. Latest result: "Men in White" commercials are increasingly being labeled as "dramas" to avoid the stigma of being "joke."
Spot air advertising has been marching upward and onward with vigorous, consistent strides. It is likely to plant its banner at the $230 million mark this year.

In radio, where network billings have tumbled under the impact of tv, spot marches merrily forward, blithely unaware that many ad pundits have numbered the years of radio’s life. Estimates are that clients placed well over $120 million in national radio spot last year. This compares with about $80 million in 1946.

In tv spot has grown with the expansion in the number of stations and sets but the inherent advantages of spot advertising have also been responsible. FCC figures on spot tv billings last year showed business had hit the $80 million mark, about $20 million more than 1951.

This growth over the years reflects a healthy appreciation of spot’s flexibility. Spot offers different kinds of advertisers with different kinds of problems a variety of ways to advertise. In many cases spot calls for more paper work, more thinking, more analysis than network advertising. But advertisers and agencies have become more at home in planning spot campaigns and have mastered many of its problems.

To show the variety of ways in which spot can be used, Spot will present a dozen case histories. Six spot radio advertisers are covered in this issue (see pages 32-33). Six spot tv case histories will appear 28 December.

While the dozen sponsors use spot in different ways, they all use it for one main reason—it gives them the ability to pick their markets. To put it another way, spot’s appeal lies in the ability to say something in one market and not in another; or the ability to say one thing in one market and another thing in another market; or the ability to advertise at 8 p.m. in one market and 6 a.m. in another; or the ability to advertise one product in one market and another product in another market.

Specifically here is what this flexibility means:

1. **Spot advertising follows the sun.** One reason spot is so important is that the U. S. is so big. Because of the country’s four time zones people get up, eat, drive in their cars and go to bed at different times. If Mennen wants to reach men at shaving time all over the country, it must use spot. If Esso wants to sell men driving to work in different cities, it must use spot.

2. **Spot advertising follows the seasons.** A firm selling anti-freeze for autos will want to push it hard when a cold snap makes motorists think of winterizing their cars. Makers of cold remedies will want to plug them during a cold snap, when the incidence of colds is high. But cold weather does not come to all markets at the same time. Hence, spot is indicated.

3. **Spot advertising is economical.** Commercials can be expensive, especially in tv, but they don’t have to be. An advertiser closely identified with a network show gets something he can merchandise but he pays for it. In spot there is no production expense outside of the commercial, and sometimes none for the commercial. The sponsor who cannot afford a network show can always arrange a spot schedule to fit his budget.

**Spot radio ad expenditures jump 42% from 1947 to 1953**

**MILLIONS**

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**SOURCE:** Presenting communications information to the American radio and television listener, Spot, March 28, 1953.

**SPONSOR:** Estimates based on preliminary data of FCC for 1952 released April 1952.

**SPONSOR:** Estimate based on industry and station rep interests.
4. Spot has local appeal. This is true when commercials are given, for example, by local personalities or when they are connected with broadcasts of local news and weather reports. Sometimes local personalities outpull national talent in their own markets.

5. Spot is an excellent supplement to network advertising. Where an advertiser uses network advertising, spot can back it up with special campaigns in problem markets. The advertiser can come in, put on pressure for as long as necessary and move out. Normally network shows require steady exposure for best results so far as advertising goes. It is true that radio networks have become more flexible, allowing advertisers to buy in for short-term saturation drives but broadcasters regard this trend as a tribute to spot—not to mention an encroachment upon their spot business. (It should also be pointed out that the best announcement slots, especially in TV, tend to become franchises with all the long-term commitments found in network advertising.)

6. Spot is necessary to introduce new products. Even for the biggest firms national distribution of a new product is an expensive proposition—and is probably wasteful under certain conditions. To get 100% distribution for a new cigarette, for example, requires the placing of about six billion cigarettes on dealers' shelves. Then, too, new products take hold better in certain markets. The classic method of introducing new detergents is to push them first in hard-water markets where soap doesn't work well because of minerals in water.

7. Spot enables the advertiser to duel more effectively with his competitor. There are times when an advertiser wants to meet his competition head-on and there are times when he wants to avoid an advertising collision. Most advertisers put pressure in markets where they have the best distribution, but sometimes the sales situation calls for putting most effort into missionary work in weak markets. With spot sponsors can call their shots.

8. Spot permits variety in programming and selling. Network shows are not uniformly popular in all markets. The West Coast may prefer one kind of entertainment, the South another, the Midwest, a third type and the Northeast, a fourth. While national advertisers commonly use one selling pitch all over the country, sectional differences often call for different sales arguments.

9. Spot enables the advertiser to cope with fluctuating economic situations. Individual markets are often affected by such events as floods, droughts, blizzards or strikes, causing a dip in income in the area. A spot advertiser selling a non-essential product will be able to pull out and not waste advertising money.

10. The spot advertiser can pick his station. A network station lineup will not necessarily give the advertiser the best station in each market for his purpose but the spot client can choose his own lineup to fit his needs. This by no means exhausts the reasons spot is used. But it gives a good idea why its billings have been constantly increasing and why so many different advertisers have found it so effective.

** Spot TV ad expenditures jump 1,290% from 1949 to 1953

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SOURCE: Federal Communications Commission. Dollar figures after station discounts but before commissions to station representatives, agency and other brokers.

**SPONSOR** estimate for this year is based on television industry and representatives' forecasts.
Local talent stars "Life" commercials to each market

Life uses spot radio not only because it can pick its markets but because local radio can stress those facts about each issue of Life which particularly interest readers in the particular market. Life squeezes the most out of its local appeal tactics by having local radio personalities write their own Life commercials.

The magazine is now using this technique on about 30 stations to boost its newsstand sales. In use for a year, the ad-lib spot approach has been thoroughly tested by Life, which was particularly interested in comparing radio's cost and effectiveness against other media. It was tried on one station last year, tested further on 11 during January and February, continually increased after that.

There is more work in this method of buying local radio than would appear at first glance.

In the first place, each local personality is briefed on the basic facts of magazine newsstand selling by a two-man traveling team from Life and Y&R.

Second, discussions are held between these traveling teams and station personnel, newsstand dealers and magazine distributors to pinpoint market peculiarities.

For example, a team at Indianapolis was told by WHBC that rural families often travel to town on Saturday morning. Life, therefore, bought into a Saturday morning show.

Third, Life sends out to each station advance copies of the magazine along with editorial briefing.

Life buys into music and news shows with personalities who command loyalty among listeners.

Pall Mall buys early a.m. radio to reach men, women

Pall Mall has long had a reputation for using spot like a sledgehammer and its latest campaign, just ending, is no exception.

Though it doesn't compare in size with the famous Pall Mall saturation drive in 1941-'42 ("On land, in the air, on the sea . . . etc.") the current campaign is still a hefty buy. About 10% of Pall Mall's $55.56 million budget went into spot radio this year.

Starting 1 April with a 36-week schedule, the campaign was carried in 45 markets. These are the outstanding characteristics of the drive, bought via SSCB:

1. The markets were big ones. Pall Mall is a big-city cigarette, thus hits the center of its target with spot.
2. Practically all announcements were slotted between 6:30 and 8:00 a.m. Pall Mall likes daytime radio but wants to reach both men and women.
3. Except where availabilities were limited, all the radio stations in each market were used.
4. For further impact via repetition, Pall Mall used a rhythmic chant, "Three smokers per minute change to Pall Mall."

The chant was Pall Mall's way of pointing out that its 1952 sales were 12 billion over the preceding year, an increase greater than that of all other cigarettes combined.

This year's spot radio drive was Pall Mall's first since 1950. The money came from putting NBC TV's "The Big Story" on alternate weeks at a time when many advertisers were cutting down on radio to pay for video's high costs.

Esso times commercials to local weather changes

Esso distributes its gasoline and other auto products only in the Eastern United States. As a regional advertiser, it finds spot particularly useful.

Its current use of spot, via Marschalk and Pratt, is on two levels. There is the regular use of newscasts and there is also a six-week campaign for its new gasoline.

The regular newscasts are on 53 stations in 53 markets from Maine to Louisiana. They are generally five-minute shows, and Esso usually buys them six days a week. An average of three newscasts per day are used per station.

The new gasoline—"Total Power Esso-extra"—is being plugged with 2,000 announcements in 18 cities. Most of the 18 are large markets where the regular newscast schedule is less than four a day.

Besides gasoline, Esso markets tires, batteries, oil, anti-freeze, heating oil and cooking gas, the latter two primarily down South.

Since some of these products are tied in with the weather, Esso gets the most out of spot's flexibility. Its anti-freeze commercials, for example, can be perfectly timed to fit in with the first cold snap.

Esso likes newscasts for two reasons: (1) they are one of the best ways for reaching the male audience, and (2) local news has a strong appeal to radio audiences.

Esso began using spot TV early last year, built up a chain of 15-minute newscasts in about a dozen markets.

Esso radio newscasts are described as the "most tuned-in" on radio. The agency says their audiences top the No. 1 radio network show.
Mennen reaches men during varied U.S. shaving times

The Mennen Co. hopes that when the American male gets up in the morning and performs his daily shaving ritual, he uses the following products: Mennen shaving creams, Mennen after-shave lotion, Mennen spray deodorant (for men).

One of the ways Mennen and its agency, Kenyon & Eckhardt, turns that hope into a reality is by reaching their prospects during the time they shave. They do this with spot radio.

So far as air advertising goes, Mennen is strictly a user of spot, and practically all of it is radio spot. Its use of tv has been restricted and may be even more curtailed next year, one reason being that Mennen feels it is not in a position, financially speaking, to put the effort into tv which it believes is required.

In buying early-morning time Mennen uses straight announcements as well as participations in musical, variety and news shows. Buying is not restricted to early-morning time, however. While some of the periods bought by K&F are considered good for reaching men driving to work, the agency does not seek auto drivers as a matter of policy.

Mennen likes spot because it is interested in exploiting certain markets which are particularly important to it. Mennen can also reach men shaving in different time zones with spot. The company usually rotates commercials for its shaving products. In buying announcements, Mennen feels it needs at least a minute to sell properly, especially during the morning when men walk around the house.

Shell Chemical goes on air when pests strike the farmer

Believed to be the biggest user of radio in the farm insecticide industry, Shell Chemical finds spot especially useful as a speed medium.

Shell Chemical sells four products by radio: Aldrin and Dieldrin, both insecticides; D.D.T., a soil fumigant to kill microscopic pests in the soil, and ammonia for fertilizer.

Since weather changes and pests can come suddenly, Shell Chemical must be able to reach the farmer in jig time with sales messages. No medium can reach the farmer as fast as radio, Shell Chemical feels. About 300 local stations were used this year for regular selling and special campaigns.

Shell Chemical can have a commercial on the air 48 hours after its field representatives report there is a need for extra advertising in pest-infested areas.

Shell Chemical also finds radio useful because it has discovered through research that radio will command the attention of the farmer during certain periods when no other medium will work. These periods are during the farmer's busy time, during which he will take time out to listen to weather and market reports while eating breakfast and lunch. J. Walter Thompson timebuyers, therefore, seek announcement periods adjacent to newscasts in the early morning and at noon.

In buying stations, coverage of the farm areas Shell Chemical wants to reach is the most important factor. Cost is secondary, not because Shell Chemical doesn't watch expenses but because farm radio is inexpensive. Shell spends 10% of ad budget on radio.

American Airlines gets big post-midnight radio audience

One of the most unconventional buyers of spot is American Airlines, the biggest user of after-midnight radio.

Since April 1953 American Airlines has been selling itself as well as air travel on six CBS stations —five owned-and-operated and one key affiliate—from midnight to dawn through the week. The campaign is scheduled to run three years.

The oaks are WCBS, New York; WEEL, Boston; WBBM, Chicago; KNX, Los Angeles, and KCBS, San Francisco. The affiliate: WTOP, Washington.

The airline uses a music and news format in its five-and-a-half hour shows. While six different markets are used it was decided by CBS and the agency, Ruthrauff & Ryan, to search for a single music formula rather than evolving one for each market. The final choice was middle-brow classical and semiclassical music. Besides giving much thought to the type of music played, the sponsor and agency also spent a great deal of time auditioning announcers in order to find the right type of soothing voice.

It's been estimated by CBS Radio Spot Sales that the average AA commercial will reach 100,000 listeners, and that in three years the total number of commercial impressions will total two billion. For this AA pays a time-and-talent bill of about $2.5 million.

Spot Sales also estimated the six stations would cover something like 80% of American Airlines sales territory.

In addition to after-midnight radio, AA has special drives.
What do timebuyers like to get for Christmas?

A station manager asked sponsor that question a few weeks ago after he'd selected the gift he planned to give buyers this year. He had chosen a desk lighter inscribed with his station's call letters. "Is that the kind of gadget they find handy? Do buyers like useful presents for their offices or do they prefer luxury items?" Those were some of the questions the station man put to sponsor. The answers sponsor came up with should be amusing reading for timebuyers and the station people who pick out their gifts.

(For that other accompaniment of Christmas in the advertising business—such as that office party—sponsor presents a few words of advice reprinted from an Esquire etiquette book. See page at right.)

The great majority of timebuyers like to get presents. But, surprisingly, there were a few who frown on gift giving among business contacts. Reason: They doubted it was good ethics to give or receive such presents; or felt presents create office jealousy.

Actually, the heyday of Christmas presents for timebuyers seems to be over. Most reported that the flow of gifts has leveled off, and many said it has been on the downgrade for the past few postwar years.

Although it would be hard to establish a rule-of-thumb for the perfect gift to timebuyers, here's a tip worth remembering:

Food delicacies and liquor are among the items most frequently praised by buyers.

Desk and office accessories and gadgets are what buyers receive most of the time, however. Most of the buyers reported that over the years they had gotten, for example, dozens of lighters. But they added that the era of the lighter is on the ebb.

A number of timebuyers commented that some of the Christmas presents they receive look more like promotional gimmicks than gifts. They get a kick out of clever promotion items, and interestingly, most of the timebuyers remembered who had sent what—even though the gift might not have had call letters stamped indelibly on it. Others remembered gifts which were typical of an industry or product in the sender's area. Florida oranges or Michigan celery, for example. Several recalled getting beeswax candles, received from a group of stations which customarily use a beehive as part of their trademark in promotion.

A timebuyer with one of the larger agencies having many important air accounts said that he usually does not keep the souvenir type of gift in evidence in his office. "I usually throw them in a drawer in the hope that they will turn into something better," he said. He opened up his drawers for a sponsor researcher and found that they contained the following (not all, however, received as Christmas gifts):

Piece of mineral salt (which he saved because he might be able to use it as a pellet some day).

Phone perch device.

Dial which one uses as a reminder as to when the parking meter is due to run out.

Beer mug for pencils.

Memo pads with station call letters.

Personal hygiene kit.

Mechanical pencils.

1/100 share of oil well stock (he got a dividend on this stock, too).

Slide rule for calculating the dis-
LUXURIES ARE PREFERRED

Tance a uhf or vhf signal will travel depending on the physical factors (he described it as a "Jim Dandy too").

Imported combination wrench, screwdriver and knife.
Plastic paper knife.
Calipers.

After going through his desk, he observed that a swap shop for timebuyers might be a good idea. He would trade any of the above items, he said, for a leather billfold.

How much liquor does he get? Considering that it's such an obvious gift, he feels he gets very little. Only about two bottles last year. "I may not be typical," he commented. "Maybe they feel I'm too young."

"I received two gifts last Christmas which I use all the time," a timebuyer with a medium-sized New York agency said.

"Both are very practical gifts. One is a little imported tool kit. I've really appreciated it, and I have used it many times.

"The other gift is a combination-type device called an Ami. It takes off bottle caps and so forth. I've used it constantly."

A lady timebuyer recalled that last year she got four or five diaries. "All of them had my name on them, of course, but since I lead only one life, I can use only one per year. I also got some nice stockings," she reported.

(please turn to page 93)

FOR AD WORLD'S CHRISTMAS PARTIES
HERE'S ADVICE WHICH MIGHT COME IN HANDY

The following suggestions are from "Esquire Etiquette: A guide to business, sports and social conduct" by the editors of Esquire. Copyright 1953 by Esquire Inc., New York.

* * *

... For the guests, we can offer three pieces of advice which will almost certainly have no effect:

DON'T GO if you can muster a reasonable, sorrowful excuse. What a perfect day for a trip out of town or an attack of flu or even a crisis which demands your all-night presence at the plant!

IF YOU GO, don't stay too long. Slipping out early might be noticeable and might mark you down as anti-social if everyone did it, but not that many people have that much sense. Never fear that no one else can take over as the life of the party. Fear only that you will make an ass of yourself or—even more likely for a man of any self-control and intelligence—that you will witness someone else's asinity. Remember, what you do and see will be forever held against you.

DON'T DRINK TOO MUCH—which probably means don't drink anything but long glasses of water colored with a little caramel syrup brought from home. You can't afford to be conspicuously sober after everyone else has "loosened up"—particularly since you will later want to remember having seen the Big Blow-up—but don't kid yourself into thinking you can "hold your liquor" well enough to skip the hazards of an office party.

Next day, or soon after the party, make a point of congratulating the committee members on their good work. They've had a pretty thankless job, and the put-up applause they got at the toastmaster’s behest does not remove the necessity for guestly thanks later on. ... It's nice to do what you can to make the chairmen think their party was a success.
Who listens...where...when...why...

Radio's 'round-the-clock ability to follow people while they work, eat or relax makes it an "indispensable" medium, study by Politz for 11 Christal stations shows

10 Key findings about radio in Politz study for Christal-repped stations

1. In video areas tv has failed to displace radio from its role as the "constant companion of the busy, busy American people."

2. Radio succeeds in following its audience at all hours, in all sorts of locations. People listen while doing something else.

3. Radio is considered twice as much a "necessity" as compared with tv by radio listeners in video areas (49% versus 22.8%).

4. Some 3,500,000 people in the top tv areas intend to buy a new radio set within the next few months. Most will be "extras."

5. By the time people go to bed in video communities radio has reached no less than 65 out of every 100 adults (15 and up).

6. There are usually more people listening at night, and they listen more attentively to radio, since most of them are relaxing.

7. People rely on radio for two things—entertainment and information. Nearly four times as many prefer radio newscasts.

8. On the lower income levels, people prefer radio for its entertainment aspects. On the upper levels, for its information.

9. Only 5.5% of people in tv areas own radios which don't work properly. Only 10% of this group neglect repair to watch tv.

10. Radio is important to advertisers because it is important to listeners, study makes clear. Radio has penetration, impact.
The article below is a report on a research study conducted last December and January for 11 radio stations represented by the Henry I. Christal Co. Field work and research compilations were made by Alfred Politz.

The first of a proposed annual series of studies, it will soon be sent in book form by the Broadcast Advertising Bureau to its full mailing list of some 4,000 advertisers and agencies, and to its members. NARTB will send it to the remaining U.S. stations.

Said BAB's William H. Ryan in explaining why his organization felt the Christal study should get wide dissemination:

"The study is the first attempt to get at the real bases of radio—information which is essential today. We all know the quantitative facts—that radio has saturated U.S. homes. Now we need more qualitative facts."

**MEDIA ARTICLE DELAYED:** because of its extensive scope Part 14 of sponsor's All-Media Evaluation Study entitled "What's wrong with the rating services" scheduled for this issue is being held up until next issue (29 December) so that all the controversial data in it can be double-checked. It will include (1) details of sponsor's call of 2,800 advertisers and agencies, (2) a master chart summarizing the features of each of the six major air rating services, (3) a sponsor reval rating system in which an attempt will be made to compare the six services. An article on print rating services will follow.

_Nearly one out of two adults in television areas—some 30,200,000 people—consider radio "a necessity." Less than one out of four, by way of contrast, considers tv in the same light.

- As a news source in tv areas, radio is tops. Adults were asked this question: "Suppose you were at home and heard a sudden rumor that war had broken out. What would you do to find out if the rumor was true?" Some 54.8% said they would "turn on the radio." Some 15.1% said they'd "turn on tv."

- Daytime radio is well-liked by video-area Americans, chiefly because they can listen to it while doing something else. Some 17,200,000 people in tv areas, for example, listen to radio while eating breakfast.

- At night, better than six out of 10 adults who are dialing their radios are doing nothing else but listening. In other words, radio follows people about all during the day, but there exists an "extra-attentiveness" in the evening periods.

Some 3,500,000 people in tv areas intend to buy a home radio set in the next few months. Two out of three of these new radios will be additional sets. The others, replacements. And, eight out of 10 people in tv areas who plan to buy a new car say they want a radio in it.

The statements you've just read above are highlights from a national study by the Alfred Politz Research organization for the 11 big radio stations that are repped by the Henry I. Christal firm.

It is actually an extensive follow-up to the same industry study made a year ago and reported on in the 10 August 1953 issue of SPONSOR. (See "10 basic findings of new Christal radio study," page 34.)

Unlike many a radio research study these days which seeks to make its point with the sheer weight of quantitative figures, the Politz researchers interviewed a probability sample of some 4,985 people in 41 tv areas of the U.S. last December and January to find out answers to these qualitative media questions:

What are the reasons people have radio sets in their homes?

What are their attitudes toward it?

What benefits can advertisers draw from such an analysis?

As in the initial report, the stations sponsoring the study are these: WBAL, Baltimore; WBEN, Buffalo; WGAR, Cleveland; WJR, Detroit; WTIC, Hartford; WDAF, Kansas City; KFI, Los Angeles; WHAS, Louisville; WTMJ, Milwaukee; WGY, Schenectady; WTAG, Worcester. All these call letters are familiar ones to timebuyers and radio-spot advertisers, for all of these outlets are radio veterans.

The very fact that these stations have been in business long enough to know the kind of information advertisers want (or should have) today concerning radio played a large role in determining that the study was to be one dealing with the qualitative aspects of radio, rather than quantitative.

Alfred Stanford, an advertising veteran who was recently director of the Plans Board of Benton & Bowles and who now publishes his own yachting magazine, was commissioned by the Christal group to act as a sort of "learned appraiser" of the study.

Stated Stanford:

"Research of the high-sensitivity and accuracy implied in Alfred Politz's work has seldom been more fully justified than in the findings of this real voyage of discovery.

"The findings on who listens, when and where and why build the picture of a medium with penetration and tremendous impact because of its special ability to serve people's wants and needs—wherever they are and whatever they are doing.

"The well-known basic 'quantities' (Please turn to page 102)

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Chart from the updated Politz study indicates that, except for the shorter mealtime periods, the percentage of people in tv areas reached by radio is fairly uniform during the day, and evening. However, people listen more ATTENTIVELY during the evening.
6 examples showing how agencies, producers use stock film for tv commercials, programs

In their search for new video effects and ideas ad agencies and tv producers are relying increasingly on the use of "stock" film footage available in a number of big film libraries. Stock footage—film which may have been shot originally for use in everything from newsreels to Hollywood process shots—provides a creative tv tool comparable to the use of stock "stills" in print advertising.

At the same time stock footage gives new freedom and range to dramatic tv shows, musicals, quiz programs, and so on by serving as bridges and scene-shifters between live and filmed action or as scenic backgrounds.

The photos on these pages are a cross-section of the many successful case histories of stock film usage. These pictures were culled from the files of one of the world's largest stock film suppliers, NBC TV Film Library. They illustrate how stock footage can be integrated into both tv programs and commercials.

Admen have a wide choice of raw material. At present there are some 157 million feet catalogued in stock libraries of NBC, CBS, Fox Movietone and others in New York, Chicago and Hollywood.

Costs vary, depending on whether the film is to be used in live or filmed production, how much film is needed, what size film is bought and amount of lab work. (For details of costs, see story below.)

To stress idea that Red Ball shoes were as modern and rugged as new jets, Atlas Films used some 15 feet ($40 worth) of tv stock footage in series of Chicago-made filmed commercials

Live RCA commercials on "Goldbergs" used two 10-second film "loops" of lion (among others) for $30 on-the-air demonstration of RCA video receivers. Agency: W. W. Thompson

157 million feet of stock tv film: Any
t

Here's a guide for tv admen in the use of stock film footage as a creative aid

The tv producer on the phone sounded desperate.

"I've gotta have some stock footage. An atomic bomb exploding. About 20 seconds' worth."

"That shouldn't be difficult," said Barbara Wiener, chief index supervisor of NBC TV Film Library, mentally thumbing index cards marked Disasters (explosions-atomic). "What sort of shot did you have in mind?"

"I need one where the camera is looking out from the center of the blast," said the producer.

 Needless to say there is no such shot in the 20 million feet of catalogued and cross-indexed stock film footage in NBC TV's library.

Nor does it exist anywhere in the millions of feet of stock footage available to tv in other film libraries, such as those of Fox Movietone News, March of Time, Telenews and CBS TV.

But practically everything else does exist.


Try the film libraries. If a movie camera has caught it, chances are they'll have it in the form of a stock shot.

Stock footage is film shot originally for anything from feature movies to
Problem: How to integrate film commercials for Piels Beer with TV sports shows? Answer was found by Y&R agency through use of some $125 worth of stock sports shots as scene-setters.

Triumphant entry of Allies into Paris in WW II featured as part of drama on "Robert Montgomery Presents." Stock footage was blended with live action. Some 20 seconds' worth cost $32.

Old and new autos were contrasted in film commercials supervised by K&E for Lincoln-Mercury's "Toast of the Town" on CBS TV. Rush processing job took three days. Cost: about $60.

Jam Handy-made hour-long film show for "Lutheran Hour" was built around several hundred feet of stock shots (cost: $2.50 per foot, plus lab fees). NBC Library read script, picked film.

In the world of TV advertising, stock film libraries serve roughly the same purpose that still picture services—like Underwood & Underwood—serve in production of magazine ads. Their big advantage is that they make stock scenes available at a far lower price than the cost of sending out your own photographer.

Most TV admen, however, still have much to learn about the use of stock movie shots in TV production. As Frank Lepore, manager of NBC TV film and kinescope operations, and Ted Markovic, chief librarian of the NBC Film Library, told sponsor: "Until recently, half the advertisers in TV didn't know we existed to serve anyone inside or outside NBC."

Early this month therefore sponsor surveyed all of the major stock film libraries to determine how they could best serve as TV advertising aids, and how much such assistance costs an advertiser. Here are the questions sponsor asked and the answers it received:

How and when can stock film be used in TV production?

Stock footage is no magic gimmick. Its production role is primarily that of featured player, rather than star.

Here's a typical use.

Recently Caravel Films, New York producer, was shooting film commercial. (Please turn to page 68)
How Brown Shoe gets its tv show on 203 radio stations

Firm has radio program for nominal cost by
supplying dealers with tape recordings,
getting them to pay the time charges

Brown Shoe is in the unique position of having its television show on 203 radio stations.

The St. Louis shoe manufacturer has carefully worked out a cooperative system with its dealers which extends its ABC TV children's program, Smilin' Ed McConnell Show, to radio.

Brown Shoe has added to its advertising effort for Buster Brown children's shoes without substantially increasing its budget. Method: getting the dealers to pay the cost of radio time. Today about $750,000 annually—virtually 100% of the Buster Brown division budget—is going into tv. Only a small sum is needed for production and handling costs of radio tape recordings (plus additional prints of the tv show which is also available for dealers to sponsor in markets not on the company's network station list.)

Other manufacturers with limited budgets who want the dual impact of tv and radio on a nationwide scale might well find the Brown Shoe approach valuable in solving their own advertising problems.
Here's how R. G. Stolz, Brown Shoe's advertising manager, explained the cooperative system to sponsor:

Brown Shoe produces the Smilin' Ed McConnell Show for radio entirely separate from the TV version. Tape recordings are made and Brown Shoe dealers are invited to sponsor the show in their own areas on a 39-week basis. The dealer's sole expense is time charges. The manufacturer pays all shipping expenses involved in getting the tape to and from the station.

The radio show is available only to dealers in those markets not covered by the network TV program. Brown Shoe's TV network covers the larger, metropolitan areas. The radio program cannot be carried in the areas.

Although the company is by no means unique as a sponsor of cooperative advertising, most co-op programs involve only announcements. Many advertisers who sponsor co-op plans use such campaigns as a stop-gap between regular programming. Brown Shoe, however, is unique in its simultaneous use of the same program on a network and cooperative basis.

The company is happy because it's getting radio coverage at minimal cost. Dealer reaction to the plan can be measured by the fact that the show is being broadcast on 203 radio stations today, just six months after the proposal was first made to Brown Shoe dealers. The TV version of the show is sponsored by the company on 51 stations. Dealers buy the TV show on an additional 24 stations.

Brown Shoe's first air advertising occurred in 1943. Until then, the company, which marks its seventy-fifth anniversary this year, had directed its advertising exclusively to parents through such national magazines as Life, Ladies' Home Journal and Parents Magazine.

(Please turn to page 96)
Modern art comes to commercials

Novel Earle Ludgin tv film commercial for regional coffee firm uses abstract art coordinated with well-timed music and narration

Too many rubber-stamped tv commercials send viewers out to the kitchen for a refill.

That's the conclusion Earle Ludgin and Co. came to a few months ago while planning a series of tv commercials for their Midwest regional client, McLaughlin's Manor House Coffee. The Chicago agency wanted a New Look for television commercials.

The 16 slides on these pages from a McLaughlin commercial storyboard show you that Ludgin got its wish. Modern art has come to tv commercials.

An entire series of film commercials has been produced for McLaughlin's (to introduce its instant coffee brand) in which there is neither live action nor animation. Instead the series used a technique which might be called symbolism or semi-abstraction. The commercials are being slotted on tv shows in Chicago and other Midwest markets including Milwaukee. Producer is Five-Star Productions.

The commercials were conceived and written by Jack Baxter, creative group head, working with John Willmarth, v.p. and creative director, and Hooper White, tv production manager (all of Ludgin).

Both agency and client are enthusiastic about the commercials and sales results. The morning after they first appeared on the air, five agencies called to ask for prints they could show their own creative groups. And sales response was strong.
1. Typical commercial in series starts with bars. Voice: "Do you have closed mind?"


3. Bars move off into clump as voice says these people stay off in corner by selves

4. Bars then form into door. Visual devices like this characterize entire film series

5. "May we ask you to open your mind for a moment," says voice as door opens

6. "No, don't close your mind!" says voice as the door slams shut once again

7. Door reopens and letters float out into space to form trademark of the product

   'So easy to make!' 'Real coffee taste!'

9. Each quote forms word, words form slogan. Music stresses action throughout

10. Action reverses: Words again become quotes and voice repeats the slogan

11. Quotes form bar, triangle representing scale to weigh lbs. of coffee

12. Scale shows amount of coffee needed for just a few ounces of instant coffee

13. Door theme is used again to familiarize viewers with product package

14. Jar stands in open doorway while voice slowly repeats name of product

15. Door closes quickly. Voice ends commercial: "You'll like it instantly!"
How do all the stations in a market compare in program emphasis?

Backbone of sponsor's new programing GUIDE will be a chart of most U.S. radio and tv stations showing number of hours each station devotes to various show types. Sample below covers Philadelphia stations. It answers at a glance questions like: Which stations have home economics shows? Which program to Negroes; have concert music, hillbilly?

<table>
<thead>
<tr>
<th>Call letters</th>
<th>Freq.</th>
<th>Watts</th>
<th>Network</th>
<th>National rep</th>
<th>Network hours</th>
<th>Sign on &amp; off</th>
<th>Pop music</th>
<th>Concert</th>
<th>Hillbilly</th>
<th>News</th>
<th>Sports</th>
<th>Farm service</th>
<th>Home-re</th>
<th>For' n long.</th>
<th>Negro</th>
<th>Post mid hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>KYW</td>
<td>1060</td>
<td>50kw</td>
<td>NBC</td>
<td>Free &amp; Peters</td>
<td>7</td>
<td>5am-2am</td>
<td>38</td>
<td>12</td>
<td>3</td>
<td>7</td>
<td>6</td>
<td>12</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>WCAU</td>
<td>1210</td>
<td>50kw</td>
<td>CBS</td>
<td>CBS Sales</td>
<td>7½</td>
<td>2½ hrs</td>
<td>55</td>
<td>10</td>
<td>11</td>
<td>1½</td>
<td>4</td>
<td>36</td>
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<tr>
<td>WDAS</td>
<td>1400</td>
<td>250w</td>
<td>Forjoe</td>
<td></td>
<td>6am-2am</td>
<td>43</td>
<td>100</td>
<td>5½</td>
<td>2½</td>
<td>2½</td>
<td>9</td>
<td>13½</td>
<td>37</td>
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<td>WFIL</td>
<td>560</td>
<td>5000w</td>
<td>ABC</td>
<td>Blair</td>
<td>6</td>
<td>5:30-1am</td>
<td>112</td>
<td>15</td>
<td>65</td>
<td>7</td>
<td>12</td>
<td>12</td>
<td>12</td>
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<td>WFLN*</td>
<td>95.7</td>
<td>20kw</td>
<td>GMB*</td>
<td></td>
<td>7am-12m</td>
<td>100</td>
<td>8½</td>
<td>2½</td>
<td>3½</td>
<td>3</td>
<td>47½</td>
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<td>39½</td>
<td></td>
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<td>WHAT</td>
<td>1310</td>
<td>250w</td>
<td>Indio Sales</td>
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<td>112</td>
<td>15</td>
<td>65</td>
<td>7</td>
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<td>990</td>
<td>10kw</td>
<td>Radio Reps</td>
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<td>6am-2am</td>
<td>100</td>
<td>12</td>
<td>11</td>
<td>2¼</td>
<td>3½</td>
<td>14</td>
<td>47½</td>
<td>6</td>
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<tr>
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<td>610</td>
<td>5000w</td>
<td>MBS</td>
<td>Petry</td>
<td>5½</td>
<td>2½ hrs</td>
<td>30</td>
<td>6</td>
<td>12</td>
<td>4½</td>
<td>3½</td>
<td>14</td>
<td>47½</td>
<td>6</td>
<td></td>
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<td>WJMJ</td>
<td>1540</td>
<td>100w</td>
<td>McGilbra</td>
<td></td>
<td>7am-suns</td>
<td>30</td>
<td>6</td>
<td>12</td>
<td>4½</td>
<td>3½</td>
<td>14</td>
<td>47½</td>
<td>6</td>
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<td>WPEN</td>
<td>950</td>
<td>5000w</td>
<td>Gill-Perna</td>
<td></td>
<td>6am-2am</td>
<td>88½</td>
<td>1½</td>
<td>18½</td>
<td>3½</td>
<td>3½</td>
<td>14</td>
<td>47½</td>
<td>6</td>
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<td>860</td>
<td>250w</td>
<td></td>
<td></td>
<td>sun-suns</td>
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<td></td>
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<td></td>
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<td>25</td>
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</tbody>
</table>

*Good-Music Broadcasters  *WFLN is an fm station

New SPONSOR program guide will be tool for timebuyers

Due early next year, SPONSOR's station directory will tell timebuyers kind of shows U.S. stations air

---

**W** here can I get a list of all the U.S. radio stations which have home economics shows?

"... a list of stations with farm service shows?"

"... a list of stations which program for Negro audiences?"

For the first time in industry history it will be possible to answer these questions when SPONSOR publishes its new station directory early next year. The directory, called 1954 SPONSOR GUIDE TO STATION PROGRAMING, is intended specifically as a timebuyers' tool.

Background of the book will be a list of most U.S. radio and television stations showing the number of hours each station devotes to the various program types. In addition there'll be lists which break stations down by specialty types—including foreign language, concert music, Negro, other classifications.

The GUIDE will tell timebuyers what the program character is of each station in most U.S. markets. It will serve as a basic indication of the kind of audience the station seeks, without, of course, attempting any kind of rating or ranking of stations.

On these pages appear sample listings from the GUIDE. Above is a list of all radio stations in Philadelphia with hours devoted to show types. It is this type of listing which will be the basic component of the GUIDE. At right is an example of the type of station list timebuyers will be able to quickly assemble from the basic city-by-city facts. It's a list of all U.S. tv stations which schedule feature film in morning and/or afternoon time. (Many of the most frequently used special lists will be assembled within the GUIDE; others will have to be pulled out by individual buyers.) Project editor of the GUIDE is Wallace A. Ross.

Questionnaires flowing into SPONSOR from stations all over the country have given some interesting indications of local-level programing trends. With almost 2,000 questionnaires in hand, sponsor editors had these observa-
Western music audience is catered to by some 62% of radio stations, both rural and metropolitan.

- Six out of 10 stations have home economists whom they feature in local homemaker-appeal shows.
- Rapid growth in the number of stations programming after midnight, whether it be to a swing-shift audience, to insomnia or to metropolitan stay-out-lates, is confirmed by a 19% representation for this category.
- With respect to these audiences most often designated as "specialized," the foreign, Negro, border Spanish.

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programing
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A "good music" and the like... the recognition given by sponsor feature sections, and in turn by national, as well as local advertisers, appears to be influencing a sharp upturn in the number of stations catering to these important buying segments.

- Some 27% of the GUIDE's respondents indicate that they either have some Negro segments or are primarily Negro in appeal. In the face of television competition, the potential loyalty of Negroes to radio programming in their interest has inspired several new radio stations to take to the air in the past few months, sponsor found.
- While not quite as extensive, the number of radio stations catering to foreign populations, whether in their own language or in English, stands at 19% of all stations replying to the questionnaire.
- This does not include those Texas, California, New Mexico and other stations which are recognizing the extensive Southwest border Spanish-speaking markets. Almost 30% of the nation's stations have some such scheduled appeal, and in California particularly, the number is increasing rapidly.
- It would appear as well that "good music" or concert-loving audiences are receiving new attention from all radio stations. Through the advent of fan and operations such as WQXR, these listeners who prefer an almost exclusive diet of concert music are being catered to by some dozen stations. But in all no less than 53% of radio stations are claiming several hours a week minimum of this category.
- Stations are bolstering their network and local offerings with important news and library service contributions as well. Some 83% subscribe to a wire news service, and 72% take a library service, one of the benefits of the latter being more carefully prepared musical programing.
- Television of course has not had

(Please turn to page 107)

Which television stations in the U.S. have feature film in daytime?

