

SP D 12-54
MR WM S HEDGES
NBC-ROOM 604
30 ROCKEFELLER PLAZA
NEW YORK 20 N.Y.

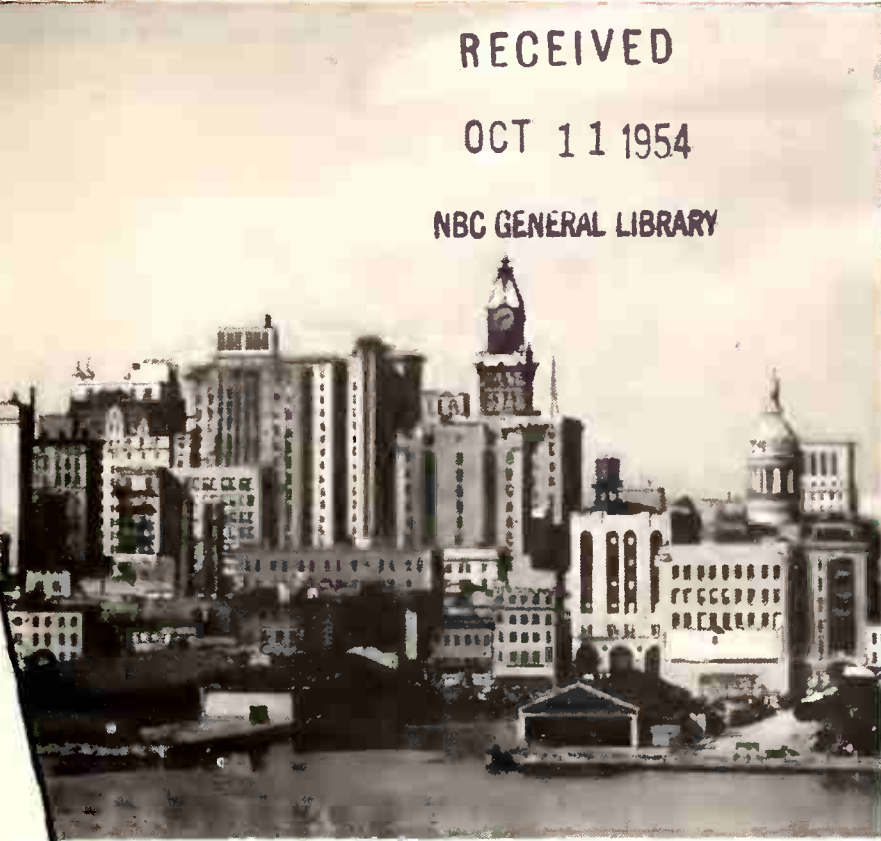
SPONSOR

magazine radio and tv advertisers use

4 OCTOBER 1954

50¢ per copy • \$8 per year

Baltimore
BIG BARGAIN



Radio's rarin' in Baltimore!

... and the BIG BARGAIN buy is still W-I-T-H

143,000 radio sets sold last year; only 48,000 TV sets!

W-I-T-H's audience is bigger now than ever! And the rates are just the same.

Last year more than 143,000 radio sets were added in the Baltimore area.

Now—more than ever—you get a lot for a little from W-I-T-H.

Baltimore is a tight, compact market. W-I-T-H covers all you need with top Nielson—at rates that make it possible to get the frequency of impact that produces sales.

Get your Forjoe man to give you the whole story about W-I-T-H and the Baltimore market.

IN BALTIMORE

WITH



TOM TINSLEY, PRESIDENT

REPRESENTED BY FORJOE & COMPANY

5 BIG NEEDS IN SPOT RADIO

page 29

Maxwell House backs network tv effort with blitz spot drives

page 32

HOW'S YOUR SELL RATING?

page 34

Sweet-Orr translates its trademark into radio-tv campaign

page 37

Behind scenes at Gardner Advertising; Campbell-Ewald

page 38

Complete listing of network radio spots and costs

page 47

... ..
... ..
... ..



AMERICAN CHICLE CO.

DOES A
COMPLETE JOB...



SO DO HAVENS AND MARTIN, Inc. STATIONS . . .

WMBG
WCOD
WTVR



Maximum power—
100,000 watts at Maximum Height—
1049 feet

The processing and pulverizing and coating are just three of the many exciting steps in the manufacture of Chiclets and Clorets, two of the top products of the American Chicle Company. Constant research, master technicians, and a continuous desire for top quality add up to a complete job well done.

The Havens and Martin, Inc., Stations complete job through quality entertainment, imaginative programming and unexcelled public service have made them the "First Stations of Virginia". Already a family institution in the living room, WTVR, WMBG and WCOD are more and more each day becoming the "must-buy" on any advertisers' media list.

WMBG AM WCOD FM WTVR

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.

REPORT TO SPONSORS 4 OCTOBER 1954

Bulova franchises \$5 million plum

With over \$5 millions in billings, most of it in prime spot tv time, Bulova is choicest plum agencies have competed for in long time. Agency which gets Bulova's long-established tv franchises gains status with stations in clearing time for other clients. Probability is, however, that account will go to agency already heavy in spot billings. Bulova wants agency with plenty of time buying experience and top reputation for air copy. Terry Clyne, v.p. and account executive for Bulova at Biow, will head up account wherever it goes.

-SR-

Benrus sticking with spot

Biow had to move fast to replace Bulova account with Benrus. Benrus account executive and senior v.p. at Cecil & Presbrey, Jack D. Tarcher, had been talking to another agency when phone call came from Milton Biow. Tarcher, who has had Benrus account for over 20 years and merged his old agency with C&P two years ago, told SPONSOR: "Benrus will continue the formula of heavy radio-tv spot usage." Of estimated \$2 million Benrus billings, 95% is spot tv and radio. Other accounts Tarcher brought into C&P may follow him to Biow, making total business replaced about \$4 millions.

-SR-

Ratings while you wait

Sponsors will sit and watch tv ratings come in while show is on air, if Pulse's DAX system goes into operation. DAX uses telephone wires to bring ratings data from meters in sets to Pulse headquarters simultaneous with broadcast. It's another example of "methodolgy diversification" in ratings field, with Nielsen having previously turned to diary for his local ratings and Hooper too now using diary. Pulse would start DAX in New York with 400-home sample, expand on market-by-market basis. First demonstration scheduled last Friday.

-SR-

Net tv sponsors for \$100

Show with with most sponsors will be Electric Light program, 23 October on all 4 tv nets (via N. W. Ayer). Half of approximate million dollars for time and talent is coming from 40 manufacturers, with contributions ranging upward from \$100. Other sponsors are utilities.

-SR-

Film damage adds costs

Big cost factor in tv today is damage to film. One tv commercial shipper reports 15% of prints come back too badly damaged to be used again.

-SR-

"Lady" tops competition

Second NBC TV spectacular, "Lady in the Dark," topped competition in New York and Chicago Hooperatings. For 9-10:30 in New York "Lady" scored 30 against 19, 15 and 8 for 3 CBS TV half-hour shows on in same period ("Two for the Money," "My Favorite Husband," "That's My Boy"). In Chicago "Lady" was less effective, averaging 24 against 23, 17 and 14 for respective half hours opposite on CBS TV. September 1953 ratings for "Show of Shows" on NBC TV in same time slot were higher than "Lady," 36 in New York, 27 in Chicago.

REPORT TO SPONSORS for 4 October 1954

Politz confirms radio dispersion Politz count of radio and tv sets for all 4 radio nets and BAB is first broadcasting industry study to get full Advertising Research Foundation validation. Study puts number of major post-war radio-tv trends into more definitive terms than previously possible. It found there were more radios in automobiles as of May 1954 than in living rooms; that while 17 of 20 tv sets are in living room only 5 of 20 radio sets are in living room. Total of 45,020,000 homes or 94.7% of U. S. have 100,920,000 radio sets in working order; 26,180,000 of these sets are in autos. Total of 27,600,000 homes have 28,450,000 tv sets; that's 58.1% of U. S.

-SR-

Blair offers 43 radio rating New John Blair & Co. sales plan gives client opportunity to buy all 45 Blair radio stations in one package with one bill. Client gets ease of buying which characterizes network radio with flexibility attributes of spot. It's second major instance (Quality Radio Group was first) of stations banding together to sell spot radio in convenient buy. Blair plan seeks to translate mass audience of radio into tangible terms by promising client equivalent of 43 rating. New plan is called National Saturation Group, offers 24 announcements weekly on 45 stations covering population of 75 million.

-SR-

Syndicated films net planned National Film Network of tv stations may be in existence by first of year. It would offer advertisers established syndicated film shows with guarantees of Class A time and no preemptions. Network founders are Julian Kaufman and Gil Lee, manager and sales chief respectively of XETV, Tijuana-San Diego. Initial meeting of interested stations will be held in Los Angeles about end of October. Outlets invited (126) include indies and stations without either CBS or NBC affiliation. Network hopes to attract sponsors by offering coverage at much lower cost than wired network through discounts, lower station rates.

-SR-

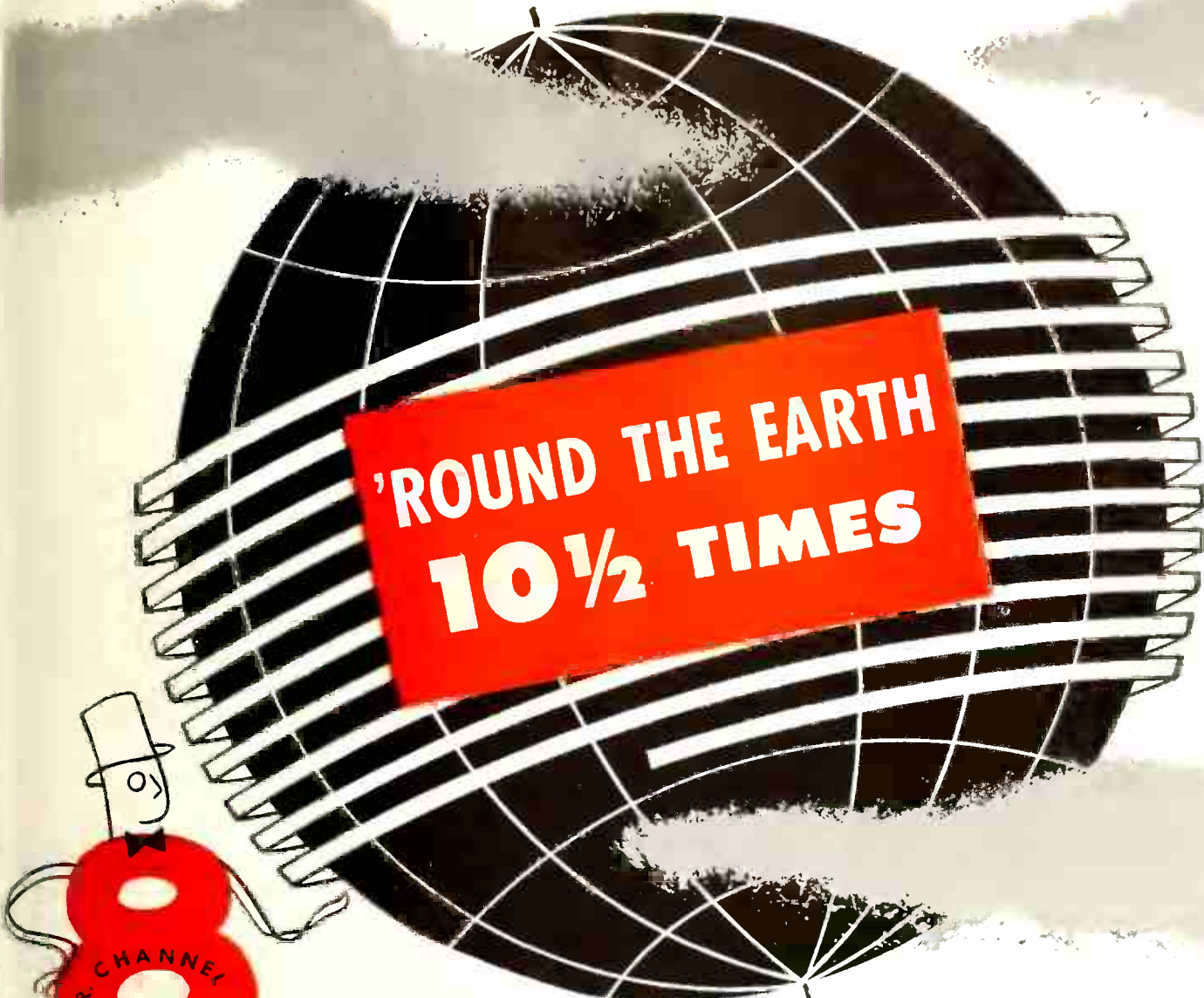
Lewyt expands use of spot Lewyt Corp. is launching its biggest radio-tv campaign to date, starting 10 October. In 3 months 95,000 announcements are planned, half through parent company expenditure, half through co-op with dealers. Air is 20-25% of budget. Agency: Hicks & Greist.

-SR-

Multiple tv homes coming Admen surveying tv's future foresee growth of multiple set tv homes with coming of color tv. Reasoning is that color buyers won't throw away black-and-white sets. Old b&w set will end up outside living room. Latest prediction of color set growth by RCA President Frank Folsom is 10 million sets by 1959.

New national spot radio and tv business

| SPONSOR | PRODUCT | AGENCY | STATIONS-MARKET | CAMPAIGN, start, duration |
|-------------------------------|----------------------------------|-------------------------------|-------------------------------|---|
| Drackett Co. Cincinnati | Drano, Windex | YGR, NY | 65-70 radio mkts thru country | Radio: 2 dayti min partic a wk: 6 Oct: 39 wks |
| Drackett Co. Cincinnati | Drano, Windex | YGR, NY | 65-70 tv markets thru country | Tv: 2 dayti min partic a wk: 6 Oct: 39 wks |
| Lewyt Corp. Brooklyn | New Lewyt vacuum cleaner | Hicks & Greist, NY | 75 radio mkts thru country | Radio: 43,000 min dayti anncts: 10 Oct: 13 wks |
| Lewyt Corp. Brooklyn | New Lewyt vacuum cleaner | Hicks & Greist, NY | 50-60 tv mkts thru country | Tv: 50,000 stn brks. 20- 60-sec anncts: 10 Oct: 13 wks |
| C. F. Mueller Co. Jersey City | Macaroni, spaghetti, egg noodles | Scheideler, Beck & Werner, NY | 22 major cities | Radio: 3-5 ti a wk. 5, 10, 15-min newscasts: mid-Sep to mid-Oct: 52 wks |
| National Carbon Co. NY | Ever-ready batteries | Wm. Esty, NY | 80 major tv mkts thru country | Tv: 29-sec Class A anncts. 27 Sep: 8 wks |
| Yardley Men's Prods Co. NY | Men's toiletries | N. W. Ayer, NY | 50 radio mkts thru country | Radio: 8-10 min anncts early-morn @ wk: 8 Nov: 7-8 wks |



reach the $2\frac{2}{3}$ billion dollars spent each year in Channel 8-Land . . .

. . . that is if all these paper dollars were laid end to end. This is one way of saying that $2\frac{2}{3}$ billion dollars is a tremendous amount of money. In vast, rich Channel 8-Land, $2\frac{2}{3}$

billion dollars is spent each year in retail sales; effective buying income is $4\frac{1}{2}$ billion dollars. Use this super-powered station to get your share of this rich profit potential.

CHANNEL 8-LAND

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

Representatives :

MEEKER TV, INC.

New York

Los Angeles

Chicago

San Francisco

WGAL-TV

NBC CBS DuMont

LANCASTER, PA.

316,000 watts

SUPER-POWER

STEINMAN STATION

Clair McCollough, Pres.

SPONSOR

the magazine radio and tv advertisers use

Volume 8 Number 20
4 October 1954

ARTICLES

Five big needs in spot radio

What kind of basic information do advertisers and agencies need on spot radio? Why is much of this data not available today? In five separate reports SPONSOR discusses some big gaps in spot radio knowledge, other spot radio needs

29

Maxwell House mixes network tv, blitz spot drives

Maxwell House, coffee industry giant, backs up its strong network television effort with short-term spot drives in strategic markets

32

Will-it-sell: new test for commercials

Does your commercial motivate the audience to want to buy your product? That's what new Schwerin test of commercials is seeking to determine

34

Sweet-Orr's tug of war goes on the air

Men's work clothes manufacturer is adapting its tug-o'-war trademark for the air with vivid descriptive commercials set at fairground

37

SPONSOR visits 5 U.S. agencies: III

In last of three articles SPONSOR takes closeup look at radio-tv operations at Gardner Advertising, St. Louis and Campbell-Ewald, Detroit

38

Tv Dictionary/Handbook for Sponsors: Part V

Is your television knowledge too specialized? Reading SPONSOR's dictionary/handbook will help you fill in the gaps

40

Network radio show costs

Here is over-all look at network radio 1954 with complete chart of show costs and sponsors. Article analyzes trends, gives highlights of season

42

Pinpointing the audience: MBS study shows how

New MBS study shows activities of every member of the family from 6:00 a.m. to 11:00 p.m. It's based on sample of 7,000 households

44

COMING

How to match shows with audiences

Ohio University study comes up with easy-to-read table which matches audience show preferences with audience characteristics

18 Oct.

Network television vs. magazines

How Product X tested one network television show against one double-spread in "Life." Unique point-by-point study of test, with findings

18 Oct.

DEPARTMENTS

TIMEBUYERS AT WORK

49TH & MADISON

AGENCY AD LIBS

NEW AND RENEW

MR. SPONSOR, Dominick O'Connell P.S.

SPONSOR BACKSTAGE

NEW TV STATIONS

TOP 20 TV FILM SHOWS

TV RESULTS

SPONSOR ASKS

ROUND-UP

AGENCY PROFILE, Nan Marquardt

RADIO COMPARAGRAPH

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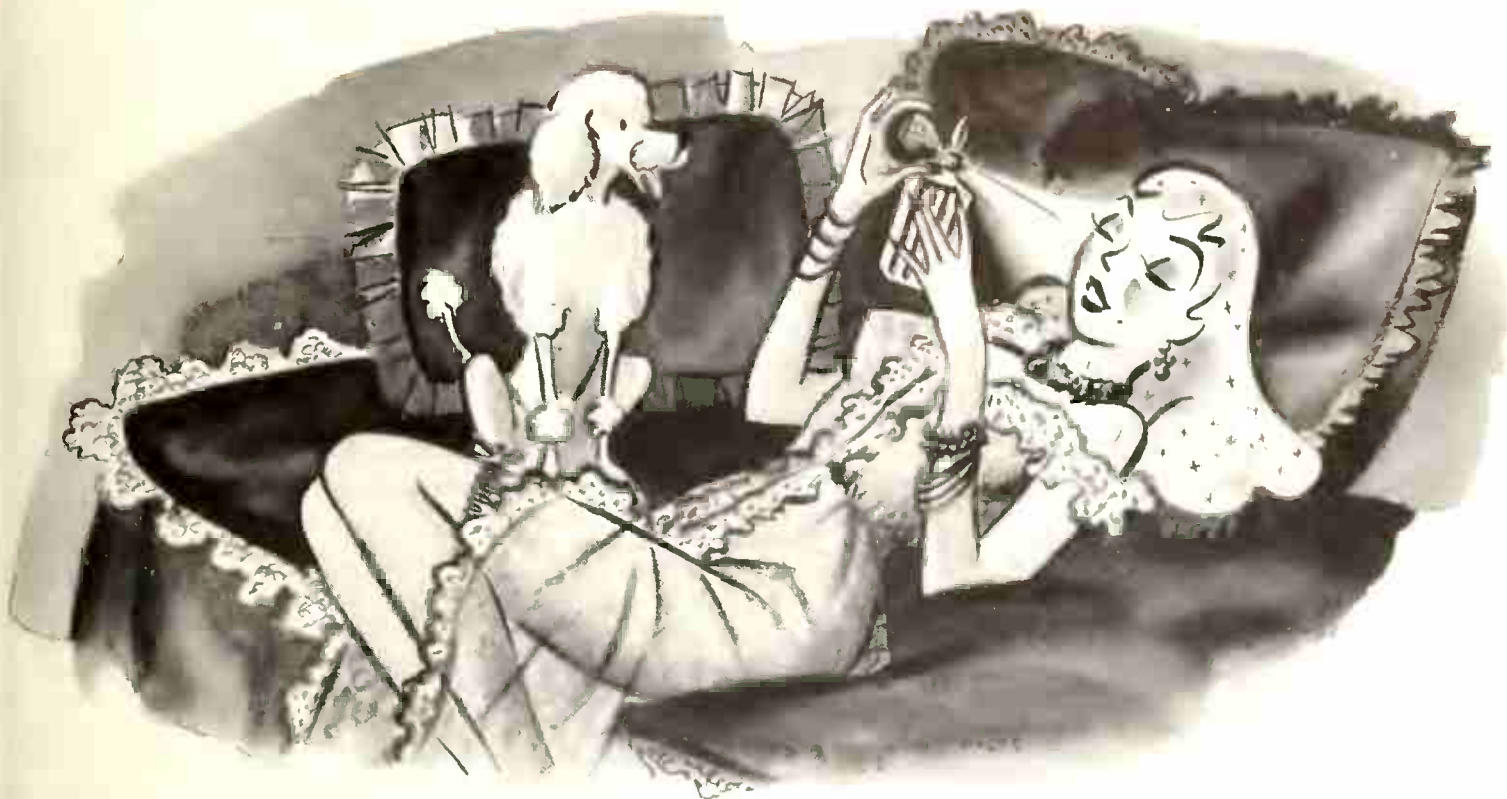
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DON'T USE KTHS IF YOU SELL A
"Limited Market"
 (Little Rock ONLY, for instance)



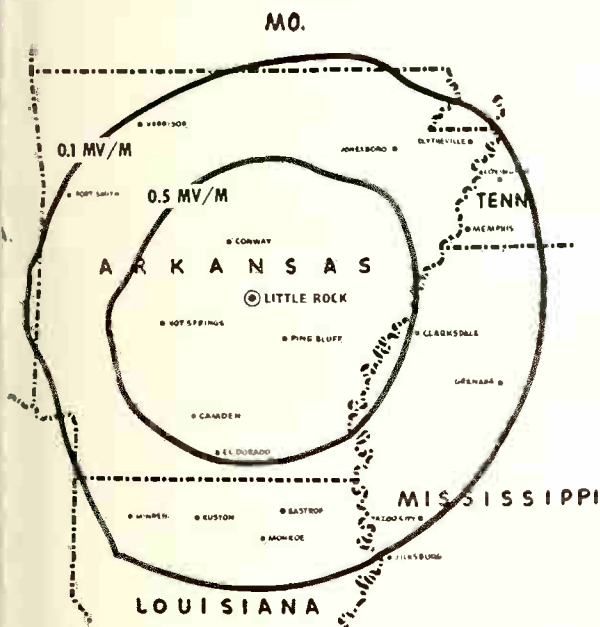
DO USE KTHS IF YOU SELL
most or all of Arkansas!