Lists like this can be pulled from the basic city-by-city chart. It consists of all U.S. tv stations which by pressure had been reported to sponsor as having feature film before 6 P.M. Many lists like this will appear in the GUIDE. They are intended as an aid to timebuyers. The list is arranged alphabetically by cities for easy reference.

```
ALBUQUERQUE, N. M. KOGT-TV
ALTOONA, PA. WFBG-TV
BATTLE CREEK, MICH. WDKZ-TV
BAKERSFIELD, CAL. KAFY-TV
BALTIMORE, MD. WAMM
BIRMINGHAM, ALA. WBRG-TV
BOSTON, MASS. WGBZ-TV
CHARLOTTE, N. C. WBTM
CHICAGO, ILL. WGN-TV
CINCINNATI, O. WCPO-TV
COLUMBIA, S. C. WCON-TV
COLUMBUS, O. WTVN
DAYTON, O. WHIO-TV
DECATUR, ILL. WTVN
DENVER, COLO. KDFL-TV
DULUTH, MINN. WFTV
ELKHART, IND. WSAJ
EL PASO, TEX. KTSM-TV
ERIE, PA. WICB
PRINCETON, IND. WRAY-TV
FORT WORTH, TEX. KFAP-TV
FRESNO, CAL. KMJ-TV
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GALVESTON, TEX. KUL-TV
HARRISBURG, PA. WHB-TV
HARRISBURG, PA. WTSA-TV
HOUSTON, TEX. KTVI
KANSAS CITY, MO. KFY-TV
KANSAS CITY, MO. KCTV
LONGVIEW, TEX. KVTX
LOS ANGELES, CAL. KTTV
LI BROCK, TEx. LYNCHBURG, VA. KMPX
MADISON, WIS. KDJB-TV
MINOT, N. D. WCHA
MOBILE, ALA. WOR-TV
MORRONE, LA. WMSN
MONROE, LA. WOR-TV
NEWARK, N. J. WCBS-TV
NEW YORK, N. Y. WCBS-TV
NEW YORK, N. Y. WCBS-TV
NORFOLK, V. A. KJFO
OMAHA, NEB. WWTV
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PEORIA, ILL. WBOC-TV
PHILADELPHIA, PA. WCAU-TV
PHILADELPHIA, PA. WPHI-TV
ROSEVILLE, N. M. WSAW
SALT LAKE CITY, UT. WTVX
SAN ANTONIO, TEx. KENS
SAN FRANCISCO, CAL. KYTV
SAN FRANCISCO, CAL. KPIX
SANDY, S. D. WSPN-TA
SEATTLE, WASH. KZTV
SPokane, WASH. KXLY
SPOKANE, WASH. KXLY
SPRINGFIELD, MASS. WSPA
SYRACUSE, N. Y. WJW
SYRACUSE, N. Y. WSKY
TUCSON, ARIZ. KTVX
WASHINGTON, D. C. WTTG
WICHITA FALLS, TEX. KFDX-TA
Worcester, MASS. WOR-TV
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WESTON, IOWA. WWET
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14 DECEMBER 1953
Collectors’ items!

Rare buys every one . . . and they’re worth more all the time!

WCBS Radio’s local participation programs are valuable properties for the advertiser who wants to collect in the nation’s number one stamping ground for sales. Month after month, these programs deliver larger average audiences than any other station’s local participation shows.

Better yet, their value is increasing all the time. This year, for example, WCBS Radio’s local programs are delivering 19.9% larger audiences than last year* … 24.5% larger audiences than in 1947*, before television.

You can start collecting in New York today with any one (or combination) of these programs. Just call us or CBS Radio Spot Sales, posthaste!

Number One Station in the Number One Market

WCBS RADIO

New York • Represented by CBS Radio Spot Sales

Source: Tole, June-November 1953
*Same period.
Many producers want fast buck:
Let the film buyer beware
by Ralph Cohn, vice president and general manager, Screen Gems, Inc., New York

There was a play on Broadway several seasons ago that was moderately successful. At the conclusion of its New York run, it started a road tour in Chicago.

Chicago's colossal indifference to its offering prompted the producer to call a meeting of his staff.

The press agent observed that it was right after New Year's and people were not spending.

The box office treasurer offered for consideration the weather. It was the coldest winter in years.

"Someone came up with the inevitable: "This is not a critic's play. It's an audience play and it takes time for word of mouth to get around."

Each in turn offered a little balm to ease the pain of Chicago's blunt rejection of their attraction. Through it all, the company manager slumped in his chair glumly. Now he brightened. "Did you realize," he asked, "that the duck hunting season has just opened and a lot of people are away?"

South Pacific never worried about the weather. Critics and public both found From Here to Eternity to their liking. And The Robe does not expect to take a beating during the duck season. These are shows! Attractions that will attract the people to the box office with money in their hands.

Television is now show business, too. And a good program on television will draw a large audience. It is true that almost anything went in the early days when the medium was a great novelty. But as the industry grew, as the number of set owners and station operators grew, the audience became more selective.

Now, stations are being offered a fairly wide choice of programs on film. Some of it is good, like Your All-Star Theatre (the syndication title for the Ford Theatre), which we produce and distribute: I Led Three Lives, produced by Ziv; Victory At Sea, distributed by NBC Film, and the Gene Autry shows offered by CBS Film.

Some of it is indifferent and a lot of it is plain horrid. In the latter category is the "product" cheaply turned out by promoters who saw "a fast buck in the TV racket."

Now the industry is expanding. Rate cards are being adjusted upwards. Over three million sets were sold at retail from January through July of this year. New markets are opening up continuously. Now is the time. The time for station film buyers to separate the "men" from the "boys" among film producers.

For the station film buyer daily is being offered the opportunity to be penny wise and pound foolish. He is offered a good program at a reasonable price from the studios of a reputable producer and on the other hand a pitchman with the same type of program bewilders him with, "I'll tell you what I'm gonna do! Ya say ya want a show? Ya say ya want it for a price? All right! I'll give ya a double discount and throw in a beauty contest free, as a promotion!"

Caveat emptor! Let the buyer beware. This has been a meaningful business slogan for centuries. It applies to television today as well.

In television how caveat should the emptor get?

Very!

New distribution pattern: CBS TV Film Sales reports its dual-distribution plan for the Annie Oakley film series is meeting with considerable success. Breaking precedents last month, it made the film available to local sponsors simultaneously with its sale to a national advertiser.

After CBS Film signed Canada Dry Ginger Ale as the national sponsor (the soft-drink firm is scheduling the film in some 80 markets throughout the U.S. and Canada next year), it announced the series was also available on a syndicated basis on alternate weeks.

According to Walter Scanlon, merchandising and promotion manager for CBS Film, the show was sold in "over 15" markets within 24 hours of the announcement.

Here's how the plan works: CBS TV Film Sales and Annie Oakley Productions, Inc., decided to ready a second series of Annie Oakley to be sold to (Please turn to page 80)
Like to catch Philadelphia

... or New York, for example, with a "live" Hollywood glamour show at 9 P.M. (EST) ... then "air" the same show same day in Los Angeles 3 hours later—9 P.M. (PST)?

Want to bridge this coast-to-coast gap of time and space effectively, brilliantly—at low cost?

**ANSWER:** Use Eastman Film (Air for N. Y., and TV-Record at 6; be ready to project and show in L.A. at 9 as specified).

*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
**Tv film shows recently made available for syndication**

*Programs issued since August 1953. Next chart will appear 11 January*

<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>
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<tr>
<td>Adventure Is My</td>
<td>Lakeside T</td>
<td>Hal H. Harrison</td>
<td>12½ min.</td>
<td>spray</td>
<td>13</td>
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<td>Job</td>
<td></td>
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<tr>
<td>Jungle Mermaids</td>
<td>Guild Films</td>
<td>Rudi &amp; Ty Packagen Inc.</td>
<td>15 min.</td>
<td>$50-400</td>
<td>39</td>
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<tr>
<td><strong>CHILDREN'S</strong></td>
<td></td>
<td></td>
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<td>Animal Time</td>
<td>Sterling T</td>
<td>Sterling T</td>
<td>15 min.</td>
<td>on request</td>
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<td>King Carlie</td>
<td>Kilg</td>
<td>Kilg</td>
<td>12 min.</td>
<td>$22-142</td>
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<tr>
<td>The Cinnamon Bear</td>
<td>Fitzgerald &amp; Ass.</td>
<td>Gilwile Prod.</td>
<td>15 min.</td>
<td>50% of Class B</td>
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<td>Terry and the</td>
<td></td>
<td>Official Films</td>
<td>26 min.</td>
<td></td>
<td>30</td>
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<tr>
<td>Pirates</td>
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<td>Time for Briny</td>
<td>Consolidated Ty Sales</td>
<td>Bob Clamett</td>
<td>30 min.</td>
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<td>Unica Mistleton</td>
<td>Kilg</td>
<td>Kilg</td>
<td>11½ min.</td>
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<td>Duffy's Tavern</td>
<td>MPTv</td>
<td>Hal Rouch Jr.</td>
<td>30 min.</td>
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<td>Ed Breslin</td>
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<td><strong>DOCUMENTARY</strong></td>
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<td>Lakeside T</td>
<td>Lakeside T</td>
<td>1½ min.</td>
<td>$25-500</td>
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<td>Sterling T</td>
<td>Borden Prod.</td>
<td>15 min.</td>
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<td>Wild</td>
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<td>Official Films</td>
<td>Hannah Weinstad</td>
<td>2½ min.</td>
<td>on request</td>
<td>26</td>
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<td>39</td>
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<tr>
<td>General Electric</td>
<td>Stuart Reynolds</td>
<td>Sovereign Prod.</td>
<td>25 min.</td>
<td>100% Class A</td>
<td>26</td>
</tr>
<tr>
<td>Theatre</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joad Dean, Regular Nurse</td>
<td>MPTv</td>
<td>Cornwall Prod.</td>
<td>30 min.</td>
<td></td>
<td>39</td>
</tr>
<tr>
<td>Pulse of the City</td>
<td>Tele fers</td>
<td>Tele fers</td>
<td>12½ min.</td>
<td>$50-750</td>
<td>26</td>
</tr>
<tr>
<td>Market Squared</td>
<td>ABC Film Syndication</td>
<td>Hal Rouch Jr.</td>
<td>30 min.</td>
<td></td>
<td>98</td>
</tr>
<tr>
<td>Secret Chaparr</td>
<td>Guild Films</td>
<td>Ray Diemand</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>20 min.</td>
<td>100% Class A</td>
<td>26</td>
</tr>
<tr>
<td>The Television</td>
<td>ABC Film Syndication</td>
<td>Meridian Corp.</td>
<td>30 min.</td>
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</table>

<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>MUSIC</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Oklahoma Chuck</td>
<td>Lakeside T</td>
<td>Lewis &amp; Clark</td>
<td>1½ min.</td>
<td>$25-500</td>
<td>26</td>
</tr>
<tr>
<td>wagon Boys</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opera &amp; Ballet</td>
<td>Lakeside T</td>
<td>Transatlantic TV</td>
<td>1½ min.</td>
<td>spray</td>
<td>15</td>
</tr>
<tr>
<td>Garden</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overture &amp; Ballets</td>
<td>Hoffman Prod.</td>
<td>Hoffman Prod.</td>
<td>1½ min.</td>
<td>spray</td>
<td>15</td>
</tr>
<tr>
<td>Werner Jansen</td>
<td>George Bagnall &amp; Ass.</td>
<td>Jansen</td>
<td>15 min.</td>
<td></td>
<td>30</td>
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<tr>
<td>Series</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NEWS</strong></td>
<td></td>
<td></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>
<td></td>
<td>30</td>
</tr>
<tr>
<td>Futon Lewis Jr.</td>
<td>United Ty Progr</td>
<td>United Ty Programs</td>
<td>12 min.</td>
<td>$55-500</td>
<td>32</td>
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<tr>
<td><strong>SPORTS</strong></td>
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<tr>
<td>Boxing from</td>
<td>Kilg</td>
<td>Kilg</td>
<td>26½ min.</td>
<td>$40-50-675</td>
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<tr>
<td>Ralhba</td>
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<tr>
<td>Madison Square</td>
<td>Billboard Films</td>
<td>Billboard Films</td>
<td>15 min.</td>
<td>$55-500</td>
<td>32</td>
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<tr>
<td><strong>TRAVEL</strong></td>
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<td></td>
</tr>
<tr>
<td>Hawaiian Paradise</td>
<td>George Bagnall &amp; Ass.</td>
<td>Franklin</td>
<td>15 min.</td>
<td>on request</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Safari</td>
<td>Sterling T</td>
<td>Sterling T</td>
<td>15 min.</td>
<td>on request</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>This Is Hawaii</td>
<td>George Bagnall &amp; Ass.</td>
<td>Franklin</td>
<td>30 min.</td>
<td>on request</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>This World of Durr</td>
<td>Sterling T</td>
<td>Dudley Pictures</td>
<td>1½ min.</td>
<td>on request</td>
<td>15</td>
</tr>
<tr>
<td><strong>VARIETY</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interviews of the</td>
<td>Academy Films</td>
<td>Academy Films</td>
<td>15 min.</td>
<td>$50-400</td>
<td>26</td>
</tr>
<tr>
<td>Century</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Old American Barn Dances</td>
<td>Kilg</td>
<td>Kilg</td>
<td>26½ min.</td>
<td>$50-750</td>
<td>26</td>
</tr>
<tr>
<td>Ray Forrest Show</td>
<td>Sterling T</td>
<td>Sterling T</td>
<td>30 min.</td>
<td>on request</td>
<td>38</td>
</tr>
<tr>
<td><strong>WESTERN</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annie Oakley**</td>
<td>CBS Ty Film</td>
<td>Annie Oakley Prod.</td>
<td>30 min.</td>
<td></td>
<td>26</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 8 January. **Available early next year. \*Run originally under another title, now being re-released. SPONSOR invites all tv film syndicators to send information on new films.

---

**50**
FLASH GORDON blasts its way to the TV screen with 39, new ½ hour films that are custom-made for TV... available for local, regional, and national spot sponsorship!

FLASH GORDON as a King Features Syndicate property is seen in 279 newspapers... read and known by 50,000,000 people!

A natural for wide-scale merchandising promotion with self liquidating premiums! Produced by Inter-Continental Television Film Corp. and Inter-West Films.

FLASH GORDON rates as one of the best liked children's programs ever tested by the Schwerin Research Corp.

FOR TELEVISION, INC.
Film Syndication Division

14 DECEMBER 1953
# 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 (1950)</th>
<th>PERMITEE &amp; MANAGER</th>
<th>RADIO REP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ATLANTA, GA.</td>
<td>WQXI-TV</td>
<td>36</td>
<td>19 Nov.</td>
<td>Summer '54</td>
<td>240 120 3</td>
<td>3 330 vhf</td>
<td>R. W. Roundwivite</td>
<td>Halflingle</td>
<td></td>
</tr>
<tr>
<td>DETROIT, MICH.</td>
<td>WMAM-TV</td>
<td>11</td>
<td>18 Nov.</td>
<td>Spring '54</td>
<td>102 62 0</td>
<td>0 NFA</td>
<td>M. H. Bostick Co.</td>
<td>Clark</td>
<td></td>
</tr>
<tr>
<td>FLORENCE, S. C.</td>
<td>WGAN-TV</td>
<td>13</td>
<td>19 Nov.</td>
<td>Spring '54</td>
<td>240 120 1</td>
<td>20 uhf</td>
<td>A. A. Knodel</td>
<td>Halflingle</td>
<td></td>
</tr>
<tr>
<td>MARINETTE, WIS.</td>
<td>WORD-TV</td>
<td>7</td>
<td>23 Nov.</td>
<td></td>
<td>316 204 0</td>
<td>0 NFA</td>
<td>Midwestern Bostick Co.</td>
<td>Bucy</td>
<td></td>
</tr>
<tr>
<td>PORTLAND, ME.</td>
<td>WTCM-TV</td>
<td>7</td>
<td>23 Nov.</td>
<td></td>
<td>51 31 0</td>
<td>0 NFA</td>
<td>McKeenan</td>
<td>Bunyan</td>
<td></td>
</tr>
</tbody>
</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 (1950)</th>
<th>PERMITEE &amp; MANAGER</th>
<th>RADIO REP.</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANCHORAGE, ALASKA</td>
<td>KJTV</td>
<td>11</td>
<td>11 Dec.</td>
<td>3 2</td>
<td>NBC, Du M</td>
<td>2 NFA</td>
<td>Northern TV Inc.</td>
<td>Hugh Felt</td>
<td></td>
</tr>
<tr>
<td>AUGUSTA, GA.</td>
<td>WJBF-TV</td>
<td>6</td>
<td>26 Nov.</td>
<td>0.5 0.3</td>
<td>ABC, NBC</td>
<td>1 NFA</td>
<td>Georgia-Carolina Bostick Co.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOISE-MERIDIAN, IDA.</td>
<td>KBOI</td>
<td>2</td>
<td>27 Nov.</td>
<td>16 8</td>
<td>CBS, Du M</td>
<td>1 11 uhf</td>
<td>Boise Valley Bostrik. Inc.</td>
<td>R. A. Raymer</td>
<td></td>
</tr>
<tr>
<td>FESTUS, MO.</td>
<td>KACV</td>
<td>14</td>
<td>22 Nov.</td>
<td>500 250</td>
<td>Du M</td>
<td>2 86 uhf</td>
<td>Ozark TV Corp.</td>
<td>Taylor</td>
<td></td>
</tr>
<tr>
<td>FORT LAUDERDALE, FLA.</td>
<td>WITV</td>
<td>17</td>
<td>1 Dec.</td>
<td>10 5</td>
<td>ABC, CBS Du M</td>
<td>1 NFA</td>
<td>Gafco Investment Co.</td>
<td>Taylor</td>
<td></td>
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<tr>
<td>LONGVIEW, TX.</td>
<td>KTVE</td>
<td>32</td>
<td>12 Nov.</td>
<td>1 0.6</td>
<td>CBS, Du M, NBC</td>
<td>1 4 uhf</td>
<td>Farm Bureau TV Co.</td>
<td>Taylor</td>
<td></td>
</tr>
<tr>
<td>MIDLAND, TX.</td>
<td>KMID</td>
<td>2</td>
<td>6 Dec.</td>
<td>10 6</td>
<td>Du M</td>
<td>1 NFA</td>
<td>Northwest TV Co.</td>
<td>Taylor</td>
<td></td>
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<tr>
<td>NORFOLK, VA.</td>
<td>WTOR-TV</td>
<td>27</td>
<td>6 Dec.</td>
<td>20 12</td>
<td>ABC</td>
<td>4 50 uhf</td>
<td>WOR-Tv Corp.</td>
<td>Avery</td>
<td></td>
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<tr>
<td>OKLAHOMA CITY, OKLA.</td>
<td>KWTW</td>
<td>9</td>
<td>8 Dec.</td>
<td>316 158</td>
<td>CBS</td>
<td>4 237 vhf</td>
<td>Oklahoma TV Corp.</td>
<td>Avery</td>
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<tr>
<td>PANAMA CITY, FLA.</td>
<td>WJDM</td>
<td>7</td>
<td>1 Dec.</td>
<td>2 1</td>
<td>CBS</td>
<td>1 NFA</td>
<td>WJTV Inc.</td>
<td>Avery</td>
<td></td>
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<tr>
<td>PINE BLUFF, ARK.</td>
<td>WATV</td>
<td>7</td>
<td>1 Dec.</td>
<td>80 40</td>
<td></td>
<td>1 NFA</td>
<td>WJTV Inc.</td>
<td>Avery</td>
<td></td>
</tr>
<tr>
<td>PORTLAND, ME.</td>
<td>WCCTV</td>
<td>6</td>
<td>1 Dec.</td>
<td>100 50</td>
<td>NBC</td>
<td>2 20 vhf</td>
<td>WJTV Inc.</td>
<td>Avery</td>
<td></td>
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<tr>
<td>SCRANTON, PA.</td>
<td>WARM-TV</td>
<td>16</td>
<td>10 Dec.</td>
<td>245 130</td>
<td></td>
<td>2 100 uhf</td>
<td>WJTV Inc.</td>
<td>Avery</td>
<td></td>
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<tr>
<td>STEUBENVILLE, OHIO</td>
<td>WTVV</td>
<td>9</td>
<td>10 Dec.</td>
<td>230 115</td>
<td>CBS</td>
<td>1 NFA</td>
<td>WJTV Inc.</td>
<td>Avery</td>
<td></td>
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<tr>
<td>WATERLOO, IOWA</td>
<td>KWWL-TV</td>
<td>7</td>
<td>26 Nov.</td>
<td>50 25</td>
<td>NBC, Du M</td>
<td>1 NFA</td>
<td>Black Hawk Bostick Co.</td>
<td>Headley-Reed</td>
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<td>WORCESTER, MASS.</td>
<td>WWOV-TV</td>
<td>14</td>
<td>4 Dec.</td>
<td>16 9</td>
<td></td>
<td>1 NFA</td>
<td>Salisbury Bostick Co.</td>
<td>Rayner</td>
<td></td>
</tr>
</tbody>
</table>

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### BOX SCORE

| Total U.S. stations on air (Dec. '53) | 267 |
| No. of post-freeze CP's granted (excluding 26 educational grants; 1 Dec. '53) | 265 |
| Sets in market (1950) | 25,690,000 |
| No. of stations on air | 46B |
| Percentage of all U.S. homes with vs. even sets (1 Oct. '53) | 56% |

*Both new CP's and stations going on the air. Listed here are those which occurred between 21 Nov. and 7 Dec. for which information could be obtained in that period. Stations are considered to be on the air when commercial operations start. **Power of CP's is at transmitter.***

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*Informational note: The table provides a comprehensive list of new construction permits and new stations on air in the United States, categorized by city and state. It includes details such as call letters, channel numbers, dates of grant and on-air dates, power in kW, station affiliations, sets in the market, and the names of the permittees and managers. The box score section provides a summary of the total number of stations on air and sets in the market as of October 1953. The percentages and counts are based on a sample of U.S. homes.*
WATCH KOLN-TV GROW IN LINCOLN-LAND

THE OTHER BIG MARKET IN NEBRASKA!

The Felzer Stations
WKZO - KALAMAZOO
WKZO-TV - GRAND RAPIDS, KALAMAZOO
WJEF - GRAND RAPIDS
WJEF-FM - GRAND RAPIDS, KALAMAZOO
KOLN - LINCOLN, NEBRASKA
KOLN-TV - LINCOLN, NEBRASKA
ASSOCIATED WITH
WMDO - PEORIA, ILLINOIS
TOP RATINGS IN MARKET AFTER MARKET!

• SEATTLE - 1st Place!
  Sat. eve. - rates 53.3 - Telepulse, June 1953
  Beats Robert Montgomery, Mr. & Mrs. North, Eddie Cantor, Ford Theatre, Playhouse of Stars.

• KANSAS CITY - 1st Place!
  Fri. eve. - rates 32.3 - Telepulse, Aug. 1953

• PITTSBURGH - 1st Place!
  Thur. eve. - rates 41.5 - Telepulse, Aug. 1953
  Beats This Is Your Life, Dean You Can, Ford Theatre, Playhouse of Stars, Robert Montgomery.

• WASHINGTON, D.C. - 2nd Place!
  Tues. eve. - rates 21.4 - Telepulse, Aug. 1953
  Beats Doran, Suspense, Kraft TV Theatre, Douglas Fairbanks Presents, Lex Video Theatre.

• KANSAS CITY - 2nd Place!
  Tues. eve. - rates 26.3 - Telepulse, Aug. 1953

• PORTLAND - 2nd Place!
  Tues. eve. - rates 58.5 - Telepulse, Sept. 1953

These leaders have RENEWED FOR 2ND YEAR!

• BLATZ Beer in 3 markets!
• DREWRYS Beer in 9 markets!
• OLYMPIA Beer in 6 markets!
• GENESEE Beer in 5 markets!
• SCHAEFER Beer in New York City!

No. 1 FILM SERIES NATIONALLY!—Telepulse, August, 1953

NOT ANYWHERE, BY ANYONE, HAS TELEVISION BEEN SO HANDSOMELY AND LAVISHLY ST
Proudly Presents

ADOLPHE MENJOU

YOUR STAR AND HOST IN

FAVORITE STORY

Produced with a master’s flair...

EVERY HALF HOUR A COMPLETE STORY...
VIVID AND REWARDING EXPERIENCE
IN TELEVISION DRAMA!

The first name in outstanding television production

ZIV TELEVISION PROGRAMS, INC.
1539 MADISON RD., CINCINNATI, OHIO
NEW YORK
HOLLYWOOD
WHAT'S OAK HILL, W. VA.—A SUBURB, OR WHAT?

NO, IT'S JUST A SMALL
WEST VIRGINIA TOWN—

LOVED AND LISTENED-TO BY
102,200 DAYTIME FAMILIES!

What's Oak Hill, W. Va.—A Suburb, or What?

No, it's just a small West Virginia town—

Loved and listened-to by
102,200 daytime families!

Write down the name of every "familiar" West Virginia city, and Oak Hill probably won't even make your list! But if you're interested in lots of radio listeners for mighty little dough, we'll bet Oak Hill's WOAY would rank high on almost any list you draw up. Where else can you get 102,200 daytime families for only $21.60 per quarter hour? (26-time rate.)

We'd certainly like to have you join our growing and rather impressive list of national accounts. No representative yet, so please write for facts, direct to Robert R. Thomas, Jr., Manager, at:

WOAY
OAK HILL, WEST VIRGINIA
5000 Watts, Daytime
20,000 Watts FM
Michael Levin’s sizable office is ideally equipped for a radio-tv director: It has a 21-inch tv screen, two radios, a miniature spinet, several telephones and a rear-projection viewing screen in the process of being built.

Between various long-distance calls and the hammering of carpenters who were installing the film projector, Levin gave sponsor his interpretation of some current agency trends.

“ Agencies are going to have to make more creative and productive contributions than just hiring successful film and package producers. Otherwise, who needs ’em at any percent? Granted a good tv operation can cost more than 15%. Then put it on a percent plus fee basis and make sure the client gets his real money’s worth.”

Himself a veteran writer, producer, musician, Levin favors what he calls the “integrated system”:

“Most agencies make a very bad mistake in separating the creative and production functions. Particularly in commercial work, both must work together. Just as Hollywood came to the integrated function, so will tv. You have to pay the writer-producer-director more, but he costs less in the end, saves collective stomach linings.”

Among tv-dollar savers that Levin has used are such production devices as color transparencies or miniature sets in tv commercials to save the sponsor expense of building elaborate sets every week and yet give him a varied commercial. These color transparencies are photographs of various portions of the set and the sponsor’s product which are intercut, at time, with a live demonstration on a pared down full-scale set. By making these transparencies in color Levin achieves a better definition for viewers’ screens than through use of black-and-white.

For his Admiral Corp. account alone Levin has a library of over 250 color transparencies. (See “Admiral’s sponsorship of Bishop Sheen: Did it move merchandise?” 24 August 1953, page 31.) In 1953 the Admiral Corp. accounted for $2 million tv billings out of Erwin, Wasey’s total air billings.

When not in his office, Levin can usually be found in his apartment on Lower Fifth Avenue, with his wife Jinna Rolf—a high-fashion model—and their blonde two-year-old daughter. That is, when he isn’t at the photographer’s studio working on color transparencies.
as the volume of their announcers' voices. And, as I said before, maybe the result isn't a thing of beauty or a joy forever, but it certainly won't "fade into nothingness" which is the intent of the advertiser and a necessity these days.

* * *

As with the Navy and the Marine Corps, there is a constant battle between the folks who write copy for broadcast media and those in the production end. Since television reared its lovely head, this feud has been stepped up. The reason, I suppose, is the fact that tv production and tv copywriting are so much more involved than radio copy is to write or produce—and far more involved than print writing and production. A tv writer must have mastered the mechanics of production, both live and on film, before he is fit to put a word on paper. As for the production people—unless they have some copy savvy and advertising knowhow, their production interpretation of the words in the commercial (especially the video instructions) can emasculate it.

Unlike printed advertising wherein production is mostly mechanical and at best only serves to carry out the wishes of the copywriter and art director, television production is a highly creative job.

Neither the most detailed storyboard nor the most thoroughly worked out script can possibly include half the instructions, angles, pacing and other video necessities which become the responsibility of the television producer. His interpretation and direction, his skill and experience, his undertaking of what is implicit in the copy (over and above the explicit) can make or break the message that results.

So there must be a complete rapport between copywriter, tv artist and production supervisor if the copy is to succeed. And equally important, the production man must have sufficient latitude to use his own creative abilities after the meeting of minds on the script is reached. I don't mean to imply that production personnel should be allowed to go off on tangents of their own but they do, however, require as much authority as the tv writer and should be permitted to exert it when the copy is being shot (live or on film).

In addition, the tv writer has to recognize the domain of the tv artist ... all of which is sometimes difficult for a copy man to realize, especially when that copy man may have migrated from print copy where he reigned supreme at all times and over all stages of the advertisement. * * *
How ingeniously flexible TV commercials can be is shown in this series created by SARRA for The Great Atlantic & Pacific Tea Company, through Paris & Peart. The basic version opens with a cartoon sequence set to a rollicking theme song; animation highlights the refrain: “Come See—Come Save at A & P!” Live action shots of a woman shopping permit close-ups of A & P brands which provide strong identification. “Open ends” allow the insertion of daily changes in products and prices. Pre-planned cutting and extra footage on major A & P products yield a variety of spots.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

An effective balance of live action and stop motion is used by SARRA in this series to create a lasting impression of Virginia Dare’s “dry sweetness” story. The opening is given immediate appeal with a strikingly beautiful girl coming off the label to sing Virginia Dare’s “Say It Again” theme in hauntingly persuasive tones. Live action scenes of home entertaining register prestige and flavor enjoyment. Stop motion magic of moving bottles and filling glasses lead to the reprise, “Say It Again . . . Virginia Dare.” Created by SARRA, Inc. for Garrett & Co. Inc., through David J. Mahoney, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Fine scripts, expert casting and some really outstanding live action photography make this series of 6 one-minute TV spots one of unusual interest and conviction. The product story is tactfully woven into the script with delicate persuasion by a charming home maker who takes the viewer to Northern Paper Mills. Here—with the manufacturing processes as a backdrop—Northern’s “softness” is demonstrated and dramatized. Excellent brand identification throughout is climax ed by close-up product display at the close. Created by Young & Rubicam, Inc. (Chicago), and produced by SARRA, Inc. for Northern Paper Mills.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

A new high in captivating entertainment is achieved in this truly novel series of spots by SARRA. Choreographer Dorothy Jarnac, in a dance of brilliant pantomime, enacts the quest of a girl who first selects, then rejects various types of deodorants until . . . she discovers Stopette! The narration and the action of the dance are synchronized to convey a message of strong competitive “sell” to both eye and ear. Produced by SARRA, Inc. (Chicago) for Jules Montenier, Inc., through Earle Ludgin & Co.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street
THE PICKED PANEL ANSWERS

Yes, I believe television is over-commercialized.

But the culprit is not the station alone, the agencies alone or the advertiser alone. It is a combination of all three—being the listener. It is not fair of the listener to expect high-grade entertainment, talent of all kinds including writers, directors, actors and actresses, wardrobe designers, set designers, technicians of all kinds and the hundred and one extra, unseen talents—it is not fair that the listener should expect all this for free. He could not get so many great talents, and so many different plays, revues, movies, sports events, political events and what have you—any other place in the world for absolutely no money.

I believe that eventually there will be metered payment television, in combination with commercial advertising television and some public service television.

Wherever metered, or pay-as-you-go television has been tried, it has had a successful reception—varying only in degree from community to community.

Soaring costs in television production will not come down—no matter how many new television viewers there will be in the next few years. If anything, costs will go up. And TV stations, forced to carry the burden, must invite more commercials and fill in time with awkward, shoddy, old-fashioned movies. My own feeling is that TV viewing is down—with more and more selection developing. Is this good? Of course not.

And then have you heard of color? As color becomes commonplace (within six to 18 months) viewers will demand the fine Technicolor films now available—and will pay for the privilege of seeing them in their homes.

They are planning to film Jules Verne's delightful 80 Days Around the World in color.

How much would you pay to see it on your color TV set?

Or would you rather sit through the forced, unhappy TV commercials and the old movies?

Advertising people are intelligent. There is no reason why they could not introduce educational, constructive, entertaining and selling TV commercials in combination with pay-as-you-go metered television, in perfectly good taste.

Face it, fellow—it's coming.

Jules Mirel
Jules Mirel Advertising Agency
New York

Let me answer the question, "Do you believe television is over-commercialized?" in this way:

Emphatically no! This rather frequently heard charge of over-commercialization of television just as frequently rubs me the wrong way because I don't believe it is true.

The basic question which anyone must ask is, "What do you mean by over-commercialization?"

If you pick up Better Homes & Gardens magazine and find advertising on most of the 300 pages, is this too much advertising? Or, in reading your evening newspapers, if 47% of the printed material is advertising, is this too much advertising? Or, if you ride in a subway or on a bus and can't escape the car cards, is this too much advertising?

You quickly discover that it becomes a matter of proportion between the advertisement and the vehicle carrying the advertisement.

Now, in television you get three minutes of commercial time in relation to 27 minutes of entertainment in a half-hour program. In other words, only one-tenth of the total time is consumed by advertising. Is this too much to ask for having spent many thousands of dollars in the purchase of time and talent to present such a limited message?

I have felt from the start that television advertisers made a serious mistake in permitting radio standards to be adapted to the new medium. Today, with the cost of a single television program rising with rapid regularity, the cost of one minute of commercial time becomes a startling figure.

On the other hand, I do think the practice of loading program adjacencies with spot announcements is a dangerous practice from both the viewer's and the advertiser's standpoint. The advertiser who spends a considerable amount to put on his program is entitled to some measure of freedom from the "parasitical riders" who cling to his expensive show; the consumer is entitled to freedom from excessive commercialization each time a program changes.

Over-commercialization, as I mentioned at the start, is a proportionate term. In programs, I don't think there is over-commercialization. Around programs, I think there is.

George J. Abrams
Advertising Director
Block Drug Co., Inc.
Jersey City, N. J.
There is nothing wrong with most commercials—
— the more the merrier, particularly if my agency is placing the business.

Where else in the world will you find sponsors who provide (on a competitive basis) for free the finest variety shows, dramas, music, sporting events and thousands of other top programs?

In countries where there are no commercials the government is the sole sponsor and the programs are generally inferior, definitely scaled to mediocre thinking, with an unprofessional outlook, and no incentive to present the very best. Government controlled television, minus commercials, is always done cheaply (costs are always carefully checked by the politicians).

That is why top artists and entertainers are not anxious to perform—why should they?

In place of so-called “commercialization,” government-planned tv substitutes political propaganda from the party in control—some of their favorite third-rate performers—or intellectual drivel. Unspurred intellectual tv programs (as a public service) have their place, but not at every turn of the dial.

Shows of the entertainment variety are needed to ease tensions and serve a good purpose. They cost money, which the sponsor readily pays in return for his commercials. Good commercials inform the public of available products and services, add newsworthiness to the program, and play an important part in the progressive development of industry and the nation.

Commercials are designed to sell merchandise—if they do that in a fair and honest manner, they are successful.

Many of those who harp on “over-commercialization” either have an axe to grind (such as representing a competitive medium), or are self-opinionated demagogues who urge saving us from ourselves via television. Significantly, these do-gooders represent a very small part of the nation and an insignificant part of its purchasing power.

Commercials are not designed to reach them, but the vast majority of Americans who have made listening to tv a

128,300 potential TV homes, with an EBI of $505,153,000 completely isolated from competitive TV markets.

NOW! YOU CAN CASH IN ON ONE OF THE NATION’S WEALTHIEST, NEWEST TV markets — EXCLUSIVELY on 56,000 WATTS

CHANNEL 13 • KEARNEY, NEBRASKA

Only VHF station in Central Nebraska

Represented Nationally by MEEKER, TV, INC.

owned and operated by Bi-STATES COMPANY, 414-416 East Ave., HOLDREGE, NEBRASKA

Duane L. Watts, Gen’l Mgr.
Tv commercials: Advertising's great opportunity—Cone

“Good television commercials represent the fulfillment of advertising's greatest opportunity.” That's the opinion of Fairfax M. Cone, president of Foote, Cone & Belding, who spoke at the 4A's Eastern Annual Conference in New York late last month.

Noting that advertising exists because there aren't enough personal salesmen to go around, Cone mentioned some “highly rewarding techniques and truly remarkable means” of using the substitute-for-a-salesman, such as “broadest and cheapest of all family coverage... radio.”

Television, Cone says, is the greatest thing in advertising since it does everything a personal salesman can do (with three exceptions, i.e., smell, taste and feel).

To prove his point, Cone showed the group 10 tv commercials which, he said, he wished his agency had made. He pointed out that nine of the 10 were based upon demonstration (the exception dealing with a subject he considered non-demonstrative).

The 10 commercials had such virtues as believability, "repays you adequately for your time," adds to one's knowledge, and "every foot of the action advances the sale." * * *

Emerson spokesman says radio sales better than ever

In spite of growing tv audience, sales of radio sets are better than ever.

Emerson Radio & Phonograph Corp., five months after the introduction of its "pocket radio," still cannot produce enough to keep up with the demand. A company spokesman said that "the world's smallest personal radio" is being produced at the rate of 1,000 a day. "A distributor will call in a rush order for 500 of the radios, but all we'll be able to allot to him will be 12," the spokesman said.

At least two radio stations have equipped their salesmen with the radios, for use in selling time. They are WXYZ, Detroit, and WWDC, Washington. * * *

Use right picture, increase sales via TV

The right picture to illustrate a sales point can have a "phenomenal effect" upon audience remembrance of an advertiser's tv message. Donald H. McCollum, director of client relations for Scherwin Research Corp., recently told the Art Directors Club of Chicago that his organization had found that by changing the visual portion of the commercial to better fit the audio, remembrance of the commercial was increased as much as eight times.

The most fundamental of all tv principles, said McCollum, is that of illustrating a sales point at the same moment it is stated on the audio. "Once that rule is followed," McCollum declared, "the important thing is to find the strongest possible video devices. Research now is able to... audience-test these devices you conceive," he explained.

Other points for advertisers to remember, according to McCollum: Demonstrate a sales claim at the same time it is described; keep the commercials simple; identify the person who delivers the commercial with either the product, the program or else as an authority; make the setting for the commercial authentic.

Briefly . . .

Cincinnati motorists are getting gold "coins" instead of tickets these days from traffic cops. The "coins" are inscribed with a message that the motorist has been singled out for this award because of some act of courtesy as a driver. Sponsored by WKRC-TV in cooperation with the Cincinnati police department, the Courtesy Safe-Drivers awards will be given out for the next year. An average of five a day is given to motorists outstanding for their acts of courtesy. Most frequent winners: those who stop to permit pedestrians to cross the street.

* * *

Here is a picture of KTLY-TV's new Zoomar lens. The station, located in Mesa-Phoenix, Ariz., says it is one of the first in the country to be equipped with the versatile lens. It also is one of the first to send sponsor a picture of Dawn Riggs, Miss Phoenix of 1953.
A new contract between WATV, Newark-New York, and Weed Television Corp. was signed late last month, shortly after WATV began transmitting from the Empire State Bldg. In

the picture, Irving R. Rosenhaus, president and general manager of WATV, signs the agreement as Joseph J. Weed (L), president of Weed TV, and Murray Grabhorn, sales manager of WATV, look on.

More than 5,000 invited guests—the "socially elite" of Cuba—attended the grand opening last month of CMTV, Havana. The station went on the air at 11 a.m., 11 November (the eleventh month) on Channel 11. Taking part in the initial telecast were (L to R in the picture) His Excellency, Most Reverend Alfred Muller, auxiliary bishop of Havana; Manuel D. Autran, president of CMTV; Dr. Fernando Sirgo, former minister of education for Cuba and now on the staff of CMTV as director of cultural and civic affairs; Jose Baquero, director of radio for Cuba, and Francisco Orue, mayor of Marianao, site of CMTV’s studios.

The best-selling book in the Arab countries right now is, interestingly, This I Believe. The book includes the personal philosophies of Arabic guests such as Premier Naguid Bey of Egypt and Americans who have been heard. (Please turn to page 109)
CORN BEEF

SPONSOR: Corn Beef Riley's
AGENCY: Merle C. Blair

CAPSULE CASE HISTORY: To increase the flow of traffic at its outdoor booth in a large public market, Corn Beef Riley's bought a 15-minute news program over K.LX. The show is aired three times weekly at a cost of $123 per week. After a few broadcasts Riley's reported that 20 customers came to the booth on a given Saturday afternoon saying they heard about the stand on the Saturday morning newscast. Riley's reports a continued increase in business due to the broadcast at a period when other stands in the market experienced decreases.
K.LX, Oakland

PROGRAM: News cast

RADIO results

VITAMINS

SPONSOR: Vitalife
AGENCY: Richard Melzer

CAPSULE CASE HISTORY: This sponsor's radio investment paid off 10 to 1 on his K.Y.A program, Ben Sweetland. Ben Sweetland, star of the show, made three announcements offering vitamin packages at $1 each on a single program. Cost of the three announcements was a total of $40. Within two days Ben had received 450 orders for the vitamins. The program is aired Monday through Friday from 9:00 to 9:30 a.m., Saturdays and Sundays 8:00-8:30 a.m.
K.Y.A, San Francisco

PROGRAM: Ben Sweetland

INSURANCE

SPONSOR: Preferred Insurance Exchange
AGENCY: West Pacific Exchange

CAPSULE CASE HISTORY: The Preferred Insurance Exchange was averaging about 300 sales each month before it began sponsorship of a weekly nighttime radio program. It bought Could This Be You? over K.I.H Mondays from 9:30 to 9:55 p.m. Within a three-month period Ralph B. Watson, state manager for the insurance firm, reported a 100% increase in sales.
K.I.H, Los Angeles

PROGRAM: Could This Be You?

HARDWARE

SPONSOR: Lack's Associate Store
AGENCY: Direct

CAPSULE CASE HISTORY: After Nick Nicholas opened Lack's Associate Store in Longview, Tex., a few months ago he decided to use radio to acquaint the townspeople with the new venture. He bought 10 announcements over K.F.R.O., at $5 apiece, followed them up with participations in the Turkey Shoot program. The Turkey Shoot quiz show is aired Mondays 8:00-8:30 p.m., and gives away turkeys to quiz winners. Each participation costs $6. After two participations on the program, Nicholas reported the store had the biggest day since opening.

PROGRAM: Turkey Shoot

COLLEGE COURSE

SPONSOR: Worcester Junior College
AGENCY: Direct

CAPSULE CASE HISTORY: One radio interview and seven announcements over W.T.A.G filled up two classrooms at Worcester Junior College. The school advertised its adult reading class in announcements and a program interview and received so many registrants that it formed two classes instead of only one, as originally planned. The college reports that 85% of the executives and other businessmen and women who signed up for the course came in response to the radio publicity. The station gave the college free air time as a public service.
W.T.A.G, Worcester

PROGRAM: Announcements

CLOTHING

SPONSOR: Paul's Tailoring Co.
AGENCY: Direct

CAPSULE CASE HISTORY: During a particularly quiet business period, Paul Vescove, owner of Paul's Tailoring Co., decided to offer 25% discounts on made-to-measure slacks, suits and skirts to stimulate trade. The offer was made 25 times in announcements over Negro-appeal W.D.I.A. A total of $4,500 in sales was realized from these announcements, at a cost of $125.75. That's a return of $36 in sales for every dollar spent on advertising.
W.D.I.A, Memphis

PROGRAM: Announcements

SNOWSUITS

SPONSOR: Zellers, Ltd.
AGENCY: Direct

CAPSULE CASE HISTORY: When the first snowflake fell this winter a Canadian retail store, Zellers, Ltd., got on the air to advertise its snowsuits. It bought eight announcements over C.K.L.B to push the cold weather outfits. Its total expenditure for air time was $18.30. The radio campaign resulted in the sale of 121 snowsuits at $12 apiece or a total of $1,452 in sales.
C.K.L.B, Oshawa, Ont.

PROGRAM: Announcements
“WEEKEND”

Nothing like it ever before and it’s getting big audiences, great reviews. “Weekend,” radio’s only “Sunday Newspaper of the Air,” has an all-family appeal—news, features, reviews and music. Two hours of wonderful listening, two hours of wonderful selling. And a one-minute participation costs you only $2,250.

THE “THREE” PLAN

You get saturation of your market for as low as $2,025 per participation. “Three” offers you three or more one-minute sales messages morning, noon and night on three Monday-Friday strips, Second Chance, 11:45-12 Noon, It Pays to Be Married, 5:45-6:00 P.M., and Fibber McGee and Molly, 10:00-10:15 P.M.

Reach more wigwams for much less wampum

Smart bucks are going on NBC Radio. Now you can buy full network one-minute participations at the lowest prices we have ever offered, in NBC Radio’s new sales plans, “Weekend” and The “Three” Plan. Each is tailor-made to get your sales messages into more homes for less dollars. Naturally, the best availabilities will be the first to go.* To learn how these plans can be adapted to your budget and marketing needs, get in touch with your NBC Radio salesman today.

Headquarters for new ideas NBC RADIO

14 DECEMBER 1953
Open letter to ELDON CAMPBELL

Dear Eldon:

Along with basketball and Christmas cheer, this is the time of year when ad campaigns are planned.

We hope to tell you personally about SPONSOR, but it occurred to us that a little "behind the scenes" report might be of value.

So here goes!

EDITORIAL: Our policy of providing facts and figures that buyers can and do use has been very rewarding during 1953. We've noticed a big step-up in readership among advertisers. We are told that our stories are more penetrating, better researched, and generally more useful than ever. Our Media Evaluation Study especially has been well received. This study appears every issue and will soon appear in book form. A short time ago, Ray Lapica, our editorial director, went to Chicago to address a big closed session of the Central Conference of AAAA. He talked for 45 minutes on Media Evaluation. We believe that this is the first time that a trade publication has ever been invited to address a closed session of AAAA. Following his Chicago talk, Ray was invited to Atlanta to address the Southern Conference of AAAA in closed session. In November SPONSOR's publisher talked before the Farm Sales Clinic in New York on the subject of "farm radio tips to advertisers."

Visitors to SPONSOR's new quarters at 49th and Madison in New York are constantly amazed to note that about half the 18 offices are occupied by editors and editorial assistants. This is an indication of where our effort is concentrated. We aim 100% at giving agencies and advertisers the material they need to use radio and television effectively.

SPONSOR is more than ever aware of the importance of radio during a TV era. It constantly emphasizes radio with pinpointed articles, pinpointed sections, and pinpointed projects. We fight for both radio and TV—no favorites.
CIRCULATION: We’ve stepped up our circulation effort during 1953, especially among advertisers and agencies. The increase in account executive, ad manager, and agency top executive circulation is gratifying. Nearly 100% of the timebuyers have been reading SPONSOR for some time—we add the new ones as they come along. Of our 8,500 copies guarantee approximately 70% go to national advertisers and agencies.

OFFICES AND STAFF: During the summer of 1953 SPONSOR doubled its footage when it moved to 40 East 49th Street (15th floor). Approximately 30 people now make up the staff, including full-time offices in Chicago (Wally Englehardt), Los Angeles (Ed Cooper), Dallas (Homer Griffith), and Atlanta (Charles Farrar). The latter two are newly-established offices. Their field reports indicate a constantly-increasing prestige with the universal comment that “SPONSOR is doing a better job than ever.” In addition, Bernard Platt (our business manager), Ted Pyrch, and myself are helping out on sales in the New York office. One of us will be delighted to call on you any time you say.

LINAGE: Business has been good during 1953, particularly during the second half. For example, our 19 October issue closed with 77 pages of advertising; the same issue last year totaled 51 pages. While this is an abnormal increase we’ve been averaging about 20% higher regularly. To us this is an indication not only of increasing respect for SPONSOR but of the health of radio and television advertising. We think it will be even better in 1954.

A trade paper is only as good as the service it gives. We want SPONSOR to be judged on this basis and to fit into your 1954 advertising plans accordingly.

Regards,

[Signature]
Publisher

NRG/abs

SPONSOR
THE MAGAZINE RADIO AND TV ADVERTISERS USE
STOCK FILM
(Continued from page 39)

As binaries—10-
ials—winter
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SPONSOR
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STOCK
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prints"—prints
which
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which
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adequate
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viewing
purposes.
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foot.
Caravel
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10
seconds'
worth
of
various
action
shots,
about
$2.50
per
foot
plus
laboratory
fees
(regular
NBC
TV
film
rate
for
commercials).
The
commercial
started
with
a
shot
of
a
refrigerator
door
which
is
opened
on
the
winter
scene,
which
towipes
a
shot
of
a
hand
reaching
for
a
bottle
of
Ballantine
in
a
refrigerator.
The
result
of
this
billboard
technique,
blended
smoothly
with
an
optical
wipe
"sell"—portion
of
commercial,
was
a
series
of
hard-hitting,
attention-getting
film
commercials
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nature
of
the
Foreign
Intrigue
series.
This
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way
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which
one
TV
producer
used
stock
film.
Several
other
examples
appear
on
pages
38-39
with
stills
from
the
scenes
used.
Other
sponsors,
Electric
Auto-Lite
with
Suspense
on
CBS
TV
to
Kreisler
and
American
Chicle
with
Rocky
King
on
Du
Mont
use
stock
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frequently
in
programs
and
commercials.
The
most
common—but
not
the
only
uses
of
stock
footage
are:
1. As
"scene
setters"
or
"bridges"
before
or
between
action.
In
a
drama,
stock
footage
is
often
used
to
transport
the
action
to
another
locale,
accomplishing
the
same
thing
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a
word-and-music
bridge
in
radio.
An
example:
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walks
out
a
door.
We
dissolve
to
a
plane
flying
the
Atlantic,
landing
the
Eiffel
tower,
then
settling
down
at
Le
Bourget
airport.
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our
next
scene
starts,
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know
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now
an
American
in
Paris.
We've
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it
happen.
2. As
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background.
This
is
a
trick
borrowed
from
Hollywood.
Sample:
Two
actors
converse
in
a
Pullman
roomette
and
through
the
window
we
see
the
moving
countryside.
Actually
the
scene
is
just
a
10-
second
loop
of
16
mm.
film
which
repeats
over
and
over
again.
being
projected
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the
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of
a
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behind
the
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of
our
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set.
What
subject
matter
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covered
in
stock
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You
name
it.
Film
libraries
usually
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their
film
footage
down
by
"main
subject"
and
then
subdivide
further
under
individual
topics.
NBC's
Library
for
example,
contains
some
2,200
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subject
heads—"Academies"
and
"Zululand"—and
is
further
carved
up
into
some
14,750
individual
topics.
Then
NBC
breaks
up
the
topics
into
shot-by-shot
descriptions.
The
total
amount
of
stock
footage
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is
staggering.