If you want to reach movie stars only — or even if you want to reach regular people *within the city limits of Little Rock only* — don't use KTHS!

KTHS is 50,000 Watts — CBS — broadcasts from the Capital of the State — in the *center* of Arkansas.

With all that, KTHS would automatically get an important audience throughout almost *all* of Arkansas, whether or not we were very good showmen. Actually, with the most costly, inspired and "heads up" programming in the State, KTHS does a magnificent audience job practically all over Arkansas.

If you need listeners only in Little Rock, you don't need KTHS. But if you need listeners *throughout* the State, get our story from The Branham Company.



Daytime, the Station KTHS primary (0.5MV/M) area has a population of 1,002,758. More than 18%, or over 100,000, do not receive primary daytime service from any other radio station.

KTHS interference-free daytime coverage extends to the 0.1MV/M contour, except in the southwest quadrant — has a population of 3,372,433.

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**

Only **4**
STATIONS

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

Of these top
four, **KBIG** is

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



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

Not. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Isabel Ziegler. Biow-Beirn-Toigo, New York, has been plunged into color tv with the preparations for the I Love Lucy color telecast on 6 December. "I'm working on the budget," Isabel told SPONSOR. "The tv picture will change when color tv comes in full force. The stations have to convert their transmitter, and get an AT&T color cable. Sponsors will probably be required to pay for the cable charge as well as for the time." Her problem now: What to do about d.b.'s, since only live stations carry color at this point.



Joan Rutman. A. W. Ayer, New York, is looking forward to publication of the new Ward-MBS Study (see story on page 44 for details). "It should be a wonderful guide for timebuyers in terms of selling a client on the audience-composition and activities during a particular radio time segment that we might know is good," Joan told SPONSOR. "It sound as though this study would make it possible for us to back up our buys with facts more concrete and more qualitative than mere ratings. Now we should know who's listening to our commercials, and what they're doing while listening."

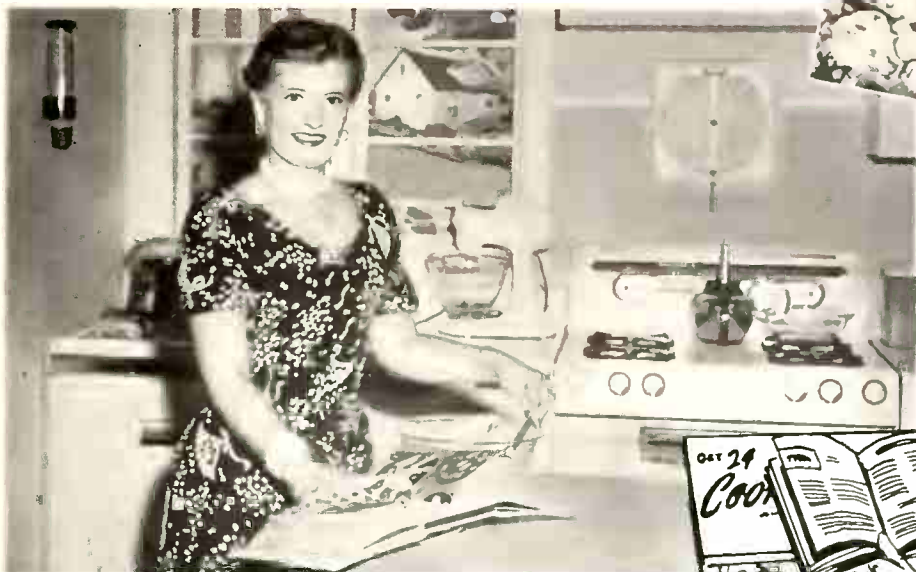


Dou Chapman. Ted Bates & Co., New York, thinks that timebuyers should know research techniques in order to better evaluate the surveys of rating services. "Often," says he, "the explanation of a rating in question is easily discovered by an understanding of the sampling technique, the scope of survey or the methods of interviewing. Such knowledge is a distinct advantage to the buyer in evaluating the efficiency of the ratings and the report itself. I like the school of thought that accepts the findings of some surveys as indicative, though not entirely conclusive."



Mary Ellis. BBDO, New York, says that "you can't buy bad radio, unless you try very hard." Her radio theories can be summed up this way: "Establish your radio principles, outline your client's objectives, but don't generalize about this well-established medium. We usually look for the greatest number of potential customers, but we don't necessarily find these in the top-rated time period or on one particular type of station. For the most part, it's a matter of buying ears, not noses. Buying letter radio often boils down to a timebuyer's effort."

OVER
454,000 Cook Books
Sold in Food Stores



When nearly half a million—over 454,000—cook books were sold—which was double the original estimate for the Rochester area—the promoters were astonished. When WHAM Radio exclusively did this job better than any medium previously used, everybody sat up and took notice—in the food industry . . . in the publishing business . . . and in radio.

It was WHAM's persuasive personalities who sent customers into the stores to buy the famous 24-volume "Encyclopedia of Cooking."

In cook book parlance, the best recipe for getting your share of the 22-county market that spent an estimated \$415,855,000 for food in 1953* is WHAM radio.

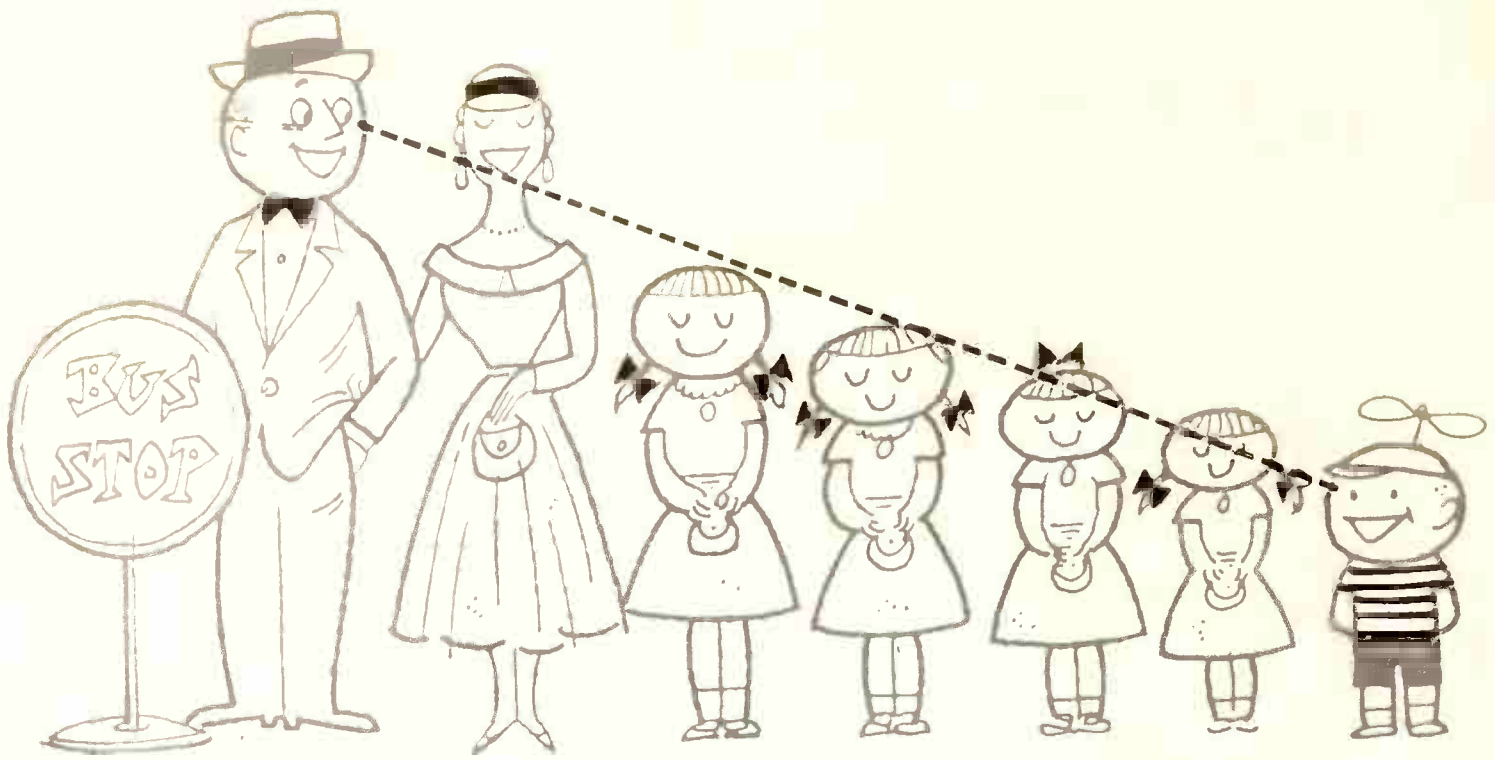
Want more proof? Ask us or the Hollingbery man to give you the details of this stupendous radio success story.

**Sales Management Survey of Buying Power, 1954*

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



REPETITION GE

and WCOP's cost per thousand permits the highest fr

RESULTS!

in Greater Boston.

America's smartest advertisers know that it's frequency of impression that sells 'em — *and keeps 'em sold!* That's why spot radio is growing — because spot radio's incomparable economy provides budget high frequency as no other medium can.

In the compact Greater Boston market, WCOP's one-minute saturation plan provides the incredibly low cost per thousand of just 19¢. In America's second most concentrated market, WCOP provides more frequency of impression and **MORE RESULTS** per dollar than any other Boston station.

If you want to know why America's smartest spot buyers are using WCOP, ask your station or WEED representative to show you the revealing story "HOW TO SELL THE CREAM MARKET OF NEW ENGLAND."



**WILLY THE
WCOP**



5,000 Watts on 1150

*Keep good company
on **WCOP***

- Pepsi Cola
- Jello
- Instant Maxwell House
- Minute Tapioca
- General Foods
- Philip Morris
- Parliament
- Herbert Tareyton
- Ballantine Ale
- Blatz
- Chevrolet
- Ford
- Packard
- Lincoln-Mercury
- MGM
- Robert Hall Clothes
- Saturday Evening Post
- Jordan Marsh
- Filene's
- Beacon Wax
- H. P. Hood
- Liggett-Rexall Drug Stores

Sets per dollar delivered in Greater Boston by Boston stations, on minute package basis:

| | |
|-------------------|--------------|
| WCOP | 5,262 |
| Station B | 3,333 |
| Station C | 2,176 |
| Station D | 1,867 |
| Station E | 1,785 |
| Station F | 1,470 |

In the
Dakota
area

KXJB-TV
CARRIES
ALL THE
BIG
ONES

Godfrey and his Friends
Toast of the Town
I Love Lucy
Studio One
Edward R. Murrow
Jack Benny
Topper
Beat the Clock
I've Got A Secret
Herb Shriner
Strike It Rich
December Bride
Douglas Edwards
Halls of Ivy
Playhouse of Stars
Private Secretary
Lineup
Ford Theatre
Rocky King
And Many Others

Live interconnected Sept. 26th.

KXJB-TV
CBS Primary—DUMONT
Channel 4
VALLEY CITY
FARGO

NO. DAK. BDCST. CO. INC.
Box 626 Fargo, N. Dak.
Phone Fargo 4461
KSJB-600 KC, Jamestown
KCJB-910 KC, Minot
KCJB-TV-Ch. 13, Minot
REPS: WEED TELEVISION

49th and MADISON

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

5 U.S. AGENCIES

Your kickoff story on the "SPONSOR visits five U.S. agencies" in the September 6 issue and the September 20 story are, to put it mildly, terrific. (There'll always be an ad man.)

As a matter of fact, we are so thrilled and excited about your exceedingly well-written series, that I would like to have . . . 25 copies of the September 6 issue and 25 copies of the September 20 issue, and ship them to us, at your earliest convenience.

MARSHALL G. ROBERTSON
Marshall Robertson Adv.
Denver

We just read your article about our agency in SPONSOR [6 September 1954, page 50] and are greatly pleased and enthusiastic about it.

Would it be possible for us to arrange to get 300 reprints of the article with the SPONSOR cover? If it is possible, what would it cost?

VIRGIL A. WARREN
Virgil A. Warren Adv.
Spokane

• For the information of readers, SPONSOR's policy is to make reprints of articles available on request at nominal costs for volume orders.

AGENCY AD LIBS

This Foreman feller makes a lot of sense every time he picks up his pencil.

Next to the "Winchell" part of the book, Agency Ad Libs is the first thing I read—and that's being going on for a long time. It's told me a lot of things I didn't know.

To Bob Foreman—long may he wave—and you, too!

JOSEPH KATZ
Joseph Katz Advertising
Baltimore

1954 NEGRO RADIO SECTION

May we congratulate you on the excellent coverage of the Negro market which appeared in the September 20th issue of SPONSOR magazine. The Negro Radio section is one of the most

comprehensive of any publication I have ever seen.

It would be very much appreciated if you would send us tear sheets of the pages on which WHAT's success stories appeared; that is, pages 52 and 72. We are in need of quite a few of these tear sheets, as a sales tool for our salesmen.

DOLLY BANKS
WHAT
Philadelphia

• The 1954 Negro Radio section will be available in reprint form soon.

FILM BASICS

Here is another enthusiastic reader-subscriber to your *Fall Facts* issue [12 July 1954]!

If available in reprint form, we would appreciate having 10 copies of the Film Basics section. Please bill us accordingly.

CHARLES HUTAFF
Homecraft Productions
Cleveland

• Copies of the 1954 Film Basics are 25c each, 25 or more copies, 15c each; 100 or more copies, 10c each.

REP CHANGES

As usual, I read your fine publication from cover to cover. This, of course, is regular routine for all the executives at KNOE and KNOE-TV.

I would like to ask you to correct one item that was published in your September 6 issue because it might create confusion. On page 22 of your September 6 issue under the "Station Changes" section New and Renew you have listed under change of representatives, etc., that KNOE, KNOE-TV and WNOE are now being represented by Clarke Brown Co.

This is incorrect. The national representatives for KNOE Radio and WNOE are still H-R Representatives and the national representative for KNOE-TV is still H-R Television.

Clarke Brown is representing the H-R stations in the Southern part of the United States and that's how you probably came to print this information. Again, I would like to repeat that our only representatives are H-R Representatives and H-R Television.

PAUL H. GOLDMAN
Vice President & Gen. Mgr.
KNOE, Monroe, La.

SPONSOR SELLS DRESSES

We now have proof positive of SPON-



To sell the Cincinnati area, WKRC is a must!
Morning, noon and night more people listen to WKRC-Radio
than to any other radio station in the Queen City!

Radio Cincinnati, Owners and Operators of:
WKRC-Radio, Cincinnati, Ohio • WKRC-TV, Cincinnati, Ohio
WTVN-Television, Columbus, Ohio • WTVN-Radio, Columbus, Ohio

CBS

WKRC-RADIO

***CINCINNATI, OHIO**

Ken Church,
National Sales Manager

CBS RADIO NETWORK • REPRESENTED BY THE KATZ AGENCY

Radio station with a big pizzarating ...

If the number of pizza pies it sells is not the measure of a radio station, don't tell Cauglia's Pizza House, Omaha. This restaurant-bakery is about to build another addition, fourth in a series of expansions at least partly attributable to one spot a day on Omaha's KOWH. This has been virtually all of Cauglia's advertising.

KOWH whets Omaha appetites for pizza with the same success attained for many other national, regional and local advertisers. Something would be amiss if it didn't, because much of the time KOWH is talking to more people than all the other stations put together. Operating within a format of top tunes and unexcelled local news, KOWH's air personalities out-Hooper everything else in Omaha in every single daily quarter hour save three. Average share of audience: A. M.—46%; afternoon—49.3%; all-day—48%. (July-August Hooper Monday through Saturday, 8 a.m. to 6 p.m.) Second station: 16.8%; third station, 11.3%.

KOWH has dominated Omaha radio, with first place ratings, for the past three years without a break.

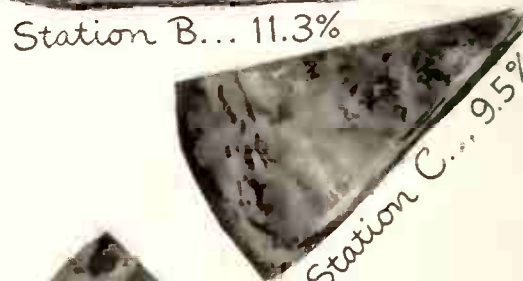
Get Station Manager Virgil Sharpe to equate KOWH's cut of Omaha pie to your cut of the Omaha market. Or talk to an H-R man.



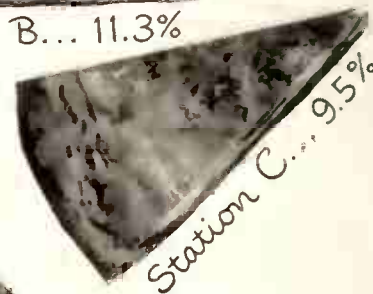
KOWH... 48%



Station A... 16.8%



Station B... 11.3%



Station C... 9.5%



Station D... 6.9%

Station E... 6.0%



MID-CONTINENT BROADCASTING COMPANY

General Manager: Todd Storz

WHB, Kansas City
Represented by
John Blair & Co.

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

KOWH, Omaha
Represented by
H-R Inc.

KOWH

OMAHA

sor's selling power!

The success story you ran in the August 9 [page 37] issue on Phoenix's Toria Tassi has opened a new sales outlet for them from among subscribing station staffers.

Just spoke to Mal Werner, the owner, who was in the midst of filling his sixth order from a gal at a Midwestern station—and at least a dozen readers have written him directly for further info, patterns, etc.

He wants to pass on his thanks to you and I'm sure you'll be interested in the reaction.

DAN SCHWARTZ
Promotion Manager
KPHO, Phoenix

FARM RADIO

Just this week we have brought our membership list up-to-date and I am enclosing a copy for your files.

As we add new members, I will prompt myself to forward those names to you.

As an officer of NATRFD, I would like to commend you on the promotion helps you have given to our organization and can assure you we will look forward to the future issues which will deal with farm radio and television.

MERRILL LANGFILL
Secretary-Treasurer
NATRFD

• SPONSOR's 1954 Farm Section will highlight the 1 November issue. This will be SPONSOR's fifth annual study of farm radio and tv.

BARDAHL

Thanks for your Bardahl story [6 September 1954, page 48]. You've given this very nice handling. Jerry Hoeck and I particularly liked the way you opened it, and the way you've made the rather complicated parts to our promotion story flow together.

JOHN M. HAYDON
Manager, Advertising and Sales
Bardahl, Seattle

BARBER'S SUPER MARKET

If you could spare us a few tear-sheet copies of the Barber's story [26 July 1954, page 39] it would answer the purpose. We would like to have somewhere between 10 and 20 if possible and would be very happy to pay your charge. We want to put one in

the hands of each of our salesmen and the Barber people have requested copies for their department heads and store managers.

BERT ARNOLD
Vice President
KABQ, Albuquerque

• Extra copies of the 26 July issue are available at 50c each. Quantity prices on request.

OUTSTANDING USE MAGAZINE

... It's easy to understand why your publication is the outstanding "use" magazine in the radio-television field of advertising. In my office we depend on SPONSOR.

ROBERT S. BOYD
Advertising Dept.
Ashland Oil & Refining
Ashland, Ky.

DEPARTMENT STORE

If available, please send us five reprints of the article, "A department store tests radio" published in the August 9 issue [page 44] and bill us the charges.

Would you please also send a copy of the 1954 edition of Radio Results.

SPONSOR is a *must* at WHAW and our salesmen find that many of the same principles that apply to larger stations are very usable in a smaller market.

FRANCIS E. ANDREW
Vice President
WHAW, Weston, W. Va.

• Reprints of "A department store tests radio" are 25c each; quantity prices on request. Copies of the 1954 editions of Radio Results and Tv Results are available free to subscribers. Extra copies are \$1 each; quantity prices on request.

ALL MEDIA STUDY

Please order for BBDO 28 copies of the All-Media Evaluation Study, to be delivered to the writer. I understand that this quantity is at \$3.50 per copy.

FRED BARRETT
BBDO, New York

• One to 24 copies of the All-Media Study are \$4 each; 25 to 49 copies, \$3.50; 50 to 99, \$3; 100 or more, \$2.50.

BASICS SECTIONS

Would you please send me 20 copies of the one-fold sheet put out by SPONSOR called Tv Basics. These will be extremely useful to our local salesmen.

BURT TOPPAN
Promotion Manager
WTVJ, Miami

(Please turn to page 56)

WKNB-TV DOMINATES the HARTFORD Market

Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County.
FIRST in national and local program popularity.
FIRST in acceptance by local advertisers.

Over 202,000 HOMES delivered

Certified Sept. 1, 1954 figures



The New WKNB Television-Radio Center
1422 New Britain Ave (Corner Ridgewood Road)
WEST HARTFORD 10, CONNECTICUT
Represented Nationally by The Bolling Company



Neither Rain Nor Hurricane Stops This Bird!

WJAR-TV On The Air One
Day After Worst Hurricane
In Rhode Island History!



Providence, Rhode Island — Here's
the story of a pretty tough Rhode
Island Red:

Hurricane "Carol" struck Providence, Rhode Island with the full fury of 100 mile an hour winds and 8 foot flood tides early Tuesday morning, August 31st. General power failure put WJAR-TV off the air.

On September 1st, one day later, WJAR-TV was back on the air from emergency transmitter facilities in Rehoboth, Massachusetts carrying the latest hurricane news and vital community service information.

On September 3rd, WJAR-TV was back in full service from their mid-town Providence studios thanks to the Caterpillar Mobile Electric Set with a capacity of 315 KW's.

At the height of the hurricane, throughout and after the storm, 20 teams of WJAR-TV camera and newsmen took over 4,000 feet of film plus hundreds of stills. These on-the-spot films were shown 27 times between September 3rd and September 7th. All southern New England had a "bird's eye" view of hurricane "Carol" thanks to WJAR-TV!

NBC — Basic

ABC-Dumont—Supplementary

Represented by WEED TELEVISION

CHANNEL

10

WJAR-TV
PROVIDENCE, RHODE ISLAND



AGENCY AD LIBS



by Bob Foreman

Television has made a rather remarkable record in a comparatively few years of news reporting and analysis. It has brought spot news into the home with a combination of immediacy and graphic quality that neither newspapers nor radio could duplicate. By means of remotes and on-location footage, television has provided us with a regular diet of news in its most absorbing and realistic form.

Furthermore, tv news is the most uncolored, the least slanted and completely unbiased visual news brought to the American public. No newspaper, for example, ever took such pains to walk the middle of the road during elections. To the contrary—other visual media usually take definite sides; it is accepted practice to run “news columns” with an editorial bias and over bylines. Not so, however, with tv.

Even on its programs of commentary and editorializing, there is far less of the partisan and far more of the reportorial. All of which is to the medium’s credit and the nation’s good fortune.

There is another side to the ledger though. Tight-rope walking has tended to make most tv news duller than it might otherwise be and has given birth in a few short years to some very trying clichés: newscaster-at-desk, grim voice-over, grainy stock footage and the everlasting wall-map-with-animation. Maybe there’s nothing really wrong with these but they do tend to wear badly.

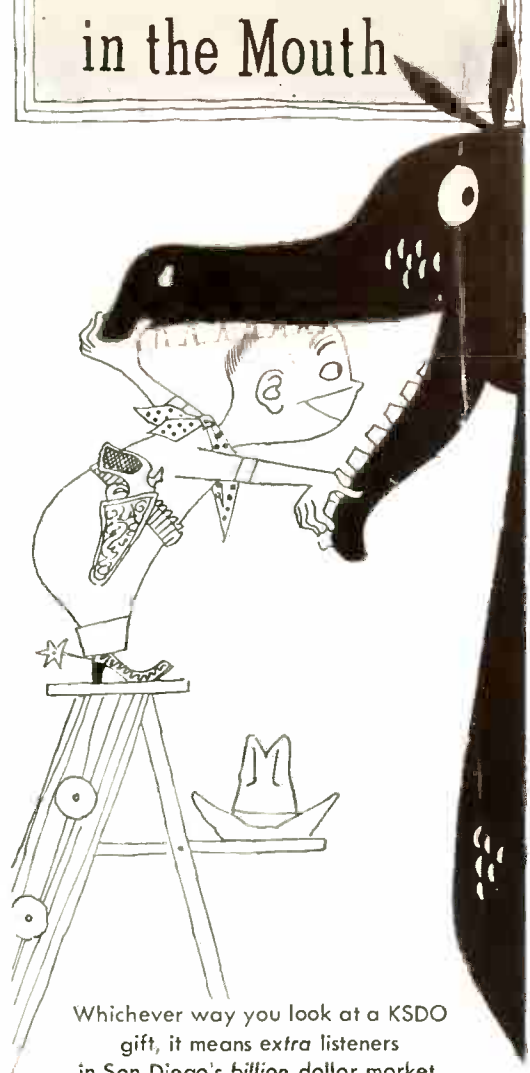
Worst of all are the words delivered. Tv news-audio gen-

(Please turn to page 58)

Why Foreman criticizes tv newscasting:

1. Tv news is the least biased visual news brought to the American public. But tight-rope walking has tended to make tv news dull, colorless, cliché-filled.
2. Tv newscasters and news show backdrops often fall into stereotype. Grim delivery of wire-service English against backdrop of wall map with animation is the rule.
3. Tv news shows should strive for warmth, personality, naturalness to create greater impact. Unstudied shows have more authenticity, realism, more audience appeal.

How to Look a Gift Horse in the Mouth



Whichever way you look at a KSDO gift, it means extra listeners in San Diego’s billion dollar market.

KSDO delivers more home listeners than any other station in San Diego . . . HOOPER.

More out-of-home listeners . . . PULSE.

These extra listeners—ot no increased cost—is our gift to you.

May we show you how a good look at this gift will pay-off for you?



KSDO 1130 KC
5000 WATTS

Representatives
John E. Pearson, Ca. — New York
Daren McGavren — San Francisco
Walt Lake — Los Angeles



CBS

waga

A contract worth telling about!

We're right proud of a new contract one of our enterprising local salesmen obtained recently:

Delta-C&S, the nation's fifth largest airline, bought the CBS World News Round-Up, 8 to 8:15 a.m. Monday through Saturday, for 52 weeks starting June 28—312 broadcasts.

A significant side-light is that Delta-C&S is a hometown company. Its officials know the local

picture mighty well. So does their advertising agency, which also has headquarters in Atlanta. So, when it came to picking a station—they knew what they were doing!

To reach the most people, at the lowest cost, in the ever-growing Atlanta market—it will pay you to follow the lead of Delta-C&S Airline and choose WAGA.



Represented Nationally by
the KATZ AGENCY, Inc.
Tom Horker, V.P. and Nat'l Sales Director, 118 E. 57th St., New York 22 • Bob Wood, Midwest National Sales Manager, 230 N. Michigan Ave., Chicago



waga

590
on the dial
5,000
watts

CBS-radio in Atlanta

New and renew

New on Television Networks

| SPONSOR | AGENCY | STATIONS | PROGRAM, time, start, duration |
|---|---------------------------|------------|--|
| Amana Refrig, Amana, Ia | Maury, Lee & Marshall, NY | ABC TV 156 | NCAA Football; cospon Sat afts & Thanksgiving (various times); 18 Sept; 13 games |
| American Chiclet | D-F-S, NY | NBC TV 90 | Caesar's Hour; cospon M (3 wks in 4) 8-9 pm; 27 Sept; 39 wks |
| Hazel Bishop, NY | R. Spector, NY | NBC TV 116 | Martha Raye Show; ev 4th T 8-9 pm; 28 Sept; 10 shows |
| Bristol-Myers, NY | Y&R, NY | CBS TV | Honestly Celeste; Sun 9:30-10 pm; 10 Oct |
| Brown & Williamson (Kools), L'ville | Ted Bates, NY | CBS TV 132 | The Lineup; F 10-10:30 am; 1 Oct; 52 wks |
| Colgate-Palmolive, Jersey City | Lennen & Newell, NY | ABC TV 156 | Football Scoreboard; Sat 10 min following NCAA game; 18 Sept; 13 games |
| General Foods (Instant Jello puddings), NY | Y&R, NY | CBS TV 93 | Bob Crosby; W 3:30-45 pm; 22 Sept; 3 wks |
| Genl Foods (Instant Maxwell House) | B&B, NY | CBS TV | December Bride; M 9:30-10 pm; 4 Oct |
| General Mills (Gold Medal Flour, Cheerios, O-Cel-O), Mpls | D-F-S, D-F-S, Esty, NY | CBS TV | Willy; Sat 10:30-11 pm; 18 Sept |
| Gen Motors (Chevrolet), Detroit | Campbell-Ewald, Detroit | ABC TV 115 | Treasury Men in Action; Th 8:30-9 pm; 7 Oct; 52 wks |
| H. J. Heinz Co, Pittsburgh | Maxon, NY | Du Mont 32 | Studio 57; T 9-9:30 am; 21 Sept; 52 wks |
| Int'l Harvester, Chi | Leo Burnett, Chi | CBS TV 83 | Halls of Ivy; alt T 8:30-9 pm; 19 Oct; 52 wks |
| Knemark Mfg (Esquire Boot Polish), NY | Emil Mogul, NY | ABC TV | Masquerade Party; alt W 9-9:30 pm; 29 Sept; 52 wks |
| Lehn & Fink, NY | Lennen & Newell | ABC TV 76 | Ray Bolger Show; F 8:30-9 pm; 17 Sept; 52 wks |
| Light Cos of America | Ayer, Phila | All Nets | Light's Diamond Jubilee; Sun 9-11 pm; 24 Oct only |
| P. Lorillard (Kent), NY | Y&R, NY | CBS TV | Father Knows Best; Sun 10-10:30 pm; 3 Oct |
| Maytag Co, Chi | McCann-Erickson, Chi | ABC TV 156 | NCAA Football; cospon Sat afts & Thanksgiving (various times); 18 Sept; 13 games |
| Natl Biscuit (Shredded Wheat & Milk Bone Dog Food), NY | K&E, NY | ABC TV | Adventures of Rin Tin Tin; F 7:30-8 pm; 15 Oct; 52 wks |
| National Biscuit Co, NY | McCann-Erickson, NY | CBS TV 55 | Halls of Ivy; alt T 8:30-9 pm; 26 Oct; 52 wks |
| Pharmaceuticals, Inc | Kletter, N | Du Mont | One Minute, Please; F 9-9:30 pm; 24 Sept; 52 wks |
| RCA, NY | K&E, NY | NBC TV 90 | Caesar's Hour; cospon M (3 wks in 4) 8-9 pm; 27 Sept; 39 wks |
| Remington Rand (Electric Shaver Div), NY | Y&R, NY | ABC TV | Masquerade Party; alt W 9-9:30 pm; 29 Sept; 52 wks |
| Republican Nat'l Convention, Wash | BBDO, NY | CBS TV 66 | Pres Eisenhower & VP Nixon; F 9:30-11 & F 12:30-1 am 8 Oct only |
| R. J. Reynolds, Winston-Salem | Wm Esty, NY | ABC TV 156 | Pre-Game Huddle; Sat 10 min preceding NCAA game; 18 Sept; 13 games |
| Serutan Co, NY | Kletter, NY | Du Mont 35 | Life Begins at Eighty; Sun 9:30-10 pm; 26 Sept; 52 wks |
| Speidel, Providence | SSC&B, NY | NBC TV 90 | Caesar's Hour; cospon M (3 wks in 4) 8-9 pm; 27 Sept; 39 wks |
| Sterling Drug, NY | D-F-S, NY | ABC TV 99 | The Vise; F 9:30-10 pm; 1 Oct; 52 wks |
| Tide Water Oil, NY | Buchanan, NY | ABC TV 12 | John Daly and the News; M 7:15-30 pm; 30 Aug; 52 wks |
| Zenith Radio, Chi | Y&R, Chi | ABC TV 156 | NCAA Football; cospon Sat afts & Thanksgiving (various times); 18 Sept; 13 games |



Renewed on Television Networks

| SPONSOR | AGENCY | STATIONS | PROGRAM, time, start, duration |
|---------------------------------------|-----------------------|------------|---|
| Block Drug, Jersey City | Harry B. Cohen, NY | CBS TV 69 | Danger; alt T 9:30-10 pm; 21 Sept; 52 wks |
| American Safety Razor | McCann-Erickson, NY | ABC TV 36 | Walter Winchell; alt T 9-9:15 pm; 10 Oct |
| Hazel Bishop, NY | Raymond Spector, NY | NBC TV 45 | This is Your Life; W 10-10:30 pm; 15 Sept; 52 wks |
| Carnation Co, LA | Erwin, Wasey, LA | CBS TV 114 | Burns & Allen; alt M 8-8:30 pm; 4 Oct; 52 wks |
| General Mills, Mpls | D-F-S, NY | ABC TV 51 | The Lone Ranger; Th 7:30-8 pm; 9 Sept; 52 wks |
| Gerber, Fremont, Mich | D'Arcy, NY | NBC TV | Ding Dong School; Th 10:15-10:30 am; 30 Sept; 26 wks |
| Gillette Safety Razor, Boston | Maxon | NBC TV 67 | Cavalcade of Sports; F 10-10:30 pm; 3 Sept; 52 wks |
| B. F. Goodrich, Akron | BBDO, NY | CBS TV 93 | Burns & Allen; alt M 8-8:30 pm; 11 Oct; 52 wks |
| Goodyear, Akron | Y&R, NY | NBC TV 58 | Television Playhouse; Sun 9-10 pm; 10 Oct; 52 wks |
| Longines-Wittnauer, NY | V. A. Bennett, NY | CBS TV 80 | Chronoscope; M, W, F 11-11:15 pm; 16 Aug; 52 wks |
| P. Lorillard, NY | Lennen & Newell, NY | NBC TV 96 | Truth or Consequences; T 10-10:30 pm; 28 Sept; 52 wks |
| Philip Morris, NY | Biow, NY | CBS TV 135 | I Love Lucy; M 9-9:30 pm; 4 Oct; 52 wks |
| Nash Kelvinator | Geyer | CBS TV 62 | Danger; alt T 9:30-10 pm; 14 Sept; 52 wks |
| Nestle, White Plains, NY | Bryan Houston, NY | CBS TV 105 | Jackie Gleason; cospon Sat 8-9 pm; 25 Sept; 52 wks |
| Pabst Brewing, Chi | Warwick & Legler, Chi | CBS TV 104 | Blue Ribbon Bouts; W 10-10:45 pm; 22 Sept; 52 wks |
| Plymouth Div, Chrysler Corp, Detroit | N. W. Ayer | CBS TV 144 | That's My Boy; Sat 10-10:30 pm; 9 Oct; 13 wks |
| Pepsi-Cola, NY | Biow, NY | ABC TV | Pepsi-Cola Playhouse; Sun 7:30; 3 Oct; 52 wks |
| Schick Electric Razor, Stamford, Conn | Kudner, NY | CBS TV 106 | Jackie Gleason; cospon Sat 8-9 pm; 18 Sept; 52 wks |
| Sylvania Electric, NY | Cecil & Presbrey, NY | CBS TV 87 | Beat the Clock; Sat 7:30-8 pm; 25 Sept; 52 wks |



Numbers after names refer to New and Renew category

- John C. Strouse (3)
- E. W. Morris (1)
- Wallace T. Drew (3)
- George Polk (3)
- E. T. Gaither (1)

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

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; New Agency Appointments

New and renew

3. Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|----------------------|---|---|
| Ben G. Allen | Kiesewetter Baker Hagerdorn & Smith, NY, copywriter | Hicks & Greist, NY, sen copywriter |
| Arthur J. Bellare | BBDO, NY, hd r-tv copy | Same, vp |
| Thomas F. Brennan | Ruthrauff & Ryan, NY, copywriter | Kudner, NY, copywriter |
| John B. Crandall | Sherman & Marquette, NY, media dir | McCann-Erickson, NY, asoc dir of m |
| Vincent J. Curry | BBDO, NY | Warwick & Legler, NY, acct exec |
| Edith Curtiss | Rhoades & Davis, SF, media dir | S. Garfield Assoc., SF, media dir |
| LeRoy H. Dreher | BBDO, NY, acct exec | Same, vp |
| Wallace T. Drew | Bristol-Myers, adv mgr | Grey Adv, NY, acct exec |
| Harold Fair | Bozell & Jacobs, NY, dir of r-tv dept | Same, vp |
| James E. Fieken | Frederick Baker, Seattle, copy chief | S. Garfield Assoc, SF, copy dir |
| Gerald F. Ford | Cecil & Presbrey, NY, r-tv prodr | Hicks & Greist, NY, exec r-tv prodr |
| Henry G. Fownes | MacManus, John & Adanis, NY, r-tv dir | Same, NY, vp |
| George Glavin | West-Pacific Adv, Seattle, mdsg | Pacific News, Seattle, mdsg mgr |
| Edward D. Gottlieb | International Latex Corp, adv mgr | Foote, Cone & Belding, NY, acct exe |
| Donald H. Grady | BBDO, NY, r-tv copywriter | Kudner, NY, tv copywriter |
| James Harkey | McCann-Erickson, NY film prodr | Geyer Adv, NY, film supvr |
| John Hoagland | BBDO, NY, r-tv dept | Same, hd prog and talent buying |
| Robert S. Jones | Elroy McCaw Radio Group, str mgr | S. Garfield Assoc, SF, hd r-tv dept & |
| Kay Knight | Meyerhoff & Co., Chi, hd r-tv time buying dept | W. D. Lyon, Sioux City, acct exec |
| Erwin A. Levine | Cecil & Presbrey, NY copy dept | Same, copy chief |
| Bernard London | D'Arcy, NY, tv prodr-dir | Kudner, NY, tv prodr-dir |
| Larry Lowenstein | Benton & Bowles, NY, stf publicist | Same, dir of publicity-prom |
| Gene McKeough | J. P. Pershall Adv, Chi | Beaumont & Hohman, Chi, acct exec |
| Stanley Merritt | Albert Frank-Guenther Law. Inc. NY, vp & copy chief | Cunningham & Walsh, NY, Texas Co |
| Grant Merrill | West-Pacific Adv, Seattle, tv prodr | Pacific News, Seattle, r-tv prodr |
| Eugene A. Nieland | Russell Miller Milling Co, Mpls | David Adv, Mpls, acct exec |
| Robert C. Olson | G. M. Basford Co., NY | Warwick & Legler, NY, contact dept |
| George Polk | BBDO, NY, r-tv dept | Same, liaison between r-tv and media |
| Don Rowe | BBDO, NY, r-tv dept | Same, hd of prodrn. bus mgr |
| Gene F. Seehafer | CBS Radio, Chi, mgr of res & sls prom | Needham, Louis & Brorby, Chi, res stf |
| Earl W. Schultz | B. F. Goodrich Co, Akron, adv & sls prom co-ord. | Cunningham & Walsh, NY, asst acct T.&T. & W. Electric |
| Richard K. Short | C. T. Howard Co, NY, copy-contact dept | Friend-Reiss Adv, NY, creative staff |
| John C. Strouse | Cunningham & Walsh, NY, acct exec for Colgate-Palmolive | Same, vp |
| Earl W. Timmons, Jr. | Market Research Assoc. LA, res dir | Erwin, Wasey, LA, asst res dir |
| Burton E. Vaughan | BBDO, SF, acct exec | Same, vp |



4. Sponsor Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---------------------|---|---|
| Hadley C. Chapman | RCA, Chi, vp & div mgr | Same, Calif, vp & div mgr |
| Ned A. Corbett | RCA, Detroit, vp & div mgr | Same, Chi, vp & div mgr |
| Albert Fertick | Gallaudet Pharmacy, Wash, D. C. | Maryland Pharmaceutical Co, Balt asst to pres |
| A. McLean Freeman | Chemical Div of Berden Co, NY, hd of adv dept | Permutit Co, NY, adv mgr |
| Edwin T. Gaither | Tidy House Prods, Shenandoah, exec asst | Same, dir of sls |
| Erwin H. Klaus | Northrup, King Co, Berkeley, mktg dir | Same, Mpls, hd mktg-adv dept |
| Edmund W. Morris | Bristol-Myers, NY, mdsg mgr | Same, brand adv mgr |
| Lewis J. O'Shea | Eaton Labs, div Norwich Pharmacal Co, vp in charge of sls | American Safety Razor, NY, field sls |
| Leslie E. Parkhurst | American Safety Razor, NY, field sls mgr | Same, gen sls mgr |
| Lillian L. Shapiro | Schepp-Reiner Co., NY, asoc | Holzer Watch Co, NY, adv mgr |
| Albert F. Watters | RCA Internat'l Div, NY, dir of asoc co operations | Same, vp & operations mgr |



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

| | |
|---|---|
| KGA, Sookane Wash, new nat'l rep Venard, Rintoul & McConnell | WCOP, Boston, new nat'l rep Weed & Co. |
| KOIN, Portland Ore, new nat'l rep CBS Radio Spot Sales | WDIX, Orangeburg, S. C., power incr from 250 to 5 |
| KOIN-TV, Portland Ore, new nat'l rep CBS Television Spot Sales | WDVA, Danville, Va. new nat'l rep Robert Kelle |
| KVVC, Ventura Calif, KVVC becomes KUDU | WGUY, Bangor, Me. new nat'l rep Everett-McKin |
| WBAL, Baltimore, joins BAB | WHOL, Allentown, new nat'l rep Paul H. Raymer |
| WBMS, Boston, new nat'l rep Indies Sales, new office Hotel Somerset | WILY, Pittsburgh, new nat'l rep Stars National |
| | same WILY in August |
| | WISN, Milwaukee, joins BAB |
| | WTVW, Milwaukee, new nat'l rep Edward Petry |

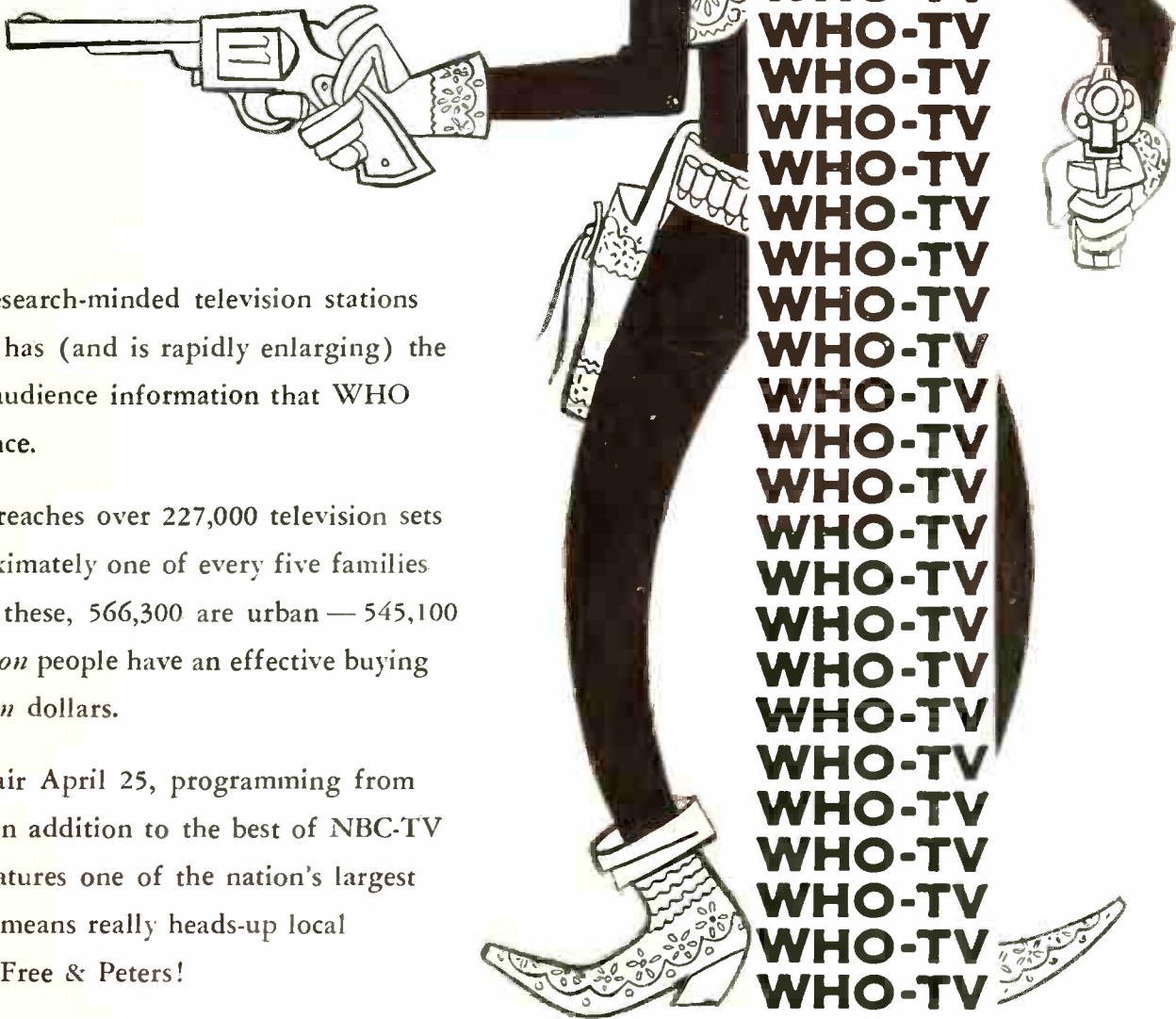
Numbers after names refer to New and Renew category

- Gene F. Seehafer (3)
- Lewis J. O'Shea (1)
- L. Lowenstein (3)
- L. E. Parkhurst (1)
- Harold Fair (3)
- Henry Fownes (3)
- Erwin H. Klaus (1)
- Grant Merrill (3)
- Edith Curtiss (3)
- A. M. Freeman (1)



We got 'em COVERED—

FROM ALL ANGLES!