As
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largest
film
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And
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rate
of
some
100,000
feet
per
year.
000 feet a week today as the footage from staff cameramen, government sources, travel agencies, commercial producers, newsreels and amateur photographers rolls in.

Most of this vast supply of celluloid images is of a news nature because most of the film libraries are offshoots of newsreel companies or TV networks. Almost all of the news-reels you’ve ever seen in a theatre or on a video screen are catalogued somewhere in a film library. Everything from Hitler’s troops marching into Czechoslovakia to last year’s Kentucky Derby can be delivered on short notice. NBC TV even maintains an “emergency list” of stock footage available immediately for the more obvious production needs, such as a shot of Times Square, rain, waves, clouds.

In addition to a bedrock of news-related events all the film libraries contain general, non-news footage—shots of the Statue of Liberty or the Eiffel Tower and collections of scenes rich in local atmosphere. March of Time’s library in particular is designed around this type of feature and background material. Fox Movietone has access on the West Coast to studio-quality stock footage that has been shot over the years for its parent company, 20th Century-Fox—much of it, incidentally, in color.

Where is stock TV film footage available?

Here’s a rundown on the chief sources of stock footage for TV:

NBC TV Film Library: NBC’s is the largest by far of the film libraries maintained by the four major video networks and is one of the biggest in the business: it contains 20 million feet of film. Its catalogue, in the opinion of producers contacted by SPONSOR, is the “most minutely detailed” among those of outfits supplying stock footage to video. The film is divided by main topics, and then sub-topics. Under the sub-topics, each scene is described at some length and footage lengths are given, plus an indication of whether it is “long shot” or “close up,” etc. For the benefit of agencies and clients located outside New York, copies of the index are maintained in NBC’s Hollywood offices. Most of the film and film-handling equipment is located at 105 E. 106 St., New York City. Contact: Ted Markovic. Phone CI 74300.

Fox Movietone News, Inc.: Having opened its library to TV in April, Movietone is a recent addition to the film libraries servicing video. Movietone has over 90 million feet of stock film in its vaults. The library is catalogued by main title and by subtopics, but is not broken down shot-for-shot. Over 90% of the footage is in 35 mm. Special feature backgrounds of studio quality can be purchased from Fox’s Magic Carpet short subjects, or from the film library of the Hollywood parent, 20th Century-Fox. Location: 460 W. 54 St., New York City. Contact: Frank Barry. Phone CO 5-7200.

March of Time: This veteran film organization is the Cadilliac of the film libraries (see price data in section below), and has been open to TV since 1951. Some 15 million feet of top-quality footage, shot since the early 1930’s for theatrical March of Time short subjects, are in its library. Some 30% of this footage is cross-indexed, shot-for-shot. Most of MOT’s footage was shot at leisure under the best possible conditions, whereas much of the footage in other libraries was shot for newsreels. Location: 1270 Avenue of the Americas, New York City. Contact: Bill Mead. Phone: IU 6-1212.

CBS TV Library: The Columbia
Telenews: Offshoot of the INS news organization, Telenews opened its rapidly growing film library in 1947. Almost all of its seven million feet of film footage is of news, sports or general nature, with little special feature or travelogue material. The majority of it is catalogued shot-for-shot. In general, the Telenews library is similar to those of NBC TV and Fox Movietone, although it doesn’t date back much farther than the late 1940’s in its material. Location: 630 Ninth Ave., New York City. Contact: Virginia Dillard. Phone: JU 2-2450.

Here are a few others:

In the East: Advance Film Libraries, Films of the Nations, Marathon TV Newsreel, Stock Shots Unlimited and British Information Services. All of these are in New York. Most are specialists in supplying a particular kind of stock film footage (old newsreels, foreign locales, etc.) but none has a library which compares in size with the biggest stock suppliers cited above.

On the West Coast: Cate & McGone Film Library (a general library), Wild Life Films (specialists in nature shots, particularly in color) and Cosman Productions (locale backgrounds). Prices are similar to those in the East.

What’s the cost of stock film footage for tv?

All of the film libraries use similar pricing formulas, if not similar dollar charges. Basically, they work out like this:

1. Usage Charge: This could be compared roughly with a costume rental charge, varying with the type of show in which the costume will be used. In tv stock footage, there are usually two different usage price scales—one for live and/or film programs, another (and usually higher) scale for tv commercials. The cost spread is fairly wide, running for example from CBS TV’s charge of 75c and NBC TV’s $1.00 per foot for one-time live air use to March of Time’s charge of $7.50 per foot and up for commercials.

2. Laboratory charges: Apart from use fees, there are costs to be borne of developing, printing and handling charges. Being mechanical steps not involving original film production costs, they are almost standardized in the film industry. Here are the chief lab costs:

Scratch prints: As mentioned earlier, these are scratched prints from which tv admen make selections of final footage, or which they cut up to get a “mock up” of the final stock footage which will be used on the air. Like a photographer’s proofs, they are not the final product. But they do give a good idea of what the finished picture will look like. Usually the charge is 7c a foot for black-and-white.

Fine grain master positives: Unless an advertiser has some fancy optical printing (trick dissolves, wipes, iris-outs, etc.) or other copies to make this is the footage which will finally go on the air in a live show, where the film is being intercut. Rear-projection loops, too, are usually fine grain positives in 16 mm. Cost: about 10c a foot.

Duplicate negatives: This is a negative which duplicates a fine-grain master positive of the original negative shot by the film cameraman in the field. It would be used, for example, in processing optical shots where negatives, rather than positives, would be needed. Or, stock negatives would be used where a spot film commercial is being made, and would be cut into the master negative from which all the commercials would be printed. Cost: about 15c a foot.

Here, company by company, are the basic tv stock film charges:

NBC TV Library: Charges on final black-and-white 35 mm. orders (you make your selection from the 7c-per-foot scratch prints) are $1 per foot for use in live TV programs, $2.50 per foot for use in film programs or commercials. Lab charges are standard, as above. There is a $20 minimum order. (Please turn to page 30)
Soft Vs. Hard Selling

Soft "SPONSOR" magazine, which makes more sense than any other trade magazine...

With apologies to John Crosby

SPONSOR makes more cents for advertisers, too!
the VHF station that starts with 478,490 VHF sets!

WTRF-TV BASIC NBC INTERCONNECTED
WHEELING, WEST VIRGINIA
STEUBENVILLE, OHIO • WEIRTON, W. VA.
MARTINS FERRY, BELLAIRE, OHIO

NOW... SERVING THIS BUSY CORNER OF AMERICA

You start at 478,490 when you start with W T R F-TV. Many of these sets, developed by a VHF station 52 air miles away, are essentially fringe sets to them.

But they’re A and B coverage sets to us.

To you they’re sales—a VHF market of 3 million buyers in (22) counties in West Virginia, Ohio and Pennsylvania.

Ask HOLLINGBERY for availabilities today.

WTRF-TV BASIC NBC INTERCONNECTED
WHEELING, WEST VIRGINIA
STEUBENVILLE, OHIO • WEIRTON, W. VA.
MARTINS FERRY, BELLAIRE, OHIO

Serving the industrial centers of the UPPER OHIO VALLEY!

Radio Affiliates - WTRF AM-FM—All represented by HOLLINGBERY
<table>
<thead>
<tr>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>CBS</td>
<td>ABC</td>
<td>CBS</td>
</tr>
<tr>
<td>8:00</td>
<td>8:00</td>
<td>8:00</td>
</tr>
<tr>
<td>Dinner at 9:30</td>
<td>Dinner at 9:30</td>
<td>Dinner at 9:30</td>
</tr>
<tr>
<td>No network programming all net</td>
<td>No network programming all net</td>
<td>No network programming all net</td>
</tr>
<tr>
<td>Glamour Girl</td>
<td>Glamour Girl</td>
<td>Glamour Girl</td>
</tr>
<tr>
<td>9:30</td>
<td>9:30</td>
<td>9:30</td>
</tr>
<tr>
<td>Arthur Godfrey*</td>
<td>Arthur Godfrey*</td>
<td>Arthur Godfrey*</td>
</tr>
<tr>
<td>10:15-10:30</td>
<td>10:15-10:30</td>
<td>10:15-10:30</td>
</tr>
<tr>
<td>General Mills Music &amp; Mfg mtch tape</td>
<td>General Mills Music &amp; Mfg mtch tape</td>
<td>General Mills Music &amp; Mfg mtch tape</td>
</tr>
<tr>
<td>No network programming all net</td>
<td>No network programming all net</td>
<td>No network programming all net</td>
</tr>
<tr>
<td>Follow Your Heart</td>
<td>Follow Your Heart</td>
<td>Follow Your Heart</td>
</tr>
<tr>
<td>11:15</td>
<td>11:15</td>
<td>11:15</td>
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<tr>
<td>leaders</td>
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<tr>
<td>No network programming all net</td>
<td>No network programming all net</td>
<td>No network programming all net</td>
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<tr>
<td>Dinner at 9:30</td>
<td>Dinner at 9:30</td>
<td>Dinner at 9:30</td>
</tr>
<tr>
<td>No network programming all net</td>
<td>No network programming all net</td>
<td>No network programming all net</td>
</tr>
<tr>
<td>Guests</td>
<td>Guests</td>
<td>Guests</td>
</tr>
<tr>
<td>11:30</td>
<td>11:30</td>
<td>11:30</td>
</tr>
<tr>
<td>To Be Announced</td>
<td>To Be Announced</td>
<td>To Be Announced</td>
</tr>
<tr>
<td>No network programming all net</td>
<td>No network programming all net</td>
<td>No network programming all net</td>
</tr>
</tbody>
</table>

*Indicates sponsored programming.
<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Show Title</th>
<th>Time</th>
<th>Network</th>
<th>Show Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 PM</td>
<td>ABC</td>
<td>&quot;Welcome to the Afternoon&quot;</td>
<td>11:00 PM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
</tr>
<tr>
<td>7:30 PM</td>
<td>ABC</td>
<td>&quot;Da Your Account&quot;</td>
<td>11:30 PM</td>
<td>ABC</td>
<td>&quot;Da Your Account&quot;</td>
</tr>
<tr>
<td>8:00 PM</td>
<td>ABC</td>
<td>&quot;Action in the Afternoon&quot;</td>
<td>11:45 PM</td>
<td>ABC</td>
<td>&quot;Action in the Afternoon&quot;</td>
</tr>
<tr>
<td>8:30 PM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
<td>12:00 AM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
</tr>
<tr>
<td>9:00 PM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
<td>12:30 AM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
</tr>
<tr>
<td>9:30 PM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
<td>1:00 AM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
</tr>
<tr>
<td>10:00 PM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
<td>1:30 AM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
</tr>
<tr>
<td>10:30 PM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
<td>2:00 AM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
</tr>
<tr>
<td>11:00 PM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
<td>2:30 AM</td>
<td>ABC</td>
<td>&quot;Welcome Trav’ry&quot;</td>
</tr>
</tbody>
</table>

**Additional Information:**
- For details on "Welcome Trav’ry," a special event, please see the next page.
- "Welcome Trav’ry" offers "PPP" participation opportunities.
- "Welcome Trav’ry" is available on "PPP."
STOCK FILM
(Continued from page 70)

Fox Movietone News, Inc.: Charges for 35 mm. footage are as follows. For one-time program use, either live or film, the charge is $2 per foot. In TV commercials, either live or film, the rate is the same. However, if the show or commercial is to be repeated one or more times, there is an additional charge of $1 per foot. Film of studio quality from the Hollywood vaults is higher, and for color may run to as much as $7.50 per foot for one-time use. Lab charges are standard with one exception. If the lab order for masters or dupe negatives is placed at the same time the use rate is determined, this is included in the $2 per foot use charge. No minimum order is required.

March of Time: MOT’s prices are not cheap, but the quality of its film is said to be uniformly good. Charges for 35 mm. footage shot in the U. S. are $2.50 per foot in live or film programs. For use in filmed commercials the charge is $7.50 per foot. Footage shot outside the U. S. costs double these prices, since MOT figures it cost more to begin with. Lab charges are 10¢ a foot for scratch prints. There is no extra charge for fine-grain positives or dupe negatives. Minimum order at MOT is $62.50.

CBS TV Library: Columbia’s video film library’s rates for 35 mm. one-time use in live or film shows start at 75¢ a foot and run up to about $1.50. For film commercials, or film shows to be re-used, the charge is $2 to $2.50. The price is based on what is actually used on the air. Lab charges are the same as NBC TV’s and are charged on the total order.

Telenews: For one-time use in a live TV show, Telenews charges $1.50 per foot. For use in filmed TV shows, or in filmed commercials, the charge is $2.50 per foot. There is a special local rate for live program use of $1 per foot.

What’s the usual procedure in ordering TV stock film?
The routine varies slightly between companies, but it usually works out like this:

Step 1. If you have a script or have planned a commercial that calls for the use of stock film footage, try to determine as exactly as possible what type of shot you want. Don’t be vague in your ordering; you’ll save time.

Step 2. Contact the film libraries in person, by phone or by mail. Tell them what you want in as much detail as possible. Also, tell the film library where you plan to use the footage, and whether or not it will be in a commercial and if it will be repeated later. Thus, the rate is determined.

Step 3. If you think you can make your selection from cards, most libraries will provide you with descriptions of the shots. If you prefer to do your selecting on a visual basis, they will screen selected shots for you. If you want several choices of film to study at leisure, they will provide you with a “scratch print.”

Step 4. Having determined what you want and how much you want, you place your order. Allow about a week for laboratory processing.

FILM NOTES
(Continued from page 48)

regional and local advertisers on alternate weeks and on the same stations used by Canada Dry. Result: These stations will carry the program every week throughout the coming year. Each half-hour show is a self-contained unit with no relation to the show preceding or following it.

The firmly established pattern of alternate-week sponsorship of network TV shows provided the cue for CBS action, Scanlon said. adding, “It’s been proven that each sponsor’s identity with the show can be maintained through effective merchandising.”

This pattern of operation for spot-placed TV films has these advantages:
1. It enables a national sponsor of an alternate-week show to put a top-grade production on the air at moderate cost. Because the national advertiser is actually sharing cost with local sponsors, he’ll get a higher-grade vehicle. The local sponsors also get a top-quality show at lower prices.
2. Both the alternate-week national sponsor and the local sponsors get the benefits of a larger cumulative audience than they could normally expect from a semi-monthly air effort.

Predicts Scanlon: “We’re starting a whole new trend in film syndication. Many others will try the same setup or variations on it because this formula helps eliminate financial problems, programming difficulties and audience loss.”

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

Alex F. Osborn
Co-founder
Batten, Barton, Durstine & Osborn, Inc.

LIKE MOST “Newsworthy” ADVERTISING EXECUTIVES
MR. OSBORN’S LATEST BUSINESS PORTRAIT IS BY . . .

Jean Raeburn

80

SPONSOR
Like giant horns on the horizon, radio-relay towers carrying television programs throughout the country are now standard fixtures in the American scene.

Today these radio-relay systems together with coaxial cable facilities make possible an audience of one hundred million people who may see and hear the same event at the same instant.

The ability to carry important public events, programs of education and entertainment for millions of Americans truly makes the horn-shaped radio-relay antennas an important addition to our nation's resources.

Already more than $100,000,000 worth of Bell System facilities and equipment are devoted to furnishing television network service. The rapidly expanding television routes extend from coast to coast and from the Great Lakes to the Gulf of Mexico. They total some 40,000 channel miles.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW
OVER-COMMERCIALIZATION 
(Continued from page 28) 

in effect, the “safety man,” and must be on guard for the fumbles of his advertising teammates, many feel. 

 Broadcasters have shown they agree with this point of view by adopting the present NARTB Code (in March of 1952). Today all four TV networks and 191 stations (out of a total of over 315) adhere to it. But the NARTB Code—and the Review Board which backs it up—has only a limited power. 

John E. Fetzer, president-owner of WKZO-TV, Kalamazoo and chairman of the NARTB group, pointed out the limiting factors to the NARTB Convention last spring in Los Angeles: 

“We recognize the Code Board has no material power of sanction. It cannot exercise compulsion; neither does it want any such power. I cannot think of a quicker way to destroy voluntary compliance with the Code than for the Board to become busiesbodies and snoopers. Our job is to precipitate mature voluntary compliance wherein each station manager renders his own decisions in the operation of a decent television property.” 

“The Code Board could, with fanfare, wield the big stick—which would be most gratifying to some—but if the net result should bring about mass resignations from the Code, or bring litigation on the basis of restraint of trade, or any one of a number of reversals, the whole Code would collapse.” 

Rightly or wrongly here’s how things stand: Broadcasters have the nearest thing to industry censorship. But the NARTB group is more the constitutional monarch who “must rule by not ruling” than it is the industry “strong man” who has declared a kind of advertising martial law. The Code “suggests”; it rarely commands. 

Is the NARTB’s Code group just so much window-dressing? Or, does it really work? 

Admen learned several answers to these questions in a recent booklet, First Report to the People of the U.S., published last month by the NARTB Television Code Review Board. In essence First Report is a kind of open letter to the industry summarizing the accomplishments of the first 12 months of Code-regulated TV. It shows some positive gains and gives a revealing picture of how the Code group is slowly becoming—despite the obvious ini-

80,000 

TV sets now in 

Sioux City 

Sue-land 

(Worded on BMI & distributors' survey estimates) 

KVTV 

Channel 9 

Sioux City, Iowa 

CBS, NBC, ABC & DuMont 

Represented by The Katz Agency
A woman from a ranch near Mobridge, South Dakota, was giving birth to a baby. She had been given an anesthetic and was awakening just as the ten o'clock curfew whistle blew. She looked about groggily and said, "Ten o'clock—time for Whitey Larsen!"

Whitey Larsen? He’s been reporting the news on WNAX-570 (333 miles from Mobridge) for fourteen years.
Item—The Code specifically “suggests” that commercials featuring actors dressed as medical men be labeled “dramatizations” (see box, page 29). Until recently, few networks and stations insisted that sponsors comply with this standard. But last June the AMA fired off an editorial blast at tv. NARTB sat down with AMA leaders and discussed the problem. Result: NARTB issued a resolution in which it reaffirmed the original Code and called subscribers’ attention to it. Latest status: Violations still exist (often in film commercials made prior to this summer) but stations and networks are now starting to get tougher about the “men in white” portion of the Code.

Item—A number of minor offenses in network tv shows have been remedied. Many of these modifications have come about as a result of irate letters from viewers to the Code Review Board. Suggestive dance routines, bosomy costuming, off-color ad-libs by comedians and the like have been called to the attention of network programming and continuity acceptance authorities. Stated First Report: “The fact that complaints against this type of offense have practically disappeared indicates the success of the Code Review Board through cooperation with the industry.”

Item—To keep Congress informed of what the video industry has been doing toward policing itself NARTB earlier this year sent copies of the Code to each member of the House and Senate. Reaction was extremely favorable, with the Representatives and Senators complimenting NARTB. Many stated, incidentally, that they had been receiving a good deal of adverse criticism from viewers in the form of letters to Congress asking the government to step into the business of tv regulation.

Item—One of the major duties of the Code Review Board is that of implementing the code in everyday practice. NARTB’s Television Code Affairs Director Edward H. Bronson spends about a third of his time in the field, visiting subscribers and non-subscribers. A monthly bulletin is sent to subscribers informing them of the latest review actions. Specific trouble areas —such as offensive material in old Hollywood movies and multiple-spotting at station breaks—are discussed at periodic meetings of the Code group. and remedies suggested.

Indeed, First Report shows — as NARTB President Harold E. Fellows puts it—that the Review Board has “encountered many trying situations and has pioneered in the evolution of a pattern for industry self-regulation.”

Is the work of the NARTB group and the existence of the Code enough?

Let’s look again at the replies of the 100-plus admen who answered sponsors’ survey.

For the most part, the admen felt that the Code was a major step in the right direction—but not enough.

Roughly speaking, opinion on what to do about over-commercialization in tv divided into two categories: Those admen who felt that the industry should make the Code (or the observance of the Code) tougher and those who felt that tv broadcasters and agencies should educate sponsors as to their on-the-air responsibilities.

Here are some of the opinions in the first category:

“The ANA, the 4A’s, the Television Council, etc. should study the problems involved and take whatever action is indicated by way of pressure and education to correct existing conditions.” (John H. Platt, vice president in charge of advertising, Kraft Foods)

“Limit stations to one 30-second commercial between shows and no commercial I.D.’s.” (Glenn Bohonnan, chief timebuyer, Erwin, Wasey & Co., Los Angeles)

“Stick with the NARTB Code. In multiple-station cities stations might underwrite cost of NARTB monitoring teams which would view and criticize every program; then request station and sponsor cooperation in getting and staying in line.” (Edwin K. Wheeler, general manager, WWJ-TV, Detroit)

“Simply sell so much commercial time—10 seconds, 20 seconds, one minute, etc. and so many minutes per quarter hour, half hour. Cut off com.” (Please turn to page 88)
When 50,000 watt KSL Radio toots your horn for you, your product dominates the airways because your message always appears on the program as a solo... with a supporting cast of hundreds of the nation's top artists. On KSL Radio, your message plays to the greatest audience in the area: 113.2% larger than that of the next ranking station. KSL Radio, with its whopper of a Hooper, is SR O° during many time periods, so call today to make your reservations on the KSL Radio bandwagon. For reservations or availabilities, contact your nearest CBS Radio Spot Salesman.

*Sold Right Out
Source: February, 1953, Hooperatings

SALT LAKE CITY, UTAH
CBS Radio Network • 50,000 Watts
Represented by CBS Radio Spot Sales
CRITIQUE OF EMIL MOGUL-RAYCO MEDIA TESTING SYSTEM

(For details see "How Emil Mogul tests media weekly for Rayco," SPONSOR 19 October 1953)

Part 12 of SPONSOR's All-Media Study, published 19 October, showed how Emil Mogul’s media-testing system upped sales 36% in 16 months for Rayco.

SPONSOR’s All-Media Advisory Board raised three basic questions about the system, after reading advance copies of article.

1. How does the Mogul method evaluate media without a method of strictly controlling the variables which, of course, affect media—such as copy, position, and adjacencies?

2. Is it safe to claim astounding validities and reliabilities for this type of empirical made-for-the-situation operation which won’t stand up under quantitative analysis?

3. If retail stores provide this “scientific laboratory” for media (or copy or merchandising or anything) testing, have the Allreds, Sears, Penneys, and A&P’s been pig-headedly unprogressive? Many retail clients and agencies know the amazingly restricted scope of retail sales test methods.

Emil Mogul’s Research and Media Director Joel L. Martin answered:

FIRST, we are not interested in abstract comparisons of media. What we want to know is how the best we can do in one medium stacks up against the best we can do in another. What sales does a given expenditure produce in one medium as against another? All standard variables that affect media performance, are, under our system, allowed to play their normal roles. It isn’t necessary to establish “laboratory conditions” because the only yardstick we use in the final analysis is sales. For example, the fact that consistently poor ad position weights the case against a particular newspaper doesn’t alter the fact that under those circumstances the newspaper doesn’t pull well. We are primarily interested in how well the medium pulls—and only academically interested in WHY. To eliminate the variables would actually defeat our purpose.

SECOND, as to whether this system stands up under quantitative analysis, the simplest answer I can give is that the system IS quantitative analysis in the truest sense. We do not contend for a moment that the identical system could be employed for all advertisers. It was indeed tailor-made for the Rayco situation. However, we do feel that a variation of this system can be advantageously applied to most advertised lines, other than packaged goods, for which we believe other “made-for-the-situation” systems should be devised, as we have done for many of our clients.

THIRD, if other well-known retail advertisers do not take advantage of their in-store “scientific laboratories,” it is a surprise to me and I certainly cannot explain why they don’t. Unquestionably, they have, in most instances, attempted measurements of various sorts. Whether or not such measurements have leveled off making further study unnecessary, or whether the methods themselves were faulty, I cannot say. But there is no question that most advertisers are much more desirous of a measurement of their advertising sales effectiveness than of any other available research tool. Frankly, this is where we believe most current research falls down. Consumer panels, for instance, or store inventories, merely associate sales curves to current or past advertising, drawing conclusions by indirection.
Rest Ye, Merry Gentlemen . . .

but not on Christmas Day!

We offer an un-orthodox Holiday suggestion to those of you who have time scheduled on our stations:

In the 107 counties of Paul Bunyan Land, where WCCO is tuned in on more sets than any other station, Christmas is a home day. All the family is around the receiver—even those usually not able to enjoy daytime shows. We estimate the increase in listeners and viewers to be as much as 80%.

This tremendous increase in audience offers a challenge to sponsors: Express your seasonal sentiments . . . but tell the folks, also, what you make that can add to their comfort, pleasure or well-being!

Let’s exchange greetings . . . but, shucks . . . there’s still a lot of potatoes to be dug!
OVER-COMMERICALIZATION
(Continued from page 84)

mercial exactly when time is up. It may take guts but it will soon get results.” (President of a large Midwestern manufacturing firm)

“Stations should refuse to schedule two and sometimes three commercials at the break.” (Account executive of Chicago’s Buchen Co.)

“Confine commercials to two in a half-hour program.” (Vice president of a Grand Rapids manufacturer)

“Not more than one commercial in succession. Police commercial time in succession. Police commercial time in

some programs.” (Merchandising director of a household product firm)

“Limit station breaks to one spot. Limit commercial time periods.” (Account executive of Chicago’s Buchen Co.)

“Tougher rules, higher standards by stations.” (Charles H. Wolfe, radio-television director, McCann-Erickson, L. A.)

“Reduce tv rates so sponsor doesn’t have to try so hard to make program pay.” (Donald L. Arlen, national sales manager, Knapp-Monarch Co.)

“Broadcasters should maintain standards—treat all comers fairly and equal-

ly but positively. Lack of this hurts all of us.” (Manager of a station in New York area.)

“Limit commercials between programs to a maximum of two to keep your audience. Produce commercials digestible by other than gushing hobby soxers.” (Erwin H. Klaus, marketing director, Northrup, King & Co., Cal.)

“Eliminate double and triple spotting.” (Joe H. Langhammer, president, Langhammer Advertising, Omaha)

“Stop double, triple, quadruple spotting!” (Manager of a Hollywood ad agency)

“Throw the carvings off the air!” (New Jersey station manager)

Here are some of the comments from admen who feel that within-the-industry education is the solution:

“Concentrate on good entertainment or educational programs. There is a tendency on the part of the public to buy the product of the best entertainer. I have noticed this when marketing. There are too many no-talent commercials. The ‘hard sell’ is outdated in the city.” (Executive of Warwick & Legler, L. A.)

“The record proves short commercials will produce results. The broadcaster should educate the sponsor.” (Dick Sampson, general manager, Broadcast Corp. of America, Cal.)

“Use tv as a video medium instead of an audio medium.” (Midwestern station manager)

“Persuade station management to adhere to NARTB code without the exceptions that break down the structure.” (Don Frank, owner, Frank, Gold & Rich, L. A.)

“Prove by research that sales do not suffer from civilized commercials.” (B. J. Katz, public relations director, Jerrold Electronics Corp., Philadelphia)

“Clients in many cases can be sold on the advantages of brief commercials well done—from a selfish standpoint.” (Partner of a leading Eastern ad agency)

“Educate clients away from constant ‘hard sell’ and cut down on the number of commercials.” (Leonard Shane, president, Leonard Shane Agency, L. A.)

---

the WHLI long Island story

Long Island’s amazing Nassau County ranks

17th

nationally in FOOD STORE SALES

$264,005,000 (Sales Management)

WHLI, “THE VOICE OF LONG ISLAND,” has a larger daytime audience in the big booming major LONG ISLAND MARKET than any network or combination of independents... (Conlan)

WHLI AM 1100 FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.
Paul Godofsky, Pres.

Represented by Rambeau

---

TV COSTS GOT YOU DOWN?
The Sportman’s Club
52 popular, well rated, 15 minute hunting, fishing and outdoor shows featuring Dave Newell and panel of experts. Write for audition prints.
SYNDICATED FILMS
1022 Forbes Street Phone: Express 1-1355
Pittsburgh 19, Pa.

SPONSOR
Low Cost - Rich Test Market

KXLF-TV6
Butte, Montana

$100 per hour less dollar volume and XL Station Group discounts, totalling as much as 36%.

* NBC
* DuMONT

($100 per hour is for both time and facilities)

PACIFIC NORTHWEST BROADCASTERS

SEATTLE, WASHINGTON
Jones Building Mutual 3377

SAN FRANCISCO, CALIF.
316 New Montgomery St. Exbrook 2-8033

HOLLYWOOD 28, CALIF.

MINNEAPOLIS 2, MINN.
1687 N.W. Nat. Bank Bldg. Geneva 9631

NEW YORK 17, N. Y.
347 Madison Avenue Murrayhill 3-5830

CHICAGO 1, ILLINOIS
360 North Michigan Andover 3-5771

14 DECEMBER 1953
“Use more ingenuity in integrating commercials into program, such as inserting strip commercials over program picture.” (General manager of Wisconsin station)

“Tv is over-commercialized not in number but in quality. Make commercials more believable. Give them more integrity.” (Advertising manager of large Detroit-area manufacturer)

“Have broadcasters, agencies and advertisers watch an audience write through some of the over-commercialization.” (Sales director of group of radio-tv stations)

How do admen on the other side of the fence feel—those who do not think tv is over-commercialized?

Here are some of their comments:

“Tv is a private enterprise. The handling of their programs is their business.” (Vice president of a San Francisco ad agency)

“How else can advertisers pay the bill?” (Partner of ad agency in Atlanta)

“Tv is not over-commercialized. But there are exceptions. Broadcasters accept and insert extra commercials to secure added income. A standard practice should be followed by all.” (Douglas Wall, media director, Allen & Reynolds, Omaha)

“Too many people expect free entertainment and expect the sponsor to pay huge production costs. Let the people pay!” (Owner, ad agency, Beaumont, Tex.)

“Television is over-commercialized—except on our own company’s shows.” (A large Chicago advertiser)

Like this last respondent, several admen straddle the fence on the question of commercialization, as witness these opinions:

“Tv is not over-commercialized on a network basis. Most flagrant abuses occur with individual stations on local sales.” (Radio-tv advertising director of a leading Midwestern milling company)

“Yes—but mostly on local or regional shows.” (Public relations director, a large insurance firm)

“You can’t answer this with ‘yes’ or ‘no.’ In spot tv, ‘yes.’ As a whole, ‘no.’” (Quentin David, David, Inc., St. Paul)

One adman, Graham S. Mason, an executive of Philadelphia’s Lewis & Gilman ad agency, took time out to write what was perhaps the most comprehensive reply received in sponsor’s opinion poll.

Stated adman Mason:

“Whose fault is it? Everybody’s.

“The networks and stations—they had their hungry days; now they’re offered a banquet. Who can blame them for grabbing at it? Later on, let us hope, they will become more moderate.

“Advertisers—too many have the notion that tv is the infallible road to sales. So they want in, on any basis they can squeeze in. And then, too, when they look at the bills they feel the urge to sell the factory’s complete output for a year, or the store’s entire inventory, in one program. Later on, let us hope, they will consider the use of tv more realistically.

“And agencies. With clients breathing hot down their necks to get them in tv, they’ll hold still for double, triple and quadruple spotting, just to get a foot in the door. And again,

*****

*If the Nielsen Food and Drug Index Service has established any one fact over the years it is this: Your client can’t maintain his share of the sales unless he maintains his share of the promotion—barring, of course, the possibility that he can develop and maintain a better product, price or package, or a more efficient type of promotion.*

J. P. NAPIER
Executive Vice President
A. C. Nielsen Co.

*****

Looking at the costs, and knowing the client is watching, they’ll turn on all the heat they can generate to plug the client’s products. Later on, let us hope, they will regain their judgment.

“We are in a transition period. Hard to take and hard to deal with. It is to be hoped that television, as an advertising medium, will soon attain the maturity that television audiences acquire after the first six months of set ownership. It is a condition which, through abuse, should cure itself,” Mason concluded.

And, from California, came a statement from Lisle Sheldon, president of Los Angeles’ Sheldon Advertising:

“NARTB and all others associated with the radio and television business know without the use of a survey the answers to (your) questions.

“As long as there are station owners who demand more profits (or more money to try to cover losses), as long as we have clients who demand unreasonable results for the advertising dollars they spend, as long as agencies promise to deliver the impossible to
Hoosier con Pollo

When Harry Martin (he’s the bird on the right) started billing and cooing about a certain kind of chicken feed, the distributor gave him a clutch of White Rocks and Rhode Island Reds. This was not an act of subversion, but a tribute to his husbandry. Martin is a farm editor who was born on a farm, well aware that pollos (chickens) eat until they’re eaten. When Martin says that chickens go for Blank feed, they go for Blank feed.

It would take a Wabash Indian to claim earlier roots in Indiana. Harry was born on the farm which was bought from the government by one of Martin’s ancestors in 1826, ten years after Indiana became a state. Pioneering’s in his blood; Harry began the first regular farm TV program in Indiana, did the first live studio demonstration commercials in Indiana (both for WFBM-TV) and, some years earlier, was the only male member of his high school graduating class not on the basketball team.

Never one to hang around cocktail bars and live on potato chips, Harry’s ruddy look is honestly come by. As befits the man who plows a full schedule of farm programs on WFBM, originates agricultural news reports for CBS, handles weather reports, a trave-logue series, and a mail bag program on WFBM-TV, Harry commutes to his little acres fifteen miles outside Indianapolis, where he raises rutabagas, Indiana limestone and, with the help of his wife, children (Judy, 9; Debby, 6; Danny, 3).

In his spare time (for fun) Harry studies Spanish.

“Say something for us in Spanish, Harry,” we suggested.

“Una imagen en television vale por 10,000 palabras except when its on radio,” he replied.

That’s our Harry, in there selling every minute.

WFBM  WFBM-TV
INDIANAPOLIS • CBS

Represented Nationally by the Katz Agency

Affiliated with WEOA, Evansville; WDFE, Flint; WOOD AM & TV, Grand Rapids

14 DECEMBER 1953
Now NBC SPOT SALES will bring you our story!

Effective January 1, NBC Spot Sales will be telling you the facts that have made WAVE one of the truly outstanding regional radio buys in America.

It’s brief and simple. To cover the entire State of Kentucky, you need many of the State’s 51 radio stations. But you can cover the compact Louisville Trading Area with WAVE alone—reach 59.8% of the State’s drug sales, 57.5% of its automotive sales, 51.3% of its food sales—with one medium-priced station.

No matter how you look at it, WAVE is the one best radio buy in Kentucky. Ask NBC Spot Sales for detailed analysis.

5000 WATTS NBC AFFILATE • LOUISVILLE

NBC Spot Sales, National Representatives
CHRISTMAS GIFTS
(Continued from page 35)

“and a pretty desk calendar. For years I got a whole bunch of individual lighters every year, then I began getting desk lighters. The past few years, though, I haven’t gotten any lighters.”

Another woman timebuyer has received a number of trays, appointment books, and nuts and fruit. One year she got a corsage on Christmas Eve. Another time she received a set of highball glasses.

“Most of the things I have gotten do not have the stations’ call letters,” she said. “There seems to be a trend away from stamping everything with call letters. A gift sans advertising seems more like a gift,” she observed.

Umbrellas have been given to women timebuyers from time to time, too. “I didn’t have any pretty umbrellas,” a timebuyer remarked, “and so I appreciated the one a station sent me. I also like the wallets and perfume which I have received in the past.”

One woman timebuyer said she liked to get liquor, but that was one gift she would rather get at home. “I guess I’m one of the few people who never has gotten a paperweight,” she said. “And I’ve only received one lighter.”

Younger timebuyers, incidentally, apparently are missing out on some rather lavish Christmas. One woman timebuyer who has been in the business for the last 15 years said stations formerly sent very expensive gifts. She said she couldn’t understand why she hasn’t received as much recently, especially since many radio stations say they are doing better than ever.

Gift giving is a custom which belongs to radio stations almost exclusively, some timebuyers noted. They explained that TV stations—unless owned by an AM outlet—seldom send gifts.

So much for what timebuyers receive. Now, what do they want?

First of all, whatever it is, most of them would prefer to receive it at home. Only a few buyers out of several dozen contacted said they would rather get their gifts at the office. One, a bachelor, recalled he had gotten a case of fruit at home and for days was passing out fruit to all his friends. He would have had an easier time giving it away at the office, he thought.

One timebuyer would like cards from the stations with an inscription something like this: “Good cheer. In
the name of the nation’s timebuyers, we have given $250 (or whatever it might be) to a local charity.”

Evelyn Jones, timebuyer at Donahue & Co., who made the suggestion, said, “I love to get presents; I love surprises. But some gifts—although well intentioned—are completely impractical. I’d feel a lot better, and have a lot more ‘Christmas feeling,’ if stations would give the money they spend on gifts for timebuyers to one of their favorite local charities.”

Miss Jones pointed out that such contributions, like business gifts, are considered tax-deductible items.

Several other timebuyers, when told of Evelyn Jones’ suggestion, enthusiastically agreed and said that one can use only so many lighters, ashtrays and paperweights.

A majority of timebuyers would like to keep getting gifts, however.

Among men, liquor was mentioned most frequently as a good present. Next in order of popularity were fancy packages of cheese or food, “something useful,” gift certificates and subscriptions to magazines.

Several timebuyers said they were getting sponsor as a Christmas gift from a station or representative, and they appreciated the magazine. Some said they not only enjoyed tradepapers, but liked consumer magazines such as Esquire, too.

Women timebuyers rank perfume first (“But make it good perfume,” they plead), rate fancy food packages and liquor second in popularity. But a few women said “I don’t want any more perfume.” A few made comments like, “Well, food is extremely interesting—but then, so is liquor.” The women didn’t seem to share the male timebuyers’ interest in things useful.

“I’d like something that is more of a luxury,” one woman confided.

“Very easy question to answer,” Sally Reynolds of Scheidel, Beck & Werner said. “Mink coats and Cadillacs cars!”

(In all fairness to the distaff side, it probably should be mentioned that one or two men also mentioned Cadillacs as a welcome gift.)

What about those who frown on Christmas gifts?

They are not anti-Christmas—far from it. But they see in Christmas gifts to timebuyers a problem not only of ethics but also of intra-agency relationships.

One timebuyer, from one of the country’s largest agencies, said that in every field whoever does the buying of anything gets gifts at Christmas, as well as at other times during the year. He would like to abolish the practice—at least in the agency field—for two reasons. First, it looks as if a station were trying to “bribe” timebuyers. Secondly, “most of the stuff is utterly useless.”

Another timebuyer, although conceding that he personally liked to receive presents, said there was something about a gift which “implies that reasons other than Christmas generosity are behind the gift.”

For timebuyers to receive gifts creates problems within the agency, according to some timebuyers. One buyer, with one of the top five agencies, said people on the agency staff who don’t receive gifts are resentful when they see timebuyers getting presents. He said the practice was not fair to the estimators, the copywriters, the account executives—in fact, he believes it is completely unfair. “Other agency personnel ‘rib’ you about your presents, even when you split the loot with them,” he complained.
We’re proud to have KCMO and KCMO-TV, Kansas City, join the Meredith Group.

The 17 years of Kansas City radio experience which has made KCMO the first Kansas City choice of smart timebuyers is also seen in KCMO-TV, which went on the air in September.

For you (as well as for us) it’s good to know that KCMO is now a Meredith Station. KCMO and KCMO-TV are affiliated with ABC.

REPRESENTED BY THE KATZ AGENCY
Affiliated with
Better Homes and Gardens and Successful Farming Magazines
Reggie Schuebel, veteran buyer and partner of Wyatt & Schuebel, and Bob Reuschle, now national sales manager for WHUM-TV, Reading, Pa., and formerly chief timebuyer at McCann-Erickson, agreed that stations should stop sending timebuyers gifts. Summed up, their comments were they would prefer stations save “gift” money and lower their rates, do more merchandising or promote their programs.

“Don’t tell stations what to give timebuyers,” one agency’s timebuyer admonished slyly. “Tell them ‘don’t do it.’” He said that “for every one who gets a present, there are two who don’t. But more important—the stations would not lose one nickel’s worth of business if they cut out the practice. And it would make everyone feel a lot better.”

“You know all a station has to do?”, one timebuyer asked. “Just send out Christmas cards. But send them to *everyone*. Everybody likes to get a pretty Christmas card, and no one would feel slighted or resentful.”

“An awful thing,” was all one timebuyer would say about Christmas giving.

“An awfully nice thing,” was another timebuyer’s comment.

“I know some people are against Christmas presents,” the buyer continued, “and it’s true—there may be some problems to the gift giving. But I like the idea of giving presents to timebuyers for two reasons.

“1. Gifts take buying time out of a highly mechanical impersonal category. I don’t think the senders have any evil notions when they send us presents. They do it because they want to be nice and they want to be friendly. I see nothing wrong with that.

“2. The gifts do have remembrance value. Let’s face it. In a market where all other factors are absolutely equal—and this happens fairly often—you’ll give the nod to the station which seems most familiar to you. It’s not a matter of bribery at all, because if anyone should ask ‘why,’ you can produce your tables and charts and facts which show that all factors were equal, and it simply was a matter of picking one.

“No timebuyer is going to let a Christmas present affect his time buying decisions when there is a clear-cut choice,” the buyer concluded. 

Suggestion to stationmen: Clip and save this article. It may come in handy next year when the discussion comes up of what to buy agency contacts.

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**WBNS gives you the lion’s share in Central Ohio**

More people listen to WBNS Radio than any other station in Central Ohio! King-sized local talent with top CBS network programming treats listeners to the top 20 rated programs (Pulse). Yes, you get the lion’s share of the rich Central Ohio market with WBNS.

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**BROWN SHOE**

(Continued from page 41)

Brown Shoe’s agency, Leo Burnett & Co., Chicago, came up with the idea of selling directly to children, instead of to the parents, and using a medium that would be sure to attract the youngsters—radio. In February 1943 a test campaign was launched over a 13-station NBC Pacific Coast Network.

The program: same as today, the *Smillin’ Ed McConnell Show*. The half-hour children’s show includes adventure stories, songs and chatter by Ed McConnell and a group of imaginative characters known as Froggy, Squeaky and Midnight. At the end of 13 weeks the company reported unqualified approval of the show.

The following year the network was increased to the 52 basic NBC stations and the show soon became a 52-week operation, at an annual cost of about $250,000. In 1945 the lineup was increased by over 100 additional stations, for a total of 165 stations. The annual cost of Brown Shoe’s radio advertising ran about $500,000 at the time.

The firm’s advertising picture remained fairly static for the next six years. Then in 1950 the company re-evaluated its advertising.

Television seemed like a natural medium for a children’s show and for showing shoe styles. And the new medium had prestige value for its advertisers.

The firm’s ad manager, R. G. Stolz, agreed with the tv proponents. But radio was still a vital, low-cost and effective way of advertising. And, what about the areas without television?

During the last half of 1950 Brown Shoe ad executives decided to adapt the radio show to television. Frank Ferrin, who produced the radio program for the Buster Brown division, agreed to put the show on film for tv. Each film cost about $12,000 for talent and production and was shot in color. Black-and-white prints were made from the color negatives.

While tv preparations were rushing onward, company executives sat back and thought about radio. Should it be dropped altogether? Or was it possible to continue the pre-television radio schedule without any changes?

According to Stolz, “We decided that we did have to hang onto radio. We could not afford to neglect the
Yes, KVOO does reach more homes and more spendable income than any other Oklahoma radio station!

There's proof of this fact in every survey made by Nielsen, the recognized authority in radio measurement. Spendable income figures are provided by Standard Rate and Data, United States Census figures and any other accepted source you may wish to employ.

KVOO, located in the Northeast section of Oklahoma (the richest, most productive in minerals, dairying, number of highly paid white collar workers, air transportation, manufacturing and rate of growth of manufacturing—to mention a few) serves additional counties in Kansas, Missouri, and Arkansas with 50-100% coverage, and,

According to Rand McNally, the Tulsa Market Area includes all of these KVOO counties.

Thus it is evident that
KVOO reaches more homes and more spendable income than any other Oklahoma radio station.

KVOO is located in Oklahoma's No. 1 market.

KVOO is your best buy to reach the most people, the most spendable income at the lowest cost per family.

See your nearest Edward Petry & Company office for detailed factual data on KVOO and this No. 1 market for time availables.

OKLAHOMA'S GREATEST STATION
Covering OKLAHOMA'S NO. 1. MARKET

RADIO STATION KVOO
50,000 WATTS
OKLAHOMA'S GREATEST STATION
TULSA, OKLA.

14 DECEMBER 1953
A few months later Brown Shoe announced its new cooperative radio and tv program to its sales force. Brown Shoe salesmen were instructed to try to sell all their accounts on the idea. Two months later only six radio stations—no tv stations at all—had been signed.

The company reversed its strategy, deciding the most effective way to push the new cooperative plan was to sell direct. It consulted O. W. Heath, its account executive at Leo Burnett, and came up with an attention-catching eight-page giant broadside. It distributed the brochure, titled, “America’s No. 1 shoe salesman can now be yours,” to more than 1,200 radio stations and 150 tv stations.

The booklet gave pertinent facts on the cooperative plan, urged dealers in a given city to team up, particularly on tv, to cut costs:

“You get $250,000 worth of tv films and recorded radio programs and you don’t pay a cent for either!” the booklet points out.

It continues: “There’s never been anything like this before in the history of retail advertising!

“These are the television films and recorded programs that have sold more shoes than any other advertising in the whole world—and it’s all yours!

“None of these great tv films has ever been shown in your area. A total of 36 thrilling half-hour adventure programs. Many were made deep in the jungles of India last year. You’ll be the first to show them in your community.

“And radio? Buster Brown offers you the entire series of famous Smilin’ Ed shows that helped build your Buster Brown business—the greatest selling record in the shoe field.”

Less than three weeks after the brochures had been distributed Brown Shoe had signed 203 radio stations and 24 tv stations.

Today, the tv shows cost Brown Shoe about $15,000 apiece for talent and production of new shows, $12,000 for time. The cost per print to service dealers who pay for their own time charges runs around $45.

The radio program, which represents the edited versions of best shows during the program’s 10 years on the air, costs Brown Shoe between $1,000 and $2,000 per show for talent and production. Tape and shipping charges are about $3.50 per show per market.

Dealers can begin sponsorship of either the radio or the tv show at the beginning of any 13-week cycle.

R. G. Stolz sums up the company’s reaction to the plan this way: “It’s productive, it answers all of the questions of the transitional period from radio to television, of expanding the television network to include new stations and the continued transition of radio to new television stations whenever they are opened in dealer’s areas who are now using radio.”