AS one of the most research-minded television stations in the world, WHO-TV has (and is rapidly enlarging) the same reliable *television* audience information that WHO offers on its *radio* audience.

Briefly, WHO-TV now reaches over 227,000 television sets in central Iowa — approximately one of every five families (1,111,400 people). Of these, 566,300 are urban — 545,100 are rural. These 1.1 million people have an effective buying income of over 1.7 billion dollars.

WHO-TV went on the air April 25, programming from 6 a.m. to 12 midnight. In addition to the best of NBC-TV attractions, WHO-TV features one of the nation's largest local-talent staffs, which means really heads-up local programming, too. Ask Free & Peters!

WHO-TV

Channel 13 • Des Moines • NBC



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives

MONTREAL GROWS!

At present there are more than 4,500 industrial plants in the Greater Montreal Area, and new establishments are coming into existence at the rate of more than 400 a year.

CFCF GROWS!

Local business is up 424% in the past five years. (February, 1949-February, 1954).

CFCF

MONTREAL

IN U.S.—WEED
IN CANADA—ALL CANADA



O'Connor (above) is proof of his own adage: outdoor listening is bigger than ever.

Mr. Sponsor

Dominick O'Connor

Sales and Advertising Manager
Nair Window Co., New York

Hurricanes Carol, Edna and Florence together didn't drive in as many orders for storm windows as the flamboyant saturation announcement campaigns that Dominick O'Connor plans and schedules for Nair Window Co. (through Archer Advertising Associates).

"When we started advertising on New York radio stations in 1951, we had a \$50 budget," O'Connor, Nair's sales and ad manager, told SPONSOR. "Today, we're spending at the rate of \$250,000 a year, all of it in radio announcements."

The entire storm-window industry is an eight-year-old post-war baby. Although the idea for movable aluminum frames with glass panes had originated in the Thirties, the business couldn't get its feet off the ground until the availability of material made production possible. Now, some eight or nine independent companies manufacture these custom-made storm windows. Nair Window Co., according to O'Connor, is first in sales.

"Our operation is patterned somewhat after Muntz Tv.," says he. "We use radio to create prospects. Our salesmen are specialists who follow up the leads produced by our announcements, and go out to the home owners to measure and fit the windows."

Announcement schedules range from 70 a week in the New York metropolitan area to 50 a week on WAVZ, New Haven. The firm generally uses local personalities on such stations as WAAT, WMGM, WOR and WOV, encourages ad libbing.

"We want anyone who's a home owner, men and women alike," O'Connor explains. "The best radio time for us is between 6:00 a.m. and 1:00 p.m., or after midnight."

Each storm window retails at an average of \$30, although some manufacturers have advertised them at prices as low as \$8 and \$9.

"We've never used 'bait advertising,'" O'Connor continued. "In fact, we refrain from mentioning price on the air altogether."

Despite this approach, which is more conservative than the techniques employed by the industry as a whole, Nair Window Co.'s sales volume in 1954 is already in excess of \$1 million, and is expected to hit over \$2 million before the end of the year.

Does O'Connor have any complaints about the business? Yup. He wishes he'd listened to his own commercials and put some storm windows on his seashore house before Hurricane Carol flooded it.

Precious Time

Every minute, night and day

WJBK DETROIT

Make every minute count toward greater sales
in Michigan's richest market.

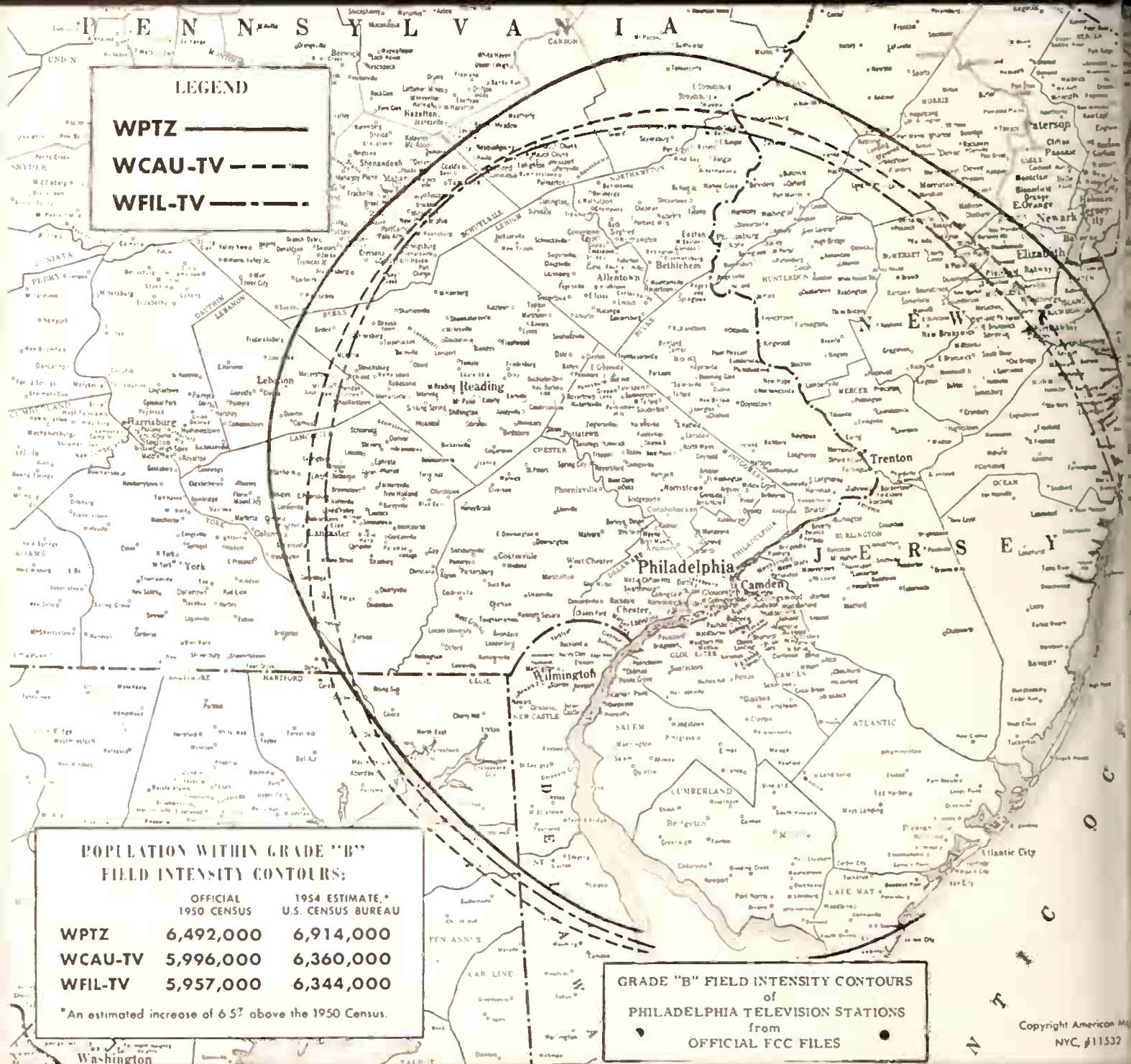
It costs you less to reach
more people, more often on WJBK,
night and day in news, music and sports
top in consistent high tune in
every hour of the day in more than
1,000 radio homes, on 915,000 car radios.



Represented Nationally
THE KATZ AGENCY

National Sales Director, TOM HARKE
118 E. 57th, New York 22
ELDORADO 5-7690

WPTZ *Still* delivers picture to more people any other station in



a clearer, stronger
over a wider area than
Pennsylvania

*It's an
engineering fact:*

In TV-as in radio-
the lower the
channel number
the greater
the coverage
...the better
the reception

WPTZ

MAXIMUM POWER

PHILADELPHIA



WESTINGHOUSE BROADCASTING COMPANY, INC.

WPTZ • KYW, Philadelphia; WBZ-WBZA • WBZ-TV, Boston; KDKA,
Pittsburgh; WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco

National Representatives, FREE & PETERS, INC.
KPIX represented by THE KATZ AGENCY, INC.

New developments on SPONSOR stories



See: "Tv show costs: why they went through the roof"
Issue: 6 September 1954, page 39
Subject: Ratings for NBC TV's first "spectacular"

Perhaps the most eagerly-awaited rating figures of the season—ratings for the first "spectacular" televised in the history of the medium—are now a matter of record.

The figures, as compiled by Trendex and Hooper, reveal the \$300,000 show's audience was disappointing. *Satins and Spurs* 90-minute original musical comedy starring Betty Hutton, was televised 12 September 7:30-9:00 p.m. It drew a 10-city Trendex rating of 16.6 against Ed Sullivan's *Toast of the Town*, which got 34.4 on CBS TV. The 10 cities covered in the Trendex report represent 30% of U.S. tv sets. They are: Atlanta, Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Detroit, New York, Philadelphia and Washington, D. C.

Sullivan threw everything in the book in the way of big names at NBC: Jack Benny, Shirley Temple, Olivia De Havilland, Clifton Webb, Tyrone Power and Dan Dailey. Total cost was \$65,000.

The Trendex figures show NBC ratings declined during the course of the show. At 7:30 *Satins and Spurs* drew 19.7 to 13 for CBS TV's *Private Secretary*. At 8:00, NBC TV's rating was down to 18, Sullivan got 28.1; at 8:30, NBC, 14.9; CBS, 41.1.

A three-city Hooper report gave CBS TV 38 to NBC TV's 16 in New York; 36 to 17 in Chicago; 30 to 20 in Philadelphia.

About 40 million viewers were estimated for the Sullivan show. Trendex showed that 51.6% of all tv sets in the 10 cities were in use at 8:00 p.m., or about 29% more than a year ago.

Another of the first crop of top-cost shows to be telecast this season, Westinghouse's *Best of Broadway*, pulled a Trendex rating of 23.9 compared with 19.9 for *This Is Your Life* on NBC TV. The 60-minute show cost the sponsor about \$200,000, was televised 15 September over CBS TV. ★ ★ ★



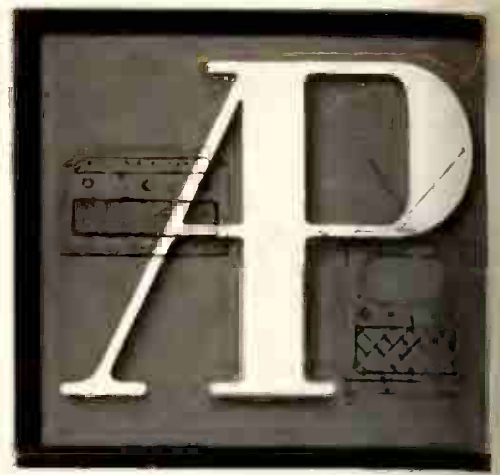
See: "Where does network radio go from here?"
Issue: 6 September 1954, page 44
Subject: Tom O'Neil, MBS president and chairman, expresses faith in network radio's future

Networks are the most economical program service yet devised and will continue to exist if only for the need to maintain lines at low cost for special events and national emergencies.

These were some of the opinions on network radio's future expressed by Tom O'Neil, president and chairman of the board of the Mutual Broadcasting System, during a recent radio panel discussion. The show, *State of the Nation*, MBS, consisted of questions fired at O'Neil on network radio by newspaper reporters.

In taking this tack O'Neil affirmed opinions of a cross-section of top-level executives expressed in a recent SPONSOR article on network radio's future. O'Neil's views, however, were in sharp contrast to opinions expressed earlier by Brig. Gen. David Sarnoff, RCA board chairman. Said Sarnoff in a speech to NBC TV affiliates, "It may yet be possible to eke out a poor existence for radio networks, but I don't know. . . ."

O'Neil's opinion was based mainly on what he termed the economics of network radio vs. other programming systems. He said that a purely program service network set up on a cooperative basis wouldn't work because of the high costs and complications. ★ ★ ★



Station Wants Sponsor, Sponsor Wants Results

AP News Meet: Acid Test

At WATO, Oak Ridge, the late success story confirms the reliability and effectiveness of AP newscasts.

The sponsor — Adcox-Kirby (local Pontiac dealer) — put the station on the spot with, "I'm turning my entire ad budget over to you. What we want is results." Sam Thrower, WATO commercial manager, mapped out maximum-audience plan: Seven AP newscasts per day (all that were available), Monday through Saturday for 52 weeks. In addition, Adcox Kirby is using 10 spot announcements daily, Monday through Friday, until another AP cast opens up. This put the auto firm on the air at least once during each hour.

The strategy has confirmed the sponsor's confidence in the station — and the station's confidence in AP news as a No. 1 audience builder.



Says Manager Ross Charles:
"When our station's reputation is at stake, we don't hesitate to recommend AP newscasts."

SPONSORS WARM TO AP

Because . . . it's better
and it's better known.

"We can't stop you
—but we warn you!"

... so they moved in closer

Case History No. 1

The two KARK-TV news cameramen headed for the west side of town. A minute before, the police radio had reported a man with a gun running from house to house in that area. "They think he's an escapee from State Hospital," the news editor yelled after them.

En route they heard another report — the man was carrying a shotgun.

With Louis Oberste at the wheel, they rode for about 20 minutes.

"Wouldn't it be fun if we found him?" mused Oberste's partner, Chris Button.

Oberste drove up beside Police Chief Marvin Potts.

"Don't go down the street," yelled Potts. "They got him cornered!"

Oberste and Button bounced from the car at the same time.

"We can't stop you, but we warn you," the chief called after them.

"Take cover! He's got a rifle," bellowed a sergeant nearby.

Oberste scurried to a vacant lot across the street. Button chose an evergreen shrub and tried to squeeze his generous figure behind it. He poked his 16 mm movie camera over the top.

The screen door of the house facing them opened slowly. Their cameras started grinding. A woman came out of the house, with the hunted man behind her.

The two walked on out, and the screen door banged shut. As the woman turned toward her captor, an off-duty patrolman, crouching at



the corner of the house, fired five shots. As the bullets struck home, the escapee turned to return the fire, but slumped to the ground. The woman stumbled across the lawn and sank to her knees.

Button and Oberste got the entire action. They hurried back to the office, and gave KARK-TV News Director Bob Kemp a sharp, eye-witness fill-in on the action. Then they prepared their film for the "soup."

Kemp got The Associated Press bureau in Little Rock on the phone.

"Chris and Louis got some wonderful footage on the manhunt," he reported. "Anything you want is yours."

"Now here's the way they saw it happen . . ."

The AP bureau poured out the story on the radio and news wires. As soon as pictures were ready, they

were transmitted to TV stations and papers throughout the country over the AP Wirephoto network.

The Arkansas Democrat, an AP member newspaper, had provided The AP bureau with first word of the hunt. KARK-TV provided colorful detail for the news wires and top-notch action pictures.

Team action all the way. Another hot news story handled speedily . . . accurately . . . vividly.

Louis Oberste and Chris Button are two of many thousands who help make The AP better . . . and better known.

If your station is not yet using Associated Press service, your AP Field Representative can give you complete information. Or write—



Those who know famous brands...
know the most famous name in news is AP

MORE POWER

on

WSBT-TV
Owned and operated by
The SOUTH BEND TRIBUNE CHANNEL 34

SOUTH BEND

Power Now **INCREASED** to
204,000 Watts
Equipped for Network Color

Now — 1,261,000
POTENTIAL VIEWERS
In Northern Indiana — Southern Michigan

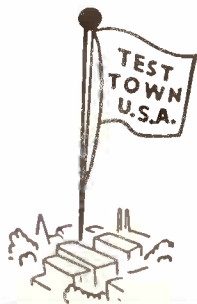
Average Share of Audience:

73% NIGHTTIME

71% DAYTIME

(June 1954 Hooper Survey)

Continuous Programming
7 in the morning to 11 at night



IDEAL TEST MARKET

- Typical of America
- Self-contained
- Diversified
- Stable
- Controlled distribution

WSBT-TV
CHANNEL 34
America's Outstanding UHF Station

CBS • ABC • Dumont

Paul H. Raymer Co., Inc., Representative

SPONSOR BACKSTAGE



By Joe Csida

The stories in the papers about the teenage kids who were committing insane and violent murder really had nothing to do with the conversation on the plane to Palm Beach. Nor did either of these two situations have the slightest bearing on the \$300,000 *Satins and Spurs* spectacular or any of the still-to-come NBC-CBS multi-hundred thousand dollar program projects. Except maybe, that RCA President Frank Folsom, one of the members of the party on the plane, has five children and eighteen grandchildren with one more coming. And Ted Granik, a second member of the party, has a couple of kids, and so do I, and, probably, so do you.

It was Granik, who, as the ship floated at a serene 200 miles an hour through the picture postcard sky, brought up the problems he was encountering with a new show idea called *First Offense*. This is a program based on case histories of the debut crimes perpetrated by youngsters. It details not only the stories of their offenses, but shows how each was successfully rehabilitated. It had been lying around for some six months, not only with no takers, but no development action of any kind. Later I had luncheon with Ted and one of the better packagers in our business. *First Offense* was discussed.

"As soon," said the packager—a really very nice guy—"as you start delivering a message in a show like that—take up too much time on how they're rehabilitated, and so on—you blow your ratings."

"You mean," said Granik, "you think it has to be straight boom-boom?"

"Pretty much so," said the packager.

It was a highly interesting conversation, but nothing concrete developed.

Please understand, I'm not trying to sell a show called *First Offense*, or any other show. I have no interest or stake in it, whatsoever, and Mr. Granik doesn't need the money. Please believe, too, that I am heartily in favor of having Miss Betty Hutton receive \$50,000 for her television bow, and I subscribe wholeheartedly to the notion of throwing an additional quarter-million dollars behind that bow.

And I have seen the wisdom of my packager friend's words demonstrated far too many times, not to be in realistic agreement with the cold fact that "message" shows do not get ratings. I recognize, too, the truly great job in the public

(Please turn to page 125)

WMVT

channel 3

From the Top of Vermont

NOW ON THE AIR!

**WMVT, THE MT. MANSFIELD, VERMONT, TV STATION
OPERATING ON CHANNEL 3—4,200 FEET UP**

A mountain top installation is wonderful for coverage—but people also want their local news and local personalities with local KNOW-HOW—whether it's TV, radio, or newspapers.

WMVT HAS BOTH COVERAGE AND LOCAL POSITION

Its transmitter is on Mt. Mansfield, Vermont's highest mountain. It is owned by the WCAX Broadcasting Corporation, which for 25 years has operated Vermont's oldest and most powerful radio station.

TO SELL VERMONT — BUY VERMONT

Remember, only WMVT covers Vermont and the Champlain Valley. You can't cover Vermont from New Hampshire, and—when you buy WMVT, you get this big bonus coverage, too! Adjacent areas in New York, adjacent areas in New Hampshire, and the rich Province of Quebec, including Montreal.

ASK A
WEED MAN
FOR
DETAILS

**VERMONT'S FIRST-AND
ONLY TV STATION!**

CHANNEL 3
BURLINGTON, VERMONT

They live on the Pacific Coast...

they listen to **DON LEE RADIO***



***Don Lee IS Pacific Coast Radio**

It's just good strategy to plot your advertising campaign to cover the most ground at the lowest cost... on the 45-station network that covers the Coast from *within* each of 45 important markets... on the nation's greatest regional network..

Mutual
DON LEE
RADIO

*Don Lee Broadcasting System,
Hollywood 28, California,*

*Represented nationally by
H-R Representatives, Inc.*

5 big needs in spot radio

Here are specific ways it can do
a better job for advertisers

by Alfred J. Jaffe

The size and complexity of spot radio are the cause of many a headache to the advertisers and agencies who buy it. SPONSOR believes that if the needs described here were satisfied life would be a lot easier for the buying side of spot—and for the selling side as well. It would also tend to boost spot radio business. While there is not always complete agreement on the best way to solve the problems herein cited, they all represent genuine needs.



1
Complete facts, figures
on activity, spending

2
More intensive training
of timebuyers

3
A central organization
for all billing

4
A standard form for
showing availabilities

5
More intensive promotion
and aid to advertisers

1

Everybody wants spot dollar figures but few cooperate in revealing the data

Despite the fact that both the broadcaster and advertiser need and want figures on advertiser activity and spending in spot radio, there is less information available for spot radio than for any other major medium. Advertisers and agencies want figures on the competition. Stations and reps want figures for more effective selling.

Here's the type of data that's needed: (1) products using spot radio, (2) stations used by each product, (3) type of buy on each station, whether announcement, program or participation, (4) frequency of buy and (5) time of day announcement, program or participation is run.

Out of this basic information would come expenditure estimates by product and industry, breakdowns by markets, geographical areas and seasons or months of the year, trends in the industry and comparisons of all kinds.

Out of this, it is commonly agreed, would also come a fillip for spot radio for there is nothing like pointing out what an advertiser is doing in a medium to bring in his competition.

Why is this information, then, not available? There are two basic reasons.

First, there is the natural reluctance of both the advertising and broadcasting side to divulge this information. The fierce competition among those who use spot radio, especially the Big Three soap companies, makes advertisers and agencies clam-



mouthed. Stations with profitable schedules don't like to be pinpointed for fear of the competition making a pitch for the business. Reps have the same fear, especially in cases where a fairly small station suddenly begins to show some life. In the latter situation, the rep handling the station is afraid that a competitive rep will try to sell himself to the station.

Second, the spot radio medium is such a huge, rambling affair, embracing more than 2,600 stations, that the job of collecting the information is necessarily a massive one. Furthermore, even when stations, reps and agencies are willing to reveal the data, they sometimes resent spending the time and money to put it together. Some of the smaller stations, who only occasionally dip into the national spot pool, don't particularly care whether the data is published or not and are, therefore, indifferent about answering requests for information. (Of course, reports from all 2,600 stations would not be necessary.)

Who should provide the information? The commonest opinion, though not the only one, is that it is up to the stations. As one important rep expressed it: "Information about a medium should come from the medium itself. It should not come from the back door or from secondary sources. The stations have the most to gain from the increased business a spot radio information bureau would bring about. They should set up such a

(Please turn to page 76)

See following pages for other 4 needs ►



Should agencies or colleges train timebuyers? Here are some answers

"I'll tell you what's wrong with a lot of young timebuyers," said the executive of an important rep firm. "Let me give you an example: A buyer told me he bought a 50 kw. outlet because of its signal strength and when I pointed out that its frequency was above 1,500 kilocycles, he gave me a so-what look.

"He wouldn't admit it but he didn't know that a 5 kw. on 550 kilocycles can do just as well with its signal as a 50 kw. on 1,530 kilocycles. That boy just didn't know one of the basic facts about his trade. But it wasn't his fault. Nobody told him."

The problem of training the timebuyer has been occupying the thoughts of advertising people more frequently of late. The growth of television has brought about expansion of time buying staffs with the result that large numbers of untrained people have flowed into the agencies. But radio too, though an older medium than video, is changing just as rapidly. The impact of tv, the increasing number of stations, the increasing specialization of programming, the increasing use of national spot has piled greater burdens on the buyer of radio, has demanded greater knowledge of him.

Frank E. Pellegrin, partner in H R Reps and H-R Tv, Inc., highlighted another problem:

"There's a lot of turnover among timebuyers. I think one big reason is low pay. I'm not talking about the big agencies. I'm talking about the medium sized agency that has a small ratio of



radio-tv billings or a small agency that just doesn't assign enough importance to time buying. But even among the big agencies you'll find sometimes the attitude that time buying is just a stepping stone to what is considered a more glamorous job, like client contact or tv production.

"More intensive training of timebuyers will raise their professional status, give the job more prestige. It's true there are plenty of timebuyers who have a lot to say about advertising policy but print still has an edge. Tv is glamorous now so it doesn't suffer from any lack of emphasis. But in the inner councils, radio's voice would be stronger if there were more well trained timebuyers. This applies to spot radio especially."

Pellegrin's proposal for a course on time buying has been incorporated in the upcoming series of 13 lecture-luncheons to be given by the Radio and Television Executives Society. It has been combined with a proposal for a similar course in time selling by Claude Barrere, Eastern director of tv at BMI, who is in charge of the project. Barrere has lined up a number of prominent speakers (there will be at least two speakers at each luncheon from agencies, advertisers, stations and networks. The course will begin 26 October, end 2 February.

RTES sent out a questionnaire before the course was decided upon to find out what advertising people would want in a course

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Heavy accounting load at agencies highlights need for central billing

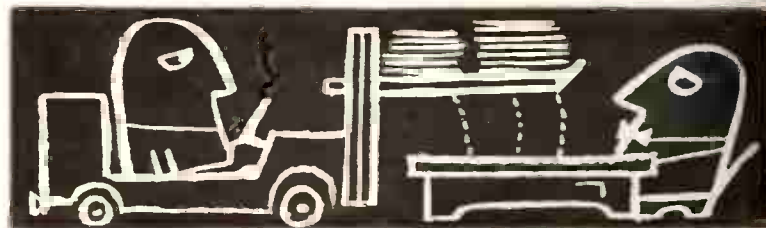
The problem of paying for advertising is one thing the adman seldom worries about.

But in spot radio and, to a lesser extent in spot tv, it has become a real headache. This is not a reference to agency credit risks. The U.S. advertising agency is as good a credit risk as you'll find anywhere.

The issue is, plain and simply, that the paper work involved in billing and accounting operations has piled up to mountainous proportions. Not only are there more stations and more spot business, but there are more ways of buying spot radio, more discounts, more special buying plans.

This has not only slowed up payment to stations but put a bigger load on time buying departments who must check station invoices, not so much to see that the money figures are correct but to make sure that what was ordered was run. In many cases the same client pays one station via more than one agency, which means that agencies must get together to tote up discounts and make sure the client gets the maximum discount possible.

The problem has become acute enough to spawn a fear that some smaller agencies would rather recommend network or another medium, rather than suddenly impose a heavy load on its accounting department to pay for, say, a spot radio saturation campaign. This, it is felt, may happen in agencies to whom spot radio is an occasional thing.



Stations, too, come up against the blunt fact that their billing clerks aren't infallible. The errors that result at the station invoice level not only hold up payment to the station but put an additional load on the agency.

More than one accounting man has said to himself: "There must be an easier way to do this." And a number of people think there is: a national centralized billings operation or clearing house, which would take over completely the operations of sending out invoices and paying stations.

A specific proposal along this line has come from Reg Rollinson of Station Representatives Association. Put out about a year ago, the plan would work as follows:

The agency, after clearing announcement availabilities and time with the stations or representatives, would issue an order to the Clearing House, listing all the stations for its Super Soap schedule. The Clearing House, in turn, breaks this order down by reps and sends a confirmation to each rep. Shortly after receipt of the order the Clearing House bills the agency for the stations bought for the Super Soap schedule. The agency pays one check to the Clearing House for the schedule. After the Clearing House receives affidavits of performance from each station running the Super Soap announcements, it breaks the schedule down by reps and sends each rep a check covering the

(Please turn to page 50)

4

Agencies want standard availabilities form to speed buying of spot campaigns

Nobody expects the standard availabilities form to revolutionize the buying of spot radio but the common use of such forms is a consummation devoutly wished by many time-buying executives.

When the pressure is on during the buying of a saturation schedule the lack of such forms slows down agency buying and, in some cases, may result in a station being by-passed simply because there is not enough time to process the variety of availability forms sent in by reps.

In a particularly important spot radio campaign, when speed is important, agencies will either send out their own forms to be filled in or copied by reps or will dictate the form the availabilities schedule is to take.

In one such case a large advertiser told its agency to absolutely ignore any schedule of availabilities that did not conform with its ukase. In this particular case the client asked for program logs marked up in a particular way. (The campaign in question was big and sudden.)

One of the problems in setting up a standard availabilities form is that agencies don't always agree on what type of form is desirable. One of the largest ad agencies in the business would like availabilities marked in such a way that each day of the week is on a separate sheet of paper. Other agencies prefer one



large sheet with days of the week shown vertically and hours of the day shown horizontally. This latter method is, in effect, a program log, and is popular with timebuyers because the availabilities picture is evident at a glance. Most timebuyers agree that the code of color checks, used by some reps, is helpful. A green check, for example, would indicate a program is available and, similarly, other colors would apply to participations, minutes, 20 seconds and I.D.'s.

The reps, while they appreciate the agencies' problem, are not overly-enthusiastic about the standard availabilities form. They contend it would dampen selling and promotion. The larger reps, who often go to great trouble and expense to print up distinctive-looking material on available shows and announcement plans, feel that a standard form would tend to bring all reps down to a dead, even level in the eyes of timebuyers. One of the top reps, who has his own standard form, will not mail it to an agency but will always send a salesman over with it. After all, the reps say, we are salesmen, not information-gathering agencies.

Reps also contend that the talk of demand for a standard availabilities form is exaggerated and that a good timebuyer doesn't need such a form. The agencies answer that while the veteran timebuyer may not need it, it is important for the lower-echelon and inexperienced people in media departments. ★★★

5

Single group felt needed to replace scattered promotional efforts for spot

Among the many proposals to strengthen the usefulness of spot radio to advertisers is one which wraps up all the others in one bundle.

There is no one specific name for this proposal. It ranges from the simple expression of feeling that the more spot radio is pushed the more advertisers will learn about it all the way over to the proposal for a federated Broadcast Advertising Bureau with independent and competitive network, national spot and local divisions. (See editorial in SPONSOR, 20 September 1954.)

A common thread running through all these ideas is that the various plans to strengthen spot radio—and that includes a spot radio information bureau, pushing efforts to train timebuyers, a central billing organization, the Crusade for Spot Radio, etc., should have a single, coordinating point or group.

It is argued that spot radio promotion is too scattered and it is pointed out that when an advertiser or agency looks for information and advice on spot radio he should find it from one outstanding source. At present, the advertiser can go to BAB or the Crusade for Spot Radio or the reps.

The proposal for a federated BAB grows out of a long-standing belief that BAB, as presently set up, cannot be specific enough in its presentations. This proposal has been given impetus by the knowledge that the new Television Bureau will be



set up on a federated basis. The TVB is a merger of the spot tv philosophy of the now-defunct Television Advertising Bureau and the all-industry plan of the NARTB.

Proponents of a federated BAB agree that BAB has done an excellent job in pointing up the value of radio on the local level. But, say these proponents, when BAB makes a presentation to a national advertiser it cannot use hard-hitting material to prove the value of spot over network or vice versa.

A federated BAB would have three sections, each of which would be virtually autonomous. The director of each division would have a good deal to say on the line taken by his salesmen. There would be a top man for BAB, of course, to see that each division follows policy set forth by the BAB board. He would settle disputes, administer the bureau and be closely involved in general radio promotion.

The federated BAB proposal is too new to have caused much debate in industry councils and it is not yet clear how much support it will have. However, federation spotlights certain unanswered questions.

The biggest question—and possibly the only important one—is: Will it work? Or, to put it in another way, is a federated promotion setup with different divisions selling against one another a practical idea?

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Maxwell House

Number one instant coffee is outstanding



NEW SHOW

Maxwell House Instant bought "December Bride" on CBS TV for its family appeal potential. It's story of widow who lives with young couple



CASUALTY

Red Buttons was dropped more because company felt it did not appeal to right family audience than because ratings fell



VETERAN

"Mama" has been on CBS TV for Maxwell House for years. Firm may be seeking to duplicate same kind of family appeal in its new show

Sometime this month you may finally decide to order those choice tv announcement spots you have been planning to buy only to find (1) they are no longer available, (2) no announcement time at all is open, at least for a few days.

If this happens it may be because your markets have fallen into the path of an advertising hurricane launched by Instant Maxwell House Coffee. The brand has been adding new dimensions to the spot saturation technique—the best description of it coming out of General Foods, where they fondly call their ad blast the "blitz."

There is nothing radically new in attempting to saturate a market with an advertising campaign. But few campaigns in recent years have produced anything like the comment among broadcasters and coffee people created by Instant Maxwell House's sweeping efforts. Wherever you go, when the subject of spot saturation crops up, the first name mentioned is usually Maxwell House. Because of the success of the Maxwell House "blitz" this past July, SPONSOR learned that the company plans another round—to break soon.

Aware that the Instant Maxwell House success story was of great interest to admen, SPONSOR sought to enlist the cooperation of General Foods in a study of its approach. Although General Foods readily admitted the nature of the "blitz" and was proud of its number one position in the instant coffee race, its officials would reveal no details of company policy or practice.

Despite company reluctance, SPONSOR has been able to piece together a considerable part of the Instant Maxwell House story. It was possible to establish the following:

1. The "blitz" has been extraordinarily heavy, averaging about 230 tv and radio spot announcements per market during a three-day period.

2. Sales results were tremendous.

3. The "blitz" will be repeated.

SPONSOR discovered, for example, that in Boston more than 1,000 radio and 330 tv announcements blanketed the market for a period of two weeks this July. Several people in a position to know company reaction said the campaign was considered highly successful.

In Syracuse, SPONSOR found, an am station this July carried a three-day schedule of 115 announcements. In Dallas six radio stations pounded away with 252 announcements for a similar period, while three tv stations aired 85 I.D.'s.

In tv alone, SPONSOR estimates, during the July campaign some 940 announcements were carried by 32 stations, while about 60 radio stations shared in approximately 3,250 announcements.

The intensity of these concentrated drives can also be seen in the budgets spent in particular markets. In the

SPONSOR

ikes net tv and the spot blitz

iple of short-term saturation on spot tv and radio

Denver three-day drive, for instance, SPONSOR found that about \$4,700 was spent for tv and radio alone. Supporting ads were run in addition in five newspapers.

These figures indicate the nature of the powerful campaign that hit about 18 representative markets throughout the country beginning generally on 21 July 1954. In most cases three-day barrages were laid down; in some areas, as in Boston and Worcester, the campaigns lasted about two weeks.

How well does the saturation approach rate? Here's what a Maxwell House official said concerning a Philadelphia campaign of September 1953. SPONSOR learned: "You can use any superlative you want in describing it. It was a huge success that generated enthusiasm in our customers, sales people, and even had the competition talking about it. It turned the coffee into the fastest moving product in the business."

Saturation broadcasting tries to accomplish two things: to reach as large a percentage of the viewing and listening audience as possible; and to stimulate quick buying through hard-hitting, repetitive sales messages sometimes based on a "special." When you consider that in the case of Instant Maxwell House's July campaign there were stations which had to turn away some of the account's billing because there simply was no more time available, you can see how seriously General Foods takes the concept of high audience penetration. In at least one case SPONSOR learned a station was unable to take on more than two-thirds of the billing requested via the agency. Benton & Bowles.

Saleswise, these heavily financed campaigns do not rep-

BLITZ INTENSITY

There have been saturation campaigns before, but few if any to top the Instant Maxwell House 21-23 July tv and radio spot push.

Where?—about 18 markets in the East, Midwest, South-Southwest, Northwest.

| | |
|---------------------------------------|-------|
| Number of tv stations | 32 |
| Number of radio stations | 60 |
| Total tv spots | 940 |
| Total radio spots | 3,250 |
| Average tv spots per market | 52 |
| Average tv spots per station | 30 |
| Average radio spots per market | 180 |
| Average radio spots per station | 54 |
| Most tv spots on one station | 65 |
| Most radio spots on one station | 115 |

(All figures are approximate.)

BLITZ RESULTS

Does saturation technique work? After the 21-23 July "blitz" company representatives, dealers and station men all agreed that Maxwell House had scored heavily, both immediately and for the long pull. Grocers' shelves, stocked for the blast, were swept clean before it ran its course. The following statement by a Maxwell House official, referring to an earlier drive, is a vivid testimonial to the power of this kind of advertising:

"You can use any superlatives you want in describing it. It was a huge success that generated enthusiasms in our customers, sales people and even had the competition talking about it. It turned the coffee into the fastest moving product in the business."

Another "blitz" is on the way, soon.

resent the company's desperate effort to forge ahead in the instant sweepstakes. As its competitors know, Instant Maxwell House has already reached the exalted position of number one in the field. For some time it has led all its rivals by a comforting margin. The "blitz" seems designed rather (1) to hold on to leadership in those markets where Maxwell House is already number one, (2) to increase an already big share of the instant market, (3) to wean new customers away from regular brands.

It is generally admitted that the Instant Maxwell House story is one of outstanding success. But the full extent of its leadership in a highly competitive field is not appreciated until a closer examination of its position is made with respect to both other instants and the coffee industry as a whole.

General Foods, although unwilling to talk figures or specific markets, will agree that Instant Maxwell House is unquestionably in number one place nationally. Confirmation is to be found in a number of newspaper market studies of 1953 and 1954. For example, the 1954 edition of Consolidated Consumer Analysis, which covers 19 markets, shows Instant Maxwell House holding first place in 17. Surveys of smaller areas show similar results; witness the Salisbury (N. C.) *Post*, which found last July that the

(Please turn to page 116)

case history

Does your commercial make them want to buy?

New Schwerin test seeks to answer that question with novel win-a-prize approach

When the research boys put radio and tv commercials under the microscope, they commonly focus on finding out two things: (a) what the consumer remembers about the commercials and (b) to what extent the consumer believes what is said.

In the former case, the idea is that no commercial can be effective unless the consumer remembers clearly what it's all about. A big flaw here is that even if the consumer does remember a sales point, it's no proof he believes it.

In the latter case, the idea is that no commercial can be effective unless the consumer is convinced the sales points are logical or truthful. A big flaw here is that the consumer does not always know the real reason why he buys a product. Emotion, not logic, is often the deciding factor.

So the researchers (while not tossing overboard the use of remembrance and believability data) are turning more to the probing of sales effective-

ness of commercials. Never mind whether the housewife remembers from a video commercials that only Hausenpfeffer pickles come wrapped in chartreuse foil. The question is—does she go out and buy Hausenpfeffer pickles because of the wrapper color?

The search to find out what commercials will actually motivate people to buy the product advertised is behind a new technique developed over the past three and a half years by Schwerin Research Corp.

The effort to measure sales effectiveness in commercials is not new. The Daniel Starch organization, for example, came up with a method a couple of years ago (see "10 ways to improve your tv commercial," SPONSOR, 30 June 1952). The Schwerin people believe, however that their technique offers certain advantages over previous efforts.

Before going into the whys and wherefores of the new Schwerin tech-

nique, let's see how it works:

It is first of all an outgrowth of the familiar Schwerin method of attracting a roughly representative sample of about 350 people from the metropolitan New York area to a private theatre and exposing this captive audience to commercials and programs. On-the-spot reactions concerning remembrance, believability and like-dislike factors are the raw material out of which Schwerin diagnoses commercials and programs and recommends, where necessary.

To this setup, Schwerin has now added an ingenious win-a-prize gimmick. Upon entering the theatre each person is handed two numbered tickets, one of which he deposits in a box. After the audience is seated, the test director gives a short talk, accompanied by colored slides, to orient audience members and make them feel at home.

Then the audience is told there will be a drawing for a prize. (In the direct mail which is used to corral most Schwerin audiences, the prize offer is an important element.) Each respondent has a checklist. Let's say an instant coffee commercial is going to be tested. The checklist will contain, maybe, five brand names. (See caption no. 4 on page 35.) The respondent is asked to check one brand and to make sure he will pick the brand he really wants or would buy, he is told that the prize consists of a year's supply. The drawing is held before the commercial is shown.

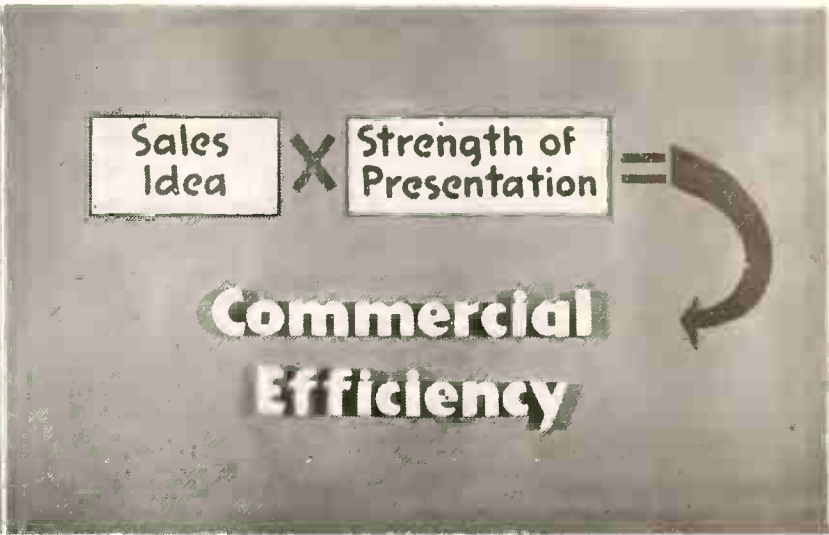
The commercial to be tested is then shown, either in the advertiser's own show or in a special control program used regularly by Schwerin.

Following this, the audience is immediately given a free response, or unaided remembrance, test. Respondents are asked to write down, on a form
(Please turn to page 119)

Carefully chosen sample gathers in theatre. Before and after exposure to commercials, audience takes part in drawing for products. Each person indicates brand he'd like to win

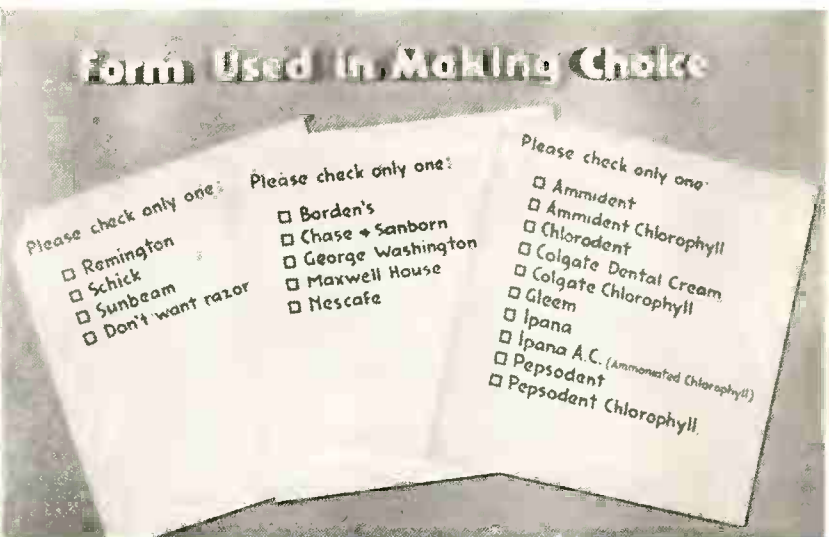
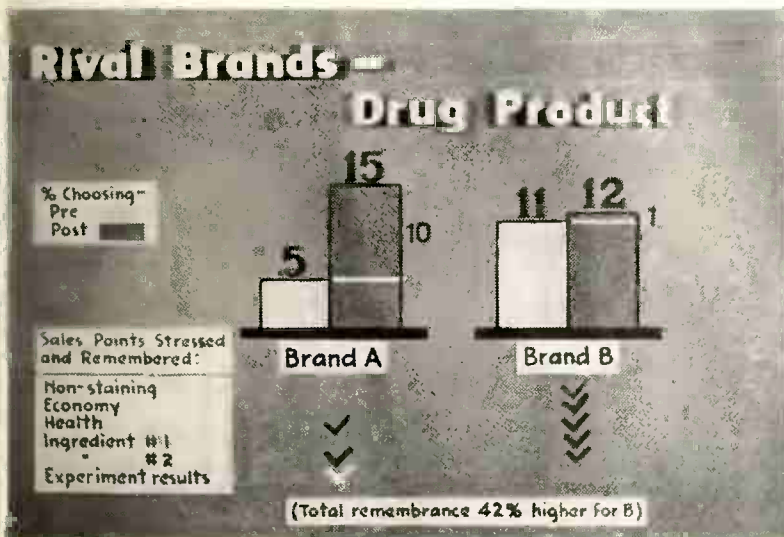


Effect of advertising is isolated from other factors



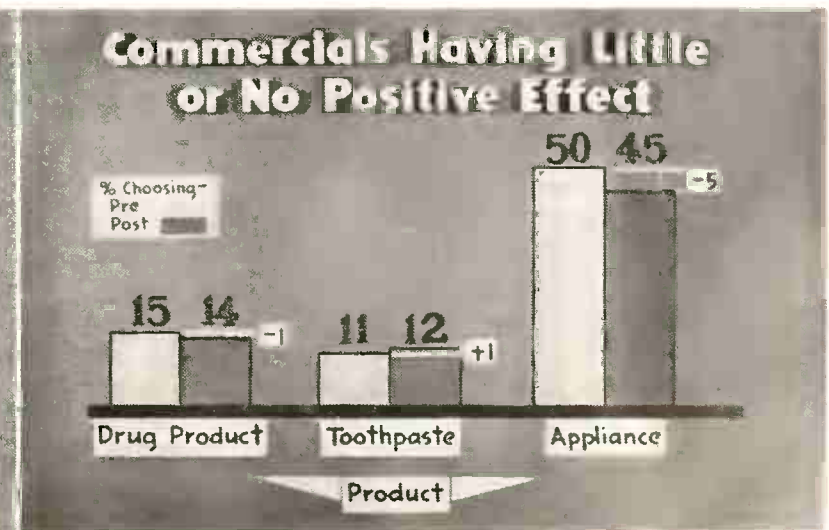
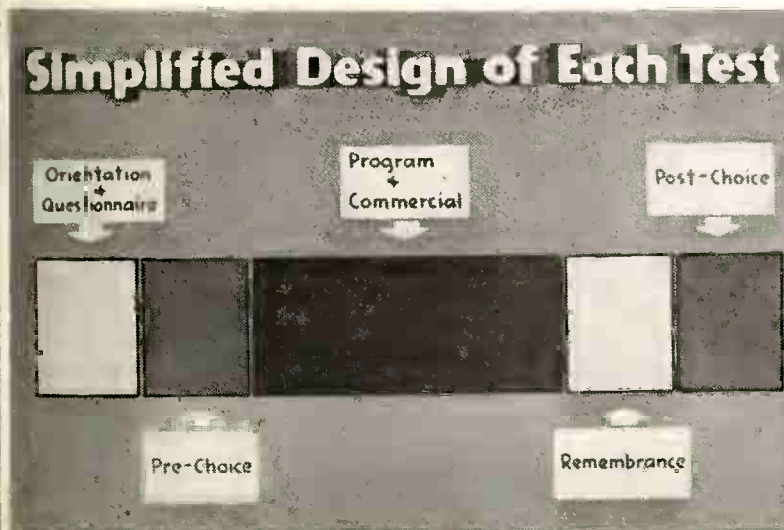
1. Advertising's influence on customer can't be isolated in store because of many factors acting on customer (like above), Schwerin feels. He therefore sets up situation in Schwerin test theatre which measures sales that would be made if advertising were only factor.