The company plans to continue the present advertising setup along the same lines in 1954.
they're personal friends—OUR AUDIENCE and OUR TALENT

And well might they be friends. For during the month of October WGY staff artists made more than 100 personal appearances in cities and towns that stretch across our coverage area—Cooperstown and Cobleskill, Cohoes and Saratoga. From Oneida in the West to Brattleboro, Vt., in the East. From Saranac Lake south through the river valleys to Catskill, our people are always out making new friends for WGY. It's great to be a good neighbor in such a beautiful neighborhood.

WGY
A GENERAL ELECTRIC STATION
SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Co. New York • Boston • Chicago • Detroit • San Francisco
Brown Shoe learned some valuable lessons during the early years on radio which it is using today to good advantage in both air media.

Among the most important was the fact that children listen to radio in the "off" hours. From the firm's past experience Stolz knew that children listen to radio most in the late afternoon on weekdays and during the morning on Saturdays. However, he decided to test the tv show in a time period different from either a weekday afternoon or a Saturday morning to see if the same principle applied to tv.

He slotted the show in Class A time (Saturdays between 5:00 and 6:00 p.m.). Dealer and audience reaction proved the time slot was a bad one for a kids show. Reason: The show was telecast at a time when the whole family was around. It was in competition with many adult programs which the family preferred to an exclusively juvenile show.

The tv program accordingly was moved into an 11:30-12:00 noon time slot on Saturdays, Class C time. In 1950 only one other children's tv program, Sealtest's Big Top Show, was slotted on Saturday morning. Immediate sales reaction to the Smilin' Ed show and high ratings indicated the right formula had been found—at a considerable saving in time costs to the manufacturer. The tv program has gotten ratings as high as 24%.

According to Stolz, during the peak listening months—the winter—a total estimated audience of 850,000 children and 150,000 adults watch the tv shows on Saturday mornings. The tv show is now seen over ABC TV 10:30-11:00 a.m. Saturdays.

Stolz sums up his broadcast advertising philosophy this way: "I believe it's good business to produce low-cost shows which will give the lowest cost-per-1,000 when carefully placed in the right time slots. When you're operating on a limited budget, it's the best way to get the most impact for the least amount of dollars."

Brown Shoe has consistently used the show to tie-in with its dealers throughout its years on radio. It is following the same policy today.

Back in 1944, just one year after the radio program was inaugurated, it started printing a giveaway Buster Brown comic book (the division was named for the comic-strip character popular in the early 1900's). The 32-page, all-color book was published four times a year to be given away by retailers at Easter, summer vacation time, back-to-school time and Christmas—the peak shoe-selling seasons. Each issue 1,400,000 copies of the book are published, and most Brown Shoe dealers get four issues annually, even today.

Next year Brown Shoe is planning a fiftieth anniversary on-the-air promotion (the Buster Brown division will be 50 years old in 1954) built around the comic books. The contest involves coloring of the Buster Brown comic books; the prize, a gold-plated bicycle. Here's how radio copy will link the contest with its Easter shoe promotion:

Smilin' Ed: "You'll like today's story, gang, but before we go on, I've got some exciting news for you. Yes siree! Buster Brown is celebrating his fiftieth anniversary this year with a great big coloring contest. It's a real easy contest, and lots of fun. And, oh, just let me tell you—the first prize is a genuine 14-carat GOLD-PLATED Schwinn Bike—why, there's not another bike like it in the whole world. And YOU might win it. I'll tell you about all the other swell prizes a little later. Now, listen, here's all you do to enter the contest. Have Mother take you to your Buster Brown shoe man to get your free copy of Buster Brown's Coloring Contest Comic Book. Besides exciting new stories, the picture Buster wants you to color is inside the book, along with directions and pictures of all the swell prizes. And say, gang, while you're at the store, be sure to see the swell lineup of Easter Parade shoes 'cause you want to be sure to wear Buster Brown shoes for Easter so you'll be a real member of Smilin' Ed's Buster Brown gang. Don't forget to look inside the shoe for the picture of the boy and his dog."

Another facet of its dealer tie-in program which also originated back in the Forties—still being used today—is a direct reference to dealer listings in the yellow pages of the phone book. During the middle commercial of each program there is generally a request that kids turn to the yellow pages of their telephone directories whenever their mothers want to buy shoes.

The Brown Shoe Co., today one of the top shoe manufacturers in the United States, was founded in 1878 by George Warren Brown. Bryan Brown & Co., as it was then called, grossed $110,000 in its first year of operation. In 1952 its gross sales
WSM pulls in the mail for Martha White

Mr. Thomas G. Harrison
Radio Station WSM
Nashville, Tennessee

Dear Tomzy:

On all stations carrying Martha White programs, we are offering $100.00 a week for the best recipe with self-rising flour or self-rising corn meal. The mail return for the first two months, July and August, is now tabulated and shows that WSM has drawn more mail than the 42 other stations combined. Thus far your station has accounted for 65% of the total mail received.

It is interesting, I think, to note that this WSM mail came from 15 states — every possible point where a person could obtain a Martha White label in order to enter the contest.

Once again we salute the phenomenal selling power of WSM radio.

Sincerely,

Cohen T. Williams
President

Martha White Mills, Inc.

Mr. Williams has said it better than we ever could . . . just one more example of WSM’s pulling power throughout the Central South. If your product could use a healthy upward push, contact Tom Harrison or any Petry Man and find out what WSM can do for you.

WSM Nashville • Clear Channel • 50,000 Watts

Mr. Williams has said it better than we ever could . . . just one more example of WSM’s pulling power throughout the Central South. If your product could use a healthy upward push, contact Tom Harrison or any Petry Man and find out what WSM can do for you.
WHO LISTENS
(Continued from page 37)

of radio (how many, how long, etc.) are important. But they do not describe wholly the importance of the medium. These quantities are not radio. They are the end product of radio's special qualities to serve people.

"Those 'qualities' of radio are real and basic to an understanding of what radio is and what it can do. Research cannot ever describe perfectly the services radio performs—the reasons radio is indispensable. But this, nevertheless, is what is really important and it is something advertisers and agencies include in their thinking about each medium, whether consciously, by intuition, or on objective evidence.

"In the field of specific conclusions—briefly summarized—these points stand out:

"1. Radio, as a constant companion of the busy, busy American people, is the only medium capable of serving in multiple-attention situations.

"2. That television—a powerful medium, but one without this characteristic—has failed to displace radio from this fundamental role is thereby easier to understand.

"3. A new challenge to the creative use of radio has been set up, now that its basic personality difference as a medium with an exclusive characteristic has at last been suggested.

"4. More fundamental basic research on the further significance of this idea should immediately be undertaken: it is a very big advertising idea, worth big investment.

"Radio owes it to its listeners to give advertisers and their agencies this information," adman Stanford concluded, "to show them how and why radio continues to deserve their confidence. And the radio industry itself needs this clearer picture of the medium so that it can act more surely to meet—on behalf of radio—the responsibilities that so many millions of Americans have given to this medium."

What was Stanford so enthusiastic about?

To judge from his running comments throughout the study in its latest form, Stanford was enthusiastic about fact that Politz narrowed his investigations to measuring individuals, with the emphasis on motives and attitudes. Naturally, a good deal of quantitative data was accumulated.

Probably the biggest single thing that the Politz researchers probed was, as the study describes it, "the human capacity for multiple attention."

This sounds like research gobbledygook. But it's really very simple.

Reported Stanford:

"For example, when you drive your car through heavy traffic, you are also likely to be smoking a cigarette and conversing animatedly on a variety of matters with your companion. That is multiple attention.

"Or, you may be having a business lunch in a noisy restaurant. You concentrate on the conversation at your table and don't 'hear' the hubbub elsewhere in the room. Yet if someone at the next table speaks your name, your ear at once catches that significant sound. That too is multiple attention."

In radio, as Stanford sees it, multiple attention means "you can listen to radio while you are doing something else. Radio is a constant, friendly companion in people's lives, present almost wherever they go or whatever else they do all around the clock. This privilege is enjoyed by no other medium. Its values have not begun to be
All I Want...are Girls
(AND PLENTY OF NEW CONTRACTS TOO)
for Christmas! Vic

WAZL
A. Kitty Kahler
B. Nancy Meikrantz
C. Cathy Briese
D. Betty Mulligan
E. Nancy North
F. Dotty Beard

WHOL
G. Lois Helfner
H. Ruth Miller

WHLM
I. Claire Peifer
J. Patsy O'Brien
K. Nancy Miller
L. Frances Saunders

WIDE
M. Kathleen Rowan
N. Chris Drinas
O. Lucille Doucette

WVDA
P. Susan Manello
Q. Claire Weber
R. Gay Swankin
S. Marion Kfoury

WAZL  WHOL  WHLM  WIDE  WVDA
consciously exploited by the advertiser.”

Like a good news reporter, the study tried to find out the “who,” “where,” “when” and “why” of radio listening in television communities, as well as an estimate of what listeners think of radio today.

Here, in highlight form, are the answers the Politz study for the 11 Cristo-lepped stations turned up:

1. **WHO listens to radio?**

Almost everyone in tv areas listens to radio; during an average wintertime day, two out of three adults tune it in. The audience changes all day long, but it also accumulates. By the time people go to bed, radio has reached no less than 65 out of every 100 people living under the electronic umbrella of tv outlets.

Reported the study: “Among the adult (over 15 years) population of 61,600,000 in tv areas 58,200,000 (94.5%) have one or more home radio sets in working order. Some 32.4% have two radios and 22.8% have three to seven sets.”

Set ownership Politz found to be highest in the upper economic levels, but even in the lowest income groups nine out of 10 homes have at least one radio in working order. Car radio ownership was additional; 70.9% of the people in tv areas live in car-owning households and 51.6% (31,800,000 people) have one or more cars equipped with radio.

Commented Stanford: “Interesting, creative challenges to current commercial writing techniques abound in the variations one sees in answer to ‘who listens.’”

2. **WHERE do they listen?**

Radio penetrates wherever people are, and accompanies them wherever they go. People just don’t crowd around radio sets, unless something super-special is going on. Radio listening goes on virtually all the time in each of a variety of places outside the home—in cars, at work, at the beach, as well as in it.

In tv areas, about one out of three (29%) of all adults join radio’s audience before breakfast, Politz found. As the day goes on, some drop out—but are replaced by others. Some who drop out resume their listening later in the day, often in a different place. For example, 16% of the people reported listening “in car while driving.” And, some 41% of the people reported listening to radios in the kitchen “between breakfast and lunch”; some 32% “between lunch and supper”—thus explaining, as Stanford put it, “the values the food advertiser has traditionally found in radio.”

3. **WHEN do people listen?**

No effort was made by Politz researchers to define by the clock exactly when listening takes place. Tabulations were made of the percentages of the population in tv areas listening to radio on one or more occasions in each of seven logical (though unequal) segments of the day.

Heaviest listening periods: “Between breakfast and lunch,” “Between lunch and supper,” and “Between supper and going to bed.”

However, people listen more attentively in the evenings, while in the daytime people are more likely to be listening while doing something else.

Commented Stanford: “So many varieties of ‘other things’ people do while listening are relatively automatic, almost reflex occupations (bathing, shaving, cooking, driving) that deep attention to a well-aimed message suffers little handicap.

“The extra-attentions of the evening (some 56% listen in the living room), together with the peak amount of listening in the evening also dramatize why the evening hours have particular importance and value. They should be thought of in very different terms from daytime radio’s ‘audience in motion.’”

4. **WHY do people listen?**

Although almost all Americans rely on radio’s companionship—in fact, take it for granted—they expect different things at different times. They turn to radio for many reasons—reasons that vary with time, place, sex, age, economic level and education. The sum total of all these individual reasons determines both the size and the composition of radio’s audience at any given time.

However, in the broadest terms, people rely on radio for two things—entertainment and information.

When radio listeners in tv areas were asked why they had radios, some 70% gave reasons referring to entertainment features and programs. Some 66% gave reasons which centered on
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.
This is Mr. E. H. T. Crowder
President, Crowder Motor Company
South Charleston, W. Va.

This is what he says

"We have found that Mr. Lewis has an extensive listening audience (via WTIP, Charleston, W. Va.). And we could not ask for a better audience or means of delivering messages regarding our Chrysler-Plymouth products to the people of the Great Kanawha Valley. We are very happy to be counted among Mr. Lewis's sponsors."

This is Fulton Lewis, Jr.
whose 5-times-a-week program is available to local advertisers at local time cost plus low pro-rated talent cost. Currently sponsored on 361 stations by more than 750 advertisers (among them 63 automotive firms), the program offers a tested means of reaching customers and prospects. For availabilities, check your Mutual outlet — or the Cooperative Program Department, Mutual Broadcasting System, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago, 11).

radio's informational aspects (news, weather, for example).

Some other findings of the Politz study:

71% of the women referred to "entertainment" when asked why they listened between breakfast and lunch, but only 39% of the men did so.

Poor people have a slightly greater preference than the well-to-do for radio's entertainment aspects (74% vs. 65%). Conversely, those on the upper economic levels referred more often to radio's information features (75% vs. 60%).

News interest peaks at middle age, but reliance on it declines with education. Interest in entertainment rises with education, but declines with wealth.

Only 5.5% (3,100,000 people) had radios that didn't work. Of this group, about one in 10 said they didn't bother to get it fixed because they watched tv.

5. WHAT do people think of radio?

As mentioned at the beginning of this SPONSOR report, one out of two (49%) people in tv areas look on radio as a necessity, as compared with the one in four (22.3%) who can't do without their video receivers. To get a general comparison, 71.4% and 57.9% respectively of the tv-covered adults felt that telephones and automobiles were a necessity.

Radio listeners in tv areas have few complaints about the medium. Indeed, as Politz reports, "when asked what they considered the disadvantages of radio, 71% could not think of any. On the other hand, seven out of 10 people could cite one (and usually more) advantages radio could claim. Chief advantage: radio fitted in with other activities."

And, as mentioned earlier, some 3,500,000 people in tv areas said they planned to buy a new home set. As Politz found true a year ago: "In the past four-and-a-half years, people living in tv areas have bought 21,000,000 home radios while they have bought only 18,000,000 tv sets.

Commented adman Alfred Stanford: "One needs to pinch oneself in reading these figures on "intend to buy a new radio," to realize that these are people in television areas talking."

With the current boom in clock radios, midget portables and high-fidelity am-fm radios continuing, there seems to be no visible evidence that radio's future is anything but assured. 

SPONSOR
to reach out so dramatically for population components. The very advent of TV has been dramatic enough in most sections. However, to supplement their network schedule, TV managers have been quick to develop local, money-making attractions that build loyal audiences. Feature film, for one thing, is not only relatively inexpensive, it is an audience puller—to such an extent that over 60% of the stations program late evening features before closing, while 33% program the Hollywood features in morning, mid-afternoon or late afternoon time slots (see listing). No less than 13% of TV respondents to the questionaire program feature film three times a day.

The feature that makes the 1954 SPONSOR GUIDE TO STATION PROGRAMING unique among directories in the field is that it affords the tirebuyer, ad manager and broadcaster a ready impression as to the character of every station. Naturally, he wants to go beyond that to facts and figures that establish what each station can do in any given market, but in no other place can he find the increasingly vital data to tell him the kind of people he's buying when he orders time for his message.

The GUIDE—out early next year—will be issued separately, but will go to all SPONSOR subscribers. Listings are free, and stations were given three opportunities to reply to information questionnaires. Forms were mailed on 15 September, 15 October, and 15 November to the general managers of all stations. In addition, national representatives were urged to solicit their stations' cooperation.

'54 Guide: vital buyer tool

The 1954 SPONSOR GUIDE TO STATION PROGRAMING (published by SPONSOR SERVICES INC.) will offer advertisers and their agencies a three-way opportunity to determine the programming character of radio and TV stations: (1) a front of the book programming breakdown for all reporting stations; (2) individual listings of stations specializing in the various programming categories, and (3) numerous informative ads placed by the stations and other broadcast services. The GUIDE will go to all SPONSOR subscribers at no extra charge.
SPONSOR ASKS
(Continued from page 61)

great national day-in and day-out habit.

The non-professional critic who tells the advertising people what they should do, is like the fellow who makes the most noise at a supper club, enjoys the dinner and show, then doesn’t even attempt to pick up the check. He will tell you what is wrong with the service while taking a free ride.

The television industry does practice self-control and is regulated by the FCC. Any experienced agencyman tempers commercials with good judgment. Only in exceptional instances, do a few exercise bad taste, and these fall of their own weight, eventually proving themselves unsuccessful commercially.

Television itself has cost millions to develop. If one waited for the government to start stations throughout the country, produce the expensive shows, raise the necessary financing, American TV would be nowhere today. Had it not been for the sponsors and their commercials, no one would have invested the large sums necessary to give us the grand entertainment we now enjoy at the mere flick of a dial.

Ad Fried
Ad Fried Advertising Agency
Oakland, Cal.

Is television over-commercialized?
Yes.

Television has been guilty of excessive exploitation of the “goose that laid the golden eggs.” It is not unusual for a viewer to experience as many as five commercials in a row during a station break.

From the point of view of station and network executives, there might be some justification for each flagrant violation of the feelings of the listeners. With television costs still mounting the temptation to sell every available fraction of time period is just about overwhelming.

However, the industry is obviously defeating its own purpose. Continuous hammering of commercials frequently develops within the viewer’s mind, a callus which becomes increasingly difficult to penetrate. Numerous research reports have indicated a startling loss of viewers during “commercial” periods. One analyst gave dramatic emphasis to his conclusions by indicating that the consumption of water is greatly increased at half-hour intervals, a fact which points up the need for change. Another news item reports a tremendous increase in the sale of a “gadget” which by remote control permits the viewer to switch off sound, presumably of commercials.

These grievous symptoms can only be diagnosed as a very bad case of television over-commercialization. The cure lies in a complete re-evaluation of commercial techniques by our networks, agencies and stations. This must come very soon lest we find the situation one in which “the operation was successful but the patient died.”

Irving Settel
Television Promotion Consultant;
Instructor, Tv, Pace College
New York
KWJJ
Chief of N. W. Independents Help um Scalp Competitors!

You make friend with this mighty warrior and before many moon you much richer place. 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

ROUND-UP
(Continued from page 63)

on Edward R. Murrow's CBS Radio series. The entire first edition of 30,000 copies was sold immediately.

* * *

Thanksgiving breakfasts in agency and sponsors' homes (as well as in tradepaper editors' homes) were brightened with a jar of Maine-Maid Apple-Sass. The apple-sass came from WLAM-TV, Lewiston-Auburn, Me., which, appropriately enough, began broadcasting on Thanksgiving from its location atop Apple-Sass Hill in Lewiston.

* * *

The first day it was offered for sale, 200,000 shares of common stock in the Storer Broadcasting Co. were sold. With a par value of $1 per share, the stock was offered at $14 per share; two days later, it was selling over-the-counter for $14.75 per share. There are about 1,106,000 shares of common stock, 51% of which is owned by George B. Storer. Storer owns five tv, five fm and seven am stations in the United States, and has majority interest in CMTV, Havana, Cuba.

* * *

A radio in every kitchen by Christmas is the goal of NBC. Starting last week the network scheduled 35 musical announcements daily, sung by "The Satisfiers" to the tune of "Jingle Bells" and other Christmas melodies. No particular brand of radio is being plugged; the campaign instead is aimed at getting housewives—who spend one-fourth of their waking hours in the kitchen—to listen to NBC on a kitchen radio set.

* * *

Newspaper salesmen can pass out samples of their product to space buyers without much trouble, but radio stations are faced with a more difficult problem. If the timebuyer or media director is in a distant city, it's seldom he can hear just what a radio station sounds like. KOWL, Los Angeles, has licked the problem, however, by recording excerpts from its broadcast day on a 16-inch long-playing record. The recorded story also features a humorously-drawn "Mr. Statistician" who, at appropriate times, interjects pertinent market data and other facts into the record. KOWL features its Negro and Mexican programming on the record—a total market of 750,000 people, according to the station.
Newsmakers in advertising

Sylvestre L. (Pat) Weaver Jr., 44, newly elected president of NBC, joined the network four years ago as TV head after 23 years in broadcasting and agency business. A year ago last summer he was named head of both am and tv networks and was elected vice chairman of the board December 1952. He reports directly to Brig. Gen. David Sarnoff. Weaver said he hopes "to build on what has gone before." He noted "the value and permanency of radio" and added that NBC is determined to increase business for sound broadcasting.

Robert W. Sarnoff, vice president of NBC's film division and executive officer to Sylvestre L. Weaver Jr. was elected executive vice president of NBC at the same time Weaver was elected president. Sarnoff, 35 years of age, served under Admiral Halsey in the Pacific during the war, then became assistant to Gardner Cooley Jr., who is newspaper publisher and president of the Cooley Broadcasting Co. He joined NBC in 1948 as account executive in the sales department. He was elected NBC vice president in 1951, film division head in '52.

Charles L. Whittier, retired vice president of Young & Rubicam, stricken with illness in his New York hotel room, started to record his speech to NA's Eastern annual conference. Halfway through recording he called for wheelchair, arrived at conference to give speech in person, received standing ovation. "It is possible to synthesize genius," he told group. It's done, he said, by carefully reading popular magazines, asking oneself why editors did what they did, then making every ad—for whatever medium—a personal challenge.

James W. Cecil on 1 January becomes chairman of the board of Cecil & Presbrey, succeeding Charles Presbrey who has been inactive in recent years. Cecil said much of agency's growth since the war is attributable to television. Thomas J. Maloney becomes agency president, and Samuel Dalsimer, senior vice president, will become executive vice president. The agency's executive committee, expanded to six members, includes Frank Gilday, vice president and radio-te director.
**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.

---

**WERD** ATLANTA

1000 WATTS • 860 ON EVERY ATLANTA DIAL

**RADIO DIVISION**
Interstate United Newspapers, Inc.

Represented nationally by

**JOE WOOTTON**

14 DECEMBER 1953
**SPONSOR SPEAKS**

**Why they like spot radio**

We estimate spot radio and tv will gross a record $230 million this year, up $30 million from 1952. Of this radio will certainly get more than the $121 million it commanded last year.

In the first of two articles on the subject (see page 30), we list the 10 basic reasons submitted to us by major sponsors and their agencies as to why they use this form of advertising. Actually there is only one—flexibility—but these spell the word out as to the uses spot air media can be put to. (Six major radio sponsors are covered this issue; six tv advertisers will be described in the 28 December issue.)

The six advertisers used to illustrate the first part of this article were chosen because each employs spot radio in a different way.

Life magazine lets local announcers prepare their own copy on some 30 stations. Pall Mall likes to use all the stations it can get in 45 markets for saturation effect. Esso concentrates on newscasts on 55 stations in 53 markets plus 2,000 announcements in 18 cities over a six-week period to push its new gas. Mennen likes announcements and participations mostly in the morning to reach men. Shell Chemical has used 300 stations this year to get the speed it needs because of changing weather conditions or to reach insect-infested areas. And American Airlines stays on all night on six CBS stations to tell the American people about flying.

Maybe spot radio has a place for you too.

---

**Two-fisted uhf**

Come what may, a number of uhf stations decided that the road to success is accentuating the positive. Furthermore, they follow the adage that “in unity there is strength.”

Attending a two-day meeting of the Ultra High Frequency Association in New York in late November were representatives of 22 uhf stations.

Out of their open-door, shirt-sleeved sessions came these objectives:

1. All-out drive to develop and distribute efficient all-channel tv receivers and build high-power uhf transmitters.
2. Drive to convince the general public of the positive superiority of uhf reception over vhf.
3. Negotiations with the FCC and networks to achieve better affiliation agreements for uhf outlets.
4. Fifty new members added to the association by February 1954, when the next meeting will be held.

President of the new uhf association is two-fisted Lou Poller, WCAN-TV, Milwaukee. Poller has never allowed grass to grow under his feet and is helping establish a remarkable record in keeping Milwaukee one of the top tv set markets in the nation. Other officers and directors are: Don Faust, WENS, Pittsburgh; Harry Tenenbaum, WTIV, Bellefonte, Ill.; Marshall Pengra, KSTM-TV, St. Louis; Jack Garrison, KACY, Festus, Mo.; Byrne Ross, KLPR-TV, Oklahoma City, and Ben K. McKinnon, WGVU-TV, Greenville, S. C. Membership fee is $500.

---

**The new team**

Fascinating, dynamic, talented Pat Weaver is the new president of NBC—and his chief lieutenant is none other than Bob Sarnoff, who has been elected executive vice president.

This is the new top team at NBC, one that augurs well for the future.

These men have worked together long and well. Their teamwork and abilities are well known to the General. Weaver likes to look ahead, and his record of achievement in broadcasting is not inconsiderable.

Further, the lines are more tightly drawn at NBC Radio and NBC TV than at any other time in recent years. Jack Herbert, Bill Fineshriber and Ted Cott are more than competent, and they have less complex chains of command to back them up.

Organizationally the future looks better for NBC.

---

**Applause**

The Sylvania tv awards committee

The 16-man committee of judges of the Sylvania Television Awards deserves applause on two counts:

1. It spent three days watching kines of nearly 100 programs and came up with a list of awards that few will criticize.
2. It issued a report on what it thought of t.v. 1953—a document that deserves to be read by every broadcaster, sponsor and agencyman interested in improving tv.

The awards, “to honor those who are advancing creative television technique,” ranged from the Coronation coverage by ABC, BBC and CBC to the Ty-Radio Workshop of the Ford Foundation for Omnibus and Excursion.

Among the talent honored were Donald O’Connor, Danny Thomas, Rod Steiger and Mary Martin. Shows cited included What’s My Line, Ding Dong School, Shakespeare on tv, Ed R. Murrow’s Person to Person, Theodore Granik’s American Forum of the Air, Dragnet and the Ford 50th Anniversary Show. Paddy Chayefsky and Irving Gaynor Neiman won writing awards.

The committee’s report mixed praise with criticism. It stressed that tv has come a long way in just two years, for example, so far as the general level of program standards is concerned. However, it pointed out that “mediocrity is still the chief characteristic of too many television programs.” And because it felt tv commercials had not kept pace with the advance in program technique, it reminded this year from selecting any tv commercial as outstanding.

Sponsor is confident that both the awards and the report will help stimulate the tv industry to greater efforts to increase the quality of its programming and the effectiveness of its commercials in 1954.
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.
Weed Television

Television Station Representative:

New York - Chicago - Detroit - Boston - San Francisco - Atlanta - Hollywood
Is Hub Getting A Square Deal?

By JOSEPH LEVINE

For 323 years, Bostonians both proper and im proper have been convinced that their city has the best of everything. This was the case up to a few years ago when WJAR-TV, the Boston station of the United States, announced that it had the highest rating in the city. However, a recent survey by the Radio and Television Research Bureau has shown that this is not the case any longer. Bostonians are now convinced that WJAR-TV has the lowest rating in the city. The survey was conducted by the Bureau of Radio and Television Research, which is affiliated with the Department of Commerce.

The survey revealed that WJAR-TV has the lowest rating in the city, with only 15% of the households in the city watching the station. In contrast, WRC-TV, the station of the New York Times, has a rating of 45% in the city.

The survey also revealed that Bostonians are not interested in WJAR-TV's programming. They prefer other stations, such as WOR-TV and WNEW. In fact, the survey revealed that WJAR-TV's programming is not watched by more than 5% of the households in the city.

Bostonians are now demanding that WJAR-TV improve its programming. They believe that the station should offer more local programming and less national programming. They also believe that the station should offer more news and information programming.

We are proud to receive this fine unsolicited testimonial for WJAR-TV which has the greatest TV-set penetration of any station.

Top Radio-TV Agencies: '53

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Radio and TV pinch hit for newspapers in N.Y. strike

Page 30

Admen, broadcasters make New Year's resolutions

Page 33

What's Wrong With Ratings?

Page 34

How six big advertisers sell via spot TV

Page 39

How to get the most out of an independent radio station

Page 42
Esso Standard Oil Company knows its business well. It does a complete job in the refining, distribution and sale of Esso products. The geologist, rigger, chemist, tank truck driver and your Esso Dealer are but a few of the skilled members of the Esso family. And their specialists in advertising effectively use the air to develop wide distribution and sale of Esso products.

Specialists in management and programming at the Havens & Martin Stations, Inc., also do a complete job. You’ll find a combination of experience through pioneering and program imagination that has built up large and loyal audiences in the rich areas around Richmond. It’s a complete job of turning ideas into sales results for advertisers on WMBG, WCOD and WTVR. Plan your campaign to work hand in hand with the "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.
Ford buys record radio, tv sked
Ford's opening 1954 bid for first place will be made first 2 weeks of January when new models come out. It will spend (through JWT) some $1 million to $1.2 million on 1,500 radio, 300 tv stations - probably an all-time record for spot air media—plus heavy print schedule.
"Ford Theatre" (NBC TV) will also be used. In addition Ford will push Lincoln, Mercury models on Ed Sullivan show (CBS) and via announcements on 400 radio stations, tv stations 4 top markets for 2 to 13 weeks starting 4 January. Agency: Kenyon & Eckhardt.

Some tv film trends for 1954
Several important trends already evident for 1954 in $100 million tv film industry. SPONSOR's research for upcoming (25 January) tv Film Section shows: (1) SAG contract has put virtual stop to producers experimenting with untried talent. Too expensive. Handful of elite talent getting most of jobs. (2) Color becoming big factor in thinking of film producers. Transfilm, Screen Gems, IMPS, Sound Masters, others have shot color commercials. CBS TV, MPTV, other syndicators will release part of their 1954 program films in color. (3) Competition sharpening between networks, syndicators for development of tv program packages. Some non-network film producers would like to see government step in and divorce network broadcasting and film.

Harper elected ARF chairman
New board chairman Advertising Research Foundation is Marion Harper Jr. At 37 he's also president of McCann-Erickson, has book to his credit ("Getting Results from Advertising"), is on SPONSOR's All-Media Evaluation Study Advisory Board. Sherman & Marquette's Henry Schachte, retiring ARF chairman, and Wildroot's J. Ward Maurer, both of whom also on SPONSOR's board, will serve as directors. BBDO's Fred B. Manchee is new ARF vice chairman. Edgar Kobak remains president and A. W. Lehman managing director. ARF now has 187 subscribers.

Nielsen meters shown by city
Here's Nielsen's sample bases for his 5 individual market radio reports: New York—180 metered homes; Chicago—185; Cincinnati—145; Pittsburgh—120; Los Angeles—75. For Pacific Regional it's 200; for New York tv report—120. Firm cautions: When report lists 4-week ratings, you should rightfully quadruple sample size for weekly program, multiply it by 20 for 5-times-a-week show. For analysis of 6 rating organizations, see "What's wrong with the rating services?" page 34.

Out-of-home radio higher
1954 will see big increase in interest in out-of-home listening. NBC Radio has figures showing it can run to 40% of in-home. At least one net reported negotiating with Nielsen to install meters in cars and put measurement on regular basis. Pulse, Hooper, others also devoting more attention to out-of-home listening.
REPORT TO SPONSORS for 28 December 1953

FCC color plan Long-expected formal FCC approval NTSC compatible color television system came at worst possible time—8 days before Christmas. Industry had hoped FCC would wait till after shopping rush. Firms planning color receivers were quick to announce production plans for 1954. Cautions that quantity production will not be available until 1955 were buried and will be overlooked by shopping public. Already dwindling sales of black-and-white receivers expected to drop more.
—SR—

WOW-TV on air with color WOW-TV (Omaha) reports it successfully transmitted Midwest's first color tv Sunday, 20 December, after working 3 nights to install, modify color equipment. Station picked up and rebroadcast NBC's "Amahl and the Night Visitors," out of New York.
—SR—

Year's radio, tv set output zooms Both tv and radio set output dropped in October, but 10-month tv total was at record level while radio's production for same period was highest since 1950. Tv set output for 10 months ran to 6.2 million sets (against 3.4 million year ago). Radio figures were 11.2 million against 8.4 million in similar 1952 period.
—SR—

—SR—

Drug firms take on 4th tv show Pharmaceuticals, Inc., makers of Geritol (Edward Kletter agency) has signed to cosponsor "Rocky King, Detective" on Du Mont for 2 years starting 3 January. American Chicle is other sponsor. Pharmaceuticals and sister firm, Serutan, now sponsor 4 tv shows; other 3: Red Skelton, "Juvenile Jury," both CBS TV; "Life Begins at 80," Du Mont.
—SR—

Air has $42 mil. stake in tobacco Air media's stake in intensifying imbroglio between medical profession and tobacco industry is at least half SPONSOR-estimated tobacco ad expenditure of $85 million this year. Here's how tobacco ad budgets have increased in past 3 years (from PIB and ANPA, with some duplication regarding newspaper supplements): 1950—$64.5 million; 1951—$70.4 million; 1952—$77.8 million. Why all tobacco companies are worried: Latest British Medical Journal states flatly abolition of cigarette (or total abstinence) appears "most beneficent single step in cancer prevention to us today."

New national spot radio and tv business

<table>
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<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>Anahist Co, NY</td>
<td>Anahist Super Soft Drinks</td>
<td>Ted Bates, NY</td>
<td>125 rural and small-town mks throughout the country; 14 radio, 6 tv mks on West Coast; 140 radio stns, 4 tv mks</td>
<td>Radio: min anncts; 20 Dec; 13 wks</td>
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<tr>
<td>Cantrell &amp; Cochrane, NY</td>
<td>Lincoln, Mercury</td>
<td>Ted Bates, NY</td>
<td>1,500 radio, 300 tv stns</td>
<td>Radio-Tv: min anncts on radio; min. 20-sec anncts on tv; 18 Jan; 12 wks</td>
</tr>
<tr>
<td>Ford Motor Co, Dearborn, Mich</td>
<td>Ford Pros &amp; Dealers</td>
<td>Kenyon &amp; Eckhardt, NY</td>
<td>450 radio, 125 tv stns</td>
<td>Radio-Tv: min. 15-sec anncts on radio; stn I.D.'s on tv; 3 Jan; 7 days</td>
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<tr>
<td>General Motors Corp, Detroit, Mich</td>
<td>Buick Minute Maid Orange Juice</td>
<td>Ted Bates, NY</td>
<td>Tag 50 Minute Maid radio and tv mks</td>
<td>Radio-Tv: min. 20-sec anncts on tv; min anncts on radio; 4 Jan; 42 wks</td>
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<td>Minute Maid Corp, NY</td>
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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.
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Radio-te's role in N.Y.C. newspaper strike
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SPONSOR's investigation of radio rates and circulation indicates it is underpriced in relation to print media. Facts and figures over 10-year span 11 Jan.

Pat Weaver: a profile
What makes the new NBC president tick? SPONSOR goes behind-scenes for an intimate study of this 44-year-old dynamo who shot to the top so fast 11 Jan.

What's wrong with the print rating services?
Article 15 of SPONSOR's All-Media Evaluation Study delves into industry opinion about the print rating services, presents pertinent facts on services and techniques of Starch, Readers, Gallup-Robinson 11 Jan.
Things have changed in ARKANSAS, too!

In-FIGURE incomes may once have been rare in Arkansas, but believe us, times have changed!

Our State has recently made spectacular economic advances—Farm Income, for example, is 132.3% greater than it was ten years ago. Retail sales are 231.7% greater!

Radio in Arkansas has also taken giant strides forward. Almost all the State can now be covered with one radio station—50,000-watt KTHS in Little Rock—CBS Radio, and the only Class 1-B Bear Channel station in the State. KTHS gives primary daytime coverage to 1,002,758 people, more than 90% of whom depend upon KTHS exclusively for primary daytime service. KTHS actually delivers interference-free daytime signal to 3,372,433 people!

Talk with your Branham man, soon, for all the KTHS facts.

*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
ANNE TRUAX, noted home economist, on her "Adventures in Homemaking" pro-
gram over KLX a few months ago, offered a 10 cent brochure on Home Decorating. This same offer was also made on 7 other
Pacific Coast radio stations.

You Know What Our Anne Did?
She just out-pulled all 7 other stations . . . that's all.

And Look At This!
The same offer was repeated a few weeks ago and . . . that's right . . .

Anne Out-Pulled Them All Again!
Let Anne and KLX sell your merchan-
dise to the Oakland-San Francisco Bay
radio audience.

contact

KLX

and KLX-FM

No. 1 in News • Sports • Music
THE TRIBUNE STATION
TRIBUNE TOWER
OAKLAND, CALIFORNIA
Represented Nationally by
Burns-Smith Company
on Pacific Coast
Duncan A. Scott & Company

Timebuyers
at work

Anne Wright. J. Walter Thompson, feels 1953
saw an increased tendency to look at all broadcast
media in the light of actual value received.
"Performance meant more than glamour," she
told SPONSOR. "There was a greater surge toward
creative thinking in use of radio, with some of
the old standards replaced, or changed. The
increased familiarity with broadcasting on all execu-
tive levels brought a demand for really adequate
statististics to back up claims of coverage, listening
and effectiveness. This is our greatest challenge."

Charles H. Wilds. A. W. Aver, thinks 1954
will bring solutions to many timebuyer problems,
among them getting clearances in one-station
markets. "Next year," he says, "I think television
will enter the competitive stage. The single-station
market situation is becoming more and more
alleviated." Charles also foresees more money
going into network television and less into spot as
more stations begin operating. He supervises radio
and tv buying for such accounts as Atlantic Refining
Co., Hawaiian Pineapple Co. and Howard Johnson.

Grace Porterfield. Benton & Bowles, predicts
a definite upsurge of interest in nighttime radio
next year. Reason: Advertisers will realize night-
time radio is one of the best media to use to
reach the lower-income group, Grace's own account,
Instant Maxwell House Coffee, is already using this
formula even in markets in which it has nighttime
television. She explains, "Some people can't afford
to buy television sets. One of the most effective
ways to reach them, therefore, is through radio.
Many advertisers are just beginning to learn this."

John B. Collins. Sherman & Marquette, believes
the era of the all-media buyer may be close at
hand. For the past few years his own agency has
trained its buyers to have equal familiarity with
all media, and he notes some other agencies have
also switched over to the all-media system. "I feel it's
better for the advertiser if buyers think of product
before media," he says, "because they have a com-
plete picture of which media work best to fill specific
purposes." John is now buying time and space for
Cashmere Bouquet, Ajax Cleanser and Colgate.
New idea in SELLING
sold on WHAM

A new concept of furniture merchandising which met with instant acceptance was featured on WHAM Radio.

Three young men have long believed furniture should be sold from a homelike atmosphere if its ultimate destination was the purchaser's home. From the rooms of a century-old home in a delightful suburb, Monroe Cherry House, sells the rich lustre and satin patina of traditional woods.

Traffic produced by WHAM personalities resulted in carloads of fine furniture being moved from Cherry House to add to the warmth of living in WHAM area homes. This success story is typical of many that have been sparked by Bob and Ann Keefe on "Hometown" and Ann Rogers on her own program.

Success like this is not accidental. It can be yours if you use WHAM Radio to sell your product or service to Upstate New York purchasers.

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

28 DECEMBER 1953
WMCT
Memphis
announces Memphis and Mid-South’s
tallest television tower
1088 feet
on preferred CHANNEL 5
now operating on maximum power allowed
for low band TV stations
100,000 watts
greatest coverage
finest reception
delivered by any Memphis TV station by far
Topping the Memphis market

FIRST IN TOWER HEIGHT! FIRST IN COVERAGE! FIRST IN PROGRAMMING!

Those three phrases sum up the unmatched superiority of WMCT in the Memphis Market.

Tower height is a key to solid coverage. WMCT’s new tower is the tallest in the South. Soaring 1088 ft. into the sky, 1335 ft. above sea level, WMCT now delivers a higher grade “signal service” and clearer picture greater distances than any other television station from Memphis and the Mid South.

Our preferred “low band” channel—number 5 plus the pick of top network and film shows, plus our own locally produced shows, plus five years experience, means without question that the shows sent from the tallest tower in the South command a greater audience in Memphis and the Mid South market.

Attention, time buyers!
In case you haven’t seen the figures, here’s the low-down. Judge coverage by Government standards

According to U. S. Government Engineering Standards—a television station operating on a preferred “low band” VHF Channel at maximum power, (Channels 2 through 6) delivers a better signal service and a clearer picture over the horizon than a station operating on a “higher band” VHF Channel at maximum power (Channels 7 through 13).

In Memphis and the Mid South, WMCT, on low band Channel 5, is received in a wider area than any other Memphis television station.

With our new increase of power to the maximum 100,000 watts, sent from our “topper” tower of 1088 feet, WMCT effectively reaches more people by far, more square miles by far, more buying power by far to give you your best TV buy BY FAR in the rich Memphis and Mid South market.

WMCT
Memphis’ first TV Station
CHANNEL 5 • NBC-TV-BASIC

Also affiliated with ABC and DUMON'T

Owned and operated by The Commercial Appeal
National Representatives The Branham Co.
**IDEA STEALING**

Thank you for the highly complimentary reference in Bob Foreman's SPONSOR column for November! I, too, continually get the "how can I protect my Little One from being stolen by the Gypsies?" My answer has always been just about the same as yours, if not as well said.

A more embarrassing problem for me is being asked for a qualitative judgment on a new script. When an actor asks for criticism, you know he'll settle for fulsome praise, but writers are a slightly different breed of cats, and it's sometimes hard to know whether to give the Pure-Bred Persian or battle-scarred alley-Tom approach. I doubt if either you or I welcome sitting in Olympia's judgment on fellow writers, but I suppose that from a valuable point of view, we're bound to give an honest answer, tempered where decently possible with hope, in the form of constructive help. I have found that as a rule, the writers who resent getting what they asked for, critically, are the ones who worry most about having their ideas stolen.

Over the ulcerous and happy years, I have evolved, for my own satisfaction at least, a few basic rules about comedy writing which I now substantiate week by week in practically all entertainment media. But you'd be surprised—or maybe you wouldn't—at the number of neophytes who still think there are some concealed trick or some occult device which will permit them to bypass the immutable laws of public acceptance. These are the Short-Cut Kids who are suspicious of maps. Anyway, thanks again for the kind words. It's nice to know that Somebody Remembers.

**Don Quinn**
Supervisor of Comedy Programs Young & Rubicam, Hollywood

Re your Bob Foreman column of November 30: Bravo! Bravo! Bravo!

**Edward H. Russell**
Asst to the president The Biddle Co.
Bloomington, Ill.

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**TV SALES COMPARISON**

In connection with a research project on which we are working, I would like to obtain figures showing a comparison of the results of TV advertising with that of other media. Such a study might show, for instance, the superiority of TV advertising over that of radio, magazine, billboard and national newspaper advertising for a particular product in terms of sales.

**Michael W. R. Davis**
First Research Corp. of Florida
Miami 30

- SPONSOR has never published figures on any major study comparing the results of TV advertising with that of other media. However, "Media Basics I" and "Media Basics II" of May 1953 and Oct 1953, respectively, list vital facts on eight major media, including tips on how best to use, strengths, limitations, costs and other data. Many of SPONSOR's case histories andexpanding result stories have media comparison aspects as well.

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**FARM QUOTES**

As producers of television and commercial motion pictures, we are extremely interested in the farm television article beginning on page 76 of your October 19 issue of SPONSOR.

We will appreciate permission to quote from this article, giving appropriate credit line. This request is made because of the fact that we are now in the preliminary production stage of a farm series which is planned for release shortly after the first of the year. At such time as we have full information and schedules, a press release will be forwarded for your possible interest.

**H. L. Wilson**
General Manager
San Orleans & Assoc., Inc.
Knoxville 15

- Permission granted provided SPONSOR is carefully identified as the source.

We'd like 50 reprints of your splendid farm story in the recent issue of SPONSOR—exact date not at hand [19 October 1953]. Anyway, it was the "Farm Facts" release—and a damned good one, too!

Ship 'em right to me, please, by either parcel post or Railway Express—whichever is more convenient to you. But, ship them today—huh? Thanks a million!

**Dallas Wyant**
Promotion Manager
WKY-TV
Oklahoma City, Okla.

- Reprints of SPONSOR's 2-page farm section in the 19 October issue are not available. Limited supplies of the issue can be purchased at 50c each, however.
NOW THAT WE'RE 5!

A fellow matures rapidly in television. KPIX, San Francisco's pioneer station, went on the air on December 22, 1948. Now, five years later, KPIX has the wisdom that characterizes television's veterans...the wisdom, among other things, to recognize that in television you can't stay young...and you must never grow old.

KPIX

SAN FRANCISCO, CALIF.

affiliated with CBS and DuMont Television Networks

represented by the Katz Agency
WHEN EUSTACE S. SMORCSH
called plea for divorce
His case got short-shrift from the judge...

"Expect no revision... this is my decision,
And from it I'll never budge;

While the court finds it's true, and
definitely you
Get less time than KOWH with your wife...

That's no grounds for divorce—you're aware of course,
KOWH's part of the whole town's
home life!"

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, Oct., 1951, thru
August, 1953)

* Largest share of audience, of
any independent station in
America! (August, 1953.)

AVERAGE
HOOPER
KOWH
35.7%

Kowh
OMAHA

"America's Most Listened-to Independent Station"
TV CODE BOARD

May I commend you for your editorial on page 112 of the November 30 issue concerning the TV Code Board’s “First Report.”