2. Most commercial testing evaluates strength of the presentation, or how well does the idea get across. New Schwerin technique studies the sales idea as well on the theory that no matter how effective the presentation you won't sell if the idea doesn't motivate consumer.



3. For example, brand B's commercial above produced 42% higher remembrance than A's. Its presentation was "better." But A made many more people want to buy. One of its sales ideas, fact that brand had been proved by experiments, hit harder than all of B's sales ideas.

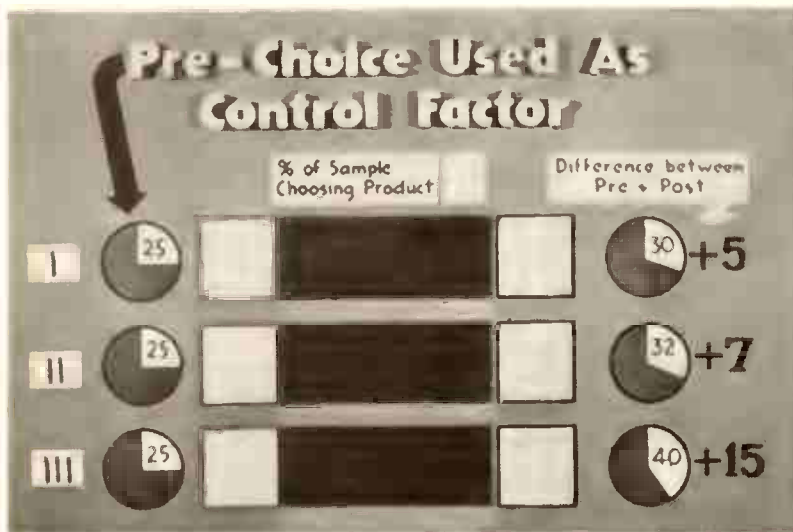
4. Heart of test is a drawing for products, one of which is under test. Test audience learns one person will win big supply of product. Each person checks name of product he would like to win. Then audience sees program with commercials for test product, chooses again.



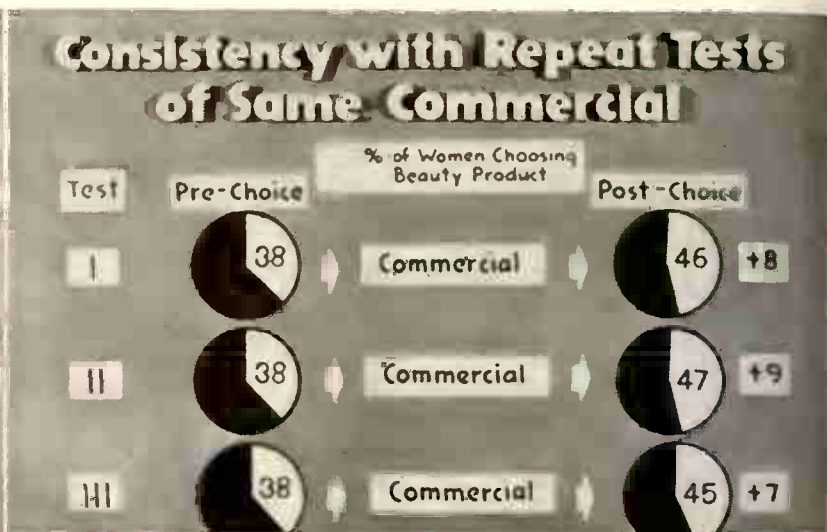
5. The drawings before and after program are like a sales situation in a store. Subjects know they can win substantial amount of merchandise so they check the brand they prefer as if they were buying. After commercial, change in response, if any, can be measured.

6. The results vary. In cases above commercial does not increase people preferring test brand. Or it may turn people away from brand. Audience doesn't realize what its pre-choice and post-choice of brand signifies so response is good index of reaction to product.

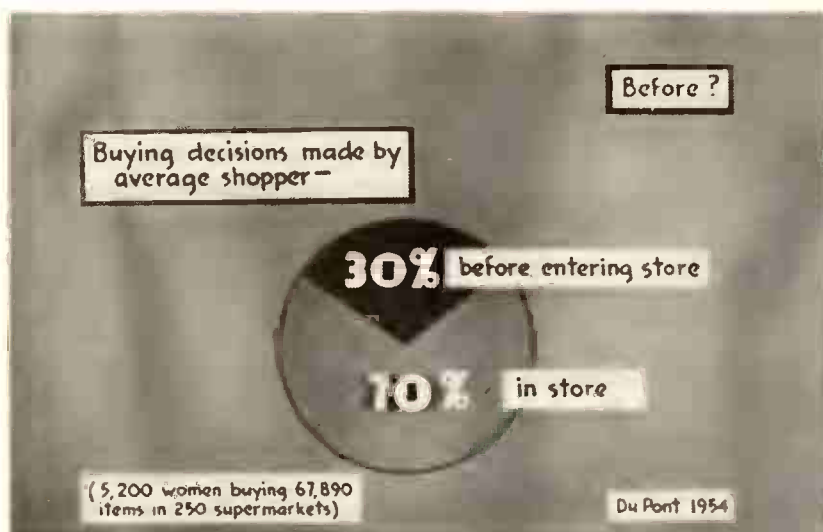
Sponsor can learn which of his commercials is best



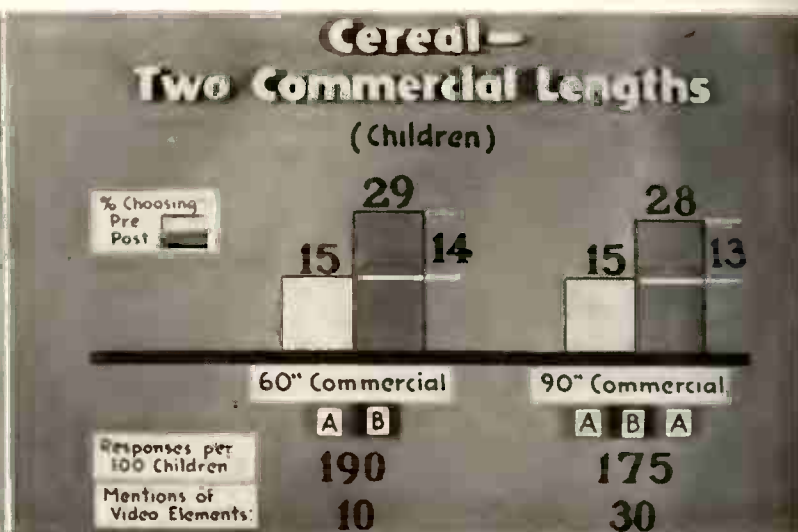
7. Slide above shows cases where exposure to program and commercials made more people want test product. With this technique sponsor can tell if commercial creates desire to buy. He can also test one commercial against another to find the best approach.



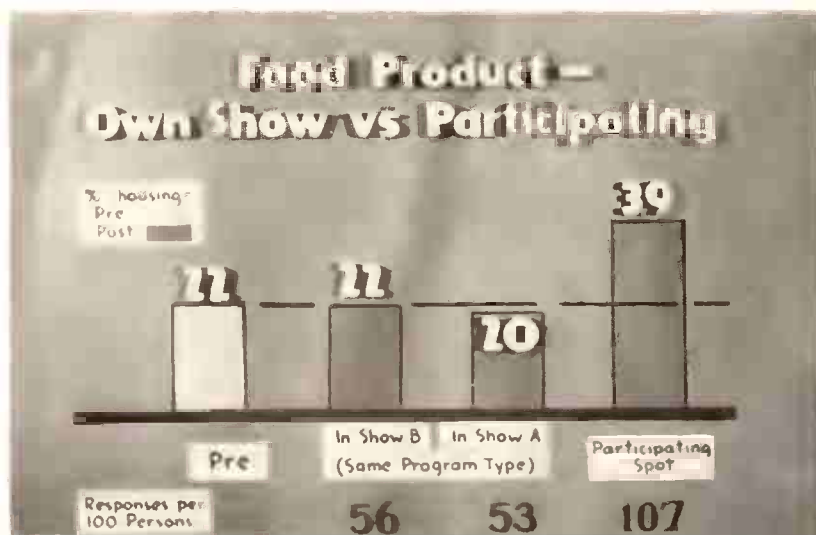
8. Repeated testing of same commercial before different groups produced consistent results. That's good indication results are sound. In three tests of beauty product 38% of women chose brand before seeing commercials. Gains were consistent as you can see above.



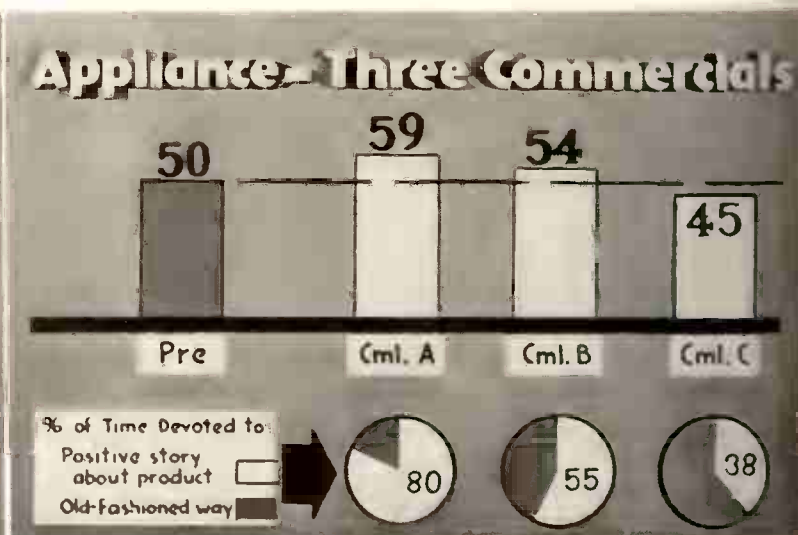
9. Schwerin avoids hazards of testing before or after buying through his coincidental technique. Pre-tests are difficult because shopper makes up mind in store 70% of time. Testing after exposure to radio-TV is hard because people forget 60% of what they learn in one hour.



10. Technique was used to compare effectiveness of 90- and 60-second versions of commercial aimed at kids. Long commercial produced greater remembrance; short commercial created more desire to buy. Longer commercial runs one 30-second film sequence twice.



11. Influence of program on commercial effectiveness is shown above. Audiences weren't sold when commercials were in shows A and B. But buying jumped when commercial was seen as part of a participation program. In show A commercial actually had a negative reaction.



12. In commercials tested above time devoted to positive story about product varied. Commercial which spent least time talking negatively about advantages over old methods was most effective. You can't generalize about all copy from this and other cases cited.

Three years ago, Sweet-Orr & Co. bought its first radio show. Although Sweet-Orr had been in existence for some 80 years, and radio had been around for at least one-third of that time, the two had never been formally introduced before 1951.

Today, Sweet-Orr is spending an estimated \$100,000 a year, all of it in spot radio and television.

Is the men's work clothes manufacturer glad it made the acquaintance of the air media?

"Yes," says Clinton W. Sweet, chairman of the board of Sweet-Orr and a grandson of one of firm's founders. "We feel radio reaches consumers in our largest markets more effectively than any other medium. It allows us to achieve consistency in advertising at a minimal cost."

Although the firm guards sales figures closely, Sweet adds, "We've noticed business has improved steadily since we began advertising. And we've had quite a few favorable comments on our air schedule from dealers as well as customers."

Sweet-Orr's 1954 radio schedule has

How Sweet-Orr translates trademark into spot campaign

100% of company's over-all ad budget goes for spot drives in its key sales markets

case history

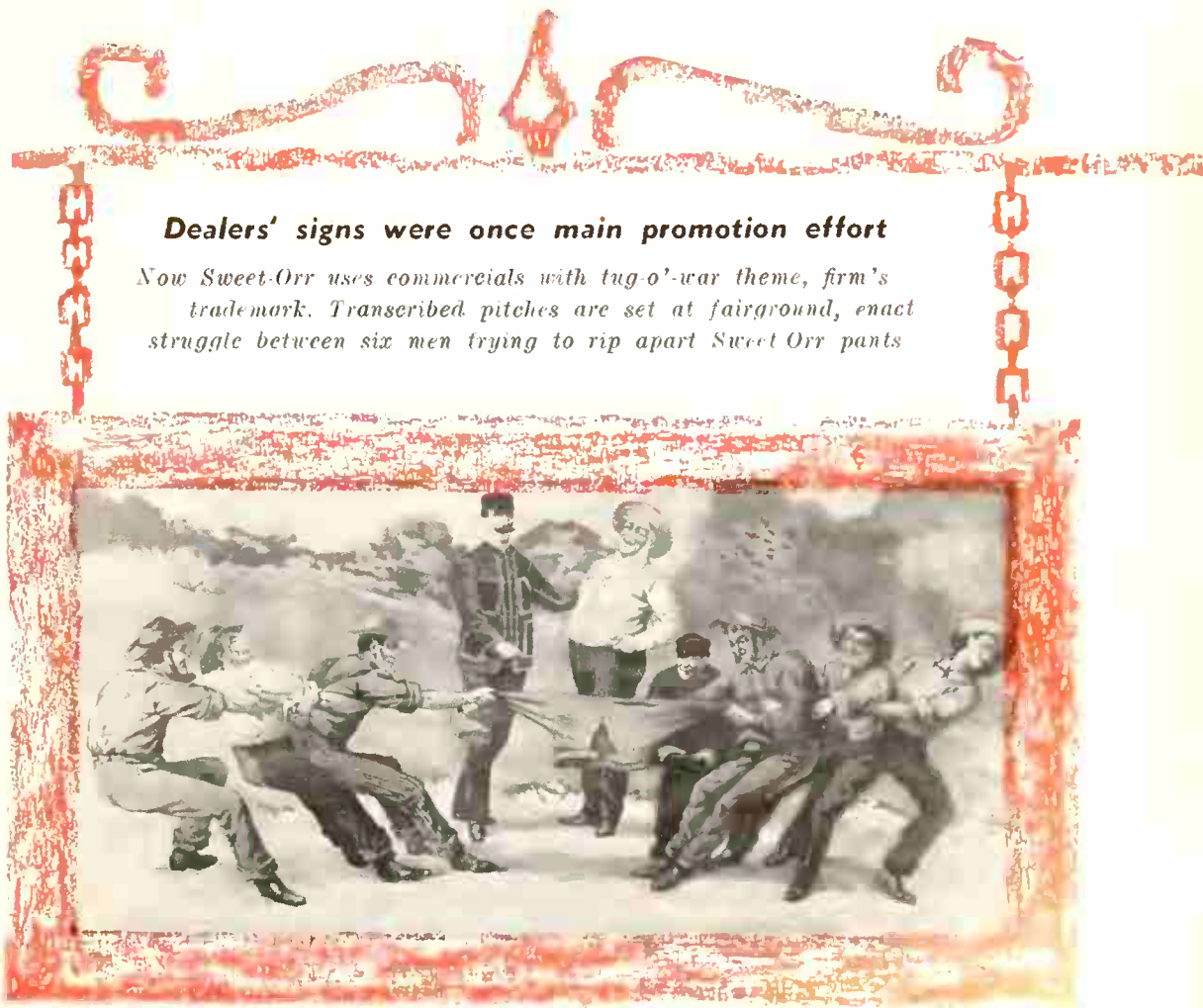
consisted of a series of 13-week one-minute announcement drives in its key Eastern and Midwestern markets. The present campaign encompasses 12 cities, began 1 September in eight markets, two weeks earlier in the other cities. Television thus far has been confined to the New York area alone, where Sweet-Orr products are distributed in 1,800 retail outlets. It takes about half the budget, however, to cover the tv in New York alone.

When Ed Ratner, radio-tv director of Friend, Reiss began planning Sweet-Orr's first air campaign some three years ago, these are the factors he had to consider:

- Although Sweet-Orr had distribution throughout the country, it was stronger in some areas than others. This uneven distribution pattern meant a network effort would represent waste circulation.

- Sweet-Orr's line of heavy-duty pants, shirts and jackets are worn by a variety of customers ranging from truck drivers and factory workers to the do-it-yourself crowd. Sweet-Orr

(Please turn to page 98)



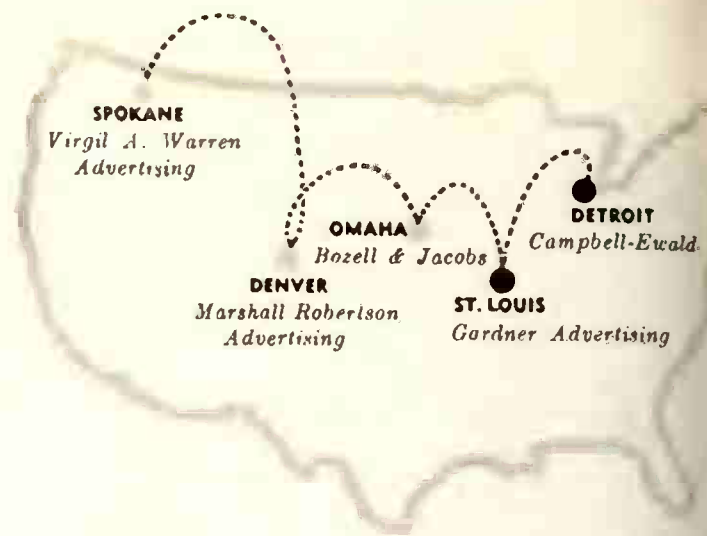
Dealers' signs were once main promotion effort

Now Sweet-Orr uses commercials with tug-o'-war theme, firm's trademark. Transcribed pitches are set at fairground, enact struggle between six men trying to rip apart Sweet Orr pants

3RD AND LAST OF A SERIES

SPONSOR writer Keith Trantow visited St. Louis and Detroit agencies on the last two laps of his 5,337 mile airplane trip across the U.S. (see map). For stories on first three agencies see SPONSOR for 6 September, page 50, and 20 September, page 37

SPONSOR visits five U.S. agencies



St. Louis, Detroit agencies are as different as milk and machinery

by Keith Trantow

GARDNER ADVERTISING

Test kitchens and a Homemakers Panel are utilized by St. Louis agency for its big food accounts

From 1933 to 1948 one of the national radio favorites was Tom Mix and his Western Straightshooters. The man behind the radio serial for youngsters was Elmer G. Marshutz, who in 1933 was an account executive at Gardner Advertising Co., St. Louis.

The year after he got Tom Mix on the air, Marshutz was elected president of Gardner which was then billing about \$2.25 million. Today he's still president, but billings this year should reach \$20 million, of which 43% is in radio and tv.

I was in Marshutz' spacious office and he was telling me about how he got Tom Mix on the air.

"I left my own agency to join Gardner as account executive on the Ralston-Purina account in 1928," he said. "One of my toughest jobs was selling hot cereal to kids. If kids wouldn't eat it, their mothers wouldn't buy it. Well, in those days Tom Mix was tops with kids. I thought it would be smart to use this living hero in comic-strip advertising."

Marshutz signed Mix up, making him the first living person to be featured in comic-strip advertising. But putting Mix on radio posed a problem.

"Tom had a reconstructed palate; he was shot in the Spanish-American war. And the minute he came over the radio—why, it was awful. His name was glamorous but not his voice.

"So we had to get a 'double' for his radio shows and do you know that every last line on that show spoken

(Please turn to page 100)

CAMPBELL-EWALD

World's largest-selling automobile, Chevrolet, is best-known account handled by Detroit agency

Campbell-Ewald Co., Detroit, was the last of the five agencies I visited. It's about as big in billings as a combination of the previous four agencies I had seen on my cross-country trip. Last year it billed an estimated \$34 million with about \$8.5 million in tv and radio.

I carried away the feeling that Campbell-Ewald is a conservative company. The agency seemed quiet, like a library; orderly, like an insurance office.

My contact at Campbell-Ewald was L. T. Robinson, vice president of the agency. He's been with Campbell-Ewald 32 years, until recently as copy director. Now he handles other executive functions.

"There's a solid, stable core of oldtimers here," Robinson told me. "About 61 of our 411 employees have worked here more than 10 years—although about half of this number are in clerical capacities.

"Yet we have an active young group of employees, too, who lend ideas and vigor to the organization."

I told Robinson that some of my New York advertising friends thought Campbell-Ewald had a reputation for being a black-and-white media agency.

"I'm afraid your friends are wrong," he answered. "We've never looked down our nose at radio or tv. Of course, in years past, we have had a greater volume of printed advertising than radio advertising. In the past we didn't use radio heavily as many of our accounts—we're very heavy in the industrial and manufactured goods field, as you know—didn't seem suited

(Please turn to page 108)



Elmer Marshutz (right), Gardner president, relates some of agency's history to Trantow



Markets & media: Warren Kralky, media dir.; G. H. Shields III, v.p.; Trantow, and Chas. Allen, v.p.-merchandising, discuss markets. Picture at right shows William Fisher, v.p. & radio-tv dir.; Trantow, and Jay Kacin, asst. radio-tv dir.



Sound & sight: Bill Brown, Purina Mills radio-tv a/e; Paul Visser and Lloyd Clay, regional a/e's, and Trantow check Purina commercial. Right picture: Trantow, Rudolf Czufin, v.p.-art, William Spencer, v.p.-copy, look over tv storyboard, packages



Chevrolet is key account at Campbell-Ewald. Although most active in print media in years past, Chevrolet now is spending increasing amounts in radio and television



Vice President of Campbell-Ewald, L. T. Robinson (l.), tells Trantow about agency



CAMPBELL-EWALD



Radio-tv director, Phillip McHugh (l.), was elected v.p. a few days after SPONSOR spoke with him. McHugh sees tv getting increasing share of media dollar

TV DICTIONARY/HANDBOOK FOR SPONSORS

PART 5
M THROUGH O

Sponsor Services Inc. 1954

Is your tv knowledge too specialized? Read SPONSOR's dictionary to fill in the gaps

The Tv Dictionary/Handbook for Sponsors has evoked great interest among agency men, broadcasters, film production executives—even ASCAP members. Letters requesting the dictionary in book form have been coming in by the dozens.

Almost anyone specializing in one branch of the radio-tv field welcomes the opportunity to fill in with general information on other facets of the industry. The Tv Dictionary provides such general data as well as defining specific terminology. It was compiled by Herbert True, advertising assistant at Notre Dame with the help of 37 consultants and contributors within the industry. The names of those who helped him have appeared with previous installments of the dictionary in SPONSOR issues.

M (continued)

MENTAL SET Expected attitude of an individual which helps to predetermine the type of response to a particular situation. (See Research.)

MERCHANDISING The planning involved in marketing the right merchandise or service at the right place and time, in the right quantities and at the right price.

METER Research sampling technique using a fixed electronic meter in homes to determine share, average and total audiences; used by Nielsen. (See Tv Ratings for other data.)

MICROPHONE A device whereby sound waves produce substantially equivalent electric waves. A telephone transmit-

ter represents a microphone used in a telephone system.

Carbon Microphone A microphone which depends upon the variation in resistance of carbon contacts for its operation.

Condenser Microphone Microphone which depends upon variations in electrostatic capacity for its operation.

Crystal Microphone Microphone which depends on the generation of an electromotive force by the deformation of a crystal having piezoelectric properties for its operation.

Direction Microphone A microphone, the response of which varies with the direction of sound sources.

Lapel Microphone A microphone attached to, or on the lapel of a coat.

Moving-Coil Microphone A microphone which depends on the currents which are set up when a coil of wire is moved across a magnetic field.

Ribbon Microphone A moving conductor microphone where the moving conductor is in ribbon form which serves as the moving acoustical element.

Undirectional Microphone A microphone responsive to sound from one source.

Velocity Microphone A microphone which is responsive to the particle velocity from the propagation of a sound wave through an acoustical medium.

MICROWAVE Tv relay from mobile unit to studios or in connection with coaxial as Nashville to Louisville.

MIDDLE BREAK Station identification at about the half-way point of show.

MIDDLE GROUND Refers to middle portions of playing area of studio or set as contrasted with foreground or background.

MIKE BOOM A mike on long telescoping arm which may be extended or retracted, swung in a wide horizontal arc and raised or lowered.

MIKE HOG Talent that manages to edge coworkers away from mike.



MILK (1) To exhaust or extract every possible bit of humor or pathos out of a scene, situation or line of dialogue. (2) "Play to the live audience."

MINIATURE Small models of houses, cities, automobiles.

MIST SHOT A tv shot or still photo that is taken through gauze or with lens out of focus to achieve soft or blurred effect.

MIX (1) Optical. Gradual merging of the end of one shot into beginning of the next, produced by the superimposition of a fade-out on to a fade-in of equal length. (2) Sound. To combine sounds of several soundtracks for purpose of re-recording them on new track.

MIXER Technician controlling the sound recording on the scene of action, in the studio or on location, who is responsible for placing the microphone and sound recording apparatus.

MOB SCENE Group of performers serving as a crowd background saying "hobble-gobble," "no, no!" or "yes, yes!"



MOBILE UNIT Field television equipment mounted in trucks, and/or trailers, generally used for sports, special events and other shows not picked up in studio.

MOCK-UP Facsimile photostats or replica of products or container to be displayed on tv show, usually actual size of product.

MODEL (1) Miniature, cardboard replica of a scene or set made by art department, usually for purposes of experiment or discussion before the flats and act are finally constructed full size and set up on the studio floor. (2) Miniature model made to be used in the actual telecasting of a show in such a way as to give the illusion of being a full-sized construction.

MODEL SHOT Shot in which models are used. For example, when small model ships floating in a studio tank would be shot so as to give the illusion of real ships at sea.

MODELING LIGHT A light source so placed and of such intensity as to bring out the contours and volume of a subject. Opposite of flat light.

MONITOR Television receiver in control room or sponsor's booth used to

check the progress of the show and how action on the floor is coming over. By use of several monitors director can anticipate progress of show.

MONITORING (1) Technique of controlling picture shading and other factors involved in the transmission of both picture and sound, and it usually occurs in the control room and/or at the transmitter. (2) To check show or spot content and transmission with on-the-air pictures.

MONOCHROME The transmission of a tv signal which can be reproduced in gradations of a single color only, such as the first tv pictures which were black-and-white. (See Special Color Section.)

MONOPAK Film stock of several emulsions combined together; each is sensitive to a certain color.

MONOSCOPE Tv camera tube or slide which contains a simple picture or pattern used for test purposes.

MONTAGE Impressionistic assembly of short scenes or shots designed to bridge a lapse of time or forcibly develop a plot situation by briefly indicating the passage of events within it.

MOOD MUSIC Background music to establish or intensify the mood of dramatic action or scene.

MOS (Mit-out-sound) An expression used instead of saying silent shot.

MOTIVATION The reason or appropriate cause of a given event, whether inferred or in lines or action.

MOVIOLA Special machine used by editors for viewing film in small size.

MR.-AND-MRS. SHOW Married or non-married couple gossip or gab show.



MST Mountain Standard Time.

MUGGER (1) Person who insists on working too near camera or mike. (2) Comedian who uses facial antics.

MULTISCOPE An opaque slide.

MURAL Photographic enlargement of set or scene used to give impression that the scene actually exists in studio.

MUSHY Meaning the sound is all right, but microphone's pickup is poor.

Dictionary Handbook will be reprinted in book form

After the complete Tv Dictionary Handbook has appeared in installments in regular issues of SPONSOR it will be reprinted in book form. The book is designed for your convenience as a reference; cost is \$2 each. You may reserve your copy now by writing to Sponsor Services Inc., 40 East 49 St., New York 17.

MUSICAL (1) Type of light entertainment show containing considerable portion of music and dancing. (2) Tv equivalent of a musical comedy.

MUSICAL CLOCK Type of musical program with visual multiscope news pattern. Part of test pattern and clock. Music background frequently interspersed with film commercials.

MUSICAL CURTAIN Music used at the end of a scene skit or a play as finale or curtain.

MUSIC ROUTINE SHEET The listing of the musical numbers, acts and names of action on a non-dramatic show in sequence.

MUTE NEGATIVE Picture negative of a sound film without the soundtrack.

MUTE PRINT Positive film print of the picture part of a sound film without the soundtrack.

35 MM. Standard motion-picture size film, 90 ft. to the minute, 30 ft. to chainbreak. (See Film Information.) Anything under 35 mm is referred to as substandard film.

16 MM. Small size film currently being used for most film commercials and kinescopes in tv and about one-third as expensive as 35 mm. (See Film Information.)

N

NABET National Association of Broadcast Engineers and Technicians. Usually tv cameramen, some soundmen and light technicians belong to NABET.

NABAT National Association of Broadcasters and Telecasters.

NAPA National Association of Performing Artists.

NARTB National Association of Radio and Television Broadcasters; the industry's radio association, including 85% of tv and radio broadcasters and the radio-tv networks.

NARTB CODE Code promulgated and subscribed to by the members of the

(Please turn to page 122)

How low are network radio program costs?

They've reached a plateau-point in general though some shows are higher this year

Just how low is the price tag on network radio programming today? In the effort to keep up with television's rise into the monetary stratosphere admen frequently lose touch with network radio costs. The list starting at right spells out network radio's low cost, giving you the talent-and-production price on every sponsored show in network radio through presstime.

In general network radio costs in the past two years have hit a stable level though a number of major shows have continued to go down in price. Jack Benny is now down to \$11,000 gross weekly from 1953's \$16,000. Gene Autry ran \$9,500 last year, now stands at \$5,000. *Meet Corliss Archer* is down from \$3,650 to \$3,200.

There are exceptions, however, to the

general downward or leveling pattern. *Gunsmoke* stood at \$2,875 last year, is now \$3,250; *Eduard R. Murrow and the News* has risen from \$5,000 to \$6,250 weekly.

In point of number, soap operas still hold the lead as the most numerous type of show on the radio nets—there are some 25 of them. Of other program types, newscasts and commentaries come in for high sponsor popularity, too. Nine quarter-hour news strips are bankrolled by individual sponsors at an average cost of \$2,895 a week, and eight weekly quarter-hour programs at an average price of \$935 per show. In the five-minute news category, the heaviest user, S. C. Johnson, peppers MBS with nearly 30 such periods each week at a time and talent cost for the package of \$23,000. Among others, Chevrolet and Longines bankroll several five-minute newscasts weekly on CBS at an approximate talent cost of \$550 each.

Other leading show types on network radio shape up this way: nine musical shows, seven quiz-giveaways, seven

(Please turn to page 74)

| | | |
|--|--|--|
| <p>HIGHEST-PRICED SHOW</p> <p>Lux Radio Theatre</p> <p>\$12,000</p> | <p>AVERAGE PRICE OF HALF-HOUR DRAMA</p> <p>\$4,290</p> | <p>AVERAGE PRICE OF HALF-HOUR SITUATION COMEDY</p> <p>\$5,987</p> |
| <p>AVERAGE PRICE OF WEEKLY HALF-HOUR QUIZ OR GIVEAWAY SHOW</p> <p>\$3,644</p> | <p>AVERAGE PRICE OF WEEKLY HALF-HOUR ADVENTURE OR WESTERN SHOW</p> <p>\$3,750</p> | <p>AVERAGE PRICE OF WEEKLY HALF-HOUR MUSICAL SHOW</p> <p>\$6,500</p> |
| <p>AVERAGE WEEKLY PRICE OF QUARTER-HOUR NEWS STRIP</p> <p>\$2,895</p> | <p>AVERAGE WEEKLY PRICE OF QUARTER-HOUR DAYTIME SERIALS</p> <p>\$2,875</p> | <p>The average price figures contained on this page were computed from the complete list of network radio sponsored shows starting at right. Excluded from the mathematical average of shows were programs appearing simultaneously on radio and television.</p> |

Costs of all sponsored radio shows

Estimated by **SPOTSWOR**

Chart lists only sponsored network radio shows. COSTS: Figures refer to average weekly show costs unless otherwise specified, cover talent and production only. They do not include commercials or time charges. Costs are gross (include 15% agency commission) to the client. SYMBOLS: ‡Simulcast, †Quarter hour cost, #Five-minute cost. Costs are based on radio network comparagraph which appears every other issue.

ABC Radio sponsored shows

| PROGRAM | WEEKLY COST | TYPE | LENGTH | SPONSOR | AGENCY |
|-----------------------------------|-----------------------------|--------------------|---------------|---|---|
| <i>Betty Crocker</i> | \$2,900 | Women's service | 5 min. 9 wk. | General Mills | D-F-S |
| <i>Bill Stern</i> | \$2,000 | Sports news | 15 min. 5 wk. | Anheuser-Busch | D'Arcy |
| <i>Breakfast Club</i> | \$3,050^{†‡} | Morning variety | 1 hr. 5 wk. | RcaLemon; Swift; Rockwood—radio only. Quaker Oats; Philco—simulcast | Rutledge & Lillienfeld; JWT; Paris & Peart; JWT; Hutchins |
| <i>Dr. Oral Roberts</i> | \$1,000 | Religious | 30 min. 1 wk. | Healing Waters | White Adv. |
| <i>Edwin C. Hill</i> | \$2,500 | News-commentary | 5 min. 3 wk. | Philco | Hutchins |
| <i>Greatest Story Ever Told</i> | \$6,500 | Religious drama | 30 min. 1 wk. | Goodyear Tire & Rubber | Kudner |
| <i>Henry J. Taylor</i> | \$1,750 | News-commentary | 15 min. 1 wk. | General Motors | Kudner |
| <i>Herald of Truth</i> | \$1,500 | Religious | 30 min. 1 wk. | Church of Christ | Martin & Co. |
| <i>Hour of Decision</i> | \$2,000 | Religious | 30 min. 1 wk. | Billy Graham | Walter F. Bennett |
| <i>Jack Berch</i> | \$2,350 | Musical | 5 min. 5 wk. | Prudential Ins. | Calkins & Holden |
| <i>John W. Vandercook</i> | \$2,000 | News-commentary | 15 min. 5 wk. | CIO | H. J. Kaufman |
| <i>Lone Ranger</i> | \$5,500 | Western | 25 min. 3 wk. | General Mills | D-F-S |
| <i>Modern Romances</i> | \$575[†] | Daytime drama | 15 min. 5 wk. | Vick Chemical; Junket Brand Foods | More Int'l; Mc-E |
| <i>Monday Morning Headlines</i> | \$1,100 | News | 15 min. 1 wk. | P. Lorillard | Y&R |
| <i>Monitor Views the News</i> | \$350 | News-commentary | 15 min. 1 wk. | Christian Science Monitor | Walton Butterfield |
| <i>My True Story</i> | \$4,200 | Daytime drama | 25 min. 5 wk. | Sterling Drug | D-F-S |
| <i>No School Today</i> | \$900 | Children's variety | 30 min. 1 wk. | Table Prods. Co. | Hoefer, Dieterich & Brown |
| <i>Old-fashioned Revival Hour</i> | \$1,500 | Religious | 1 hr. 1 wk. | Gospel Bdestg. | R. H. Alber |
| <i>Paul Harvey</i> | \$750 | News-commentary | 15 min. 1 wk. | Beltone Hearing | Olian & Brenner |
| <i>Revival Time</i> | \$750 | Religious | 30 min. 1 wk. | Assemblies of God | Walter F. Bennett |
| <i>Sheilah Graham Show</i> | \$500 | Hollywood news | 5 min. 2 wk. | Seeman Bros. | Weintraub |
| <i>Silver Eagle</i> | \$4,000 | Western | 25 min. 2 wk. | General Mills | D-F-S |
| <i>Space Patrol</i> | \$3,500 | Space adventure | 30 min. 1 wk. | Ralston Purina Co.; Nestle Co. | Gardner; Ceril & Presbrey |
| <i>The World Tomorrow</i> | \$750 | Religious | 30 min. 1 wk. | Radio Church of God | Huntington Parmelee |
| <i>Taylor Grant</i> | \$750 | News | 15 min. 1 wk. | P. Lorillard | Lennen & Newell |
| <i>Voice of Firestone</i> | \$18,000[‡] | Musical | 30 min. 1 wk. | Firestone Tire & Rubber | Sweeney & James |
| <i>Voice of Prophecy</i> | \$1,500⁰ | Religious | 30 min. 1 wk. | Voice of Prophecy | Western Adv. |
| <i>Walter Winchell</i> | \$17,500[‡] | Commentary | 15 min. 1 wk. | Gruen Watch; American Safety Razor | Mc-E |
| <i>When a Girl Marries</i> | \$2,850 | Soap opera | 15 min. 5 wk. | Carnation Co. | Erwin, Wasey |
| <i>Whispering Streets</i> | \$4,500 | Soap opera | 20 min. 5 wk. | General Mills; Seeman Bros. | Knox-Reeves; Weintraub |
| <i>Wings of Healing</i> | \$1,000 | Religious | 30 min. 1 wk. | Dr. Thomas Wyatt | Century |

Costs include both ABC and MBS programs

(Listing continues on page 68)



RESEARCHER WARD (L.) DISCUSSES 600,000-CARD STUDY WITH MBS RESEARCH DIR. PUFF, RESEARCH MGR. STEIN (RIGHT)

Pinpointing the radio audience: new MBS-Ward study shows how

Admen can now relate listening to activities from 6 a.m. to 11 p.m.

During the past few years "the individual listener" has been as indispensable to the radio industry as "the common man" is to the political candidate. And now a research project—the Ward Daily Living Habits Survey explains, defines and analyzes this elusive figure, the individual listener.

Sponsored by the Mutual Broadcasting System to the tune of \$150,000, this MBS-Ward data was in the process of being tabulated and interpreted at sponsor's presstime. The information contained in it is significant both for

the radio industry and for admen.

For the first time, advertisers will be able to see a national study which traces the listening habits as well as the activities of individuals within the family throughout the day. By providing diaries for each person over six years old in the families surveyed, the Ward study gathered data showing what individual listeners do throughout the week by quarter-hour time periods between 6:00 a.m. and 11:00 p.m.

This survey follows the individuals in a 7,000-household sampling around their homes as they do household

chores, cook, dress; it follows them in their cars to work and into public places like restaurants and taverns; it follows them to school and on visits to their friends.

In brief, here are some of the major statistics that the Ward study reveals:

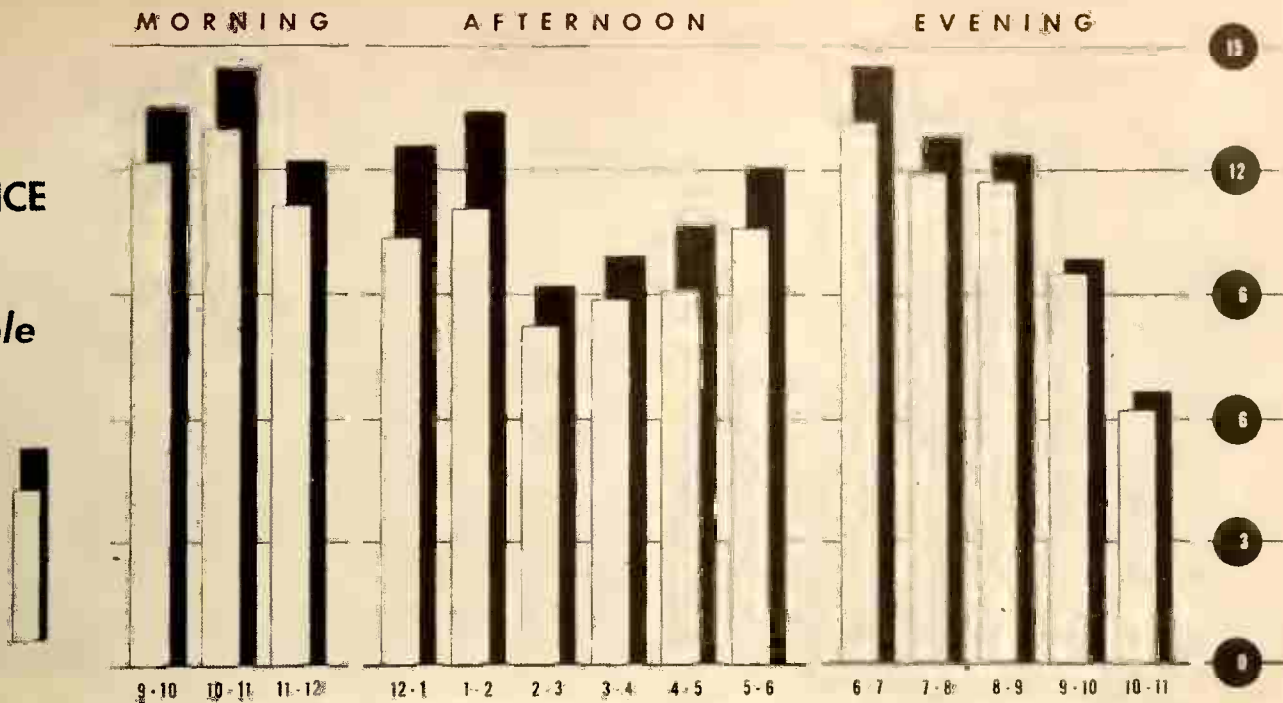
Size of the out-of-home radio audience listening during each quarter hour. This is the largest and most comprehensive out-of-home listening measurement the industry has had to date. (Like the subsequent facts highlighted in this summary, this data can be further broken down by age groups,

**Radio's
TOTAL
AUDIENCE**
*Millions
of People*

KEY

Total Listening

In Home
Listening



Ward study measures both in-home and out-of-home audience by millions of individuals throughout day, as shown in sample chart above. Based on a typical weekday, Wednesday, chart above shows

peak total listening between 10 and 11 a.m. and 6 and 7 p.m. Peak out-of-home listening is during lunch time between noon and 2 p.m. Complete MBS-Ward study shows individual listening 6 a.m. to 11 p.m.

(ex, geographic location.)

Size of the in-home listening audience, as well as location of the radio set that the individual members of the family listen to between 6:00 a.m. and 11:00 p.m.

Activities of each individual in the family by quarter hours, both while listening to radio and when not listening.

"We expect that it will take as long as a couple of years before the entire

wealth of information contained in this study has been interpreted from every angle," Richard J. Puff, MBS research director, told SPONSOR.

If a sociologist should find this Ward study some 500 years from now, he would have a pretty thorough picture of American living habits today. However, the immediate and practical application of this study by advertisers is beginning to become apparent as the

data emerges from the 3,300-pound stack of I.B.M. cards containing the survey data. Upon special request to MBS, advertisers and agencies can get information that will help them in specific advertising problems.