Quite frequently we hear eloquent voices attacking the Code and its administrative board for lack of action on some particular industry practice which obviously is a violation. What these critics overlook is that the Code Board deals specifically and confidentially with stations and networks concerning these matters. It has never been our purpose to publicize these individual negotiations. I am sure you can understand the efficacy of this principle. Altogether too often it is assumed by our critics that because we hold the self-policing job in confidential status that the Code Board is inactive or a do-nothing group.

I have said repeatedly that the responsible men and women of our code board are not devoting considerable time at great personal sacrifice to deal in platitudes. However, we can exhort and wield the big stick without avail if individual management fails to serve the role as executioner. The whole principle of voluntary self-regulation will collapse unless the industry understands this joint responsibility.

The trade press is an important part of the play. Your editorial indicates a keen understanding of the problem.

John E. Fetzer
President & General Manager
Fetzer Broadcasting Co.
Kalamazoo

SOUND RESEARCH

The article, “Beware of these misuse of Starch tv figures,” by Beville of NBC and the reply by Jack Boyle [30 November 1953, page 42], proved to be interesting reading last night. It proves the great need for the importance of the work now carried on by several Advertising Research Foundation committees, working towards setting up standards in this type of research and furthering the understanding of proper usage of advertising research.

Articles such as this one, committee meetings, conferences, are all helpful in providing everyone with background and information. However, it takes more than this. To make progress in this very important problem, which affects the value of the advertising dollar, it is necessary that we get more contributions through brainwork and money for the work of the ARF. We realize that self-interest is bound to crop up but intelligent researchers, in all branches of the advertising business, must work together, selflessly, toward our ultimate goal of sound research properly applied.

Edgar Kohak
President
ARF, New York

TV CENSUS

SPONSOR’S ROUND-UP ON THE TOPIC, “IS THERE A PESSING NEED FOR A REGULAR TV CENSUS?” [“SPONSOR ASKS,” 2 November 1953, page 36], was quite timely and pertinent.

At the time it was prepared, however, you had no way of knowing of Nielsen’s nationwide tv home census, now in progress, which CBS TV is sponsoring and which the network announced recently. This survey, the largest of its kind and the first since the NCS count in 1952, becomes, then, a much needed answer to the industry’s demands, as specified by your forum’s participants. Results will be announced in January, and a great many existing conflicts in set estimates should then be resolved.

In the forum piece Mr. Dibert suggests an organization similar to ABC for tv censuses. Practically speaking, that type of audit work takes place in offices, whereas a tv measurement is a complex job of field research all over the U. S. Hence, it needs an entirely different type of organization, with extensive facilities and highly trained personnel, too, if the users of the study don’t want to hire Fort Knox to pay for it.

With two such nationwide studies already under our collective belt (one also included station circulation), and with our other measurements of radio and tv now enjoying wide acceptance throughout the industry, it appears fairly logical that we are that kind of organization. Consequently, A. C. Nielsen Co. is ready, willing, and we feel, eminently qualified to serve as television’s census-taker, in order to provide both buyers and sellers of time with continuing bases of accurate facts about ownership.

Murry Harris
Public Relations Director
A. C. Nielsen Co.
New York 36

SATURATES
CENTRAL CALIFORNIA’S RICH INLAND MARKET

Effective buying income $942,044,000
in KJEO coverage area
61,364 sets Oct., 1953
(90 mile contour area)
REPRESENTED NATIONALLY BY THE BRANHAM COMPANY
Offices in Leading Cities

KJEO
CHANNEL 47

O’NEILL BROADCASTING CO.
FRESNO, CALIFORNIA
P. O. Box 1706
Phone 7-8405
J. E. O’Neill, President

28 DECEMBER 1953
That segment of the theatre known as legitimate may seem strangely out of place in these pages which are usually if not always devoted to the more illegitimate forms of dramatic art—radio and television. However, I do believe that Broadway’s problems have a bearing on the ones which we face weekly in broadcast advertising so I shall launch this session with a pica or two on Miss Mary Martin’s (and Charles Boyer’s) Kind Sir, a play that may be seen at the Alvin Theatre, which itself is only a stone’s throw from such works as Arthur Godfrey’s Talent Scouts, and the Jackie Gleason Show.

Kind Sir, despite what you may have read, is a thoroughly enjoyable evening in the theatre, tightly and amusingly conceived and scripted and charmingly played by one of the world’s most delightful people—Miss Mary Martin. After the show, I had the enviable opportunity of discussing the show with Miss Martin in her dressing room where, inevitably, the fears and self-consciousness that she and the others in the fine cast are surrounded by were nullified over at length.

I tried to dispel as many as I could by revealing the extent to which my wife and I were entertained by the on-stage doings we had just witnessed—and vouching for the fact that there must be thousands more like us—the drama critics notwithstanding.

And now to the tv relevancy: Kind Sir, it seems to me, set out to achieve the goal of so much television drama—simply to give folks a good time, unburdening them of their own cares, absenting them from the ills of the world and the collective nastiness of the human race. If this isn’t what most people want and have a right to get from the theatre or tv or radio, then I’ll tear up my Sardi’s credit card.

Not that the theatre as well as broadcast media aren’t capable of airing the more horrendous facets of life, nor do I mean to condemn those writers who attempt to resolve the world’s ills via the theatre. However, there is still plenty of room for the unabatedly pleasant legitimate play just as there is a basic need for the pleasant sponsored media. Actually, it is to the theatre, live or electronic, that people turn to for escape and simple pleasure and they darn well have a right to expect both waiting there for them.

In television and radio, the criterion of pleasantry is, of

(Please turn to page 64)
NO CIRCUS
“BALLYHOO”
at

KTLA

... ONLY FACTS

- For over six years KTLA has been acknowledged as the leading independent television station in Los Angeles. In the face of many special rating interpretations, a moment’s review of the ratings will prove it to you again. For example: both ARB and HOOPER in October and again in November show that KTLA ranks above all other independent stations more than 56% of its class A time.

- . . . BUT RATINGS ARE NOT THE ONLY MEASURE OF LEADERSHIP!

KTLA leads in public acceptance and has won more awards than any other TV station in L. A.

KTLA leads in top local personalities built to give that personal appeal which means more sales for you.

KTLA leads in protecting its audience from false advertising and has never allowed “switch” advertisers.

KTLA leads in strict application of NARTB standards to all of its time classes to insure audience loyalty.

KTLA leads in commercial effectiveness because we never load up with those triple and quadruple spots which are sure death to sales.

- When you check all the facts, you, too, will agree that KTLA is truly the Leading Independent Television station in Los Angeles.
JOHN BLAIR & COMPANY

becomes
the
National
Representative
for

PHILADELPHIA, PA.

effective
January 7, 1954
JOHN BLAIR & COMPANY
represents
WFIL — the station that gives the Philadelphia Market new dimensions!
The WFIL coverage area is prime sales territory almost
twice as big as the Philadelphia Retail Trading Area.

This is WFIL-adelphia...

... where a population of 7½-million annually has $13-billion to spend
... where 2¼-million families each year spend $24-billion for food alone
... where almost 80% of 2-million car owners have car radios

WFIL Covers the Territory — Sells the People

... through programming designed for modern tastes
... through promotion geared to reach people at home and on the move
... through merchandising that makes a WFIL-advertised product the star of
the stores

This is the reason Philadelphia advertisers —
who live in and know the market — place more spot
advertising on WFIL than on any other station.
(SOURCE: Broadcast Advertisers Report, September, 1953)

WFIL, The Philadelphia Inquirer Station, is an ABC affiliate
and serves Delaware Valley, U.S.A., site of the greatest industrial
expansion of the 20th Century. Get the whole WFIL story
from your John Blair man today.

REPRESENTING LEADING RADIO STATIONS

NEW YORK · BOSTON · CHICAGO
ST. LOUIS · DETROIT · DALLAS
SAN FRANCISCO · LOS ANGELES
She Pictures
Today's Woman
for Mid-America

on KCMO
Radio and TV

Here's the perfect likeness of the active, well-informed women who plan and buy for Mid-America households—Anne Hayes, KCMO's Director of Women's Activities. Wife, mother, clubwoman, journalist, and star of "Today's Woman" with Anne Hayes, she brings the women's world into sharp focus on radio and TV. "Today's Woman," with 12 years of success on radio, is already building area-wide acceptance on KCMO-TV Channel 5 in Kansas City. Right now, you can pick a few participations . . . radio and TV.

On TV, Anne prepares food in KCMO-TV's complete electric kitchen, interviews outstanding personalities, puts the best in homemaking "on camera." Her radio format—tested and refined over 12 years—includes women's news, recipes, personalities, and a merchandising plan featuring recordings made at prominent Mid-America women's clubs.

Today's Woman on
KCMO-Radio . . .
11:30 'til 12 Noon
Monday through Friday

KCMO-Television . . .
2:30 to 3:00 P. M.
Monday through Friday

KCMO Radio - 810 Kc.
TV - Channel 5

It's good to know "It's a Meredith Station"
1. New on Television Networks

<table>
<thead>
<tr>
<th>SPONSOR</th>
<th>AGENCY</th>
<th>STATIONS</th>
<th>PROGRAM, time, start, duration</th>
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</thead>
<tbody>
<tr>
<td>American Oil Co., Baltimore</td>
<td>Joseph Katz, Baltimore</td>
<td>CBS TV 50</td>
<td>Years of Crisis, Sun 3-4 pm; 3 Jan '54 only</td>
</tr>
<tr>
<td>Calgon Inc., Pittsburgh</td>
<td>Ketchum, McLeod &amp; Grove, Pittsburgh</td>
<td>CBS TV 43</td>
<td>Bob Crosby Show, W 3:30-45 pm; Sat 10 Feb '54, 52 wks</td>
</tr>
<tr>
<td>General Mills, Mpls</td>
<td>Knox-Keever, Mpls</td>
<td>CBS TV 41</td>
<td>Bob Crosby Show, F 3:45-4 pm; Wed 8 Jan '54, 52 wks</td>
</tr>
<tr>
<td>Ludens Inc., Reading, Pa</td>
<td>J.M. Mathes, NY</td>
<td>NBC TV 50</td>
<td>Kate Smith, Th 3:15-30 pm; half of segment 14 Jan '54, 7 bcasts</td>
</tr>
<tr>
<td>National Dairy Prods</td>
<td>Ayer, NY</td>
<td>CBS TV 66</td>
<td>Big Top Christmas Show, F 3-4 pm; 25 Dec only</td>
</tr>
<tr>
<td>Pan American World Airways, NY</td>
<td>J Walter Thompson, NY</td>
<td>NBC TV 22</td>
<td>Meet the Press, alt Sun 6-6:30 pm; 3 Jan '54, 52 wks</td>
</tr>
<tr>
<td>Pharmaceuticals Inc. NY</td>
<td>Edward Kletter, NY</td>
<td>Du Mont 65</td>
<td>Rocky King Detective, Sun 9-9:30 pm; 3 Jan '54, 2 years</td>
</tr>
<tr>
<td>Procter &amp; Gamble, NY</td>
<td>Compton Adv, NY</td>
<td>CBS TV 10</td>
<td>The Brighter Day, M-F 1:15 pm; 4 Jan '54, 52 wks</td>
</tr>
<tr>
<td>Rexall-Puritan Co. Chi</td>
<td>Schwimmer &amp; Scott, Chicago</td>
<td>ABC TV 28</td>
<td>John Daly &amp; the News, T, Th 7:15-30 pm; 1 Dec, 52 wks</td>
</tr>
<tr>
<td>US Envelope Co., Springfield, Mass</td>
<td>S.R. Leon, NY</td>
<td>NBC TV 50</td>
<td>Kate Smith, alt W 3:15-30 pm; half of segment 3 Mar '54, 6 bcasts</td>
</tr>
<tr>
<td>Whitehall Pharmaceutical, NY</td>
<td>John F Murray, NY</td>
<td>NBC TV 40</td>
<td>Your Show of Shows, G All Star Revue, alt Sat 9-10:30 pm; 10-min segment 5 Dec; 14 bcasts</td>
</tr>
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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>Bayuk Cigars, Phila</td>
<td>Ellington &amp; Co., NY</td>
<td>ABC TV 18</td>
<td>Saturday Night Fights, Sat 9 pm to concl 23 Jan '54, 52 wks</td>
</tr>
<tr>
<td>Colgate-Palmolive-Peet, Jersey City, N.J</td>
<td>Ted Bates, NY</td>
<td>NBC TV 52</td>
<td>Howdy Doody, T 5:45-6 pm; 5 Jan '54, 52 wks</td>
</tr>
<tr>
<td>Electric Cos Adv Prog, NY</td>
<td>Ayrer, NY</td>
<td>CBS TV 83</td>
<td>You Are There; alt Sun 6-6:30 pm; 3 Jan '54, 20 alt wks</td>
</tr>
<tr>
<td>General Electric, Schenectady</td>
<td>BDDO, NY</td>
<td>CBS TV 85</td>
<td>Fred Waring, Sun 9-9:30 pm; 27 Dec, 52 wks</td>
</tr>
<tr>
<td>General Electric, Schenectady</td>
<td>BBDO, NY</td>
<td>CBS TV 53</td>
<td>Jane Froman, Th 7:45-8 pm; 7 Jan, 52 wks</td>
</tr>
<tr>
<td>Kellogg Co. Battle Creek, Mich</td>
<td>Leo Burnett, Chi</td>
<td>CBS TV 62</td>
<td>Garry Moore; F 7-8 pm; 7 Jan '54, 53 wks</td>
</tr>
<tr>
<td>Kellogg Co. Battle Creek, Mich</td>
<td>Leo Burnett, Chi</td>
<td>ABC TV 47</td>
<td>Super Circus: Sun 5-6 pm, first half hr; 3 Jan '54, 52 wks</td>
</tr>
<tr>
<td>Thomas J. Lipton, Hoboken, N.J</td>
<td>YGR, NY</td>
<td>CBS TV 73</td>
<td>Arthur Godfrey's Talent Scouts, M 8:30-9 pm; 4 Jan '54, 52 wks</td>
</tr>
<tr>
<td>National Dairy Prods, NY</td>
<td>Ayrer, NY</td>
<td>CBS TV 62</td>
<td>Big Top; Sat 12-1 pm; 23 Jan '54, 52 wks</td>
</tr>
<tr>
<td>Norwich Pharmacal, Norwich, NY</td>
<td>Benton &amp; Bowles, NY</td>
<td>CBS TV 50</td>
<td>Sunday News Special: Sun 11-11:30 pm; 3 Jan '54, 52 wks</td>
</tr>
<tr>
<td>R. I. Reynolds, Winston-Salem, NC</td>
<td>William Esty, NY</td>
<td>CBS TV 109</td>
<td>I've Got A Secret; W, 9-9:30-10 pm; 6 Jan '54, 52 wks</td>
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<tr>
<td>R. I. Reynolds, Winston-Salem, NC</td>
<td>William Esty, NY</td>
<td>CBS TV 96</td>
<td>Topper; F 8-8:30 pm; 1 Jan '54, 53 wks</td>
</tr>
<tr>
<td>Schrick Inc, Stamford, Conn</td>
<td>Kudner, NY</td>
<td>CBS TV 125</td>
<td>This is Show Business; alt T 9-9:30 pm; 5 Jan '54, 18 alt wks</td>
</tr>
<tr>
<td>Spindel Corp, Providence, RI</td>
<td>SSCP, NY</td>
<td>NBC TV 72</td>
<td>Name That Tune, alt M 8:30-4 pm; 4 Jan '54, 26 progs</td>
</tr>
<tr>
<td>Westinghouse Electric, Pittsburgh</td>
<td>McCann-Erickson, NY</td>
<td>CBS TV 88</td>
<td>Studio One: M 10-11 pm; 4 Jan '54, 52 wks</td>
</tr>
</tbody>
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3. Advertising Agency Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wendell Adams</td>
<td>William Esty, NY, acting radio dir</td>
<td>Same, same dir</td>
</tr>
<tr>
<td>George C. Anthony</td>
<td>Media exec, LA</td>
<td>Stromberger, LaVene &amp; McKenzie, LA media dir</td>
</tr>
<tr>
<td>James F. Baham</td>
<td>William Esty, NY, acct exec</td>
<td>Same, vp</td>
</tr>
<tr>
<td>William E. Berchtold</td>
<td>McCann-Erickson, NY, vp</td>
<td>Same, gen mgr Midwestern Region</td>
</tr>
</tbody>
</table>

(Continued next page)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments
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>Don Bluhut</td>
<td>Raymond Specter, NY, bd radio-tv dept</td>
<td>Edward Kletter Assoc, NY, dir radio &amp; tv</td>
</tr>
<tr>
<td>Robert J. Black</td>
<td>Own agency, LA</td>
<td>Hicks &amp; Geist, vp West Coast office, LA</td>
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<tr>
<td>Ralph Brockway</td>
<td>Fred Smith &amp; Co, NY, exec</td>
<td>G. M. Basford Co, NY, acct exec</td>
</tr>
<tr>
<td>George I. Chatfield</td>
<td>William Esty, NY, vp</td>
<td>Same, exec vp</td>
</tr>
<tr>
<td>Gene Clayton</td>
<td>WTMV, East St. Louis, Ill., news dir</td>
<td>Wustheimer &amp; Block, St. Louis, publ re,</td>
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<tr>
<td></td>
<td>Kenyon &amp; Eckhardt, NY, acct exec Richard</td>
<td>copywriter</td>
</tr>
<tr>
<td>Douglas J. Coyle</td>
<td>Rudnut</td>
<td>Same, vp</td>
</tr>
<tr>
<td>Mary Dunaway</td>
<td>Harry B. Cohen, NY, radio-tv media dir</td>
<td>Town Adv, Phila, radio-tv dir</td>
</tr>
<tr>
<td>George Thomas Fry</td>
<td>Kenyon &amp; Eckhardt, NY, vp, acct supr</td>
<td>Same, dir</td>
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<tr>
<td>Robert M. Geiger</td>
<td>P. Larillard, NY, pres</td>
<td>D'Arcy Adv, NY, chmn of bd</td>
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<tr>
<td>Richard E. Goebel</td>
<td>KOY-TV, Phoenix, Ariz, dir tv</td>
<td>Advertising Counselors of Ariz, Phoenix,</td>
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<tr>
<td></td>
<td>Time-Life-Fortune, London, rep to Gr. Brit.</td>
<td>acc supr</td>
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<tr>
<td>Walter A. Graebner</td>
<td>Allen &amp; Reynolds, Omaha, acct exec</td>
<td>Erwin, Wasy &amp; Co Ltd, England, mmg dir</td>
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<tr>
<td></td>
<td>Procr, &quot;Voice of the Army&quot; prtg</td>
<td>Same, partner</td>
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<tr>
<td>Kermit Hansen</td>
<td>McCann-Erickson, NY, vp</td>
<td>Same, gen mgr</td>
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<tr>
<td>Bud Hayward</td>
<td>Benton &amp; Bowles, NY, timebuyer</td>
<td>Howitt, Ogilvy, Benson &amp; Mathes, NY,</td>
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<td>FCGB, LA, timebuyer</td>
<td>timebuyer</td>
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<tr>
<td>Robert E. Healy</td>
<td>Price &amp; Brown, NY, acct exec</td>
<td>Western Adv, LA, chief timebuyer</td>
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<tr>
<td>Ann Jaenowicz</td>
<td>J. Walter Thompson, NY, chief timebuyer</td>
<td>David D. Polon Adv, NY, acct exec, res dir</td>
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<tr>
<td>Claire Koren</td>
<td>Allen &amp; Reynolds, Omaha, acct exec</td>
<td>Kudner Agency, NY, tv analyst</td>
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<tr>
<td>Gene L. Lillienthal</td>
<td>Williams J. Newens, MD</td>
<td>Same, partner</td>
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<tr>
<td>Linea Nelson</td>
<td>Ruthrauff &amp; Ryan, NY, mdSg</td>
<td>Ellington &amp; Co, NY, acct exec</td>
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<tr>
<td>William J. Newens</td>
<td>Beaumont &amp; Hohman, Chi, acct exec</td>
<td>Same, vp</td>
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<tr>
<td>Dawson L. Newton</td>
<td>D'Arcy Adv, NY, chmn of bd</td>
<td>Same, chmn exec comm</td>
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<td>Wendrell O'Neal</td>
<td>Kenyon &amp; Eckhardt, NY, acct exec Lincoln-</td>
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<tr>
<td>Percy J. Orthwein</td>
<td>Mercury</td>
<td>Same, vp</td>
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<tr>
<td>George C. Oswald</td>
<td>Compton Adv, NY, acct exec, Socony-Vacuum</td>
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<td>John H. Owen</td>
<td>William Esty, NY, media dir</td>
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<tr>
<td>John Peace</td>
<td>Sylvia Elec, NY, adv mgr fixture div</td>
<td>Same, James Chirurg, NY, acct mgr</td>
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<tr>
<td>Charles W. Reinhardt</td>
<td>McCann-Erickson, NY, vp</td>
<td>Same, tres, bd of dir</td>
</tr>
<tr>
<td>Wilbert G. Stilson</td>
<td>Beaumont &amp; Hohman, mgr SF office</td>
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</tr>
</tbody>
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4. Sponsor Personnel Changes

<table>
<thead>
<tr>
<th>NAME</th>
<th>FORMER AFFILIATION</th>
<th>NEW AFFILIATION</th>
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</thead>
<tbody>
<tr>
<td>Robert W. Bales</td>
<td>Albert Pick &amp; Co, Chi, slmn</td>
<td>Cory Corp, asst tor mgr for Chi, northern II</td>
</tr>
<tr>
<td>Cornelius E. Brazen</td>
<td>Piel Bros, NY, retail mgr</td>
<td>Same, adv, sls prom mgr</td>
</tr>
<tr>
<td>Roger Greene</td>
<td>Philip Morris &amp; Co, NY, adv mgr</td>
<td>Same, adv dir</td>
</tr>
<tr>
<td>Thomas P. Hawkes</td>
<td>Piel Bros, NY, adv, sls prom mgr</td>
<td>Same, gen sls mgr</td>
</tr>
<tr>
<td>John R. Latham</td>
<td>Curtis Publ, NY, exec</td>
<td>Philip Morris &amp; Co, NY, adv mgr</td>
</tr>
<tr>
<td>James T. Maunder</td>
<td>Detroit Bd of Commerce, asst secy</td>
<td>Boho Aluminum &amp; Brass, Dct., dir publ rejs</td>
</tr>
<tr>
<td>John R. O'Connor</td>
<td>Philip Morris &amp; Co, NY, regl mgr for Pacific Coast, Alaska, Hawaii</td>
<td>Same, asst to vp cch sls</td>
</tr>
<tr>
<td>Charles M. Wilmarth</td>
<td>Wine Inst, SF, asst to dir publ rejs</td>
<td>Gen Petroleum Corp, superv publ rejs, adv, N div, SF</td>
</tr>
</tbody>
</table>

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

| KALI, Pasadena, CA, now bdctg with incr power of 5000 watts |
| KXID-TV, Fresno, CA, ch 53, nati rep Mrookke TV |
| KOWL, Santa Monica, CA, power incr from 5000 to 10,000 watts (stn specializes in foreign lang and Negro prog) |
| KROD, El Paso, Tex, new nati rep, Brannon Co |
| Radio A.E.F., Brazzaville, French Equatorial Africa, now Amer rep, Pan Amer Bdstg Co |
| Southwest Net: (KAVE, Carlsbad, NM; KSIL, Silver City, NM; KOSA, Odessa, Tex.; KUIN, Pecos, Tex.; KVEF, Alpine, Tex.; KVKM, Monahans, Tex.; KGFL, Roswell, NM; KWEW, Haili, NM; new nati rep, Brannon Co. |
| WOR-TV, NY, now transmitting from Empire State Tower; power incr from 22 to 165 kw |
| WATV, Newark, NJ, new nati rep, Weed TV |
| WAVE, WAVE-TV, Louis ville, Ky, nati rep, NBC Spot Sales |
| WFTL, Phila, new nati rep radio!; John Blair |
| WRCB, Schenectady, NY, will switch from ch 4 to 6 after Jan 51; will incr power from 16 to 93 kw |
| WTMA, Charleston, SC, new nati rep, Hollingbery |

Numbers after names refer to Year and Renew category

John R. Latham (41)  
G. Chatfield (31)  
Douglas Coyle (31)  
Bud Hayward (31)  
Percy Orthwein (31)  
J. T. Maunder (41)  
John Peace (31)  
Wendrell Adams (31)  
James F. Richan (31)  
George Oswald (31)
Buy WHO and Get Iowa’s Metropolitan Areas... Plus the Remainder of Iowa!

TAKE HOME FURNISHINGS SALES, FOR INSTANCE!

- 6.7% CEDAR RAPIDS
- 9.6% TRI-CITIES
- 12.7% DES MOINES
- 2.4% DUBUQUE
- 3.7% SIOUX CITY
- 6.3% WATERLOO
- 60.7% REMAINDER OF STATE

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

FREE & PETERS, INC., National Representatives

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

WHO

Des Moines... 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager

28 DECEMBER 1953
College Life, the first magazine published by Ned Pines, hit the newsstands in 1928—unsupported by any form of national advertising. In 1953 Pines Publications put out over 40 magazines plus a line of pocket books and allocated an advertising budget of $250,000 to help increase circulation during the next year.

“We’ve found that spot radio gives us the flexibility and frequency of impact we need,” Pines told sponsor. “We’ve also tested spot tv and have discovered that it is an effective medium for selling both magazines and pocket books. Because of the immediate sales stimulus that air media have provided, we’ve increased our 1954 advertising budget by 150% over the $100,000 allocation in 1953.”

This example will show you how Pines uses air media:

In January 1953 Pines Publications bought two movie fan magazines—Screenland and Silver Screen. To launch first issue of these two magazines under his ownership, Ned Pines, Promotion Manager Norm Hill, and Circulation Manager Frank Lualdi decided to use a short-run, intensive radio campaign in 15 markets. These markets were selected on the basis of population (towns with 100,000 to 400,000 people) and location (scattered throughout the U.S.). From 15 to 20 announcements a day, both minute and 30-second, were placed on a run-of-station basis on top stations in each market. The campaign ran for 10 days.

Results of this $50,000 radio effort were a 60% increase in circulation over the previous issue of the two magazines, as well as a cumulative effect on newsstand sales of the subsequent two issues.

In outlining his approach Pines distinguished between weekly and monthly publications. “A weekly magazine lends itself to an institutional campaign,” he explained. “In advertising a monthly magazine, however, you have to push an individual article.”

A former space salesman, Pines is still plenty advertising-conscious. He shoots for constant promotion of his established line of books and magazines with radio and tv campaigns along with air campaigns for the new books. True Life Stories was introduced in September 1953 with a $60,000 national tv announcement campaign in major markets.

You can tell Pines is a firm believer in keeping close touch with his reading public. He uses his two little daughters in Scarsdale as a yardstick for good comic books.
Bull's-Eye!

SPOT YOUR SPOT ANY TIME
NIGHT OR DAY ON WJBK . . . AND GET RESULTS!

WJBK's powerful balanced daytime and nighttime program format gives you top adjacencies at any hour around the clock.

TOPS IN NEWS...Night and Day
Every hour on the hour, WJBK's newscasts keep Detroiter's up to the minute on latest newsmakers whether they're at home or in their cars.

TOPS IN MUSIC...Night and Day
Every moment, day and night, leading disc jockeys bring favorite music to Detroitter's in their homes, on their jobs or in their cars.

TOPS IN SPORTS...All Year 'Round
Baseball and hockey key station...football and all the other major sports on WJBK, the station that's tops with sports fans in the nation's hottest sports town.

LOWEST COST...Per Thousand Listeners
Compare WJBK's 44c daytime per thousand Michigan radio households, 59c nighttime* with other Detroit stations' rates and you'll see why WJBK is your best radio buy.

*1952 NCS Coverage Study

STORER BROADCASTING COMPANY
Tops in MUSIC, NEWS and SPORTS
National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690
Represented Nationally by THE KATZ AGENCY
**New developments on SPONSOR stories**

**See:** “Why all 11 Banks in Kingston use radio”  
**Issue:** 30 November 1953, page 32  
**Subject:** Arizona bank uses tv to sell youngster's saving

The Phoenix, Ariz., First Federal Savings & Loan Assn. is using television to make saving fun.

The bank has fulfilled its aim of making youngsters saving-conscious by building its television show around the youngsters themselves and tying the show in with a savings organization for children. The show’s personalized approach exemplifies the more emotional, direct-sell approach many banks are using in air advertising today.

Although banks have been slow to use the air media and traditionally avoid hard-sell, SPONSOR’s 30 November article emphasized that more and more banks are using radio today. It cited a survey conducted by the American Bankers Association this year. Out of 2,205 respondents, 767 use radio. In 1936 only 145 banks reported use of radio in a similar survey.

First Federal’s Ranger Show, which marked its one-hundredth performance recently, consists of 45 minutes of entertainment by talented children, songs by members of Junior Church Choirs from Arizona churches and serialized movies. The show also honors members of the children’s savings group, the Rangers, who’ve increased the amount of their regular savings.

Telecast over KPHO-TV, the program features the Ranger Lady (an employee of First Federal), and Goldust Charlie, a Western “philosopher.”

The Ranger Lady brings news of the bank’s activities to tv viewers and tells youngsters how to join the Rangers. Goldust Charlie provides the Western touch with bits of philosophy and stories built around the theme of saving.

During the first nine months of the program nearly 1,900 new Ranger accounts—all children—were opened. Each account averaged 8$5. More than 8,000 children belong to the Rangers group. And President Joseph G. Rice attributes the bank’s increase in assets partially to the marked rise in children’s accounts (First Federal assets are now $30 million).  

Kid show on KPHO-TV rounded up 1900 accounts for Phoenix bank in nine months
Put it this way: The average half-hour nighttime television show (all networks) costs $40,797 and gives you three minutes of commercial time. The same money put in NBC daytime TV will give you three quarter-hour shows on three different days totalling nine minutes of commercial time. In the clear light of day, it's obvious that Daytime Dollars Buy More when judiciously placed on NBC Television.

**NBC TELEVISION WHERE DAYTIME DOLLARS BUY MORE**

SHE HAS been investigated and found wanted: by peeping Thomasinas,* who peek Thru the Kitchen Window five AMs a week; by a vocational counsellor, who told her to quit her anonymous menu-planning and get in there and sell; by the Army Quartermaster Corps, who investigated her palate and gave her 100% in tasting; and by advertisers who...but whoa, it's too early for the commercial.

Aside from the fact that any fool could take one look and give Irene Lindgren 100% in taste, the QM was real perspicacious. Our Irene was serving at the time on the Food Testing Panel of the National Restaurant Association, which was Building Morale for the U.S. Army which notoriously travels on its stomach by getting to a soldier through his you know what.

"Okay, you got a 100% palate," said our commercial manager. "What else can you do?"

Before he could say Fred Waring's Orchestra, Irene sold him a Waring Blendor, cooked a seven-course meal on a couple of old kilowatts, and acted out the story of Anna Baltauf, Girl Chocolate Soldier, a babe out of the XVIIIth Century Vienna woods who practically invented Home Economics and was immortalized by a contemporary artist named Liotard for use several generations later as the Baker Chocolate trademark. Everybody confused? Well, Irene had once directed a play about Anna B.; she got a job organizing sales meetings and training demonstrators for Waring Blenders after the vocational counsellor changed her vocation; and she had been a menu-planner, dietitian, and food buyer for a chain of Chicago restaurants.

"You," said our CM, "are our new am-tv Home Economist. Take that kitchen over there."

This was in 1952, and our palates never had it so good, to say nothing of same for our viewer-eaters. When a Hoosier homemaker walks into her favorite store after a session with Thru the Kitchen Window she knows what product to buy. She knows what it looks like, what it will do, and how to fix it. She saw Irene Lindgren use it on TV—or heard her talk about it on her daily radio show, Kitchen of the Air.

Participate, anyone?

* Peeping Toms too. Ever notice all the men grocery shopping these days?
YEAR-END REPORT
On these major radio and TV topics of 1953

- Color television: what's happened, what's ahead
- Video tape recorder: revolutionary implications
- Radio business report: covers spot and network
- Nighttime radio: '53 buildup may pay off in '54
- Ultra high frequency: the problems, possibilities
- Out-of-home listening: more important in '54
- Television's costs: production is holding level
- Television unions: negotiations set for new year
- Radio's sales plans: how and what they're doing
- ABC-UPT merger: outlook for ABC at year's end
- Post-freeze TV: there may be 700 stations in '54
- Business outlook: economics and air advertising
- Radio clients: top 10 net sponsors, spot leaders
- TV clients: top 10 network sponsors, spot leaders
- Radio-TV research: "muddle" committee report
- N.Y.C. newspaper strike: see full story, page 30

Produced by Alfred J. Jaffe and Evelyn Konrad

**Color television**

The long-awaited and long-expected go-ahead for color TV came from the FCC on 17 December. The green light was effective immediately rather than 30 days after the FCC approval is published in the Federal Register.

Actually the decision itself will cause no great disturbance among broadcasters, manufacturers or advertisers. The momentum toward color has been irresistible these past few months and plans had been made by various sectors of the industry just as if the FCC okay had already come. Another reason the FCC color decision won't make much of a ripple is that there aren't any color sets for the public and there won't be any in substantial numbers for at least a year.

Estimates of the number of color sets to be produced in 1954 range from 50,000 to 300,000. RCA is geared to turn out about 2,000 tubes a month, CBS-Hytron's Newburyport, Mass., plant will be in pilot production by February with mass production of the CBS-Colortron tube (including a 21-inch rectangular tube) scheduled to begin in September at the new Kalamazoo plant. The first production unit at Kalamazoo will be capable of turning out 15,000 tubes a month. Practically all the set and tube makers, as a matter of fact, are in the color swim in various degrees of immersion.

Even if 300,000 color sets are produced (and nobody is predicting more than that) it won't mean that many for the consumer. A substantial portion of color sets will go to retailers for demonstration purposes.

While there have been claims that the one-gun Lawrence tube and the CBS-Colortron tube will be more adaptable to mass production—and, hence, cheaper—than the RCA tube, initial prices of color sets won't be less than $750 and may be more than $1,000 in some cases. These price tags, plus the fact that most sets will have a 14-inch color picture, is expected to be a shot in the arm for black-and-white sales. However, the 14-inch size, according to Dr. W. R. G. Baker, chairman of the all-industry National Television Systems Committee, will last from 12 to 18 months, after which the industry will jump right up to 21 inches.

Estimates of color set production in
Top 20 agencies by 1953 radio-tv billings

Sponsor consulted executives of 30 major agencies throughout the country to determine the 20 agencies with the largest radio-tv billings for 1953. Whenever agency policy permitted, figures were checked with the agency treasurer, the head of the radio-tv department or with the agency president. For the one agency (marked with double asterisks in chart below) which did not release figures, SPONSOR estimate is based on account activity in this agency.

<table>
<thead>
<tr>
<th>Agency</th>
<th>tv billings (millions)</th>
<th>radio-tv billings (millions)</th>
<th>% of radio-tv total</th>
<th>total billings (millions)</th>
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<tr>
<td>1. BBDO</td>
<td>$35.0</td>
<td>$11.5</td>
<td>$19.5</td>
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<tr>
<td>2. YOUNG &amp; RUBICAM</td>
<td>33.6</td>
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<td>48</td>
<td>140*</td>
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<td>3. J. WALTER THOMPSON</td>
<td>27.0</td>
<td>12.0</td>
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<td>4. BENTON &amp; BOWLES</td>
<td>26.0</td>
<td>10.0</td>
<td>36</td>
<td>60*</td>
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<td>5. BLOW</td>
<td>19.0</td>
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<td>28</td>
<td>55*</td>
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<td>6. DANCER-FITZGERALD-SAMPLE</td>
<td>10.0</td>
<td>18.0</td>
<td>28</td>
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<td>7. W.M. ESTY</td>
<td>20.0</td>
<td>7.0</td>
<td>27</td>
<td>45*</td>
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<td>8. TED BATES</td>
<td>18.5</td>
<td>6.5</td>
<td>25</td>
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<td>9. LEO BURNETT</td>
<td>16.8</td>
<td>7.2</td>
<td>24</td>
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<td>10. McCANN-ERICKSON</td>
<td>16.0</td>
<td>7.0</td>
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<td>11. FOOTE, CONE &amp; BELDING**</td>
<td>10.9</td>
<td>8.2</td>
<td>19.2</td>
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<td>12. LENNEN &amp; NEWELL</td>
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<td>4.0</td>
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<td>13. KENYON &amp; ECKHARDT</td>
<td>11.0</td>
<td>5.0</td>
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<td>6.0</td>
<td>15.0</td>
<td>35*</td>
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<tr>
<td>16. MAXON</td>
<td>9.0</td>
<td>5.0</td>
<td>14.0</td>
<td>35*</td>
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<tr>
<td>17. CUNNINGHAM &amp; WALKH</td>
<td>9.0</td>
<td>4.0</td>
<td>13.0</td>
<td>35*</td>
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<td>18. SSCH</td>
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<td>13.0</td>
<td>36*</td>
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<tr>
<td>19. SHERMAN &amp; WARLUETTE</td>
<td>7.5</td>
<td>3.5</td>
<td>11.0</td>
<td>48*</td>
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<tr>
<td>20. NEEDHAM, LOUIS &amp; BROMBY</td>
<td>6.5</td>
<td>4.5</td>
<td>11.0</td>
<td>45*</td>
</tr>
</tbody>
</table>

*Including international billings. **SPONSOR estimate unconfirmed by agency officials.
Video tape recorder

While magnetic tv tape will eventually revolutionize the process of making motion pictures of all kinds, its immediate future seems to be that of replacing the kine. The only two firms which have publicly demonstrated recorded electronic pictures—RCA, which unveiled color tape on 1 December, and Bing Crosby Enterprises, which first showed black and white video tape in 1951—have made it clear that their initial target is the kinescope recording.

The excitement over tv tape is due to the fact that, unlike film, it requires no processing. It can record and play back tv pictures instantaneously. This is a boonanza to the movie as well as the tv industry. It means that a scene from a movie or tv program can be viewed by the director as soon as it is completed. If the scene is good, there is no delay in finding out. There is no waiting for film "rushes." Tape can also be re-used by merely wiping out the electronic picture.

Obviously, this means economies to the tv advertiser, economies that will be welcome in the light of high tv costs, not to mention the prospect of even higher costs when color comes in.

Radio business report

Spot radio business has risen 8% over 1952 expenditures.

Network radio, in the first nine months of 1953, earned 1% less than network radio during the comparable period of 1952, according to Publishers Information Bureau.

Taken over a longer period, the growth of spot radio expenditures become more apparent. Advertising investment in spot radio grew 38% from 1947 to 1953, that is, an increase from $91,531,241 in 1947, to a projected $135,000,000 in 1953, or $1,000,000 more in 1953 than in 1952.

The network picture tells a different story. Total PIB figures for radio billings of the four networks show a slow downward trend from 1949 through 1952: $187,300,329 total billings in 1949, $183,519,037 in 1950, $174,718,594 in 1951, $163,453,166 in 1952. While complete 1953 PIB figures are not yet available, PIB shows the following totals for the first nine months of 1952 compared with the comparable period of 1953: $134,050,797 in 1952; $132,564,130 in 1953.

Here’s how radio revenue breaks down over the past four full years by network:

<table>
<thead>
<tr>
<th>Network</th>
<th>1949</th>
<th>1950</th>
<th>1951</th>
<th>1952</th>
</tr>
</thead>
<tbody>
<tr>
<td>ABC</td>
<td>$24,342,854</td>
<td>$5,270,845</td>
<td>$5,708,846</td>
<td>$5,003,033</td>
</tr>
<tr>
<td>CBS</td>
<td>$63,403,583</td>
<td>$70,744,669</td>
<td>$68,784,733</td>
<td>$59,511,209</td>
</tr>
<tr>
<td>MBS</td>
<td>$18,040,536</td>
<td>$16,081,917</td>
<td>$17,900,958</td>
<td>$20,992,109</td>
</tr>
<tr>
<td>NBC</td>
<td>$64,013,296</td>
<td>$61,411,546</td>
<td>$54,324,017</td>
<td>$41,921,115</td>
</tr>
</tbody>
</table>

Nighttime radio

1954’s “newest” ad medium may well be nighttime radio.

That’s the industry consensus as 1953 draws to a close.

The opinion was gathered by sponsor through interviews with network and station broadcasters, reps and trade associations. Their reasoning:

Radio at night is “new” because today it bears only a general resemblance to the nighttime radio of, say, 1940. Or even 1947. Broadcast admen today point to such trends as these:

1. Nighttime radio costs: Prices are still dropping at night. A glance at sponsor’s Comparagraph will show any adman how rock-bottom the costs of nighttime network radio shows have become. Network discount structures—where already dollar volume discounts can be twice as big at night compared with daytime—may change even more. Spot rates too have changed, and are still changing. The Station Representatives Association told sponsor that an SRA study of a cross-section of U. S. radio outlets had revealed the following: (1) gross costs of everything from night-time one-minute announcement slots to nighttime one-hour segments have declined in cost anywhere from 5% to 7% in the period 1948-1953; (2) daytime rates have gone up almost as much as nighttime rates have dropped; (3) a day-night rate balance has been achieved on nearly a third of all U. S. radio stations.

Sales progress: Radio at night is full of all kinds and shapes of advertising opportunities and sales plans, many designed to catch the eye of seasonal or short-term advertisers. There is a lot of new nighttime business, too. Some 55% of the new business which NBC Radio, for example, has signed since the first of June is for nighttime campaigns.

Ultra high frequency tv

The past 12 months have made one thing clear about uhf stations: with the right kind of promotion they can induce a high rate of conversion and new set sales but where there’s a lot of uhf competition—well, a uhf station is just going to have a lot of trouble. In other words, the important factors that determine the success of a uhf station have little to do with the technicalities of uhf transmission and reception.

There are still a few technical problems with uhf, however. Power is the overriding one. Manufacturers have still not developed transmitting equipment with the maximum power permitted uhf by the FCC (1,000 kw). The uhf operators and engineers expect that reception problems in fringe areas and in many so-called "dead spots" can be overcome with more power but it will take time until the equipment can be developed. Aside from some minor circuitry bugs and the importance of educating tv servicemen in the proper installation of uhf home (Please turn to page 94)
What happened on the air when N.Y.C. newspapers went on strike

Availabilities were poor, time for planning nil—yet radio-tv sold goods

by Keith Trantow

The report starting on page opposite is based on interviews with executives of all radio and tv stations in New York City, calls to ad chiefs in 14 department stores, checks with leading specialty stores. It divides into three parts: (1) an over-all appraisal of the newspaper strike, its effect on radio and tv stations, its effect on retail sales; (2) a summary of what a broadcast station executive or retailer could do to prepare for possibility of a strike in his city.

and (3) a list of all large retailers who used air media during New York's strike, stations they bought, scope of their broadcast activity. Highlights:

- Stores spent about $300,000 on radio and tv.
- Those using air media spent about 15% of their usual newspaper budget in the "new" media.
- Retail sales didn't drop markedly as expected.
- Subway traffic was actually higher.
- Many stores got results, plan more radio-tv.

Despite strike department store sales in New York dropped only 5%

New York department store sales were down 5% during first week of strike when there were no papers. They were down 10% during second week when papers were missing for only two days. Sales elsewhere in U.S. down this much—and more—compared with same 1952 weeks
New York’s newspaper strike earlier this month proved at least one thing: In times of emergency, department stores will turn to air media. Beyond that, it probably didn’t prove a great deal—though it may have opened up some doors and minds for air media salesmen.

Depending upon whom you talk to, department store traffic was up because of the use of radio and television during the 11-day newspaper strike, or store traffic was down because department stores could not use newspapers.

Department store use of air media during the strike was unique in at least one respect. Acustomed to using radio and tv—if at all—mainly for institutional purposes, department stores turned to commercial announcements that sought to sell specific items, listed prices, told customers to come in today.

The New York retailers were not only competing against each other during the strike period, but they were also competing for air time. Some stores ordered “all available time” on certain stations, an action which obviously prevented any other retailer from using the outlets.

The best availabilities on most stations were sold before the strike started. Frantically, the stores sought out all the second-best time periods.

Second best also was much of the radio and television copy used by department stores. Most of the time it was written by experts on newspaper copy. Newspaper copy doesn’t sound like radio copy or tv copy. There’s no doubt that it is not as effective when put on the air. But it is what was used.

In spite of all these impediments, store sales in the world’s greatest retail market held up surprisingly well. Federal Reserve figures for the first week of the strike (Nov. 5-11) indicate sales in New York were 5% lower than during the same 1952 week. But in many cities with newspapers, sales were down even lower. For example, they were down 9% in San Francisco, down 8% in Philadelphia, down 7% in Cleveland and Richmond. In only one city, Minneapolis, were department store sales higher for that week than the previous year. On a national basis, sales were off 4%.

Sales for the next week—in which newspapers began once again to publish—dropped, curiously enough, 10%. In New York compared with the same week in 1952. According to a story in the New York Herald Tribune, store executives blamed the drop on the newspaper strike even though papers published on all but two days of the week. They also blamed the weather (it was a warmer week than the one previous).

From comments of these and other store executives, it is apparent that few can definitely state what caused sales declines. All will tell you, however, that newspaper advertising is an absolute necessity.

How well did air media help fill the breach when newspapers disappeared?

Here again, the answers depend upon whom you talk to. Most store officials contacted by scowson said they thought radio and tv helped, but they were not at all sure how much for three reasons: (1) The strike did not last long enough really, (2) test air media...

*Article continued next page*

Radio-tv demonstrated speed: Gimbels was on 10 minutes after placing order

![Image of Gimbels store with employees discussing](image-url)
dia’s effectiveness. (2) the years and
years of advertising in newspapers
must have, they said, a cumulative ef-
fect which could not be discounted.
and (3) people had to do their Christ-
mas shopping anyway.

Eleven major department stores and
a half-dozen other larger retailers who
usually do not use air media bought
air time during the strike. Eight major
department stores did not buy any
time, as far as sponsor could deter-
mine.

Twelve radio stations and six tv
outlets reported extra business during
the newspaper hiatus. A few radio
stations said they did not make any
effort to pick up accounts during the
strike because they were sold out.
Sponsor asked department store ad-
vertising managers and station execu-
tives if they thought department stores
might change their attitudes toward
radio and tv—as a result of the strike.

Most of the store ad managers said
radio and tv proved to be flexible,
fast and perhaps a feasible advertising
medium for certain items. About half
said they’ll either keep on using air
media (a few were using the air regu-
larly before the strike started) or will
give air media far more serious con-
ideration “after Christmas.” The
other half feel radio and tv are unsatis-
factory substitutes and are uncon-
vinced that air media should be used
when there are newspapers.

One department store executive said
he expects to see three or four major
stores using air media—if only on a
limited basis—within six to nine
months.

Samuel Feinberg, columnist for the
authoritative Women’s Wear Daily,
urged that during the strike depart-
ment stores re-evaluate their advertis-
ing. He opined that the stores would
reinstate their advertising policies in-
tact the minute the strike ended. Fein-
berg observed that department stores
base their advertising on competition
and habit, not on the person who is
supposed to be influenced to purchase
goods from the advertiser.

Feinberg quoted Sir Richard Bur-
didge, chairman and managing direc-
tor of Harrods, Ltd., London, who
charged that the U.S. retail attitude
toward advertising is “absolutely ter-
rible.” He deplored the amount of
“wasted” space.

The station managers, for the most
part, said they think department stores
will be “more receptive” to their calls,
now that they have had radio and tv
experience. They felt the stores had
learned the air media were flexible and
fast—and could sell.

The 18 radio and tv stations which
carried “strike” business perhaps
grossed $300,000. The exact figure
may never be known because, on cer-
tain stations, a few pre-strike adver-

tisers increased schedules during the
newspaperless period and found re-
sults so satisfactory they decided to
continue the heavier schedule year
round.

WNBC accountants figure that it
took in about $40,000 worth of bill-
ings, while WNBV grossed around

(Please turn to page 89)
Resolutions admen should make—suggested by reps

I resolve during 1954 never to call up a radio or te salesman and say he’s needed for an SOS decision—then keep him waiting for 45 minutes after he comes running over to the agency.

* * *

I resolve to stop saying, on the one hand, that stations ought to stabilize radio rates and stick to rate cards—while, on the other hand, asking for a special rate deal every time I have a large order to place.

* * *

I resolve to stop making radio and tv salesmen carry my client’s brand of cigarettes when they come to make calls at the agency. How many pockets can a poor rep have for all the old and new cigarette brands?

* * *

I resolve to stop comparing radio with what it was pre-te and start judging it on the basis of its 1954 value against any comers.

* * *

I resolve to buy time with the thought of selling goods uppermost in my mind instead of buying only what can be made to look good on the basis of rating arithmetic.

* * *

I resolve never to call up reps and have them rush together lists of availabilitys before I’m actually sure there is an appropriation.

* * *

I resolve not to be skeptical about research just for the sake of being skeptical, greeting every figure presentation with a sneer—unless I really have studied it and found a flaw.

* * *

I resolve to use cost-per-customer as a criterion in buying time instead of falling back on the old crutch of cost-per-1,000.

Resolutions radio-te should make—suggested by admen

I resolve never to leave my station and travel to see a timebuyer without first gaining some knowledge of the basis on which he buys time for his account; in that way I’ll make sure my pitch is one that has some bearing on his buying decision.

* * *

I resolve that in the course of my job as a rep salesman I will keep timebuyers in close touch with any change that takes place at my stations instead of letting weeks go by before I drop in and mention that the program schedule has been rearranged or that something else has been done affecting time previously bought.

* * *

I resolve to call timebuyers in advance before dropping in on them during trips away from my station.

* * *

I resolve to do a better job of fact gathering in 1954 so that my station is ready to supply reps with tangible success stories and other sales information whenever it’s needed for a well-founded pitch.

* * *

I resolve to promise no more than I can deliver in the way of merchandising support and deliver what I promise instead of dragging up elaborate lists of aids and giving only lip-service performance to my advertisers.

* * *

I resolve not to insult the intelligence of buyers with tricky figures that any experienced eye can see are loaded and instead concentrate on digging up straightforward, and useful, facts.

* * *

I resolve to stop selling my station by tearing down other stations, and instead will sell my medium vs. other media. Furthermore I won’t antagonize buyers by intimating they’re crazy when they say they’re buying an opposition station.
### SPONSOR’S IDEAL RATING SYSTEM—and how the services compare

<table>
<thead>
<tr>
<th>A. Non-controversial points</th>
<th>ARB*</th>
<th>HOOPER</th>
<th>NIELSEN</th>
<th>PULSE</th>
<th>TRENDEX</th>
<th>VIDEODEX*</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Has sample big enough to give 3/4-hr ratings</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>2. Covers complete broadcast day, using same system</td>
<td>YES</td>
<td>TV-YES</td>
<td>YES</td>
<td>YES</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td>3. Measures out-of-home same basis as in-home so can combine</td>
<td>(No Radio)</td>
<td>NO</td>
<td>NO</td>
<td>YES</td>
<td>NO</td>
<td>(No Radio)</td>
</tr>
<tr>
<td>4. Has audience composition as to people, households</td>
<td>YES</td>
<td>TV-YES</td>
<td>NO</td>
<td>YES</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td>5. Has audience flow figs</td>
<td>YES</td>
<td>TV-YES</td>
<td>YES</td>
<td>NO</td>
<td>NO</td>
<td>YES</td>
</tr>
<tr>
<td>6. Has cumulative audience figs</td>
<td>NO</td>
<td>YES</td>
<td>YES</td>
<td>NO</td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>7. Has average audience figs</td>
<td>YES</td>
<td>NO</td>
<td>YES</td>
<td>NO</td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>8. Has total audience figs</td>
<td>YES</td>
<td>NO</td>
<td>YES</td>
<td>NO</td>
<td>YES</td>
<td>NO</td>
</tr>
<tr>
<td>9. Measures all listening and viewing in house</td>
<td>YES</td>
<td>NO</td>
<td>NATL</td>
<td>YES</td>
<td>NO</td>
<td>NATL</td>
</tr>
<tr>
<td>10. Measures radio &amp; tv with same technique &amp; sample</td>
<td>(No Radio)</td>
<td>NO</td>
<td>YES</td>
<td>YES</td>
<td>NO</td>
<td>(No Radio)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Controversial points</th>
<th>ARB*</th>
<th>HOOPER</th>
<th>NIELSEN</th>
<th>PULSE</th>
<th>TRENDEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Has truly representative sample</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>2. Covers complete market area</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>3. Reports reasonably frequent, up to date</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>4. Cost reasonable in terms of data delivered</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
<tr>
<td>5. Technique accurate</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
<td>YES</td>
</tr>
</tbody>
</table>

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### What’s wrong with the rating services?

**Article 14 of 20-part All-Media Evaluation study shows what sponsors think of ratings**

**by Ray Lapica**

Network presidents on down the broadcasting ranks to station managers have denounced ratings in recent months. How right are they?

A research director of a major agency spending $30,000 a year on rating services told sponsor:

“An advertiser wants, must have and will get—with or without the broadcaster’s cooperation—some measurement tool that will tell him two things: 1. How well his program is doing from week to week. 2. Who’s listening, when and how much.”

What’s wrong with air rating services?

An advertiser fed up with the seeming contradictions in rating reports told sponsor: “What ISN’T?”

But an executive of a leading rating service took the opposite view. “Your article,” he said, “should be entitled, ‘What’s RIGHT with the services.”’

Which view is correct?

In this article, 14th in SPONSOR’s All-Media Evaluation Study, an attempt will be made to answer the following about the air rating services:

What do the agencies and advertisers who spend some $5-6 million a year on air rating services think of them? What do the researchers and the services say about each other? What are the facts about each? What qualities should the ideal rating service have and how do the six major existing organizations stack up?

The entire broadcasting (and advertising) industry is waiting for the first of four reports by the Advertising Research Foundation on these very topics. The Foundation’s committee on
rating services headed by Dr. Lawrence Deckinger of the Biow Co. has been working for over a year. Its first report—dealing with the ideal rating service (the subcommittee for this project is headed by G. Maxwell Ule of Kenyon & Eckhardt)—was due last September but has been delayed until February partly because of the difficulty in reconciling the contradictory viewpoints of the rating organizations.

Meanwhile interest in the whole question of whether rating services grows rather than abates. Because of this interest SPONSOR is publishing this article on which research began in August 1952 at the start of the work on the All-Media Evaluation Study. Over the years this publication has held out for two things in the ratings controversy: (1) more accurate research and (2) a count of all the listening, not just a part. As a result it has clashed with several of the rating organizations. Meanwhile some progress is being made on both these points: Each rating service is working hard to improve the accuracy of its reports, and measuring extra-set and out-of-home listening is growing in importance.

Rating services today suffer from three practices, SPONSOR's year-long survey has revealed:

1. Destructive criticism of each other to the point where an objective reporter could conceivably conclude three things—if he pooled the statements made by each: (a) The rating services don't really know who's listening or viewing; (b) their techniques are invalid; (c) their samples are unrepresentative.

2. Stations, agencies all bring pressure to bear to keep ratings high, SPONSOR has seen letters from stations to rating services promising to buy the service "when you can show us on top." Account executives, on the other hand, shop around for the highest rating for their shows to prove to their clients that they made a good choice. Both these factors put a premium on higher ratings rather than accuracy.

3. Misuse of the rating services by sponsors and agencies. The most common are: Buying or dropping a show on the basis of one rating or two. Taking the rankings of shows in any "top 10" or "top 25" lists too seriously. (Because of "probable error" statistically, the exact order is relatively unimportant.) Projecting ratings beyond the projectable area to other cities. Overemphasizing the significance of average ratings in comparing the effectiveness of program types. Forgetting that share of audience may be as important as rating figures. Accepting, at face value, ratings offered purely for promotional purposes.

What do the rating services say about each other?

Some of the following comments have been made publicly, some privately. Without taking sides, SPONSOR submits them only to show how severely the services themselves criticize each other. (It stands to reason that the sponsor, knowing little of the details of techniques used, will question all the ratings as a result.)

About Nielsen (meter): "He's got a fixed investment in outmoded machinery." "In one check we ran we called 500 homes in the daytime and found that 36% of all tv sets tuned in weren't being watched." "When is he going to finish converting to multi-meters to take account of extra-set listening?"

About Hooper (phone coincidental): "Doesn't measure up to 49% of the in-home listening, to say nothing of the out-of-home." "He calls don't answers "not listening." How does he know they aren't listening in their cars or at some bar?"

About Pulse (roster recall): "He's measured shows not even on the air."

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**STUDY IN BOOK FORM**

**SPONSOR** 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.

"I can show anyone a list of books not published, ads not written and shows not aired and people will swear they've (1) read them, (2) seen them, (3) heard them."

About ABB (diary): "Ever try keeping a diary for a week? You either put down anything you please, or drop it after a day or two until the end of the week when you try to recap. And how about other members' viewing in the family?"

Criticism of Videodex (diary) and Trendex (phone) was much like that of ABB and Hooper above.

What does the advertising profession think of the rating services? SPONSOR's survey of 2,000 advertisers and agencies in which 31 advertisers and 16 agencies answered specifically on information sources—is summarized in the chart on page 33. Basically, the 77 advertisers and agencies criticized rating reports for being incomplete, in-

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**7 DON'T'S IN USING RATINGS**

**SPONSOR ran six of these points in an article entitled "Are you in the middle of the research muddle?" 23 October 1950, page 6. They are just as valid today as then. Here they are summarized, with the last one added to bring you up to date:**

1. **Don't** buy or drop a show on basis of a few isolated ratings. Watch the trend, many other factors.

2. **Don't** take relative ranking of shows in "top 10" or "top 25" lists too seriously. Statistically exact order is relatively unimportant.

3. **Don't** project ratings based on one sample area to another having different characteristics.

4. **Don't** go overboard on comparing effectiveness of program types by average ratings.

5. **Don't** forget share of audience is as important as rating. For the drop while latter stays.

6. **Don't** accept purely promotional use of ratings. Home economists and account executives alike have on occasion shown quixotic highest ratings to show sponsors.

7. **Don't** apply program ratings to separate program or promotional figures. All this gives you is a handle.
The Facts About the Rating Services:

<table>
<thead>
<tr>
<th>NAME</th>
<th>Radio or TV</th>
<th>Technique</th>
<th>Area</th>
<th>Markets</th>
<th>Projectable Nationaly</th>
<th>Sample Base</th>
<th>Sample Tabulated</th>
<th>Interview Period</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. American Research Bureau</td>
<td>Tv</td>
<td>Diary</td>
<td>Natl &amp; local</td>
<td>60</td>
<td>Yes</td>
<td>2200 diaries natl; 800-550 per city</td>
<td>1700-1800 natl, 325 city (averages)</td>
<td>Ist 7 days of month</td>
</tr>
<tr>
<td>(Washington)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Hooper</td>
<td>Both</td>
<td>R-diary, R-duplex-</td>
<td>Local</td>
<td>Tv-50</td>
<td>No</td>
<td>Tv-150 interviews 1/2 hr wky program; 1000 for 15-min 5-day wky show; Tv-200-300 for 1/2 hr wky, 1000 for 15-min 5-day wky show</td>
<td>Same as sample base</td>
<td>Ist 7 days of mo</td>
</tr>
<tr>
<td>(New York)</td>
<td></td>
<td>phone coincidental</td>
<td></td>
<td>R-49</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Nielsen</td>
<td>Both</td>
<td>Meter</td>
<td>Natl, multi- city, local</td>
<td>Tv-N.Y.</td>
<td>Yes</td>
<td>R-400 interviews 1/2 hr wky program; 1000 for 15-min 5-day wky show; Tv-200-300 for 1/2 hr wky, 1000 for 15-min 5-day wky show</td>
<td>Approx 10% less</td>
<td>Continuously</td>
</tr>
<tr>
<td>(Chicago)</td>
<td></td>
<td></td>
<td></td>
<td>R-51</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Pulse</td>
<td>Both</td>
<td>Roster recall</td>
<td>Multi- city, local</td>
<td>Tv-72</td>
<td>No</td>
<td>Tv-700 calls per 1/2 hr show; R-300 per reporting period (1/2 hr 8 am-8 pm)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(New York)</td>
<td></td>
<td>(personal interview)</td>
<td></td>
<td>R-97</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Trendex</td>
<td>Both</td>
<td>Phone coincidental</td>
<td>Multi- city, local</td>
<td>Tv-10</td>
<td>No</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(New York)</td>
<td></td>
<td></td>
<td></td>
<td>R-45</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Videodex</td>
<td>Tv</td>
<td>Diary</td>
<td>Natl, multi- city, local</td>
<td>65</td>
<td>Yes</td>
<td>Approx 5% greater than number tabulated</td>
<td>9200 natl, 200 to 600 local guaranteed</td>
<td>Ist 7 days of mo</td>
</tr>
<tr>
<td>(Chicago &amp; New York)</td>
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</tbody>
</table>

Footnotes: 
1. ARB publishes 2 national reports monthly, 15 city reports monthly, 13 city reports quarterly, 11 city reports 3 times yearly, 23 city reports twice yearly. Had increased from 22 markets covered most 1953. ARB National Supplement, based on separate sample of regular sample, covers second 7 days of each month.
2. National rates listed are never correct.
3. "Radio information is almost completely lacking on audience and listening habits. Farm publication readership information is improving faster than radio." (St. Louis farin feed manufacturer)
4. "National rates listed are never correct." (Eastern pharmaceutical house)
5. "Radio information is almost completely lacking on audience and listening habits. Farm publication readership information is improving faster than radio." (St. Louis farin feed manufacturer)
dent researchers and the rating organization executives themselves which should help the advertiser better understand ratings.

Here are some of them:

A research executive of one of the five leading agencies in the country: "I doubt Hooper can mix the diary and the telephone coincident (for tv reports) and get anything satisfactory. I'm sorry Hooper is mixing the two systems, for we don't know how to correct for the errors inherent in each system. We use Nielsen for national ratings. He's most accurate from the standpoint of tuning. But I doubt his sample is big enough for projection purposes—both radio and tv, but especially the latter. Neither do I think he measures multiple-set radio home listening accurately. The roster recall method used by Pulse cannot be 100% accurate. I wonder how well anyone can recall names of programs, times, sponsors and other data. In fact, I know from tests how inaccurate the recall system is. As for diary (used by ARB and Videodex), it gets more inaccurate the farther you get away from the program. People tend to fill it in at night so they guess at daytime listening. They therefore record big nighttime shows more accurately. This inflates popular programs, deflates the less popular ones."

In defense of the rating services, why do they do what they do?

Their executives have explained this publicly or to sponsors, as follows:

Pulse uses roster recall, according to Dr. Sydney Roslow, president, because (1) you have to go from house to house to get an adequate sampling; (2) it enables you to measure early morning and late-night listening; (3) it enables you to interview everyone at home in the family and catch as much listening or viewing as is possible to get; (4) it gives audience composition figures; (5) it enables you to measure out-of-home listening.

James W. Seiler, director, American Research Bureau, says ARB uses the diary because "a properly engineered diary is equal in accuracy to any practical method yet devised. In addition, (1) the advertisers want to

NEXT ISSUE: What's wrong with the print rating services? Article 15 of SPONSOR's Media Evaluation Study, continued

Starch, Readership Gallup-Robinson techniques

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see national and city ratings put on a comparable basis, which the diary does; (2) it gives audience composition figures; (3) it measures program duplication.

Seiler on occasion has raised a frequently forgotten point: "The greatest philanthropic organizations in the broadcast field are the audience measurement services." His reasoning: "They contribute at least $50,000 a month gratis to the industry." His explanation: "ARB spends $1,200 a month, for example, to do a rating on Philadelphia. It gets back only $1,120. And Philadelphia has four services. The only way they all can survive is by selling national reports into which the locals have been combined by or doing special jobs and tabulations. "The situation can't last," he has stated. "The services are spending more on market-by-market ratings than they can get back."

Why does Hooper use the telephone coincidental for radio and a combined diary-"duplex" phone coincidental for tv?

Hooper has used the phone coincidental since 1934. Reason: It meets five of the six fundamental requirements of validity and reliability "in a highly satisfactory manner." He explains these as follows: The technique yields a valid measure of listening behavior and of program preferences; the measured unit remains constant; the result is representative of all telephone homes in the areas covered; samples are adequate for the purpose. Only fundamental principal the telephone coincidental fails to satisfy is "universal applicability," Hooper says. This means it can't be applied to all populations, the results can't be analyzed by educational level, racial and economic status and you miss the before 8 a.m. or after 11 p.m. listening.

As for the coincidental-diary technique for tv, Hooper says it was adopted to give advertisers information the coincidental could not produce alone.

The diary gives audience composition figures, late evening and early morning ratings, daily 15-minute ratings, economic data on the family, flow of audience and audience duplication as well as "projectable" ratings. By joining the two, he feels the new system is "accurate," "its scope is complete," "it is speedy," "reports are frequent" and "it is economical." In support of this view Dr. Matthew X. Chappell has written a booklet entitled Coincidental-Diary Method of Television Audience Measurement, published this year by Hooper.

Biggest complaint of agencies and station reps interviewed by sponsor on this system: The diary and telephone are used jointly in only nine cities. The telephone figures are used to "correct" the diary figures. This correction is applied to the other 41 tv markets in which only diaries are used.

(For a defense of the Hooper telephone coincidental method, see Radio Audience Measurement, Chappell and Hooper, 1944, and Comparisons of Ratings, Chappell, 1952. For a detailed criticism, see The Basic Deficiencies of the Telephone Coincidental Method of Broadcast Audience Measurement Compared to the Personal Interview-Aided Recall Technique, Pulse, 1952.

Why does Nielsen use the meter? (He still insists he losses over a million a year on his radio-tv service.)

In his own words the other basic methods—coincidental phone, personal recall and diary—are "unsound research tools" whereas the Audimeter technique is "ideal in all major respects." He maintains that this technique gives you: (1) Accurate audience (home) figures with samples representative of urban and rural, phone and non-phone, accurate recording of listening and complete recording of "all persons; all sets": (2) a measurement of all hours; (3) an accurate measurement of spots: (4) an accurate measurement of trends because the

(Please turn to page 76)
**Part Two**

**Of a 2-Part Series**

**12 Big Spot Clients: How They Use the Medium**

The TV spot sponsor gets flexibility plus the visual impact of video. Industry estimates foresee $100,000,000 in billings this year.

Spot television offers advertisers all the well-known flexibility of spot plus the visual impact of video. All this without having to dig deep in your pants to pay for an expensive showcase.

What flexibility means has already been covered in this two-part article (see previous article 12 December issue for a general discussion of spot plus six spot radio case histories). What visual impact means, briefly, is this: The advertiser can not only show the consumer what his product looks like but can show how it works.

Industry estimates foresee over $100 million for spot tv in 1953, compared with $80 million last year (year-by-year charts for spot radio and TV appeared last issue). The spot TV increase is 1.290% since 1949. Estimates for spot radio are $135 million this year, up about $10 million over 1952 and up almost 50% from 1947.

While the six spot TV clients covered in this issue are not necessarily average (who is an average TV advertiser?) a summary of the characteristics of their spot TV advertising may prove interesting.

Five of the six are buyers of announcements. Only Pacific Coast Borax has a program. It is *Death Valley Days*, the famous old radio series, which the firm converted to an expensive TV show last fall.

Five of the six keep their spot TV pressure on the year round. As for the sixth, *Super Anaflist*, as a cold remedy, is naturally pushed hardest during the winter season. There are winter promotions of *Super Anaflist* aimed at allergy sufferers but TV is not involved. The 52-week advertising of the others is evidence of the importance of time franchises.

Among the announcement buyers, there is a preference for the shorter-length commercial. Nabisco, Bulova and Ronson use the 20-second length. Kool is now changing all its 20-second commercials to 10-second messages. The Anaflist Co. uses a variety of commercial lengths for selling *Super Anaflist* but many of the 60-second buys are combination commercials with other Anaflist products.

The shorter commercials indicate that even without the cost of a network show, spot TV involves a sizable outlay in cash. It is apparently sizable enough to warrant the use of short commercials so the cash can be spread around the country. But the use of shorter commercials also indicates that advertisers find TV's power, like radio's, lies in the way brand names can be imprinted on the consumer's mind through constant repetition.
Nabisco seal and package pushed via short messages

The National Biscuit Co. uses tv spot for brand identification. Why?
1. Cookies and crackers are items bought on impulse and Nabisco has found from consumer research that housewives often purchased its lesser-known products without realizing they were made by Nabisco.
2. Nabisco has redesigned its packages and is featuring its seal in a new position. The firm wants to make its new package familiar.
3. Nabisco advertises about 20 products out of about 200, uses the 20 to carry the advertising burden for the entire 200.

For brand identification purposes, Nabisco finds that 20-second commercials can do an effective job. It has been pushing the Nabisco name in about 65 markets through 1953.

The world's largest baking company will spend about $7.5 million this year, of which about $1.5 million will go for tv and $1 million for radio. The bulk of the tv money is for spot and the bulk of the radio money is for network advertising.

In placing time for its brand-identification drive, Nabisco got a choice collection of nighttime slots by a simple device.

The agency, McCann-Erickson, sent letters to reps last year, before the drive began, explaining that Nabisco was seeking 20-second periods adjacent to top-rated shows in the evening. The reps were told that when they called with availability they would have an answer within five minutes.

Reps naturally called the agency first when time opened up and time was lined up four months earlier than expected.

Anahist scatters its shots to reach cold prospects

The manufacturer of cold remedies, whose sales go up when the temperature goes down, must keep his advertising as flexible as possible. That's why spot is a must with such firms.

The Anahist Co. spends practically all the ad money budgeted to Super Anahist (its top-selling anti-histamine) on spot air advertising.

During the '52-'53 season, radio spot accounted for most of the ad expenditures but this season tv pressure will be heavily increased. The agency, Ted Bates, plans to use 70 tv stations this winter.

Anahist is only interested in one thing in its tv operations: reaching as many people as it can in the markets of its choice at a low cost-per.

1,000. It has also preconceived ideas about the best time of day for cold remedy advertising except that it doesn't want a high proportion of children in its audience.

The agency estimates that people with colds account for one out of six of those tuned in to its well-dispersed commercials.

While some cold manufacturers carry spot advertising to its utmost flexibility by advertising only when the weather is bad (by leaving it to the station to decide when to throw in a sales message), Anahist prefers to have more control over its advertising. It finds, moreover, that jumping off campaigns in different markets at different times, according to when the weather in each market normally gets cold, doesn't work either. The weather is just too hard to predict.

Anahist and Bates, therefore, decide on a rough outline of the campaign before the season starts.

Bulova blankets U. S. but doesn't peak holiday ads

Bulova is one of the most active advertisers in the field of tv spot. It probably uses more 20-second announcements than are used for any other single product.

Bulova covers tv America like a blanket. It is in about 150 markets and uses about 200 stations. This coverage will increase as new tv markets make their debut.

Bulova, via Bello, buys announcement franchises, which means it is a 52-week spot advertiser. When it comes to peaking its advertising during the big gift seasons, like graduation time and Christmas, Bulova must rely on print advertising since it has no money left in its tv budget for special campaigns.

It has been estimated that Bulova's total ad budget comes in at around $7 million, most of which goes into radio and tv announcements.

While Bulova seeks announcement franchises, it is continually trying to improve them, especially in pre-freeze markets. Bulova started in tv with time signals but found them too short to tell its watch tale. So it switched to the 20-second announcement and, as a result, had to begin hunting for availabilities.

To make sure it gets in on the ground floor in new markets, Bulova buys its franchises early, has been known to sign up with stations before the outlets even got their grants from the FCC.

The firm still uses time signals on radio. However, Bulova has been gradually cutting down on radio as it has been building up on tv and usually doesn't buy radio time in areas where it already has tv (except for big markets).
Ronson seeks nighttime slots adjacent to top-rated shows

The Ronson Art Metal Works, makers of cigarette lighters and allied products, is an ex-tv network advertiser now well ensconced in spot.

Ronson has been slowly building up valuable tv announcement franchises over the past five years and has now reached a schedule of 74 stations in 65 markets.

Its last network show, Star of the Family, with Mary Healy and Peter Lind Hayes, ran out in June, 1952. With tv becoming more expensive and Ronson's over-all budget dropping because of the dip in the jewelry market after the Korean boom, Ronson and its agency, Grey Advertising, decided to expand its spot tv schedule.

The firm runs mostly 20-second announcements from once to three times a week per station. During graduation and Christmas seasons, Ronson runs special commercials with a gift theme but it does not expand its tv announcement schedule. However, last May and June the firm ran some extra radio announcements in morning time in the top 15 markets of the U.S.

Grey's Ronson timebuyer looks for nighttime tv slots adjacent to top-rated shows. Since the agency knows that purchasers of lighters are equally divided between men and women, it wants the audience composition for adjacent shows to be so divided. It has corralled announcement slots adjacent to such programs as I Love Lucy, the Butch-Berle Show, Your Show of Shows, Dragnet and Toast of the Town. The agency seeks slots between shows whose average rating is 20 or more. At present its spots average about 25.

Borax show on alternate weeks gets good clearances

As a spot tv advertiser, Pacific Coast Borax is in an enviable position with its filmed Death Valley Days. There is probably no show on the air that is as closely identified with its sponsor.

The decision last year to place the alternate-week program in spot rather than network is not regretted as the agency, McCann-Erickson, looks back on 15 months of experience. Time clearances for the nighttime show have not proved to be any more difficult than a network lineup would have been, the agency feels, and, in some cases, clearances have been easier.

The show started out last fall in 38 markets and is now on 73. Its latest Nielsen rating is 28.3 and even during the summer, when the firm kept the show on three-quarters of its station lineup, the lowest rating was 24.5.

Since Death Valley Days is the firm's major advertising effort, fairly complete coverage is sought. At first even overlapping stations were bought. The client is more selective now as new tv markets appear all over the map, but it is estimated by the agency that well over 90% of the tv homes are covered.

The Gene Autry Flying "A" Studios, which produce the films, has shot its first color version of the show. The shooting also marks the first "complete" tv film made in Technicolor. It will be shown sometime in February, though only black and white release prints will be used. Pacific Coast Borax has already made commercials in color and shown them in black and white.

Kool now converting all commercials to 10-seconds

Brown & Williamson Tobacco Corp., one of the heaviest users of spot air advertising, is now in the process of converting its tv schedule for Kool, its top seller, to all 10-second announcements. (Viceroy is also heavily spot-sold.)

The Kool schedule had been fairly evenly divided between 20-second announcements and 10-second I.D.'s. The client and its agency, Ted Bates, felt that the current copy theme—"Break the "hot" cigarette habit"—was adaptable to the shorter length announcement. The decision also enabled the firm to spread its tv money around more.

Brown & Williamson's mentholated cigarette is being advertised via spot over nearly 160 stations in 115 markets. The announcements run 52 weeks a year and the frequency ranges from six to 20 announcements per week per market. In a few of the top markets there is even greater saturation.

Bates buys no daytime tv for Kool, which is interested in getting audiences as evenly split as possible between men and women.

Like many other spot tv sponsors, Kool goes after time franchises and often buys time before a new tv outlet is on the air. Kool also sponsors My Friend Irma on 36 CBS TV stations (Friday, 10:00-10:30 p.m.). In spot radio Kool is in 85 markets.

Viceroy, Brown & Williamson's king size filter tip, is also a heavy tv spot user. It is on 163 stations in 115 markets with 20-second announcements. The frequency range is three to six times per week per market.
Some independents stress coverage of local school events from sport competitions to special field days. Above, KOWH, Omaha, goes on a treasure hunt. Station announcer goes into an Omaha home to accept a child's contribution to "Omaha Opportunity Center".

How to get the most out of advertising

Ever since 1948 a group of independent radio stations in markets spread over the U.S. have been exchanging advice, tips and critiques on effective air advertising. With this article SPONSOR opens the trenchant comments of these independents, outstanding representatives of the hundreds of fine Indies in the U.S. and Canada, for inspection by admen. Their name: Association of Independent Metropolitan Stations (AIMS). AIMS functions as a clearing house of ideas on good radio (members get booted out if they fail to contribute letters every two months to a mail box forum). What AIMS stations say constitutes some of the best thinking available to you on Indies. Some subjects SPONSOR asked AIMS members to comment on: how sponsors can get the most out of using independent stations: and what are roadblocks Indies encounter in selling.

When it comes to selling goods over an independent station, there's no one more familiar with the problems and potentialities than station operators. No group's more unanimous, either. SPONSOR found there was virtually complete agreement among independent stations as to tactics advertisers could use best with their stations. Here under nine numbered points is the advice AIMS members gave SPONSOR as told largely in their own words.

1. Make the most of the indie's personalized relationship with listeners. Allow stations or station personalities to rework copy to suit the style of the local announcer. It's his style that sells your goods. As Dan Kops, v.p. and general manager of WAVZ, New Haven, puts it: "If you brought in 50 salesmen of your company and told them how to sell a product, you would still expect each of them to adapt the sales pitch to the words that come most naturally to him and are most effective with his customers."

Steve Cisler, president of KEAR, San Mateo, Cal. says: "Give the station some freedom with copy and presentation. You get the individualized results that bring success to local retailers this way. Too many agencies are adamant about using their pet e.t. spot or else. KEAR as a good music station has had to turn down many a spot schedule where the agency insisted on using a hollering, screaming announcer pitch. Or a jive jingle. Such things would do an advertiser more harm than good."

2. Outline for the station manager (Article continues on page 44)
AIMS is group of metropolitan indies who swap management tips
AIMS, the Association of Independent Metropolitan Stations, was born in 1948 out of a realization that independent operators could profit from each other's broadcast experience. It is a group of news and music stations exchanging information to increase their local appeal.

Latest list of AIMS members includes stations in major U.S., Canada markets

| Wcue | Akron, Ohio       |
| Wcop | Boston, Mass.    |
| CKXL | Calgary, Alberta |
| Wdock | Cleveland, Ohio |
| Kmyr | Denver, Colo.    |
| KCBC | Des Moines, Iowa  |
| Wiry | Evansville, Ind. |
| Kncz | Houston, Tex.    |
| WXlw | Indianapolis, Ind.|
| Wjxn | Jackson, Miss.   |
| Kjms | Lincoln, Neb.    |
| WKyw | Louisville, Ky.  |
| Wmil | Milwaukee, Wis.  |
| WKda | Nashville, Tenn. |
| WAVZ | New Haven, Conn. |
| WTIN | New Orleans, La. |
| CKNW | New Westminster, B. C. |
| Kbye | Oklahoma City, Okla. |
| Kowb | Omaha, Neb.     |
| Kxl  | Portland, Ore.  |
| WXGI | Richmond, Va.  |
| WMIN | St. Paul, Minn. |
| KTIE | San Antonio, Tex.|
| KSON | San Diego, Cal. |
| KYA  | San Francisco, Cal.|
| KEAR | San Mateo, Cal. |
| KOL  | Seattle, Wash. |
| KREM | Spokane, Wash. |
| KSTN | San Diego, Cal. |
| Wolf | Secaucus, N. J. |
| Kfvi | Tulsa, Okla. |
| WTXI | West Palm Beach, Fl.|
| Kwbb | Wichita, Kan. |
| CKY  | Winnipeg, Man. |

For local appeal CKNW, New Westminster, interviews sailors aboard ships in Canadian harbor (above). Worcester independent, WNEB, programs music for teen-agers on "1230 Club," invites local high school students to studio to enjoy sponsor's product during interviews.

Here are tips from a group of indie stations. Seek our help, they plead.

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ager the objectives of your advertising campaign. Have a cooperative spirit. Either advertiser or agency should send the station manager a memo explaining the purpose of the campaign, whom the sponsor wants to reach with his message; in other words, all the information pertinent to the sponsor's strategy. If the station manager is so equipped with information, he will be able to add his knowledge of the local market to putting the campaign over. His knowledge of the listening habits in his area, of the programming preferences, the shopping tastes of the people are apt to be a great deal more personal than information derived solely out of market research.

Todd Storz, general manager of KOWH, Omaha, Neb., feels that all too often the agency's or advertiser's attitude towards independents, far from being cooperative, can be summed up like this:

"All independent stations are dogs. We don't buy independent stations unless we can get a 'deal.' Our client automatically buys a 50,000 watt station whenever available because 50,000 watts is the highest power authorized by the FCC and is always the best. We don't usually buy independent stations, but in this case we're making an exception. Incidentally, please have your salesmen report to us daily on the results of their calls on the 348 drug stores listed on the attached list."

Bill Simpson of KOL, Seattle, Wash., says: "The average radio station is more anxious today than ever before to produce maximum results for every dollar spent. Most independent operators are sincerely interested in working closely with the account. If a national advertiser were to ask the local station management's advice on how to use their facilities most effectively, the station would 'break its back' to make sound recommendations, tailored to that specific account's problems."

WXWL, Indianapolis, had this advice: "Listen to local and regional sales managers and get their station preferences. Buy saturation promotion if your problem is to move merchandise immediately. . . . WXWL listeners are not just program listeners—they are listeners to the station turning their sets on in the morning and leaving them on all day. . . . Take the management of independent stations into your confidence. They know the market—they know the unique selling impact of station operation and will sincerely advise and assist in achieving maximum selling power for the client involved. Determine the extent of merchandising cooperation that can be made readily available to the support of any promotion campaign."

CKNW, New Westminster, B.C., also stressed merchandising heavily in advising a close tie between station management and sponsor:

"Maintain constant liaison between account executives at agencies and/or advertisers' local representatives with station staff. Give local agencies or local branch outlet leeway in keeping radio campaign flexible to local conditions. Help station's merchandising department with ideas, and supply station with display material for the product advertised. Send along information about the campaign to all advertisers' outlets, wholesale and retail."

3. Tell the station the names of local distributors or other sales representatives. Frequently, the independent station will go out of its way to work hand in hand with the sponsor's local sales forces. Here, for example, are some of the extra services provided
by some of the AM stations:

- Regular retail and wholesale stock checks to determine whether or not the product advertised is carried and to what extent,
- Promoting good will and enthusiasm toward the product among the local store owners, wholesalers, clerks,
- Mailings from the station to its advertiser's distributors and retailers telling them the advertiser's schedule to help promote good distributor-manufacturer relations.

4. Let the station help you with your schedule and don't buy ratings alone. Says Tim Elliot, president and general manager of WCUE, Akron, Ohio: "Don't be adamant in insisting on the highest-rated positions. Often your indie rep will want you to have them. But there are times when a smaller audience will respond more favorably to your message, and he'll know when they are."

Dan Kops, of WAVZ, New Haven, stresses the help a station manager can provide. He says: "Don't confine your schedule to the 7:00-9:00 a.m. groove. The block programming of independents has an even appeal through the day. In using independents take with a grain of salt the drop in sets-in-use in

(Please turn to page 62)

10 tips on how to get top value out of indie radio

1. Make the most of the indie's personalized relationship with local listeners, by letting station personality change copy to his style.

2. Outline objectives of your advertising campaign for station manager so he can apply his knowledge of local market for you.

3. Tell station names of your local distributors or sales reps for tie-in promotions, merchandising efforts and trade mailings.

4. Let station's rep or manager help you with your schedule since he knows listening habits of your potential customers in his market.

5. Keep station advised of results of campaign in its area so product information, sales strategy or air may be in line with sponsor aim.

6. Put campaigns in announcements rather than programs for larger cumulative audience at a lower cost-per-1,000. Frequency is vital.

7. Remember out-of-home listening, which is important in indie's total listening audience; note impact of point-of-sale listening.

8. Get your timebuyers into local markets so that they can familiarize themselves with actual market situations, rather than ratings only.

9. Cooperate with station personnel on merchandising ideas, supply them with displays material and complete product information.

10. Keep your distributors and retail outlets in station's market alerted to campaign to stimulate maximum promotion cooperation.

Indie radio often pulls top mail response. WAVZ, New Haven, campaign for M-G-M's "Bandwagon" won first prize for mail pull in nationwide contest. Dan Kops, WAVZ v.p., receives prize from Howard Diets, M-G-M v.p. Promotion included high school participation (right)

For further tips, see "Sponsor Asks" page 62
NEW AND UPCOMING TV STATIONS

I. New construction permits

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<th>CALL LETTERS</th>
<th>CHANNEL NO.</th>
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<th>POWER (KW)**</th>
<th>STATIONS ON AIR</th>
<th>SETS IN MARKET (1000)</th>
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II. New stations on air*

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<tr>
<td>AUGUSTA, GA.</td>
<td>WRDW-TV</td>
<td>12</td>
<td>15 Dec.</td>
<td>102 51</td>
<td>CBS</td>
<td>2 35 vhf</td>
<td>Holliday-Read</td>
<td>Holliday-Read</td>
<td>Holliday-Read</td>
</tr>
<tr>
<td>BISMARCK, N. D.</td>
<td>KFTR-TV</td>
<td>5</td>
<td>7 Dec.</td>
<td>10 5</td>
<td>CBS, Du M, NBC</td>
<td>1 NFA</td>
<td>Meyer Broadcasting Co.</td>
<td>Meyer Broadcasting Co.</td>
<td>Blair</td>
</tr>
<tr>
<td>CADDIC, MICH.</td>
<td>WWTV</td>
<td>13</td>
<td>3 Jan.</td>
<td>94 47</td>
<td>ABC, CBS, Du M</td>
<td>1 NFA</td>
<td>Spears Broadcasting Co.</td>
<td>John Smith, pres.</td>
<td>Seattle</td>
</tr>
<tr>
<td>CHEYENNE, WYO.</td>
<td>KFXC-TV</td>
<td>5</td>
<td>25 Dec.</td>
<td>19 9</td>
<td>ABC, CBS</td>
<td>1 NFA</td>
<td>Frontier Broadcasting Co.</td>
<td>B. S. McCracken, pres.</td>
<td>Hollingbry</td>
</tr>
<tr>
<td>COLUMBIA, MO.</td>
<td>COMU-TV</td>
<td>8</td>
<td>21 Dec.</td>
<td>48 24</td>
<td>ABC, CBS, Du M, NBC</td>
<td>1 32 vhf</td>
<td>Metropolitan TV Co.</td>
<td>Larry S. Morgan, v.m.p.</td>
<td>Petra</td>
</tr>
<tr>
<td>DENVER, COLO.</td>
<td>KOA-TV</td>
<td>4</td>
<td>24 Dec.</td>
<td>100 50</td>
<td>NBC</td>
<td>4 180 vhf</td>
<td>Denver Broadcasting Co.</td>
<td>W. C. Bridges, pres.</td>
<td>Hollingbry</td>
</tr>
<tr>
<td>SEATTLE, WASH.</td>
<td>KOMO-TV</td>
<td>4</td>
<td>11 Dec.</td>
<td>100 50</td>
<td>NBC</td>
<td>4 305 vhf</td>
<td>Fisher's Blend Station, Inc.</td>
<td>G. W. Fisher, pres.</td>
<td>Hollingbry</td>
</tr>
<tr>
<td>PINE BLUFF, ARK.</td>
<td>KATV</td>
<td>7</td>
<td>19 Dec.</td>
<td>80 40</td>
<td>1 NFA</td>
<td></td>
<td>John Griffin, pres.</td>
<td>Central South Sales Co.</td>
<td>John Griffin, pres.</td>
</tr>
</tbody>
</table>

*This station was incorrectly identified as WATY in SPONSOR, 11 December 1953 issue.

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**Box Score**

<table>
<thead>
<tr>
<th>Total U.S. stations on air, incl. Honolulu and Alaska (18 Dec. '53)</th>
<th>No. of post-freeze C.P.'s granted (excluding 28 educational grants; 12 Dec. '53)</th>
<th>No. of C.P.s in U.S. (1 Nov. '53)</th>
<th>Percent of all U.S. homes with tv sets (1 Nov. '53)</th>
</tr>
</thead>
<tbody>
<tr>
<td>375</td>
<td>315</td>
<td>2,364,000</td>
<td>58%</td>
</tr>
</tbody>
</table>

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This box score includes all U.S. stations on air, including those in Hawaii and Alaska. It also includes the number of post-freeze C.P.'s granted (excluding 28 educational grants) and the number of C.P.s in the U.S. as of November 1, 1953. The percentage of all U.S. homes with television sets as of November 1, 1953, is also provided.

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*Both new C.P.'s and stations going on the air listed here are those which occurred between August 15th and 18th, or on which additional information could be obtained in that period. Stations are listed to be on the air when they actually began to transmit commerical operation starts. Power of C.P.'s as per NBC, in kW. Information on the number of sets and homes is gathered from the stations' or reps and must be deemed approximate. Data from NBC Research, unless otherwise indicated. For details on the new tv operation, see the preceding issue. This issue, or at a compromise time, is generally too early to confirm tv representations of new stations. Data for NBC Research is based on the number of sets in the market when the radio station has been given the tv grant. NFA: No figures available at present time on sets in market.*

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46

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SPONSOR
WATCH
KOLN-TV
GROW
IN
LINCOLN-LAND

THE OTHER
BIG MARKET
IN
NEBRASKA!

The Telzer Stations
WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD — PEORIA, ILLINOIS
TOP RATINGS IN MARKET AFTER MARKET!

- **SEATTLE** - 1st Place!
  Sat. eve. - rates 53.3 - Telepulse, June 1953
  Beats Robert Montgomery, Mr. & Mrs. North, Eddie Cantor, Ford Theatre, Playhouse of Stars.

- **KANSAS CITY** - 1st Place!
  Fri. eve. - rates 32.3 - Telepulse, Aug. 1953

- **PITTSBURGH** - 1st Place!
  Thur. eve. - rates 41.5 - Telepulse, Aug. 1953
  Beats This Is Your Life, Down Yonder, Ford Theatre, Playhouse of Stars, Robert Montgomery.

- **WASHINGTON, D. C.** - 2nd Place!
  Tues. eve. - rates 31.4 - Telepulse, Aug. 1953
  Beats Danger, Suspense, Kraft TV Theatre, Douglas Fairbanks Presents, Lux Video Theatre.

- **SAN ANTONIO** - 2nd Place!
  Tues. eve. - rates 24.3 - Telepulse, Aug. 1953
  Beats Suspense, Blind Date, Burns & Allen, Kraft TV Theatre, Toast of the Town, Beulah, O.E. Theatre, Robert Montgomery, Lux Video Theatre.

- **PORTLAND** - 2nd Place!
  Tues. eve. - rates 58.5 - Telepulse, Sept. 1953

These leaders have RENEWED FOR 2ND YEAR!

- **BLATZ** Beer in 3 markets!
- **DREWRYS** Beer in 9 markets!
- **OLYMPIA** Beer in 6 markets!
- **GENESEE** Beer in 5 markets!
- **SCHAEFER** Beer in New York City!

No. 1 FILM SERIES NATIONALLY!—Telepulse, August, 1953

NOT ANYWHERE, BY ANYONE, HAS TELEVISION BEEN SO HANDSOMELY AND LAVISHLY ST...
ZIV TELEVISION PROGRAMS, INC.

Proudly Presents

ADOLPHE MENJOU

YOUR STAR AND HOST IN

FAVORITE STORY"

Produced with a master's flair...

EVERY HALF HOUR A COMPLETE STORY...

A VIVID AND REWARDING EXPERIENCE IN TELEVISION DRAMA!

The first name in outstanding television production

ZIV TELEVISION PROGRAMS, INC.
1579 MADISON RD., CINCINNATI, OHIO
NEW YORK
HOLLYWOOD
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 • DU MONT
FREE & PETERS, INC., Exclusive National Representatives
“Motivational research!” says Al Scalpone, McCann-Erickson’s v.p., in charge of radio and tv. “That’s our chief method of insuring the maximum effectiveness of a client’s air campaign.”

By motivational research, Al means the whys and wherefores of buying: what goes on in the customer’s mind before he plunks down his money.

“Take Pepsodent, for instance,” he told SPONSOR. “Motivational research showed that people brush their teeth not so much to get them clean as to improve the taste in their mouth. This bit of information helped us decide on ‘clean-mouth taste for hours’ as a copy theme.

“Also, women, who’re the majority of toothpaste buyers, are accustomed to using detergents in their kitchen. Therefore, they responded very favorably to the other component of the Pepsodent copy: ‘the only toothpaste with an oral detergent.’ Proof of the pudding—Pepsodent did not take a dive during the chlorophyll revolution though it remained white.”

As radio-tv head at the agency Scalpone closely supervises Westinghouse’s Studio One (CBS TV, Mondays 9:00-10:00 p.m.), and other programs for McCann-Erickson accounts.

Research was important in picking Studio One’s product announcer. “Betty Furness was no accident,” he says. “In our tests we saw that she handled appliances with ease; in other words, she’s a convincing housewife, not a phony. Appearance and personality factors counted too, of course.”

Says Scalpone about tv and where it’s going:

“Tv is more merchandisable than other media. Retailers and distributors like the sales effectiveness of tv and will support it best. More and more of our clients have come to realize these factors and have been expanding their tv budgets. One of our accounts, for example, had a $50,000 tv budget in 1953. In 1954 they’ll be spending over $1 million.”

Last year Scalpone brought a touch of Hollywood to Connecticut, to the delight of his family (two children: a boy and a girl). He built a swimming pool by his house so that his California-born wife would not miss her home state. “Motivational research needn’t end at the office,” says he.
### Top 10 shows in 10 or more markets

**Period:** 4-10 November 1953

**TITLE, SYNDICATOR, PRODUCER, SHOW TYPE**

<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, Ziv (D)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Cisco Kid, Ziv (W)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>City Detective, MCA, Revue Prod. (D)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Foreign Intrigue, JWT, Shel. Reynolds (A)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Boston Blackie, Ziv (M)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>I Led Three Lives, Ziv (D)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Range Riders, CBS Film, Flying &quot;A&quot; (W)</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Hopalong Cassidy, NBC Film (W)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Kit Carson, MCA, Revue Prod. (W)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Superman, MPTV, R. Maxwell (K)</td>
<td></td>
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</tbody>
</table>

### Top 10 shows in 4 to 9 markets

<table>
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<tr>
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<th>Title</th>
<th>Syndicator, Producer, Show Type</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Jeffrey Jones, L. Parsons (D)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Victory at Sea, NBC Film (Doc.)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Orient Express, PSI-TV, Inc. (A)</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Amos 'n' Andy, CBS Film (C)</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Cowboy G-Men, United Artists (W)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Gene Autry, CBS Film, Flying &quot;A&quot; (W)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Heart of the City, United TV Programs (D)</td>
<td></td>
</tr>
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<td>8</td>
<td>Abbott &amp; Costello, TCA (C)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Dong, Fairbanks Presents, NBC Film (D)</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Hank McCune, Video Pictures (C)</td>
<td></td>
</tr>
</tbody>
</table>

### Average Ratings

- **N.Y.**
- **L.A.**
- **Boston**
- **Chi.**
- **Mpls.**
- **Wash.**

<table>
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<td>Hank McCune, Video Pictures (C)</td>
<td></td>
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</tbody>
</table>
you’re on the green...

first shot, with

wfmy-tv

It’s all fairway down in the 29 high income counties of the Piedmont surrounding WFMY-TV. Your sales message scores a hole in one... right into the homes of families who last year boasted nearly $1,500,000,000 in buying power.

That’s a lot of green—waiting to be spent on what you have to sell.

Dozens of America’s most aggressive advertisers have found how you can cover the prosperous Piedmont in easy par (when your partner is WFMY-TV) . . . because WFMY-TV is the one television station those families watch daily, believe in completely.

Any Harrington, Righter and Parsons office can show you typical scores.

wfmy-tv

Basic CBS Affiliate—Channel 2
Greensboro, N. C.

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

and also proves LEADERSHIP
When Chicagoland television families want the news of the day, they turn in overwhelming numbers to one station—WNBQ, the Quality Station of Mid-America.

The average audience for a WNBQ local news program is MORE THAN THE COMBINED average audiences for similar shows on ALL other Chicago television stations and MORE THAN TWICE that of the second station.

Thirty-three of the 36 WNBQ local news periods during a single week—more than 26 per cent of all such shows on all Chicago stations—are rated at four points or better by the American Research Bureau. ONLY nine periods on Station B fall in this upper level, five on Station C and none on Station D.

Here is convincing proof that such WNBQ personalities as Jack Angell, Alex Dreier and Len O'Connor, regularly featured as reporters-commentators, hold an unequalled viewer confidence—further strengthened by an outstanding news department staff.

And they are only a part of a family of WNBQ personalities—all favorites of Chicagoland—all daily proving the leader and
CHILDREN’S CLOTHES

SPONSOR: Youthsnow
AGENCY: Hartman

CAPSULE CASE HISTORY: Last January, immediately following the heavy Christmas shopping season, Youthsnow, a children’s clothing shop, advertised a child’s coat with one announcement on WSYR-TV. The announcement was made on Ladies Day, an afternoon show on which the sponsor has regular participations. During that same afternoon and the following day a total of 35 of the coats were sold as a direct result of the announcement. That’s a total of $593.25 in sales from an advertising investment of $48.
WSYR-TV, Syracuse PROGRAM: Ladies Day

SALMON

SPONSOR: Christian Bros.
AGENCY: De

CAPSULE CASE HISTORY: This food broker wanted get distribution for its product in Georgia. It put a test schedule of five-minute weekly participations, Saturday Jamboree, telecast 7:30-9:00 p.m. Saturday on WROM-TV. Station personnel assisted the broke salesman by making dealer calls. In less than a month Whidby’s Salmon was firmly established throughout the state with requests also coming in for the product from as far away as Alabama and Tennessee. The firm has renewed its tv schedule indefinitely at a $33 weekly cost.
WROM-TV, Rome, Ga. PROGRAM: Saturday Jamboree

400-DAY CLOCKS

SPONSOR: Kerr’s Dept. Store
AGENCY: Knox-Ackerman

CAPSULE CASE HISTORY: Two participations sold 10 clocks—the entire supply—for Kerr’s Department Store in Oklahoma City. The announcements were made on two WKY-TV shows: Guest Room and Here’s How. Total cost of the television advertising was $80. Total sales to the sponsor: $1,995. Result: Kerr’s canceled its advertising on the clocks in another medium because it had sold out the entire stock.
WKY-TV, Oklahoma City PROGRAM: Guest Room; Here’s How

MOTOR CLEANERS

SPONSOR: Sioux Motor Cleaner Mfg. Co.
AGENCY: Direct

CAPSULE CASE HISTORY: Television far outpaced all other media combined for this Beresford, S. D., motor cleaner manufacturer. He bought Front Page Detective over KELO-TV, found the sales response to the show “immediate and terrific.” During the first five weeks on the show 15 Sioux Motor Cleaners were sold at $45 apiece as a direct result of the program. The sponsor wrote the station: “It might interest you to know that these orders were from farmers our salesmen could never have normally contacted.” Weekly cost of the show: $125.
KELO-TV, Sioux Falls PROGRAM: Front Page Detective

RECORDS

SPONSOR: 18 Top Tunes
AGENCY: Parker Adv.

CAPSULE CASE HISTORY: A one-week test shot on Bruce Vanderhoof’s Open House paid off with $1,365 in sales for this sponsor. The producer of popular recordings advertised his $3 record packages on the late-afternoon KDYL-TV, Salt Lake City, variety program. The show is telecast from 4:00 to 5:30 p.m. across-the-board. After a week on tv (total cost: $250), the sponsor reported 339 phone orders and 116 mail requests for the packages. Mail orders came from as far away as 194 miles north, 197 miles south and 85 miles east of Salt Lake City. The sponsor immediately renewed his schedule.
KDYL-TV, Salt Lake City PROGRAM: Open House

SLICER

SPONSOR: W. R. Feenster Co.
AGENCY: Direct

CAPSULE CASE HISTORY: A local jobber for the W. R. Feenster Co. went on WEHT, a new uhf outlet in Henderson, Ky., to sell a kitchen gadget that slices vegetables. He bought 10 participations in various programs at a total cost of $400, running one announcement a day. At the end of the period the sponsor had received 2,680 direct mail orders for the slicers. In addition, the station had received calls from a local drug store, a chain store saying they wanted to distribute the product. The manufacturer had to express an additional supply of slicers to the area to meet the demand.
WEHT, Henderson, Ky. PROGRAM: Various
Merry Christmas and Happy New Year
Vocabulary used in beer advertising Greek to consumers

How effective is beer advertising?

Answers to that question are contained in "A Motivational Study of Beer Advertising" which was to be released last week to a group of beer companies which are clients of the Institute for Research in Mass Motiva-
tions, Inc.

Details of the study have not been made public since it was conducted for specific firms. It is understood, however, that the study shows consumers do not know beer advertising "vocabulary." The consumers will repeat the claims made by various beer firms, but that they actually have a small understanding of the claims, such as "light, dry beer," "water," "age" and so forth. According to one informant, this is one of the more significant findings contained in the study.

The Institute is said to have studied more than 350 beer ads, of which 25% to 30% were seen on tv or heard on the radio. Magazine and newspaper ads and beer packaging also was reported to have been studied.

Tour of WEEU-AM-TV held by station for ad people

More than 40 representatives of New York and Philadelphia advertising agencies recently toured WEEU-AM-
TV, Reading, Pa. Purpose of the tour was to show agency representatives WEEU-AM-TV's facilities and the wide industrial diversification of the region. Some of the group which toured the station, shown in the picture, included (from l. to r.): Tom Martin, executive vice president and general manager of WEEU-TV; Allan Sacks, J. Walter Thompson; Ann Janowicz, Hewitt & Ogilvy; Guy Capper, Headley- Reed; Sally Reynolds, Scheider, Beck & Werner; Hawley Quier, president Hawley Broadcasting Co. (WEEU-AM-FM) and Reading Eagle Co.; Jeanne Bahr, Compton Advertising; Dr. Harrison Flippin, vice president of Reading Eagle Co.; Herbert Kobler, editor of the Reading Times (owned by Reading Eagle). * * *

Briefly . . .

Ability of the RCA-NBC color system to transmit color film depends on how well the film was made and not necessarily whether or not it was made especially for color tv. That's one of the points made by Stan Parlan, NBC TV color film consultant, who appeared as one of six color tv experts at a recent New York Radio & Television Executives Society Workshop. Parlan added that NBC hopes to per-
flect color film transmission equipment so that all present as well as all pre-
tv color films can be televised.

* * *

Apropos Stan Parlan's statement that soon all color films (Eastman, Technicolor and Ansco) may be satisfactorily telecast (see above), Parlan outlined six rules which, when followed, make for better color tv films. The rules are: (1) Use flat lighting with a lot of fill lighting (60% of a scene's effectiveness depends upon the lighting); (2) avoid large dark areas; (3) use as many close-up shots as practicable; (4) avoid many long shots or sustained long shots; (5) use complement colors, and (6) for illu-
sion of depth and better contrast, arrange for color separation between background and foreground in scenes.

* * *

KGO, San Francisco, signed up 18 new accounts in November, making it the station's top sales period so far this year. Paul T. Scheiner, general man-
ager, said the new accounts ranged from banks to baseball clubs.

* * *

WTOP-TV, Washington, has started a see-yourself-on-television display at public events such as fairs and home shows. At some events WTOP-TV has its stars on hand, to be televised stand-
ing next to the people in the crowd. Occasionally the station provides a 60-
second Polaroid camera so people can take a picture of themselves on tv see-
ing themselves on television.

* * *

They're looking at themselves on television

"A Tail of Sioux City's" (with the caption, "What the Dickens?"") arrived on timebuyers desks recently. Inside each of the volumes was one of sev-
eral million bulls' tails shipped out of Sioux City, Iowa, home of KVTV, which sent out the tails. The pro-
motion piece said the tail should be kept handy to dust off accounts which don't realize Sioux City is America's 34th largest wholesale market, or that KVTV provides Iowa's largest television market.

* * *

Five presidents gather for an in-
formal photo, taken during the "Good-
will Cavalcade" staged in New York by WJR, Detroit, earlier this month.

The Cavalcade was a one-hour show presented by 75 of WJR's entertainers. In the picture are (l. to r.): Adrian Murphy, CBS president; Henry G. Lit-
tle, president and chairman of the board of Campbell-Ewald agency; Henry I. Christal, Henry I. Christal, Inc., president; John F. Patt, WJR president, and Harold E. Fellows, NARTB president.

* * *
WHAT'S OUR BIGGEST PRODUCT?

Our industrial heart of America turns out an impressive array of products—chemicals, glass, steel, furniture, tobacco, and many more. But our biggest, most important product is a thing called prosperity.

It's the natural outcome of busy manufacturing with large payrolls. And—in the middle of this 114-county beehive—is WSAZ-TV, attracting the eyes of more than a million viewers in five states!

No other TV station...in fact, no other single medium...commands this whole prosperous region. WSAZ-TV's influence upon buying decisions here is obvious. Like so many other advertisers, you can quickly find out for yourself.

Typical of the many industries operating within WSAZ-TV's five-state area is this modern plant of the Union Carbide & Carbon Corporation covering both shores and an island of the Kanawha River at South Charleston, W. Va.
Money talks! And advertisers today are investing 36% more with WCBS RADIO than they did a year ago. They've found their advertising coin can earn a mint with WCBS, because WCBS audiences are the largest in New York — 41.7% greater than any other station's. And they're the fastest growing audiences — 13.4% larger than they were just a year ago*; larger today than in 1947*, before television! Nice thing about WCBS RADIO . . . its cost can be counted in pennies but your return is reckoned in the rustling kind of cash. Call us or CBS Radio Spot Sales.

Source: Pulse of New York, June-November 1953. *Same period

NEW YORK WCBS RADIO
SPONSOR Asks...

How can advertisers and agencies use independent radio stations to the best advantage?

The answer to your question is easy! Buy and use independent radio the same way local advertisers do. Use the saturation technique. Buy at least 18 announcements per week—the more the better. Thirty-six a week is ideal. And let the station schedule them. In our files are many startling success stories telling what we have done for local and regional accounts.

These advertisers, as a rule, buy multiple spot, usually one-minute, run-of-schedule announcements. A technique we recommend is five or six a day, six or seven days a week; two in the morning, two in the afternoon and one or two at night. After a week the spots are shifted 15 or 20 minutes one way or the other. The purpose is to hit often the people who listen to our music all day long—as thousands do—and, at the same time, to hit the "moving" audience.

The moving audience includes shoppers in the many stores which pipe our programs over their public address systems; people taking short trips in their cars, and listeners to our music between favorite network shows on other stations.

We continually stress the importance of Monday through Saturday advertising with emphasis on Saturday because that is shopping day in Springfield. One Saturday morning announcement, heard by a man on his way to Springfield from nearby Windsor, Conn., Conn., brought him to a furniture store where he purchased a $219 bedroom set!

Saturate and sell! We do it every day in the week with everything from flavored bread crumbs to $5,000 automobiles.

Lawrence A. Reilly
General Manager
WTXL, Springfield

One way that a national advertiser or agency might be able to get more out of spot radio would be for timebuyers to stop ranking radio stations as they did before tv reared its ugly head. Most people don't have to be told that the successful programs on tv are direct improvements on top am drama shows before tv. On the other hand, since tv doesn't contend extensively in news and music it's pretty obvious that "the old order changeth."

Another hindrance to the national advertiser is the blanket, national specifications which don't apply to specific local market situations.

I can't give national advertisers or agencies tips on how to get the most out of all independent stations. There are no two stations exactly alike; but here are some general suggestions:

1. Avoid the times and types of programs that have become best buys on network stations.

2. Leave yourself free to buy the best thing that the station can offer; don't standardize on a specific time or a specific type of program.

3. Ask the station to make, and support its own recommendations.

4. Remember that the normal music station is strongest when the network stations are weakest; i.e. Saturday, Sunday, late afternoon, early evening and late evening.

5. Supply station management with complete information about the aims of your campaign, type of audience you want to reach, and over all strategy in that station's market.

6. Buy strips or minute announce...
ments or short newscasts; and avoid spending all the budget on one period of one day. People eat, drink and wear things every day.

Assuming that all independents program a backbone of music, it is obvious that tv has not drained the independent station audience as it has drained the drama, comedy, quiz, variety and sports play-by-play audiences of other stations. Station WOLF, and I believe most well-run independents have gained in program ratings after the first shock of tv competition. (In the last two years our average rating is up 10%.)

Very, very few items can be sold in 15 seconds. We believe the maximum impact is of one-minute duration. Independents can deliver full minutes in or adjacent to any show they carry.

Independent music stations enjoy the bulk of out-of-home listening. The 20% average bonus this represents can be doubled or tripled for the music stations. And the listening in retail outlets is a very important plus; a point-of-sale reminder to customers and an effective merchandising factor with the dealer.

Here at WOLF we've made use of the local impact of our station for national advertisers through our "placement plan." Here's how it works:

We approach a local retailer, a grocer, for example, give him a choice of some 12 different copies of commercials that he might like to tie in with. We then broadcast this grocer's testimonial free, giving his name and address, and, of course, his plug for the national advertiser.

This "placement plan" is just one of many types of methods independents have to get maximum local impact.

SHERM MARSHALL
President
WOLF
Syracuse, New York

Independents are different! And, they should be bought on a different basis. We specialize in selling and depend upon impact to spread the gospel!

Buy saturation!
Specifically, a national advertiser can get complete au-

( Please turn to page 80)
Seven keys to bigger TV audiences with such sales-making favorites as . . .

☐ ABBOTT & COSTELLO SHOW
52 sure-fire comedies that click with kids and grownups alike in millions of homes, made especially for TV.

☐ BIFF BAKER, U.S.A.
Overseas intrigue in a fast-moving family adventure series of highest network quality.

☐ ROD CAMERON in CITY DETECTIVE
Recently rated as the country's #1 local film for television—and sold to Falstaff Beer in 118 markets for the largest regional sale in TV film history.

☐ FAMOUS PLAYHOUSE
'A super-assortment of over 175 original half-hour dramas with Hollywood names and sure sales appeal.

☐ FOLLOW THAT MAN
The exciting "Man Against Crime" films (34.6 network Nielsen average) starring Ralph Bellamy, retitled for first-run in many TV cities.

☐ I'M THE LAW
Starring George Raft in the unique adventures of a metropolitan police inspector, packed with sales punch.

☐ PLAYHOUSE 15
78 fifteen-minute dramas of highest quality made for TV by the producer of BIG STORY and T-MEN IN ACTION.

They ALL bear the same MCA-TV stamp of quality! For information, on these or other MCA-TV Advertising Showcases on Film, just clip this advertisement to your letterhead.

(Continued from page 14)

course, almost a must, since the fact of sponsorship is such a dominant one. Most advertisers, especially those who are selling products designed to give pleasure such as cars and food and cigarettes, wisely prefer to surround their messages with programing in the pleasure-giving category. The researchers of advertising messages will tell you that the contexts in which their advertising messages are placed have a great bearing on the way the public receives and remembers them and for how long.

They can also demonstrate, the more hideous the subject, the more of a burden upon the few minutes of commercial time allotted the advertiser.

In addition, it's apparent that many people instinctively turn away from the sordid when it pops out of their sets and into their homes—just as people instinctively avert their eyes when they see an auto accident or a man jump from the fourteenth floor.

This probably will not make the hollow-cheeked dramatists of the Suffering School very happy, but it nevertheless is a fact. Furthermore, it still leaves room on occasion for the grippingly realistic drama. And, to erase another popular fallacy, writing for tv and radio evidently does no harm to an author. Consider that Seven Year Itch, Solid Gold Cadillac and Sabrina Fair are all the product of broadcast writers. So it's difficult to believe that a league of stunt writers is the only outcome possible from writers of tv and radio. Which brings me back to Kind Sir, a delightful play calculated as well as able to keep you amused and laughing for several enjoyable hours. If this is the type of thing you prefer from the theatre, in the home or out. I'd say you'd better get yourself a couple of tickets. It'll be around for a long, long time just as sponsored broadcasting will.

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.
Quick Quiz* FOR BUYERS OF TV FILM COMMERCIALS

*Slightly biased

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

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

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

SARRA has had brilliant success with animation, live action and stop motion—and combinations of all three.

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

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

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

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

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

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

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

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

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

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

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

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

SARRA

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

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS

28 DECEMBER 1953
a HAND for him

Each year radio listeners in Midwest America contribute year-round aid to hundreds of sick and crippled children through the WLS Christmas Neighbors Club.

The 1952 donations for this purpose totaled $30,089.81. It came from the WLS listening family—ordinary folks who gave dimes and dollars so that those less fortunate might have a greater hope for happiness. WLS used this money in full to provide radios, wheel chairs, inhalators, orthopedic walkers, and other equipment as requested by hospitals and other child-care institutions.

In the past ten years listeners have contributed $333,558 to this WLS Christmas Neighbors Club. Every penny of this money has been used to provide equipment—all administrative costs are paid by WLS. We are proud of the opportunity to use our facilities for such a purpose—and proud of our loyal listeners who gave so willingly to their youthful neighbors.

Listener Loyalty Predicates Advertising Results!

WLS

CHICAGO 7

890 Kilocycles 50,000 Watts ABC Affiliate Represented by John Blair & Co.

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<td>Geoffrey*</td>
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* indicates a repeat broadcast.
YEAR AFTER YEAR
EXPERIENCE HAS PROVED*

GOOD MUSIC
IS
GOOD BUSINESS

* Your Los Angeles Market coverage is incomplete without KFAC

THE MUSIC STATION FOR SOUTHERN CALIFORNIA
1330 ON YOUR RADIO DIAL – 104.3 F.M.
PRUDENTIAL SQUARE • LOS ANGELES, CALIFORNIA

REPRESENTED NATIONALLY BY THE BOLLING COMPANY

Audiences larger per dollar than any station in Southern California
In a series of advertisements inaugu- rated last June, John Blair & Company stated that evening radio time is even better than early morn- ing which is, of course, a recognized bargain. Recent events indicate that the industry in general now concurs in this opinion.

The chart on the opposite page summarizes the findings of our re- search department and is based on regular syndicated audience meas- urement reports. It compares 6-9 P.M. with 6-9 A.M. Monday through Friday on the bases of sets in use, average ratings and listeners per set... shows that the arresting facts on evening radio hold true in markets across the nation—markets with complete television penetration.
Percent Increase  
6-9 P.M. over 6-9 A.M.  
Monday through Friday

<table>
<thead>
<tr>
<th>City</th>
<th>Period</th>
<th>Rating</th>
<th>Sets in Use</th>
<th>Listeners per Set</th>
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<tr>
<td><strong>Omaha Area</strong></td>
<td>(Jan.-Feb.)</td>
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<tr>
<td>WOW Area</td>
<td>6-9 AM</td>
<td>8.4%</td>
<td>27.4%</td>
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<td></td>
<td>6-9 PM</td>
<td>11.3%</td>
<td>33.6%</td>
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<tr>
<td>Increase*</td>
<td></td>
<td>135</td>
<td>123</td>
<td></td>
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<tr>
<td><strong>Pittsburgh</strong></td>
<td>(Aug.-Sept.)</td>
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<tr>
<td>WWSW</td>
<td>6-9 AM</td>
<td>3.4%</td>
<td>14.2%</td>
<td>158</td>
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<td></td>
<td>6-9 PM</td>
<td>4.3%</td>
<td>20.9%</td>
<td>183</td>
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<tr>
<td>Increase</td>
<td></td>
<td>126</td>
<td>147</td>
<td>116</td>
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<tr>
<td><strong>Tulsa</strong></td>
<td>(April)</td>
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<td>KRMG</td>
<td>6-9 AM</td>
<td>3.1%</td>
<td>15.8%</td>
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<td></td>
<td>6-9 PM</td>
<td>3.6%</td>
<td>22.3%</td>
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<td>Increase</td>
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<td>116</td>
<td>141</td>
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<tr>
<td><strong>Dallas</strong></td>
<td>(June-July)</td>
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<tr>
<td>WRR</td>
<td>6-9 AM</td>
<td>3.1%</td>
<td>18.6%</td>
<td>169</td>
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<td></td>
<td>6-9 PM</td>
<td>4.9%</td>
<td>22.1%</td>
<td>191</td>
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<td>Increase</td>
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<td>113</td>
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<tr>
<td><strong>Houston</strong></td>
<td>(July-Aug.)</td>
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<td>KTRH</td>
<td>8-9 AM</td>
<td>3.1%</td>
<td>23.6%</td>
<td>146</td>
</tr>
<tr>
<td></td>
<td>8-9 PM</td>
<td>5.5%</td>
<td>25.1%</td>
<td>192</td>
</tr>
<tr>
<td>Increase</td>
<td></td>
<td>177</td>
<td>106</td>
<td>132</td>
</tr>
<tr>
<td><strong>Fort Worth</strong></td>
<td>(April-May)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>KFJZ</td>
<td>6-9 AM</td>
<td>3.7%</td>
<td>15.2%</td>
<td>165</td>
</tr>
<tr>
<td></td>
<td>6-9 PM</td>
<td>3.9%</td>
<td>21.5%</td>
<td>191</td>
</tr>
<tr>
<td>Increase</td>
<td></td>
<td>105</td>
<td>141</td>
<td>116</td>
</tr>
<tr>
<td><strong>Boston</strong></td>
<td>(Sept.-Oct.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WHDH</td>
<td>6-9 AM</td>
<td>2.7%</td>
<td>17.1%</td>
<td>168</td>
</tr>
<tr>
<td></td>
<td>6-9 PM</td>
<td>3.1%</td>
<td>21.0%</td>
<td>176</td>
</tr>
<tr>
<td>Increase</td>
<td></td>
<td>115</td>
<td>123</td>
<td>105</td>
</tr>
</tbody>
</table>

*6-9 AM represents 100%.

Representative advertisers using night time radio on JOHN BLAIR & COMPANY represented stations.

Wildroot   Ford       Phillips Petroleum
Halo       Drene      Eastern Airlines
Parker Games Life       Kools
My-T-Fine  Gleem      Camels
Vick's Vapo Rub L & M Cigarettes
ALL Detergent Lincoln Mercury
Bromo Quinine Garrett Wine
Zerone      Park & Tilford Cosmetics
Tide        McCormick Hy Gro
Dentyne     Schaefer Beer
Dreft       Tender Leaf Tea
Palmolive Shave Cream G. E. Lamps

JOHN BLAIR & COMPANY

REPRESENTING LEADING RADIO STATIONS
NEW YORK • BOSTON • CHICAGO
ST. LOUIS • DETROIT • DALLAS
SAN FRANCISCO • LOS ANGELES
RATING SERVICES
(Continued from page 33)
samples are fixed; (5) use of same methods and same homes for both radio and tv; (6) “comprehensive diagnostical information.”

Nielsen likes to emphasize that he has 175 corporate clients on a continuous basis at prices ranging from $10,000 to $200,000 a year per client and that the Audimeter technique is now the only one regularly used for the measurement of network radio and one of two techniques used for network tv (diary being the other). (For a detailed explanation of his technique and a critical analysis of others, see Nielsen’s Radio and Television Audience Research, a speech published and copyrighted by the Bureau of Business Research, School of Business Administration, University of Michigan, 1953.)

Here’s how Videodex’ Allan Jay, manager, explains why it adopted the rotating panel and diary technique: “We decided on the diary because it could best give us (1) quantitative measure of tv audiences, size and composition fully projectable to the entire reception radius of each tv station being measured, (2) a qualitative measure of family preference for programs, (3) a store of information on IBM cards which is available for special tabulations and analyses of viewing, and (4) research on tv homes and non-tv homes related to investigations of consumption patterns in these homes. After trying a one-shot sample of diary-keeping homes, we adopted the rotating panel (each member stays on seven months; one-seventh of the panel is changed each month) to eliminate the possibility of inflationary bias inherent in using shorter periods and so that accurate trend data could be accumulated.”

Videodex issues network, multi-city and local market ratings as well as special reports.

Trendex, according to Edward G. Hynes Jr., president, concentrates entirely on the telephone coincidental for both its tv and its new radio reports because it feels the method is accurate, speedy, flexible and economical. Of its 12 tv clients, three are networks. They like Trendex’ speed. Hynes says more than 80% of all special Trendex surveys have been delivered to clients within 18 hours of the program’s broadcast. By asking respondents what is advertised, Trendex can publish sponsor indexes (identification ratings) three times a year. For tv, Trendex publishes only multi-city ratings called “Tv Program Popularity Reports.” They are based on 10 interconnected tv cities all served by three or more tv stations. Sample is 600 tv homes per one-half hour, once weekly program.

What a sponsor can use each service best for thus depends on just what he wants, how fast he wants it and how much he wants to spend. Each service has its unique uses, and each exists because there is a proved need for it. SPONSOR will list the rating services’ special reports, the markets they cover and their frequency in a subsequent issue.

What would the ideal rating service look like and how would each of the existing organizations stack up against it?

SPONSOR examined the question of the ideal service last year in an article entitled “Can radio’s full audience be counted?” (SPONSOR, 21 April 1952, page 32). Its conclusion then: “The over-all ‘measurement’ of radio can be achieved by a process of combining the results of the four basic research techniques [meter, phone coincidental, interview, diary]. The flow of basic data would have to be weighted properly, shortcomings and variations considered and then resolved in a series of complex equations. Such mathematical concepts are possible, provided you can utilize today’s new electronic calculating devices to do the tedious, complicated ‘leg work’ involved.”

Significantly the article stated: “The newly expanded Advertising Research Foundation is probably the only body which could help bring researchers and the radio industry to take steps toward bringing about more ideal measurement such as described in this article.”

In researching this current article SPONSOR came up with several “ideal” rating systems, some compiled as early as last February. Basically the points are similar. SPONSOR synthesized these into its own “Ideal Rating System” and attempted to rate each organization according to the qualities desired. See page 34 for the table. Because there was no agreement among the rating services or researchers consulted on all points, those found controversial were listed separately. Readers are urged to rate the services themselves and return the chart to SPONSOR for publication later.
STARRING AS

"JANET DEAN
REGISTERED NURSE"

A suspenseful, unusual TV film show based on a nurse's exciting adventures among the rich and poor...in big cities and small towns...in peace and war...at home and abroad!

JANET DEAN available for local, regional, and national spot sponsorship is ready for
March 1, air date with 39 half-hour custom-made films!

AUTHENTIC — each dramatic show is based on an actual case history!

HIGHLY ACCLAIMED — personnel of the Air Force Nursing Corps have called the Janet Dean show a tribute to the nursing profession!

PRODUCED BY EXPERTS — filmed by Cornwall Productions — William Dozier, executive producer; Joan Harrison, producer; Peter Godfrey, director!

For auditions, prices, and sales plan write, wire, or phone:

HERB JAFFE
655 Madison Ave
New York 21, N. Y.
Templeton 8-2000

FRANK O'DRISCOLL
2211 Woodward Ave
Detroit, Michigan
Woodward 2-2560

JACK McGUIRE
630 N. Halsted Ave
Chicago, Ill.
Roosevelt 3-1341

MAURIE GRESHAM
9100 Sunset Blvd
Los Angeles, Calif.
Roosevelt 1-6101

Here are the MPTV properties available to you now:

• DUFFY'S TAVERN
• DREW PEARSON'S WASHINGTON MERRY-GO-ROUND
• FLASH GORDON
• JANET DEAN, REGISTERED NURSE
• more to come

MOTION PICTURES
655 Madison Avenue, N. Y. 21, N. Y.
FOR TELEVISION, INC.
Film Syndication Division

28 DECEMBER 1953
One of the best of the "ideal" systems came from a research director of one of the top 10 agencies last February. Sponsor is publishing it here now both to show how it compares with sponsor's own chart and also as an indication of how the best features of all the techniques could be combined. This agencyman's nine-point system:

1. Radio and tv measurements should not be on a family basis but on an individual one. Reason: So results can be applied to individual products.

2. I should know something about who the individuals listening or viewing are, their ages, sex.

3. The rating system should include all listening—out of home, outside the living room, cars, bars, barns.

4. I should get an audience composition report at least every three months, preferably every two months, because it changes so rapidly. It should be in terms of numbers of children, men and women—of varying age groups—who heard or saw programs.

5. I should have audience-size measurements on a family (home) basis at least once a month covering two successive weeks (to get every-other-week shows).

6. Should it give the average size or the total size of the audience? I believe the former would be better.

7. How do I get the above? The most accurate way anyone has been able to devise is a mechanical recorder—provided the sample is right and covers all states. But it measures tuning, not listening or viewing, and doesn’t get at out-of-home listening or audience composition.

8. So I need a correction factor on the above to measure the type and numbers of listeners or viewers and out-of-home. Here a diary or personal interview has to be used.

9. If I need speed, some means of getting a rating together fast must be used. Could be the telephone or telegrams. Matter of fact, any practical "ideal" rating system would use the telephone because of speed and cost.

"No one service alone at present provides all we want to know," this agency research director told sponsor. "The above may be an unattainable 'ideal.' As a matter of fact, even this 'ideal,' as defined, is one step short of an ultimate. It measures people but doesn’t give an estimate of market volume coverage—which, conceivably, could be worked out for individual products, once the audience composition was known.

"Conceivably, we would have to settle for much less than this ideal for local audience measurements—though it might be we could come reasonably close to it for national measurements."

There is one other technique not in use today except for special car surveys: the coincidental interview. Although it’s expensive, some researchers think it should be tested and used more.

For example, the Special Test Survey Committee headed by Dr. Kenneth H. Baker recommended a test of the method in its 1951 report entitled A Plan for the Evaluation of Audience Measurement Methods.

In summary, "What’s wrong with the rating services?" can be answered partially with this statement: "Unfamiliarity on the part of users as to their limitations." If you know what each service can and can’t do and how it’s put together, you won’t misuse the ratings. If you’re a broadcaster, you won’t use them as your principal selling tool. If you’re a rating service executive, you won’t claim the blue sky for your method and ridicule everything about your competitor’s. If you’re a sponsor, you won’t hit the ceiling every time your program drops a point.

And if you’re an agencyman, you’ll paste the following advice in your hat to quote on any occasion when the ratings go against you. It’s from Shepherd Mead’s How to Succeed in Business Without Really Trying,

"2. There’s every reason to believe that the ‘Don’t Cares’ are with us.

3. Of course it isn’t an adequate sample.

4. ‘Forget the figures—look at the curve!’

5. Completely superficial! A depth interview would give an entirely different picture!"

Or, if the results are disastrous:

"We’ve begun to question the validity of their whole method!"

(Sponsor has published numerous articles on ratings in just the past three years. Some of them: ‘Are better Nielsen ratings coming?’ 26 January 1953; ‘Radio TV research, techniques and weaknesses,’ 14 July 1952; ‘Does Hooper undersell radio?’ 14 May 1951; ‘Can radios fill the audience gap?’ 21 April 1952; ‘Is there a way out of the rating muddle?’ 23 October 1950.)

*Publisher: Simon & Schuster, Copyright 1952.
Now NBC SPOT SALES

will bring you our story!
(effective January 1, 1954)

Everybody knows that tower height is a TV station's most important asset in delivering coverage — that low channel is next most important, power third. Look at the WAVE-TV score on all three counts:

WAVE-TV's tower is 419 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!

Let NBC Spot Sales give you all the facts about WAVE-TV's tremendous new coverage.

LOUISVILLE'S WAVE-TV

FIRST IN KENTUCKY

NBC Spot Sales, National Representatives

Channel 3 • Affiliated with NBC, ABC, DUMONT

28 DECEMBER 1953
merit. haven't that specialized 14,000.

And, you can select markets and stations.

Independents capitalize on the popularity of local personalities. Don't place undue emphasis on ratings alone. Instead, buy because of merit and adaptability. A top d.j. can really influence his listeners!

And, hunt for the outstanding "exclusives"—maybe a whole block of time of the city's leading d.j.—or, perhaps a hot local sports personality, or, maybe a sports play-by-play feature, or a specialty (like our own Hayloft Jamboree).

Finally, place your confidence in the independents. Let us know you respect our ability to do a job. Tell us what is expected and listen to our suggestions and ideas as to how the job can be done best. Remember, independent radio men exist 100% on their ability to be original and creative.

Take advantage of this!

ROY V. WHISAND
General Manager
WCOP, Boston

I haven’t been in the radio business very long—only a matter of seven years, since my release from the service. But in that time I have seen a real transformation in the thinking of advertisers, agencies, account executives and timebuyers when it comes to independent radio.

I can think back to the “dog days” of 1946-47 when the amount of national advertising run on all New Orlean’s independents was not enough to buy a good lunch at Antoine’s. But in those days when calling on the agencies, you spent most of your time selling independent radio and then, after getting a thousand “no’s” you still had enough breath to try to sell your call letters.

It was difficult to convince the timebuyers who bought by the old rule—power, network, agencies and age—that an independent station with a totally different programing format was capable of doing a good selling job at a low cost-per 1,000 measured by any yardstick.

Today, as everyone knows, no one questions the emergence of the independent station as a strong competitor both for the listener and the advertising dollar. The latest Hooper and Pulse ratings show many independents in some of the top markets of the country to be on a competitive level with network affiliates rating-wise and in the amount of national business carried.

Many national advertisers in buying independent radio, however, do not take full advantage of the strong points of the various independent stations they buy. For example, one independent may be especially strong on news, another may be strong on sports, still another on specialized programing such as Negro or hillbilly. The national advertiser should specifically make use of the strong features of the independent’s programing by asking for the recommendation of the station man-

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

13,485 ENTRIES!

Mr. Ray
This is the Land of... Milk and Honey

Wisconsin's most show-full station

100,000 Channel 2

Haydn R. Evans, Gen Mgr. — Rep. WEED TELEVISION

28 December 1953
89.5% A TOP ARB STATION IN LESS THAN 45 DAYS

Decatur, Champaign, and Springfield are yours when you use WTVP. WTVP, located in the center of this vast potential market for your product, has brought about this phenomenal set conversion—by hard hitting...programming to the consumer....The result is your product will be sold solid on—WTVP.

"Before 1st World Series TV in Decatur Area

WTVP CHANNEL 17
DECATUR, ILLINOIS

Represented by George W. Clark, Incorporated

ager or representative who is familiar with the station's format. On most independents the feature that stands out is the d.j. personality. In many cases the advertiser will take no notice of the tremendous personal following carried by the d.j., nor of the tremendous impact his words will have in influencing the buying habits of his listeners.

In many cases the advertiser will have a tailor-made recorded spoken commercial or singing commercial which will be sent down to be used "as is" by the station. By so doing the advertiser will lose the advantage of using the top personality, because, in my opinion, the personality can do a better job, on the local level, by presenting the commercial in his own way. My thought would be to have the advertiser check with the station manager or representative regarding the type of program to be used and whether live copy or a recorded announcement would do the most effective job.

Once an advertiser has determined which station to use, he can make the best use of this station by accepting recommendations from the station management and representative regarding the actual placement of the announcement and what type of commercial to use.

Radio is a good buy today—and independent radio is a better buy than ever. I have great confidence in the future of independent radio.

STANLEY W. RAY JR.
Vice President & General Manager
The OK Group
New Orleans

One advantage which the national advertiser secures through the use of independent radio is flexibility. More than any other medium, it is possible for an advertiser to schedule his radio advertising to COINCIDE WITH HIS SALES PEAKS by day, week, and month.

In order to take full advantage of this flexibility, advertisers have found it advantageous to use saturation advertising during these peak sales periods. An analysis of ARBI surveys taken throughout the country have shown that an advertiser secures maximum results through the use of this technique. Applying this technique to food advertisers, for instance, an account could use 10 announcements per day on Thursdays and Fridays rather than three announcements per day, six days per week. Many independents throughout the country have designed their rate cards to allow maximum discounts to advertisers using saturation spot packages.

This use of radio allows the advertiser to take full advantage of the turnover of independent listening. Consequently, it allows the air salesman to present the product's message to listeners wherever they may be . . . in the kitchen, bedroom or out-of-home in automobiles, grocery stores, beauty parlors, etc. The largest percentage of out-of-home listeners are of course found in automobiles . . . an audience of which the largest share listen to music, news and sports stations. The importance of the auto listening is particularly accentuated in the West because of the distances traveled and the small use of public conveyances as compared with the East.

BILL SIMPSON
Radio Station KOL
Seattle, Washington

INDIE STATIONS
(Continued from page 45)
audience surveys for late morning and afternoon. For independents when home listening declines, out-of-home listening goes up."

A. R. MacKenzie, manager of CKY, Winnipeg, Man., is even more emphatic about this point: "Buy radio as an advertising medium rather than as an entertainment medium," says he. "Along with ratings, study coverage and cost-per-1,000 in placing the budget. Then, seek advice of the stations being considered on acquiring those availabilities that will do a good job in reaching the customers. There is a growing belief today that stations know the market best."

Says Sherm Marshall, president of WOLF, Syracuse, N.Y.: "There's always the sponsor who doesn't want to be on before 7:00 p.m., because men who work aren't available till then! In Syracuse the usual factory quitting time is 4:00 p.m. and the stores close at 5:30 p.m. and offices at 5:00 p.m.,
FIRST ANNIVERSARY
AND A YEAR FULL OF FIRSTS FOR WSBT-TV

There are 84,120 authenticated Channel 34 sets in the WSBT-TV Northern Indiana-Southern Michigan coverage area (through November, 1953). And South Bend’s own viewers are FIRST in the Nation in Effective Family Buying Power. This rich market is yours with WSBT-TV.

WSBT-TV
Owned and operated by The South Bend Tribune
CHANNEL 34
SOUTH BEND, IND.
CBS - NBC
DuMont - ABC

Get the full story from PAUL H. RAYMER COMPANY, INC., National Representatives

28 DECEMBER 1953
and you can go from one end of Syracuse to the other in less than 30 minutes in a bus. It’s not like commuting to Connecticut or New Jersey! But as one sponsor is alleged to have said, “Why I wouldn’t buy time at 4:00 p.m.; everybody’s playing polo then.”

Lawson Taylor, manager of KFMI, Tulsa, Okla., summarizes his advice to advertisers this way: “Split the budget at least two ways—one for high ratings and one for frequency on the independent station.”

5. Keep the station advised of objectives and results of the campaign.

Bill Hughes of CKNW, New Westmin-
ster, B.C., goes so far as to call for a “constant liaison between account execu-
tives at agencies and/or advertisers’ local representatives and the station staff members.”

A further reason for this con-
tant contact between agency and station
personnel is the flexibility of the cam-
paign. If the station is kept up to date on product changes and changes in general sales strategy, the station management may be able to apply these changes locally and thereby con-
tribute to maximum sales effectiveness
of the sponsor’s message. Says George
Clark of KYA, San Francisco: “Any
additional product information that the sponsor or agency sends along to the station with its regular copy will help the station’s sales personality to familiarize himself with the functions and qualities of the product. Then, in selling it, in his own way, he’ll be that much more convincing and effective.”

6. Use announcements and participations in saturation quantity. The same expenditure will hit a bigger cumulative audience via announce-
ments than in shows, and if you use the local sales personalities for your commercial. It’s better to aim for frequency on the independent station, where listening is not necessarily bunched into early-morning and late-
evening hours.

Fred and Dorothy Rabell, owners and operators of KSON, San Diego, emphasize the effectiveness of saturation advertising this way:

“The best tip to national advertisers and agencies as to how to get the most out of independents is, first, buy as many spots in one day’s time as your budget and the station will allow. Think in terms of daily saturation because while 50% of every radio home in the area may listen to the independent at some time during the day—the turn over is great—multiple spots are a must. The second tip is to take the Independent Station’s advice on which of their personalities will sell best for the sponsor and follow Life Magazine’s example.”

From WCUE, Akron, comes this ad-
vice: “Satiate the indie if your budget will allow it. Run a minimum of three times daily, even if you have to omit certain days of the week. Most indies are flexible enough to be able to offer the saturation that gives maximum impact on an audience.

“Most indies have active merchandising departments. Buy heavily enough to command effective merchandising support.”

Steve Cisler, president of KEAR, San Mateo, makes this suggestion: “Try a rotating time placement. On one station use the night hours, then switch to the morning, then afternoon. Or with multi-station campaigns switch around hours on all of them. Go into Saturday and Sunday time. Indies have amazing successes on those days.”

7. Remember out-of-home listen-
ing. Traditionally the independent music-and-news stations, have long

---

**BMI Product and Service Reach a New High**

With each succeeding year BMI’s product and service attain new highs in volume and value.

During the past four consecutive years, for example, BMI-Licensed song hits were voted Number One in all categories by the nation’s juke box operators in the annual Cash Box popularity Poll.

---

**A Partial List of Some of the More Recent Song Hits Licensed By BMI**

- ANNA
- CHANGING PARTNERS
- CRYING IN THE CHAPEL
- DON’T LET THE STARS GET IN YOUR EYES
- EH, CUMPARI
- GAMBLER’S GUITAR
- IN THE MISSION OF ST. AUGUSTINE
- MANY TIMES
- RICOCHET
- SAY YOU’RE MINE AGAIN
- THE SONG FROM MOULIN ROUGE
- TELL ME A STORY
- TELL ME YOU’RE MINE
- TILL I WALTZ AGAIN WITH YOU
- YOU, YOU, YOU
- YOUR CHEATIN’ HEART

The parade of BMI Song Hits (current and standard) is a long one and is a fine tribute to the composers and publishers affiliated with BMI.

BMI Service, too, is reaching new highs. Over the past 14 years BMI has made available to its licensees—AM, FM, and TV—a steady flow of practical program aids.

From program continuities to program clinics, BMI Service is a daily help to station managers, program directors, musical directors, artists, disc jockeys, music librarians, and all who are concerned with music in broadcasting.

Your BMI Field Representative, who visits your station periodically, can be helpful in many ways. For any personal problem in selecting or programming music send your inquiry to BMI’s Station Service Department.
YOU MIGHT SKATE FIVE MILES IN 14½ MINUTES* — BUT...

GRAND RAPIDS-KALAMAZOO AREA PULSE SHARE OF AUDIENCE—MON.-FRI.—FEBRUARY, 1953

<table>
<thead>
<tr>
<th></th>
<th>6 a.m.-12 noon</th>
<th>12 noon-6 p.m.</th>
<th>6 p.m.-12 midnight</th>
</tr>
</thead>
<tbody>
<tr>
<td>WKZO-WJEF</td>
<td>41% (a)</td>
<td>41%</td>
<td>40%</td>
</tr>
<tr>
<td>STATION &quot;B&quot;</td>
<td>13%</td>
<td>13%</td>
<td>17%</td>
</tr>
<tr>
<td>STATION &quot;C&quot;</td>
<td>11%</td>
<td>7%</td>
<td>12%</td>
</tr>
<tr>
<td>STATION &quot;D&quot;</td>
<td>9%</td>
<td>7%</td>
<td>9%</td>
</tr>
</tbody>
</table>

(a) Does not broadcast for complete period and the share of audience is unadjusted for this situation.

YOU NEED WKZO-WJEF RADIO TO BREAK RECORDS IN WESTERN MICHIGAN!

If you want to break sales records in Western Michigan, just remember this:

1. The March, 1953 Nielsen Report credits WKZO, Kalamazoo, and WJEF, Grand Rapids, with a 12-county audience of 151,050 daytime homes, 130,530 nighttime homes!

2. WKZO-WJEF give you 70.8% more morning listeners, 105.0% more afternoon listeners and 37.9% more evening listeners, than the next-best two-station combination in Kalamazoo and Grand Rapids!

3. On a per-thousand basis, WKZO-WJEF cost 18.5% less in the morning, 51.7% less in the afternoon and 23.9% less at night, than the next-best two-station choice!

Ask your Avery-Knodel man for all the WKZO-WJEF facts.

The Felzer Stations

WKZO—KALAMAZOO
WKZO-TV—GRAND RAPIDS-KALAMAZOO
WJEF—GRAND RAPIDS
WJEF-FM—GRAND RAPIDS-KALAMAZOO
KOLN—LINCOLN, NEBRASKA
Associated with
WMBO—PEORIA, ILLINOIS

WKZO—WJEF
CBS RADIO
KALAMAZOO
CBS RADIO
GRAND RAPIDS

Avery-Knodel, Inc., Exclusive National Representatives

*Ross Robinson set this record on February 12, 1927, at Lake Placid, New York.
counted out-of-home listening as an important chunk of their total listening audience.

Says John Hurley, general manager of WNEB, Worcester, Mass.: “Transient audiences listen most to independents. The out-of-home surveys have shown that indies get top ratings. There is little doubt that the millions traveling the nation prefer the music-news to dramatic programming. It is an added opportunity for the national advertiser to remind this audience that whether it be Worcester, Mass., or Seattle, Wash., he can still purchase his favorite cigarette, gasoline, or breakfast cereal.”

8. Get your timebuyers into local markets so that they can familiarize themselves with actual market situations. Charles W. Balthrope, president of KITE, San Antonio, Tex., feels that national business is too sporadic to be profitable to the independent, and that the national dollar, if an indie gets it, is spread rather thin. Here, however, are some observations he has which amplify point 8:

“National business must depend on national surveys as a yardstick for buying. National surveys seldom show the actual picture as far as local, on-the-scene tastes are concerned. National surveys put all the national business in the laps of the ‘top-rated’ stations, and make dogs out of the others. This isn’t often true, as national timebuyers would determine if they had the time to visit all markets, and live in all of them at once.”

9. Capitalize on the air personality’s ability to command a loyal audience. Says Al Meyer of KMYR, Denver: “In utilizing the advantages of an independent operation, the national advertiser should capitalize on the fact that the personalities employed in an independent station are well known to the listeners of that community, having heard them day in and day out. . . . Do not use your transcriptions on an independent station—you miss out on the personal touch. Your independent is the station that is selling from within—thereby your local representative is a neighbor and you should speak of him in talking to the listeners of an independent. Always let the station place the copy on the schedule, in accordance with their beliefs and knowledge of the buying habits and the programming they are offering.”

Some of the tips the AIMS stations offered to national advertisers and agencies would help overcome obstacles indie station salesmen have had to fight. Among the major roadblocks the independents pointed to were such problems as, lack of confidence in local personalities, lack of recognition for impact of indies in selling to specialized audiences.

Jerome Sill, general manager of WMIL, Milwaukee, is sympathetic to national agencies in their difficult task of evaluating stations, though he recognizes that the impersonal manner of buying is the biggest road-block facing independent station management: “When a timebuyer is dealing with thousands of stations in hundreds of markets, she must use a simple all-inclusive yardstick such as one of the standard audience ratings. She can’t be expected to know the peculiarities of each market. She can’t know that a 2.0 rating on WMIL for one of her clients might be more valuable than a 4.0 on a station that programs for a widely dispersed audience or for boy-boys. More than that, it is pretty difficult to expect her to reinterpret this for the client and the account executive, because one particular station in one particular market really isn’t that important.”

The tendency to rely on old formulas was one of the major road blocks cited by Bill Simpson of KOL, Seattle: “There is still a tendency on the part of most national advertisers to buy on the old formula of using a power station with five or 10 spots a week. These advertisers, in most cases, would not even think of carrying a one column by-two-inch ad in the metropolitan daily, but instead expend the major portion of their budget on Wednesday or Thursday in order to reach the housewives at the time when they are most likely to react immediately to their advertising. There is a growing tendency on the part of local retailers throughout the country to use this approach in radio advertising. Why can’t national advertisers increase the results obtained by carrying a saturation campaign of 10 to 15 or 20 announcements on independent radio on Thursdays and Fridays, for instance.”
If they can only afford to use saturation of this type once out of every two weeks, fine.”

H. S. Jacobson, of KXL, Portland, places the blame on timebuyers: “The greatest road block to securing national advertisers is the timebuyer who wishes to fortify himself behind facts and figures that will justify anything that he may do in the purchase of time over a radio station. Our progress has been coming in through the back door, going through the retailer, the wholesaler, the branch office, the broker, the sales manager and even the president of the company.”

And Rollo H. Bergeson, general manager of KCBC, Des Moines, adds this plea: “All we ask of timebuyers is that they ask the people responsible for local sales for a recommendation before they buy radio advertising in Des Moines. They should do this as a matter of routine. We feel that they owe this to their principals. Distributor after distributor has told us that the methods of choosing radio stations for advertising his product is a mystery to him.

“T don’t begrudge New York timebuyers the comfort they find in the customary yardsticks of network affiliation, power, Hooperatings and glossy promotion. I think they are very foolish when they fail to solicit the valuable advice of the people who are on the front line of selling their products.”

Lawson Taylor, general manager of KFMI, Tulsa, blames rating “blindness.” “Ratings are hardest obstacle with national timebuyers. Even with a low cost-per 1,000 the timebuyer still wants to buy quantity of audience. He has this to fall back on in the event a campaign does not sell well. It’s the biggest and best I could buy. Is his answer. ‘Must have been the copy’ or some other excuse, but his timebuying was correct. Many, many campaigns have run with profitable sales results on smaller ratings.”

CKY, Winnipeg, charges that frequency discounts often take money away from the independent: “Frequency discounts prove somewhat of a road block in obtaining our share of the national advertisers’ dollar. The tendency seems to be to place all the budget on one station in a market. This type of buying is designed to save budget dollars by earning maximum frequency discount. The advisability of this seems well founded, yet, does it assure the advertiser of getting the most effective circulation? The number one station in a market could have 25% of the audience, yet, an advertiser using this station exclusively, would only be reaching one-quarter of his potential customers. In other words, it takes two and perhaps three to adequately do the job. This year in western Canada, stations are gradually adopting a onetime spot and flash rate. With every station in the market adopting this policy, the tendency will be to overcome the practice of buying for sake of frequency discount. As we see it, more stations will be used in a market and radio will be credited with having produced a successful advertising campaign.”

Most of the respondents to the straw-suit survey of AIMS stations reported success stories to show efficient use of independent radio by national advertisers. Here are some capsule case histories:

Todd Storz, general manager of KOWH, Omaha, tells a success story that points to the strength of the independent’s personalities. General Foods had placed announcement sched-
The disk jockey receiving the most Jell-O contest entries was to be awarded a special prize: a round-trip to Paris for himself and his wife as guests of General Foods. Sandy Jackson of KOWH won the award, pulling more mail response than any other station on the schedule.

Many stations cited the experience of Life to illustrate the sales effectiveness of independents:

Robert H. Temple, manager of KREM, Spokane, Wash., told of a recent Life campaign, during which KREM was the only station used by this national advertiser in the Spokane market. Life announcements were done ad lib by disk jockeys to promote newsstand sale of the magazine. KREM had been chosen for its musical programming, and, because as an independent, the station was flexible to changes in scheduling. At the end of the campaign, Life found that Spokane had shown the greatest sales increase of any Western states during the period which the KREM announcements were run.

WNEB, Worcester, Mass., was one of the original test stations used by Life. “We are now in our third renewal with the Life account, having been instrumental in increasing their over-all circulation in the Worcester area over 9%,” the station reports.

WCUE, Akron, reports Life used informal, ad-lib copy approach, “on theory our staff knows just how to talk to local audience.” It runs 14 spots each weekend (between 5:00 p.m. Thursday and noon Saturday.

“Results? Percentage of newsstand sellout in Akron consistently has been second only to Cleveland, where two stations are used. Client evidently is pleased, because WCUE is now running out its third renewal since campaign started in February 1953.”

KYA, San Francisco, tells of the fact that Life increased its schedule on the station after the initial run. The Life account man, says the station, “went on record in writing in his report to the effect that George Ruge’s Koffee Klub on KYA was a must buy for all YSR spot radio drives in the San Francisco Bay Area.”

And in Canada, CKY, Winnipeg, says it was used to reach the Manitoba market for the magazine. Life used 17 announcements a week Mondays, Tuesdays and Wednesdays. CKY was used “mainly because of our air personalities—selling personalities who are well known and believed in by the very people whom Life wanted to sell.” After the first 13 weeks of Life’s Canadian campaign, run simultaneously in large markets throughout Canada, the majority of these markets showed a decided increase in Life sales. CKY reports it was among four stations with higher-than-average records of newsstand increases in their communities.

John Engelbrecht, president of WIKY, Evansville, Ind., cites a three-month Shell Oil campaign as an outstanding success story. Shell had used WIKY with an “impact package”—that is a concentrated short-run announcement campaign—to announce the opening of one of Shell’s stations. The campaign brought such good response in terms of traffic and sales to the station, that the firm doubled its WIKY budget for its next grand opening.

From WXLY, Indianapolis, Ind., comes the following Shell Oil success story: When Shell introduced its new campaign in summer 1953, advertising the addition of a new component (TCP) in Shell gasoline, WXLY got a large chunk of the announcements apportioned among the three stations in the market—30 one-minute announcements per week. TCP penetration in the market and sales shot up beyond Shell’s expectations to an estimated 25% increase.

From KNZU, Houston, Tex., comes the story of the National Biscuit Co.’s campaign for Milk Bone dog food. This campaign was run exclusively on KNZU. To promote it, the station joined the Houston S.P.C.A. in offering dogs for adoption. New owners were given Nabisco’s booklet on the care and feeding of dogs, as well as a supply of Milk Bone. Over 300 dogs were actually adopted, but the demand kept outpacing the supply of pups. Nabisco salesmen reported that retailers were very happy about the campaign and had seen an increase in sales of all Nabisco products. The company gave KNZU the award for the station with the outstanding promotion for that year.
NEWSPAPER STRIKE
(Continued from page 32)

$35,000 during the strike.

WOR carried about $30,000 worth of strike advertising, and WOR-TV at least $5,000 worth.

WMCA probably carried more strike advertising than any other independent station, roughly $30,000 worth. (This doesn’t mean the station had a lot of availabilities, station executives said; WMCA was able to arrange its schedule to fit in more accounts.)

The remaining stations did not estimate their strike business, but by tabulating their strike accounts and following their published rate cards, sponsor believes they accounted for about $160,000 worth of business.

If retail stores spent about 15% of their newspaper budgets on radio and tv during the strike as several authorities estimate; and if sponsor’s estimate of radio and tv billings during the 11-day period brought in because of the strike is reasonably accurate, it would indicate these stores would have spent about $2 million in newspapers.

* * *

Should a newspaper strike hit your market, what should you do if you are a station manager, or what should you do if you are a retailer?

Perhaps you can benefit by what New Yorkers in both those categories did.

Those radio and tv stations which had available time took the initiative in calling retailers. The strike started at 6:00 p.m. on a Saturday; on the same day some stations started calling department store advertising managers. In a few cases, the stores started their air campaigns on Sunday—some as early as noon.

Advertising managers for two of New York’s largest stores told sponsor they were both amazed and impressed with the speed with which they could get on the air. An interesting point, however: These ad managers first bought time from stations which were aware of department store advertising problems and which had approached the stores over the past few years with presentations which the stores described as intelligent. One advertising manager bought time on only one radio station—because it had been the only station which had bothered, he said, to make periodic calls before the strike had occurred.

If you’re a station manager, then it might behoove you to make presentations to the department stores in your city both to seek immediate sales and on the rather remote chance that there might be an emergency some day.

A few department store ad managers were offered time on Sunday but turned it down. By Tuesday—the third day of the strike—certain stores which had not already bought time started calling stations about availabilities. Most found that virtually all the time was sold.

At least one store—Wanamakers—hired a major advertising agency—J. Walter Thompson—to handle its radio and tv copy.

Even those stores which prepared their own air copy, however, also continued to prepare newspaper advertising.

Stores which neither employed an agency nor had a radio and tv department expected the radio and tv stations to do this work for them. In all cases, as far as sponsor could learn, the stations unhesitatingly prepared the

CRACK
THE EASTERN KANSAS MARKET!

More listeners, more hours than any other station in Topeka . . . . and a go-getting merchandising plan that’s won national honors. Add ‘em up and it spells sales for you in Eastern Kansas. (We’re talking about our better half, incidentally)

TOPEKA, KANSAS

5000 Watts—ABC

WREN

Weed & Co.
TELEPULSE Survey proves...

**KLZ-TV**

**MOST POPULAR TV STATION IN DENVER**

Here are the Facts

- 8 of the top 10 once-a-week shows... on KLZ-TV (including, of course, first place)
- 8 of the top 10 multi-weekly shows... on KLZ-TV (including, of course, first place)
- AND: of the highest rated multi-weekly shows, ALL of the first five are KLZ-TV local originations.

This is convincing evidence of local TV leadership:

| Most popular local TV newscast and weather... | KLZ-TV 10 PM |
| Second most popular local TV newscast and weather... | KLZ-TV 6 PM |
| Most popular local western show for kids—Sheriff Scotty... | KLZ-TV |
| Most popular local sports show—Larry Varnell Sports Shop... | KLZ-TV |
| Most popular local kitchen show... | KLZ-TV |

...and there are others!

See your KATZ man or write, wire or telephone...

- Telepulse audience survey, for late November, 1953 proves that KLZ-TV... **tops** with facilities, personalities and programs... is **tops** with viewers—and by a wide margin.

Literally skyrocketing into overwhelming dominance of the Denver TV scene, KLZ-TV... Channel 7... is the "Must buy" for advertisers.
air material. This, too, impressed store executives.

It probably is more than coincidental that those stores, including Macy's and Gimbel's, which had used radio and tv in the past, if only sporadically, got the best time periods and the most availabilities. These same stores, competent observers agreed, suffered the least sales decline and some actually did better during the strike than they did the week before the strike.

For department store executives, then, this advice: A radio or tv schedule, even if a modest one, may be valuable insurance in case your local newspapers are one day closed down.

... ...

What did the department stores do in New York during the strike? Here is sponsor's store by store breakdown:

Macy's: Six radio and one tv station used: WCBS, WNBC, WQXR, WOR, WINS, WMCA and WPIX. Depending upon the station, from seven to 20 announcements per day were bought, or an average of from about 40 to about 150 announcements daily. Macy's also bought new programs on a few stations, including two hour-long news shows on WNBT, a 15-minute newcast on WMCA and a 10-minute Sunday newscast on WPIX. It bought every available newcast on WINS, an hour-long Saturday Night Dance Parade, on WMCA, was taken. The store placed a standing order with WOR for all available time. Macy's mentioned specific items of merchandise in its announcements, as well as prices. (Before the strike, Macy's and Coca-Cola signed for Santa Claus at Macy's, a daily 15-minute program telecast over WARD. It ran through 24 December.)

Hearns: Five radio and four tv stations used: WCBS, WNBC, WHOM, WMCA, WABC, WCBS-TV, WABC-TV, WPX and WOR-TV. Depending upon the station, from less than five to more than 20 announcements were bought, or an average of from 30 to well over 100 announcements daily. Hearns bought two 15-minute periods on WABC-TV of Ed and Pegge Fitzgarden and featured its toys. The store also bought Italian, Polish and Spanish announcements on WHOM, as well as announcements during WHOM's Negro programing hours. It was the only major department store to use foreign-language stations. Hearns, like Macy's, mentioned specific items of merchandise and prices in its announcements.

Bloomindale's: Six radio and one tv station used: WCBS, WMGM, WQXR, WMCA, WOR and WCBS-TV. The store bought mostly announcements, which ranged from one or two daily on some stations to a considerable number on other outlets. Bloomindale's did not emphasize particular items or prices quite as much as Macy's and Hearns; its copy theme, for the most part, was that each of its floors was "heaped high with Christmas gifts." Like most of the other stores, Bloomindale's told listeners that it would be open every night before Christmas until 9:00 o'clock.

Gimbel's: One radio and one tv station used: WCBS and WOR-TV. Gimbel's advertising manager, William S. Meyerson, was particularly impressed with radio's speed. He said he had dictated some hosery copy ideas to
Radio, Supreme, Super, Mercury, Stanback, Vicks, New, Shinola, WW, Italian, Lone, switched, Texas, Swansdown, Ipana, budgets, Thorn, SPONSOR, Pepsi, Lucky, certain, special, to, was, Mejoral, Vitalis, Pertussin, Pioneer, Oxydol, SSS, PurAsnow, Falstaff, get, York, announcements. Later, one, advise, Meyerson, Du, radio, mens, according, to, Meyerson, was to advise listeners that the store would be open until 9:00 p.m. “We were planning to announce the later hours during the week the strike broke,” he said, “With no papers, we turned to radio and tv to get our message across.”

Abraham & Straus: Two radio and one tv station used: WMGM, WMCA and WABD. A&S bought the heaviest schedule of any department store on Du Mont’s WABD. On WMCA, the store first ran announcements of a help-wanted nature, advising listeners that Christmas jobs were open at the store. Later it switched to item and price announcements. Because the Brooklyn Eagle was not involved in the New York strike, A&S, Brooklyn’s largest department store, was not as seriously affected as stores in Manhattan. William Tobey, A&S advertising manager, said the store’s business was affected in only one area: mail and phone orders.

John Wanamaker: Two tv stations used: WNET and WPIX. It is believed that Wanamaker’s was the only store to arrange for telectas direct from the store. WPIX on Sunday, Monday and Tuesday of the strike carried remote telectas from the store, called Christmas at Wanamakers. The store bought mostly news programs on WNET. J. Walter Thompson Co. for the first time handled Wanamaker’s account.

Ludwig Baumann & Spear’s: Two radio stations: WNEW and WMCA. LB-Spear’s already was on WNEW before the strike, however. The store bought 49 newscasts weekly on WMCA and is continuing to use the station through Christmas. Howard Kuh, LB-Spear’s advertising manager, said the strike didn’t demonstrate anything because no opportunity was given radio and tv to replace papers.

He said the stores did not give radio and tv any more than 15% of the money they would have spent in newspapers over the same period, so “it’s silly to compare media under these circumstances.”

(Other experienced observers of the department store scene agreed no store spent more than 15%. Some spent less.)

Kuh believes newspapers still are best for mail and phone orders, however, even if budgets for both media are the same. In commenting on the use stores made of radio and tv during the strike, Kuh said “there were reports day by day from the newspapers that the strike was about to be settled, so the stores couldn’t embark on an intelligent program.”

Saks Fifth Avenue: One radio station used: WCBS. This high-fashion, high-quality store bought several announcements which described certain items of merchandise and mentioned prices in certain cases. The store was signed up by WCBS’ Henry Untermeier and John Willim at 10:20 a.m. Monday. The first Saks commercial was aired just 45 minutes later. One Saks announcement, aired in the morning, was about branded handbags. In spite of the fact it was a rainy Monday, during the afternoon many of the handbags were sold. One high Saks store official was quoted as saying, “The results were awfully good.”

Schlossmans: Two tv stations used: WOR-TV and WPIX. Saturday morning at 10:20 Schlossman signed with WOR-TV, and the store was on the air 11:00 with a four-hour show. The next day it was on WOR-TV for 10 hours. Schlossman promoted, principally, its mail and phone order items. While other stores all reported a sharp drop in mail and phone business, a spokesman for Schlossman said the store’s business was so heavy that extra help had to be brought in on Sunday to handle all the orders.

Blumstein: One radio station used: WWRL. This store, said to be the largest department store in Harlem, bought two five-minute periods a day on WWRL’s Doc Wheeler Show, high-rated Negro program. The store made a special offer to WWRL listeners. To key returns a certain price not mentioned except for the radio announcements, was used.

Namn Louer’s: One radio station used: WMCA. A large Brooklyn department store, Namn Louer’s ran a limited schedule of announcements on WMCA. As in the case of Abraham & Straus, another Brooklyn store, Namn

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**DOUBLED IN ‘53**

**Spanish Language advertising—National and Regional—over KCOR, doubled in 1953! Advertising over KCOR is directed to 691,493 Spanish-Speaking people who prefer Spanish radio.**

**THANKS...**

to the many advertisers, who choose KCOR, Texas’ First and most powerful Spanish-Language station to program to this rich market. KCOR is proud to have been selected by these famous names to carry their sales messages...!

- Anacin
- Askin Stores
- Bordens Milk
- Camay
- Camels
- Carnation Milk
- Cheer
- Chesterfield
- Coca Cola
- Cremolusion
- Crestone
- D’Fransia Lab.
- Dr. Caldwell’s Syrup
- Fab
- 4-Way Cold Tablets
- Falstaff Beer
- Feomaniit
- Fletchers Castoria
- Greyhound Lines
- Italian Swiss Colony
- Ipana
- Jax Beer
- Joy
- Lee Optical
- Lone Star Beer
- Lucky Strike
- Maxwell House
- Mejoral
- Mercury
- Oxjohn
- Pearl Beer
- Pertussin
- Peps Cola
- Pioneer Flour
- Pura Sinow
- Sal Hepatica
- Seven Up
- Scott’s Emulsion
- Super Suds
- Swandown Cake Mix
- SSS Tonic
- Stambuck
- Shingola
- Supreme Crackers
- Texas Rice Ass’n
- Texas State Optical
- Thom McNam Shoes
- Tide
- Vicks Vapo Rub
- Virginia Dare
- Vitalis
- White Auto Stores

5000 Watts Day — 1000 Watts Night

**KCOR Building • San Antonio, Texas**

**Richard O’Connell**
Nat. Adv. Dir.
40 E. 49th St. New York, N. Y.

**Harlan J. Oakes & Associates**
Los Angeles, San Francisco & Chicago

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**SPONSOR**
Loeser's was able to keep on using the Brooklyn Eagle throughout the strike of Manhattan newspapers.

Two large specialty stores turned to air media.

Peek & Peck: One tv station used: WNET. Two 15-minute programs on Sunday (the first day of the strike). Late Saturday afternoon, Stuart Ladmm, tv director of C. J. La Roche & Co., and Don Shaw, account supervisor for Peck & Peck, put together some tv commercials by using proofs of advertisements which were scheduled to appear in the Sunday and Monday newspapers. They arranged for a 12:00-12:15 news program on WNET and called two announcers to handle the commercials. On Sunday, the actresses had 12% minutes to decide on how they would present the commercials before the program was telecast; they ad-libbed the copy, and the cameras moved in for close-ups of the ads. Immediately after the program, Peck & Peck bought the 3:00-3:15 p.m. period on WNET. A spokesman for La Roche said business in Peck & Peck's New York stores the following week was ahead of a year ago.

Tailored Woman: One radio station used: WMCA. New to radio—at least new to WMCA—a swank Fifth Avenue specialty store, bought one 10-minute program on a trial basis. Then the store bought two 10-minute segments on two WMCA disk jockey programs, and also bought two 15-minute news programs.

M. M. Fleischl, WMCA vice president and general manager, told sponsor that although the store did not specifically mention how well radio worked, he assumed that the programs it bought following the trial program are at least indicative of satisfaction with the job radio could do.

Two grocery chains bought announcements on both radio and tv stations. A&P and Grand Union both bought fairly heavy announcement schedules on WMCB, WNBC and WPIX, and A&P also ordered time on WNET. The food store chains listed grocery items, prices, and in some cases compared food prices with a year ago, apparently an adaptation of their newspaper advertising.

Plummer, Ltd., a fine china and glassware store on upper Fifth Avenue, bought a full hour program on WABD. The Chicago Symphony Orchestra telecast on Sunday night was sponsored by the store.

Two large appliance chains, Daven and Vinn, increased their radio and tv schedules, using extra stations.

Lerner Shops, woman's wear chain, bought time on WPIX.

Automobile dealers turned to air media during the strike. Dodge, Lincoln-Mercruy, Cadillac and Willys were among the manufacturers advertised over the air.

One of the most interesting auto success stories was reported by WIO. The station said the Willys Dealers of New York bought Italian language time on the station and got immediate results. A salesman for the Willys dealers said they were "tremendously pleased" with the radio campaign.

Other large users of air time included many of the motion picture theatre chains, particularly Loew's, Paramount and Warner Brothers. Other motion picture companies on the air were Columbia Pictures, United Artists, M-G-M and 20th-Century Fox. Theatres using radio and tv included Radio City Music Hall, Rivoli, Mayfair, Criterion and Capital.

Rogers & Hammerstein signed schedules on several stations for their "The King & I," "South Pacific" and "Me & Juliet."

The General Electric company bought help-wanted announcements on WQXR. Another WQXR advertiser was Van Cleef & Arpels, high-class Fifth Avenue jewelry store.

A large jewelry chain, Finlay Strauss, purchased announcements on a few stations.

The Darling Toy Stores, which has 23 stores in the New York area, was one of WMCA's 52-week advertisers which increased their schedule during the strike. Formerly the toy chain bought only announcements, but it used participations and programs also during the strike. Results were so successful that the store is continuing to use programs.

Stock market reports on WMGM were sponsored by one of America's oldest brokerage houses, Newburger Loeb & Co. The firm sponsored market reports from 6:54 to 7:00 nightly.

An executive of Allied Stores, Inc., of which Stern's is an affiliate, said the strike—in his opinion—showed department stores that they were spending too much money on advertising, at
least on newspaper advertising. The strike showed, he said, that department stores don't have to be married to just one medium.

"The strike may have a great many effects upon department store advertising," the Allied Stores official, who could not be quoted by name, told SPONSOR. "It may, for one thing, cause the boys who actually own the stores—and who haven't paid a whole lot of attention to their advertising—to pay attention to the way their advertising money is being spent. It may make the store owners stop and say, 'Let's re-examine our ad budgets.'"

Howard Abrahams, manager, sales promotion, for the National Retail Dry Goods Association, commented to SPONSOR that the 11-day strike simply was not long enough to prove anything.

"Over the years," he said, "there has been a colossal amount of momentum built up by newspaper advertising. No one can deny this. In addition, the Christmas season, a traditionally selling season, was bound to carry business along. A few weeks before, or after, this season and perhaps some effect might have been felt."

YEAR-END REPORT
(Continued from page 29)

antennae, nothing has come up to upset the initial belief that a uhf picture is just as good as a vhf picture—and in some cases (because uhf signals are less subject to interference), even better.

The progress made by many uhf outlets has been spotlighted in surveys run by such outfits as the American Research Bureau and Videodex. ARB has completed three studies of uhf in markets where it faces vhf competition and will make a fourth—in close to 100 markets—next month. Its third report in October, which covered 51 city areas, showed that in 11 cities there is no longer a uhf conversion problem since 85% of the sets in use can receive uhf. Four more cities are 80-85% converted, and nine additional cities are 50-75% converted. Of the less-than-50% converted cities, some are new uhf markets but a few have been hampered either by poor engineering or the fact that too many good outside vhf signals have been getting into their areas.

Among the headaches of some uhf stations is the lack of network affiliation. The UHFA considers this a critical matter. Some of the more pessimistic of the uhf crowd are warning that uhf will go the way of fm if the lack isn't remedied.

To the networks the problem is simply one of circulation. They point to the number of uhf affiliates as proof they are not prejudiced against the "upstairs" band. As of sponsor's press time, the number of uhf network affiliations were as follows: at NBC, 46 out of 164; at CBS, 54 out of 158; at ABC, 69 out of 182, and at Du Mont, 75 out of 205.

Radio's listening bonus

While advertisers have long been aware that a measurement of the audience for their show or commercial was not complete without including out-of-home and secondary-set listening, they still don't have a standard day-to-day measurement of the complete listening picture.

A big step forward in this direction was taken this year with the revision of the Nielsen radio sample. Under the old sample 28.6% of the homes were considered multi-set homes. This figure has been raised to 43.7. The installation of MRM (Multiple-Receiver Metering) Audimeters to reflect this new sample is underway now and will probably be complete by the early part of 1955. During the interim period rating figures are being weighted to reflect the new multi-set sample.

This weighting began in September and a couple of Nielsen studies comparing ratings under the old and new samples indicate an average increase of 5%. That is, a rating of 10 under the old sample would be 10.5 under the new. Nielsen researchers, however, do not regard this as the final word since the period studied (early fall) is not considered ideal for such a comparison.

The out-of-home listening picture is getting a lot more attention. One reason is the growing belief that, while the average amount of radio listening in the home is going down, average amount of out-of-home listening may be going up.

Year-by-year figures on the out-of-home audience comes from Pulse summer and winter surveys. The research firm reports that away-from-home listening added 22.2% to the radio audience in 23 major markets this summer. This compares to 18.9% in 15 markets.

SPONSOR
the summer previous and 17.3% in 14 markets during the summer of 1951. Similar studies of winter listening during January and February in 1953, 1952 and 1951 came up with the following percentages, respectively: 15.6, 15.2 and 13.7.

The importance of out-of-home listening as a percentage of in-home listening is getting increasing attention at NBC. Its research and planning department recently assembled and tabulated a mass of Nielsen and Pulse figures, which indicated to NBC that out-of-home listening is growing more important because in-home listening is decreasing, percentage-wise.

NBC found, for example, that during the 4:00-5:00 p.m. peak Saturday period out-of-home listening was 40% of in-home this year. Last year’s Nielsen figure was 23.6% (25.1% in terms of local time). During the 8:00-9:00 p.m. period on weekdays the old figure was 7.2%, the new figure 10%.

If any form of day-by-day non-home listening measurement is set up next year, the likelihood is that it will be a Nielsen measurement of auto listening. A lot depends on whether Nielsen can develop a practical audiometer to do this. Nielsen technicians, it’s known, are working on a simpler type of audiometer and, if they are successful, it may be used for local radio measurement as well as auto listening.

Nielsen’s non-home listening figures for 1952 showed that auto listening was two-thirds of all non-home listening. The rest of non-home listening is in public places.

The importance of auto listening has also been recognized by the Broadcast Advertising Bureau, BAB measured auto listening among cars in use in 1952 and this year refined its information by relating it to the number of cars actually on the road. With the latest information, advertisers can estimate the probable number of auto radios turned on in metropolitan areas of various sizes by hours of the day. BAB also made studies of extra-set listening in metropolitan areas this year and last.

**Television’s costs**

While television became more expensive in 1953 then it had been in 1952 the main reason was that advertisers were paying for more circulation.

Talent and production costs seemed to have reached a peak and even dipped a bit. (See “Have tv show costs reached their ceiling?” SPONSOR, 21 September 1953). Average show costs to advertisers this fall went up at only one network, NBC, which came up with a batch of new shows following the AB-PT merger. A SPONSOR analysis put the NBC average at $14,000 this season, compared with $12,500 last fall. The 1953 vs. 1952 comparisons at the other networks were as follows:

CBS: $13,000 vs. $20,000; NBC, $19,000 vs. $20,500; and Du Mont, $6,500 both years.

While advertisers are keeping show costs under control, they have been laying out more money for the new tv stations coming on the air at such a rapid rate. The buying of time in new markets invariably means a higher cost-per-1,000. However, for network advertisers the adding of new outlets means program production cost per market goes down. In addition, the cost-per-1,000 for time has been going down in established tv markets and some advertisers have found that this saving more than compensates for the increased cost-per-1,000 of new markets.
Experience with TV production has taught both advertisers and networks new ways of saving money. Edward J. Stegemen, program budgets manager for NBC TV, told sponsors that careful planning and scheduling is the most important cost-saving factor in TV production. He stressed that having a script ready on time is vital. When a script is submitted on schedule, he pointed out, there is less likelihood that many emergency expenses will suddenly crop up. It gives the producer or director time to shop for talent and puts them in a better bargaining position. It also allows them time to come up with cost-saving devices, such as rear-screen projection and split-screen scenes (which permit smaller sets).

**Television unions**

Labor costs in the broadcast industry will level off through 1954.

But this blunt statement needs modifying. Union contracts in radio and television are usually negotiated to extend over a two-year period or longer. It is impossible, therefore, to compare 1954 labor demands with demands made during 1953 — different unions are involved, and different work categories covered. However, the feeling prevails among agencies and networks that sponsors are paying top production prices now in television, and that networks will take a firmer stand than ever in trying to hold the cost line.

Several key unions will be negotiating for new contracts during the coming year. Many of these contracts will be discussed by union leaders with the labor negotiators of the radio and TV networks in joint sessions.

The most significant single event in TV labor relations to occur in 1953 was the negotiation and signing of the 2 March Screen Actors Guild contract. This contract put into effect the principle of re-use payments to performers appearing (either on or off-screen) in television film commercials. Use of film commercials was limited to no more than two years after production and editing; cutting of commercials was further regulated by the union. Performers' re-use payments vary according to the number of markets in which a particular commercial is shown and the number of times it is used within each 13-week cycle.

The effects of this SAG contract were manifold. Film producers began to devise various techniques to cut the cost of talent to be used in a commercial, without affecting the sales impact of the film itself. Commercials using more voice-over, table-top photography and product demonstration, animation, documentary sequences and single announcers began to replace the lavish dramatic commercials.

After living with the SAG provisions for 10 months, agencies and independent producers agree that use of film commercials by national and regional sponsors was not affected materially. Advertisers who had been on the fence about using TV might have been affected initially by the increased cost of film commercials. However, shortly after the contract was signed, both agency and independent producers devised production techniques that curtailed talent costs without damaging the quality of the commercial.

While no official figures are available on 1953 employment of SAG members, fewer performers were used, at first, per individual commercial when the contract went into effect. Since August commercials have been starting to use more performers again. The major effect, however, of the SAG contract in the field of labor negotiations was to entrench the re-use principle more firmly than it had been previously established.

**Radio's sales plans**

The big news in network radio sales plans this year was NBC's new offerings, called by sponsors the Three Plan and the One Plan. The purpose of the plans was to open up network radio to small and medium-budget advertisers. But like NBC's Operation Tandem, now dead, and the special sales plans of the other networks their attractiveness to advertisers also lies in the way they can disperse the sponsor's message.

Tandem-type plans allow the advertiser to buy one or more commercials in a variety of shows and thus reach more different homes than he could if he bought one show with, say, three commercials. Naturally, not everybody is interested in dispersion. Many advertisers prefer to hit the same homes many times with three commercials in the same show.

NBC's new plans depart from the pattern of the past in that none of the shows concerned are half-hour presentations and the sponsor can buy into daytime segments. The Three Plan is composed of three 15-minute five-day
strips. One is in the morning (Second Chance), one in the afternoon (It Pays to Be Married) and one in the evening (Fibber McGee and Molly). The minimum buy is three one-minute participations per week for four consecutive weeks. The client can buy three participations in the same show if he wants but he can’t get more than one commercial per 15-minute program. Discounts run up to 8% for 150 or more participations in a year but the discount schedule cannot be combined with other NBC Radio buys. Purchasers include Louis Howe Co. (Tums) and Paper Mate Pen Co.

The One Plan takes in two shows, The Big Preview, a one-hour record show on Saturday mornings, and Weekend, NBC Radio’s two-hour Sunday afternoon newspaper of the air. These shows are especially tailored to the small-budget advertiser. Like NBC TV’s early morning program, Today, the client can buy one commercial in either one if he wants. Purchasers have included B. F. Goodrich.

The CBS Radio Power Plan will start the new year with openings for two sponsors. Nescafé dropped out in October and Brylcreem will drop out at the end of the year. P&G’s Lava Soap is signed up for the first 13 weeks of 1954.

The MBS Multi-MESSAGE Plan, a five-show selling gimmick, has been conspicuously successful. It is more flexible than the Power Plan and the now-defunct Operation Tandem, allowing the advertiser to buy one commercial if he wishes and spreading four commercials rather than three over each show. The plan goes into 1954 three quarters sold out. Clients for 1954 include Camel, S.O.S., P&G and Bromo Seltzer. There is one participation open on Tuesday, Wednesday and Thursday and two on Friday.

Mutual’s revolutionary compensation plan for affiliates was tossed out the window last month but not before it created a big stir in broadcasting circles. The proposed scheme would have worked as follows: The network would broadcast five hours of programming per day for which the stations would not get compensated. In return, the network would broadcast 14 hours a week of programming which the stations could sell locally or to national spot clients and keep all the money. The theory was that the additional money the network would get by keeping all the income from its five daily hours of programming would be used to put on better shows. A strong group of MBS affiliates wouldn’t buy the idea, however.

Mutual also has something it calls the Pinpoint Plan which is not so much a plan as an offer to advertisers of any available commercial segment, in whole or in part, on the network.

ABC Radio’s Pyramid Plan, like Operation Tandem, is a casualty. ** * * *

** The ABC-UPN merger **

Now that the marriage of the American Broadcasting Co. and United Paramount Theatres has been consummated and the first offspring delivered, those in and around the broadcasting industry are making their first appraisals.

The appraisal must necessarily be tentative since ABC’s revitalized tv programing (radio is being revamped at a slower pace) has not been on the air long enough to show that final arbiter of network success or failure—the U.S. audience—really thinks.

Early rating returns have surprised nobody. They show that the established shows like the Lone Ranger, Ozzie and Harriet and the Stu Erwin Show lead in popularity among ABC’s video offerings. The number one ABC TV show, according to Nielsen’s second November report was Ozzie and Harriet with a 31.2 rating. Of the new shows, the U.S. Steel Hour ranked highest with a 24.6. Practically every show on the web got a higher rating in this November report than at its fall premiere—some by large margins. These figures have cheered the ABC hierarchy who don’t underestimate the toughness of the struggle ahead. They feel, though, that shows must be given a chance to prove themselves and hope the sponsors feel the same.

As for radio, the outlines of ABC strategy are becoming clearer. A reshuffle and promotion of personnel late in October further separated management of the radio and tv networks. Research and sales development are now split.

ABC Radio program plans for 1954 will concentrate on story-type programs in the morning with mostly music planned for the afternoon. For the evening ABC will put on an important program using a big-name personality as disk jockey. The net is also planning an evening radio show of tv gossip and chit chat.

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28 DECEMBER 1953
Arthur C. Nielsen, president of the research company bearing his name, helped observe its thirtieth anniversary this month by announcing: A new national tv ownership census, establishment of New Zealand offices, inauguration of a monthly Food-Drug Index audit for manufacturers and additions to the scope of the Radio-Tv Index. Reporting on his 30 years in the field, Nielsen said: “Marketing research is no longer an experiment or a luxury. It is a necessity.”

Richard E. Jones, executive vice president of Northern Pacific Radio Corp., purchasers KNLY-AM-TV, Spokane, say the area offers unparalleled business opportunities. His firm paid $1,723,000 for the stations, which had been principally owned by Ed Crane and Bing Crosby. Jones is a former vice president of the Storer Broadcasting Co. where he had charge of the Northern District for Storer. Until recently he was manager of WABD, New York, and director of Du Mont’s o&o stations.

Paul H. Raymer, one of pioneer station representatives (he’s been in field since 1932), recently acquired the O. L. Taylor Co. Raymer adds nine am, five tv stations to his list in Far West, Southwest—“to better serve both agencies and stations.” Raymer takes over Taylor’s Dallas office, adds Stewart Kelly, Bates Halsey (formerly Taylor account executives) to expanded New York office. A Cornell graduate, Raymer was in agency business from 1921 to 1932, at one time published a newspaper, and was in the Navy Air Corps.

O. L. (Ted) Taylor last month withdrew from station representation field after 10 years. He’ll concentrate on his own stations, KANS, Wichita, and KRGV-AM-TV, Weslaco, and his application for tv channel 3 in Wichita. He was reported to have placed several million dollars’ worth of business annually on the 37 am, 12 tv outlets he represented. A new company, under the name O. L. Taylor Co. but not connected with Ted Taylor or Paul H. Raymer Co., will represent most of the remaining stations not taken over by Raymer.
Post-freeze television

It is doubtful if any U.S. industry has ever grown as fast as television broadcasting has during the past year. With the ending of the freeze on new TV station construction in the spring of 1952 new stations dribbled in slowly at first, with perhaps a dozen new outlets on the air by the end of '52. Through '53, however, with the FCC grinding out approval of construction permits by the score, new stations came on the air at a furious rate, sometimes hitting a one-new-station-a-day pace. By 31 December the number of stations which make their debut this year will total about 250. Together with the pre-freeze stations, this means a grand total of about 360 stations.

And next year? Listen to Richard Dunne, director of media research, SSB:

"If competition is the life blood of trade, 1954 should be a much healthier year than 1953. There will be a backlog of 250 construction permit holders who will undoubtedly make every effort to get on the air before midsummer. Failing that, they will undoubtedly be on the air by the year's end."

"Therefore, we can definitely count on about 600 outlets for TV. In the meantime, there are applications in hearing and it is not difficult to anticipate the fact that we may have as many as 700 stations on the air at the end of the year or approximately twice the number with which we started."

"If anyone is interested in a healthy competitive atmosphere, they will certainly have it in '54."

Radio's top clients

Procter & Gamble heads the roster of top 1953 radio network spenders, sponsor's survey of station reps seemed to indicate that Procter & Gamble also holds top place as a spot radio user.

PIB figures (January through September '53) lists 1953 network radio advertisers by size of net radio budget as follows:

Procter & Gamble el 10,121,290
Miles Laboratories 5,331,682
General Foods 4,993,726
Gillette 4,157,879
Colgate-Palmolive 3,412,847
Lever 3,372,903
General Mills 3,240,781
Sterling Drug 3,154,413
American Home Prod. 3,154,217
Liggett & Myers 3,134,711

To determine the top spot radio users in 1953, sponsor surveyed leading station reps. Most frequently picked out as major spot radio spenders were the following 10 clients, in alphabetical order: Colgate-Palmolive; General Foods; General Mills; Grove Laboratories; Procter & Gamble; R. J. Reynolds; Standard Brands; Sterling Drug; Vick Chemical Co.; Whitewhall Pharmacal. Most of the reps queried by sponsor, however, named Procter & Gamble as the biggest spot radio user.

Other advertisers cited as heavy spot radio users in 1953 were American Home Products, American Tobacco, Best Foods, Brown & Williamson, Charles Antell, Continental Baking, Ford Dealers, Kellogg, Liggett & Myers, Mennen, Lydia Pinkham.

Television's top clients

Top TV spender, both in spot and net, is Procter & Gamble, with Colgate-Palmolive ranking second in network TV budget, and Brown & Williamson Tobacco ranking second in use of spot TV.

PIB figures (January through September '53) rank the top 10 network TV spenders with their budgets to date in the following order:

Procter & Gamble 10,964,413
Colgate-Palmolive 8,153,933
R. J. Reynolds 6,523,436
American Tobacco 5,256,081
General Foods 4,615,256
Liggett & Myers 3,172,162
Gillette 1,298,761
Lever Bros. 1,245,044
General Mills 3,976,754
General Motors 3,930,281

Roumbough Report lists the top 25 spot TV users during the first three quarters of '53. During the first quarter, living advertisers by the number of schedules and markets, the 24 major is spend-

ers were: Procter & Gamble, Brown & William-

son, General Foods, Standard Brands, Bal-

co, Colgate-Palmolive, National Biscuit, Miles LABOR-

atories, Williamsons Candy, Kellogg, Seaman Bros.,

Toni, Ronson, R. J. Reynolds, Philip Morris, The

Radio-television research

Biggest research developments in 1954 will be: Advertising Research Foundation's reports on air rating muddle, the trend to measure out-of-home listening more accurately, CBS' financing anew of an A. C. Nielsen TV set census by counties, due in January.

There are seven of the big research developments in air media in 1953:

1. ARF investigation of the air rating services (and separately of the print).
2. Publication of Nielsen and Standard Audit and Measurement Services (SAMS) coverage figures for radio and TV stations in U.S.
3. Spurring of interest in out-of-home and extraset listening, highlighted by Nielsen's agreement to install more Nielsen multiple-set audimeters (which measure up to four radio or TV sets in a home) to conform to the Nielsen estimate of homes with more than one set.
4. Increase in TV markets with lifting of freeze plus ending of one-station markets creating demand for competitive information — including special surveys on uhf homes. All rating services expanded tv market coverage.
5. Trendex went into radio telephone coincidental as correlary to its tv service. Different interview periods will be used.
6. Hooper completed first year with diary and "duplex" coincidental as check on tv ratings.
7. Three important studies of air media's size and impact released: "Life's "A Study of Four Media," showing gross audience and duplicated audience of five tv and four radio shows in comparison with magazines and newspaper supplements; NBC TV's study of brand switching called "Why Sales Come in Curves"; and Christal stations' qualitative radio study.
1954 can be radio's biggest

What with new and continuing TV excitement in many markets, some industry voices are predicting that radio is in for an especially rough 1954.

To the contrary, the new year can well prove to be radio's best.

This is not mere wishful thinking. A careful look at the signs reveals that in 1953 there has been a definition of purpose, a mental conditioning, an improved modus operandi among radio broadcasters that should bear fruit in 1954.

Here are some of the signs:

1. The radio industry is beginning to realize the inadequacy and superficiality of its selling methods; can be counted on to provide better competition to the hard-selling and often direct-selling print media.

2. There is much to be said for nighttime radio. Agencies especially are buying the idea that personal and multiple-listening in the home is bigger than the rating services show.

Furthermore, sponsors who dropped radio just to be able to buy TV are returning. The pendulum swings back. And with excellent time buys and reduced program costs, nighttime radio should gain increased favor in 1954.

3. Studies soon to be published (sponsor plans one in January) will clearly prove that radio is the bargain buy among advertising media.

4. Radio research, qualitative as well as quantitative, is increasing. Most of it is mature and believable research, too.

5. Spot radio is an accelerating medium; 1954 is likely to be its biggest year by far.

6. The nets can't forget radio in 1954. Pat Weaver at NBC, tagged by many as "a tv man," will give the Fineshriber & Cott radio team every opportunity. CBS is on top and doesn't intend to lose ground. ABC, which has high hopes for its radio network, should unveil its radio bag of tricks before many months are out. Tom O'Neil at MBS is a fighter who has already shown his mettle. He has plenty at stake in radio.

7. Out-of-home radio, backed by research on both network and local levels, will command attention.

8. Radio broadcasters in many cities, as well as the networks, are finally recognizing the futility of battling one another (frequently a battle of the rating services) and are going after new business. This will create new radio revenue.

9. BAB, despite its growing pains, is tooling up for a big 1954, including considerable effort on the national front. Among the tools is a budget of some $700,000.

10. New opportunities, such as the now-organizing Negro Network, will expand 1954 radio.

No, radio is not a declining medium. We look for radio to show the advertising industry a thing or two in 1954.

What's wrong with ratings?

SPONSOR's year-long (though admittedly intermittent) study of the rating services reveals three things fundamentally "wrong" with them:

1. They suffer from criticism of each other that is so severe as to be shocking. Many of them have run tests purporting to show the other to be inaccurate. A man from Mars might well conclude that none is valid. Actually each has only accuracy to sell and must strive to increase it.

2. Broadcasters (and agency account executives) shop around for the highest ratings, not for the most accurate. Stations will offer, on occasion, to buy a certain rating service if it can show them on top. You can well imagine how this might tempt the hard-pressed research organization.

3. Sponsors and agencies too often buy and sell programs on the basis of a few isolated ratings. Their other misuses of ratings range from worrying over their program ranking on the "top 10" or "top 25" lists to a simple thing like averaging the "before" and "after" programs to get the rating of a station break.

SPONSOR's exhaustive "What's wrong with the rating services?" starting page 34 fully covers the $5 million-a-year rating industry. Don't miss it.

CBS TV deserves and will get the plaudits of the industry for making this survey. But the job is an industry one. NBC Research Department filled the gap for awhile. Other worthwhile set-count projects are going forward in Phoenix and elsewhere. It is hoped that a regular industry-wide set count will develop as a by-product of the coverage study plan the NARTB is working on.

By year's end 1954 perhaps the TV set count everyone can use will have emerged.

Applause

CBS' tv ownership study

How many TV sets are there in each of the 3,000+ counties in the U.S.? How many can receive UHF? These are the two principal facts CBS TV wanted to uncover for itself and the television industry.

To get the answers it put up over $50,000 and asked A. C. Nielsen Co. to do the work. Nielsen, using its 1952 Coverage Service sample of over 100,000, has completed the job. Mail, phone and personal interviews were used during November to reach these homes.

The figures will be available to CBS TV 15 January and will be released to the industry about 1 February.

Why was the study made?

Says CBS TV's Research Director Oscar Katz: "County-by-county figures are greatly in demand by agencies and advertisers. We learned that from the enthusiastic reaction to our May 1 booklet in which we made some statistical projections to obtain county-by-county figures for tv sets."

CBS TV deserves and will get the plaudits of the industry for making this survey. But the job is an industry one. NBC Research Department filled the gap for awhile. Other worthwhile set-count projects are going forward in Phoenix and elsewhere. It is hoped that a regular industry-wide set count will develop as a by-product of the coverage study plan the NARTB is working on.

By year's end 1954 perhaps the TV set count everyone can use will have emerged.
The RCA VHF 25 KW is “air-cooled” throughout!

Air-cooled throughout, this 25-KW equipment is your answer for an economical high-power VHF plant. Add up these technical and money-saving advantages:

- **RCA’s “25-KW” operates** entirely without water pumps, water interlocks, tanks or plumbing (lower installation and maintenance expense for you).

- **RCA’s “25-KW” uses** the lowest priced P.A. tubes of any high-power VHF equipment (aural and visual amplifiers employ the “proved-in” RCA-5762—suggested price, only $195 each). You save on tube replacements. You save on tube inventory!

- **RCA’s “25-KW”—with its modern “rollback” doors—eliminates door-swing space and saves you money by reduction of costly floor area. (Yes—and RCA 25-KW cubicles are small enough to move through standard doorways, and in and out of standard elevators).

- **IMPORTANT:** This 25-KW VHF can be operated from 10 to 25 kilowatts (to remain within FCC Regulations for 100 KW ERP, if you operate “low band”).

RCA 25-KW VHF transmitters and power amplifiers are being shipped to TV Stations regularly. For a delivery estimate and technical information, call your RCA Broadcast Sales Representative.

Low-cost RCA-5762 P.A. triode—“proved-in” in more than 8 years of service in TV, FM, communications, and industrial operations. Readily available at your RCA Tube Distributor.

RCA CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT
CAMDEN, N.J.
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 TALKING TO 349,529* TELEVISION HOMES.

*Not an estimate of Kansas City Fleetwood home.

FREE TO ADVERTISERS AND AGENCY EXECUTIVES

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