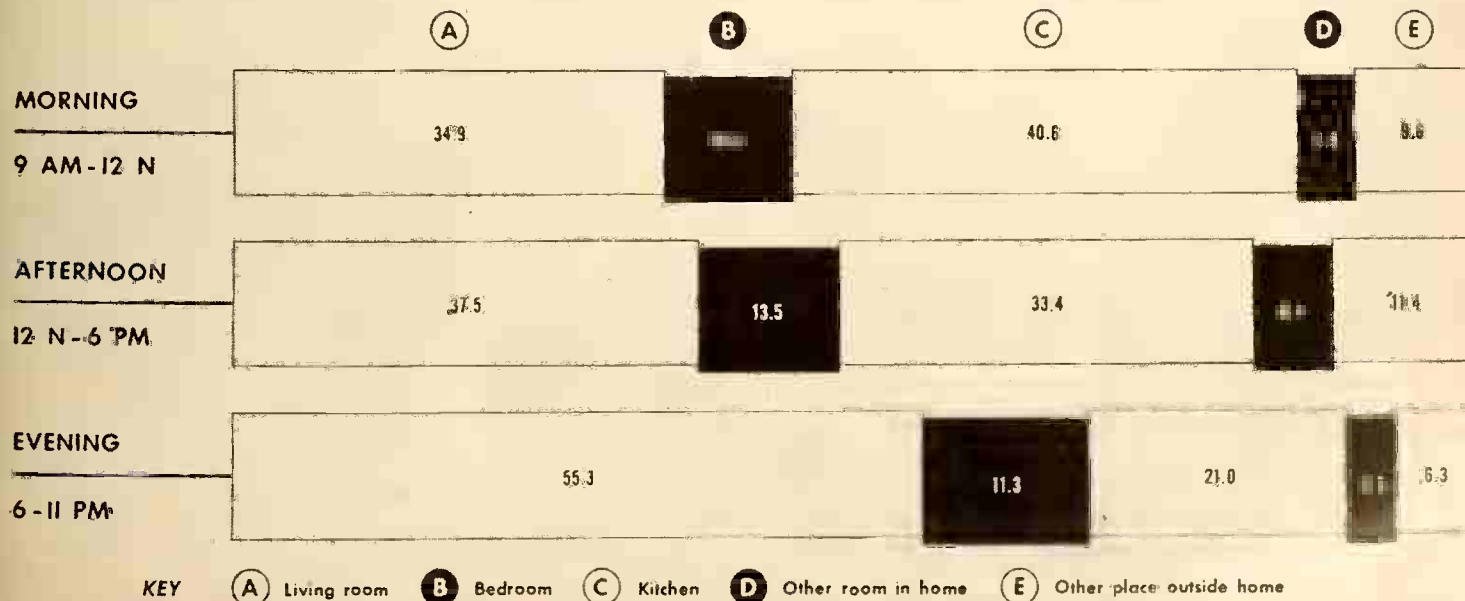
Here are just a few examples of the type of guidance admen can receive by asking questions relating to their individual product-advertising situation:

If you're a meat-flavoring manufac-

Chart below summarizes the radio-listening habits during a typical day (Wednesday). Heaviest kitchen listening, for example, is between 9:00 a.m. and noon, when 40.6% of total radio listening occurs

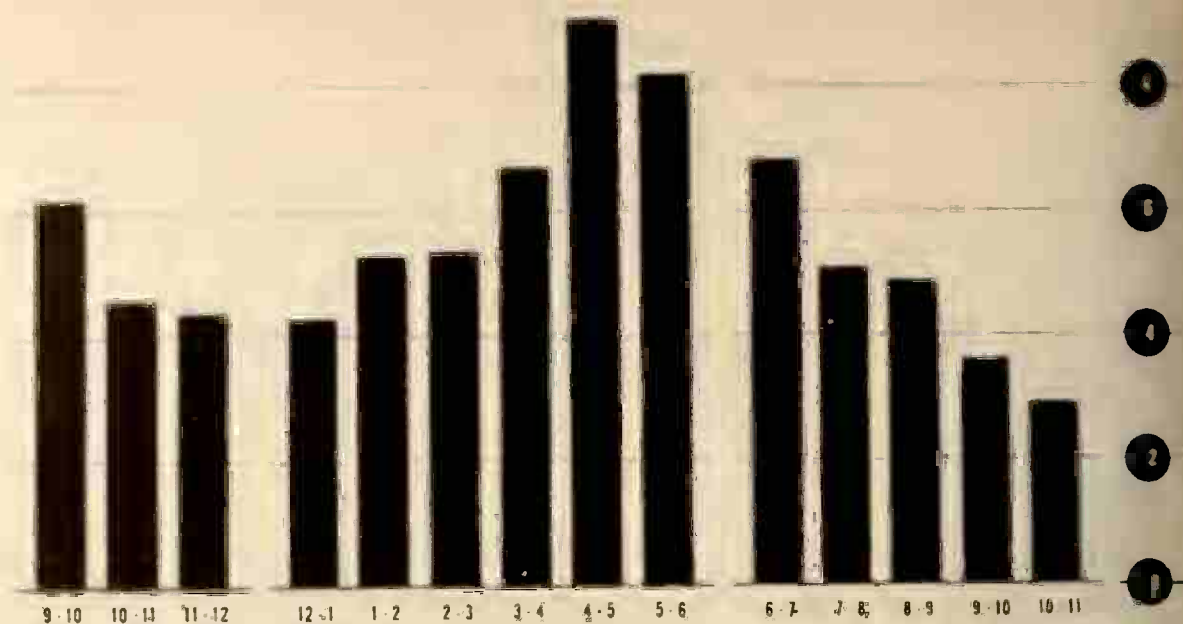
in the kitchen. It's interesting to note that during the afternoon bedroom listening is greater than in morning. Full MBS-Ward study shows individual listening habits by 1/4 hours according to set location

DISTRIBUTION OF LISTENING - AVERAGE QUARTER HOUR



KEY (A) Living room (B) Bedroom (C) Kitchen (D) Other room in home (E) Other place outside home

Millions
of
People
AWAY
FROM
HOME
in
AUTOMOBILES



Charts on pages 45 & 46 were produced by the Research Department, Mutual Broadcasting System

Did you know that the automobile audience, nationally, is largest between 4 and 5 p.m. New York time? Chart above shows number of individuals away from home in automobiles throughout a typical

week-day. Advertisers can get complete day-by-day breakdown of automobile audiences by ¼ hours between 6 a.m. and 11 p.m. upon request from Mutual Broadcasting System, sponsors of the Ward study

urer: Your advertising aim has often been to reach the housewife in the kitchen when she is preparing food. You realized, of course, that she was likely to be cooking sometime between 9:00 a.m. and 6:00 p.m.

You did not know when, during the day, she does her shopping, when she's house cleaning, when she's sitting around reading and precisely when she does do the cooking.

From the MBS-Ward study, you will be able to find out, not merely during what hour, but during which quarter hours during the day, most housewives are preparing food. You will learn, for example, that only an average of some 3% of the women listening to radio are eating or preparing food between 2:00 and 3:00 p.m., whereas some 30% are doing so between 11:00 a.m. and noon.

If you sell detergents: You've followed a pattern of morning advertising, because you want to reach the housewife when her mind is on house cleaning. However, the Ward study may show that there's a considerable variation between 9:00 to 10:00 a.m. and 10:00 to 11:00 a.m. in terms of the percentage of the listening audience that is house cleaning.

Furthermore, by combining the activities data with the information the survey contains about the particular radio set listened to during those activities (such as bedroom, kitchen,

bathroom, living room, out-of-home), you will be able to pin down the type of house cleaning most women are doing during this time. In other words, a woman cleaning the bedroom or living room as indicated by the fact that she's listening to a bedroom or living room radio while cleaning, would have little use for a detergent at that time.

This study can make it possible for an advertiser to put "point-of-use" selling into actual practice. He can now reach his potential consumers at the particular psychological moment when the consumers' activities relate to his product.

If you're an agency with a gasoline or tire account: You have probably been buying 6:00 p.m. newscasts, or else bunching your commercials during the early-morning and later-afternoon hours which seemed to you as the most likely times to reach men in their cars.

An analysis of the Ward study may show you that there are other time periods, such as 4:00 to 5:00 p.m., during which a higher percentage of people are driving home from work. Or you may discover that an only slightly smaller percentage of individuals are driving to and from amusements between 9:00 and 10:00 p.m., and that the lower cost or greater availability of these time segments more than compensate for the somewhat smaller audience.

These are just three examples of the manner in which admen can apply the information contained in over 600,000 I.B.M. cards which record the results of the Ward survey.

Appropriately enough, the study is subtitled the "4-W" study (Who, Where, What and When).

The survey reveals for the first time the activities of every individual in the family (over six years old) from 6:00 a.m. to 11:00 p.m. by quarter hours. It shows whether these people are watching tv, listening to radio, where they are doing so, and what they're doing while they're looking or listening. It is based on a sample of 7,000 households, defined by Jim Ward as being representative of "all U.S. households, excluding only trailers, boats and institutions."

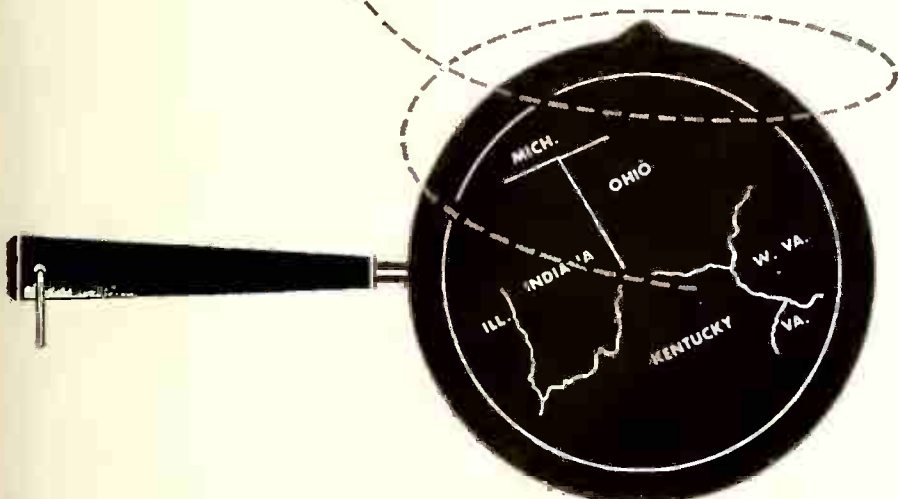
The data that is even now emerging from the thousands of I.B.M. cards still being tabulated, substantiates and verifies several major premises upon which radio sales pitches have been based during the last few years. These are some of the industry's most important claims that the Ward study bears out:

(1) *Radio accompanies its listeners during all activities throughout the day:* It begins early in the morning when the family gets up and rises to a peak between 7:30 and 9:00 a.m. During the next three morning hours it

(Please turn to page 112)



**WLW
radio
flips
the
lids!**



A lot of people have been putting a lot of lids on radio. And WLW is flipping all the lids.

WLW's share of the nighttime audience is up 72% in the last year!*

What's happening? WLW radio has so much entertainment and selling vitality that no competing medium has ever been able to cap the WLW pressure. And that pressure is rising.

Here, for instance, are WLW radio's Weekly Circulation figures:

| | Daytime | Nighttime |
|--------------|------------------|------------------|
| Non-TV Homes | 895,900 | 997,480 |
| TV Homes | 572,790 | 350,460 |
| <i>Total</i> | 1,468,690 | 1,347,940 |

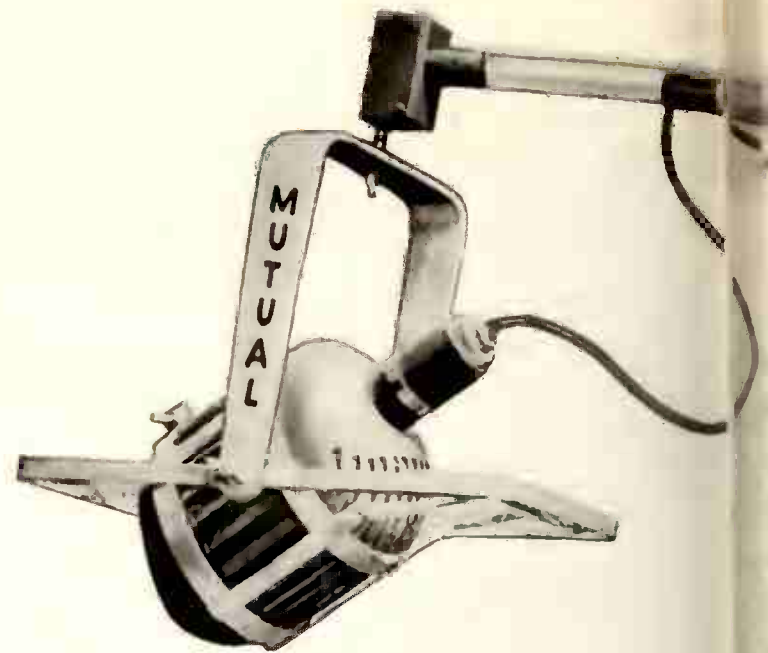
This is WLW-Land—a vast market in which WLW radio reaches more people more often and more effectively than any other station or combination of stations . . . and at a lower cost per thousand than ANY other medium or combination.

the **CROSLEY GROUP**

| | |
|--------------|------------|
| WLW | Radio |
| WLW-A | Atlanta |
| WLW-C | Columbus |
| WLW-D | Dayton |
| WLW-T | Cincinnati |

Crosley Broadcasting Corporation. Sales Offices: New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago

* (Source: Nielsen)



what's the SCORE

an informal pause for network identification, prompted by the timely fact that MUTUAL is

20 years old in '54!

MUTUAL, youngest of radio networks, has observed enough of its elders' anniversaries to learn two things about such celebrations. Generally, they are important only to the celebrant. And lately, radio festivities seem somewhat subdued—perhaps to avoid disturbing the newest family-member, TV.

Here at our house, things are different. Mutual was *born* different... a four-market hookup launched in October, 1934, as a joint enterprise owned and operated by its stations. Mutual was *brought up* different, too... besides being the world's *largest* (and the only one wholly dedicated to *radio*), this is the network whose unique strength today is the community-level strength of half-a-thousand neighborly voices linked together through all the 48 states.

That's why Mutual's 20th birthday is celebrated in the name of 572 affiliates. Each one plays an increasingly vital role in the lively business of broadcasting—and to each one we are grateful. This lively business means a constant flow of human sound, delivered day

and night to welcoming ears everywhere—and grateful to our listeners. Within this flow of has developed a matchless means of selling goods are we grateful to our sponsors!

Obviously, then, the anniversary honors to radio stations, to radio listeners, and to radio tisers. This is likewise a time for an account each of these, of the Mutual Network's 20-year res in service and in stature.

Bare statistics can trace the outline: 4 stati 572... 96,000-watt power to 1,100,000... \$1.00 in advertisers' investment to over \$23,000,000 a a clear pattern of broadening, rewarding service radio is too human a medium to be measured in and dollars alone. This fastest-growing of all net has moved toward maturity against a backgrou surging public interest in broadcasting... both b and after the advent of TV. Here is the basic c Mutual's "score" in '54.

It may be common knowledge that, during

... brief decades, U. S. radio homes have more than
 ... old (20,000,000-odd to some 46,000,000 families)
 ... the radio "saturation" is half again as great as in
 ... 67% to over 96% of all homes today). But there is
 ... common significance, we believe, in radio's advances
 ... of TV. There are actually more hours of listen-
 ... today than in '43—and it is *different* listening,
 ... nely more *personalized*, with car radios and port-
 ... for instance, comprising more than half the
 ... 000 new radios purchased this far in '54.

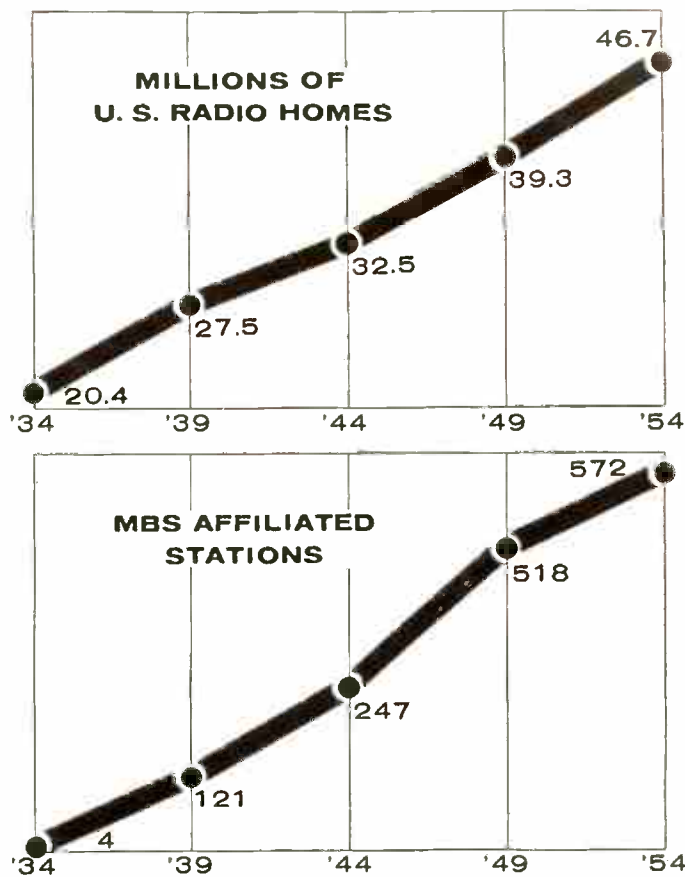
... Finally, the receiving end of this business is geared
 ... other medium can be, to go wherever the people
 ... Finally, Mutual's vast plurality of stations is ideally
 ... at the transmitting end, to mesh with the
 ... interest. How can we best gear our program and
 ... service for the next 20 years, to assure the kind of
 ... ss which has characterized the past 20?

... big step toward answering this critical question
 ... ready been taken. We are now studying the first
 ... ings in the largest research project ever trained on
 ... American habits in living and listening. For the
 ... time, we are learning the exact nature and scope
 ... factors as out-of-home listening, family com-
 ... munication, and program tastes—in and out of TV areas.
 ... Our heavy investment in this forthright research
 ... ly testifies to Mutual's faith in the future of
 ... week radio... it also finances a custom-made key
 ... for the future. For years to come, we look forward to
 ... rig that key and that future, in a truly mutual
 ... ewith the everlasting trio of station and listener
 ... sponsor.

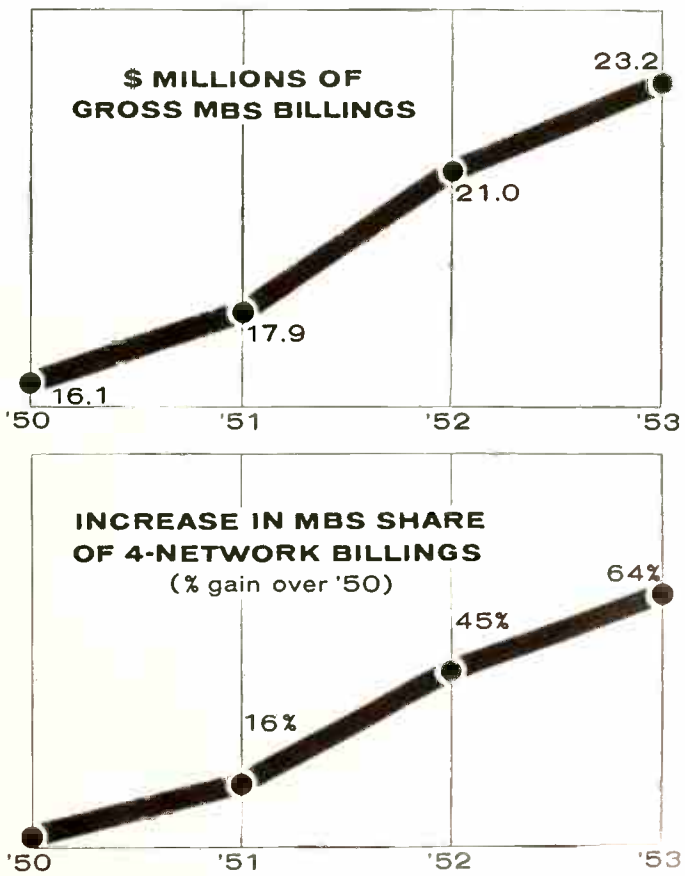
Shaw O'Neil
 PRESIDENT

MUTUAL
 BROADCASTING SYSTEM

THE SCORE IN HOMES & STATIONS (1934-1954)



THE SCORE IN DOLLARS SINCE TV (1950-1953)



4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.

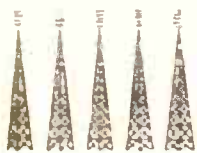
1. You can plan campaigns far in advance by check-

ing on-air target dates given in chart.

2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional

3. List of all stations newly on air with commercial programming during two weeks preceding issue is handy reference list to update timebuyers.

4. Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations



NEW AND UPCOMING TV STATIONS



I. New stations on air*

| CITY & STATE | CALL LETTERS | CHANNEL NO. | ON-AIR DATE | ERP (kw)** Visual | Antenna (ft)*** | NET AFFILIATION | STNS. ON AIR | SETS IN MARKET† (000) | PERMITEE & MANAGER |
|-------------------|--------------|-------------|-------------|----------------------|-----------------|-----------------|--------------|-----------------------|---|
| JOPLIN, Mo. | KSWM-TV | 12 | 26 Sept. | 59 | 510 | CBS | 1 | NFA | Air Time Inc. Austin A. Harrison, pres. gen. mgr. & film buyer D. T. Knight, sls. mgr. Jack Langford, chief eng. Noel Ball, prod. mgr. Ronald Robson, spns. mgr. |
| LAKE CHARLES, La. | KPLC-TV | 7 | 29 Sept. | 53 | 440 | | 2 | NFA | Calsieu Broadcasting Co. T. B. Lanford, pres. David Wilson, gen. mgr. Pelham Mills, com. mgr. Bob Thompson, pgm. dir. & film buyer William Shock, chief eng. Enid Norred, continuity dir. |

II. New construction permits*

| CITY & STATE | CALL LETTERS | CHANNEL NO. | DATE OF GRANT | ON-AIR TARGET | ERP (kw)** Visual | Antenna (ft)*** | STATIONS ON AIR | SETS IN MARKET† (000) | PERMITEE & MANAGER |
|---------------------|--------------|-------------|---------------|---------------|----------------------|-----------------|-----------------|-----------------------|---|
| DETROIT, Mich. | WJLB-TV | 50 | 8 Sept. | | 171 | 466 | 3 | 1,468 vhf | Booth Radio & Television Stations Inc. John L. Booth, pres. & treas. E. E. Nyy, sls. mgr. Eric V. Hay, sls. v.p. |
| FORT WORTH, Tex. | KFJZ-TV | 11 | 17 Sept. | | 316 | 1,020 | 1 | 401 vhf | Texas State Network Gene L. Cagle, pres. Sid W. Richardson, v.p. |
| GRAND RAPIDS, Mich. | | 23 | 2 Sept. | | 216 | 485 | 1 | 447 vhf | Peninsular Bstg. Co. John D. Locks, pres. Edward A. McCreedy Jr., v.p. Howard A. Freck, v.p.-sec. E. A. McCreedy, treas. |
| HUNTINGTON, W. Va. | WHTN-TV | 13 | 2 Sept. | | 238 | 740 | 1 | 432 vhf | Greater Huntington Radio Corp. A. B. Hyman, pres. S. J. Hyman, v.p. Fred Webe, v.p. |
| TAMPA, Fla. | | 13 | 2 Sept. | 1 Feb. '55 | 316 | 793 | 0 | NFA | Tampa Television Co. Doyle E. Carlton, pres. W. Walter Tison, v.p. gen. mgr. David E. Ward, sec. & treas. Michael E. Emmanuel, asst. sec. |

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (30 Sept. '54)
Markets covered

102
245

Post-freeze c.p.'s granted (excluding 32 educational grants):
24 Sept. '54
Grantees on air

566†
293

Tv homes in U. S. (1 Aug. '54)
U.S. homes with tv sets (1 Aug. '54)

31,036,000†
65%†

*Both new c.p.'s and stations going on the air listed here are those which occurred between 10 Sept. and 21 Sept. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages based on homes with sets and

homes in tv coverage areas are considered approximately. †In most cases, the representative radio station which is granted a c.p. also represents the new tv operation. Since at this time it is generally too early to confirm tv representatives of most grantees, SPONSOR reps of the radio stations in this column (when a radio station has been given the NFA) No figures available at presstime on sets in market. ‡This number includes grants to permittees who have since surrendered their c.p.'s or had them voided by FCC.

New Business Getter

the RCA TV Switcher TS-5A

adds fades, lap-dissolves,
super-positions to spice up
your commercials



The RCA TS-5A Video Switcher is a flexible two-unit equipment designed to mount in a single standard console housing. The push-button and fader panel may be located as illustrated or in the upper face of the console. The TS-5A is designed for color use as well as for monochrome.

You are invited to ask your RCA Broadcast Sales Representative concerning the application of the TS-5A to your specific requirements, or write Dept. J-264, RCA Engineering Products Division, Camden, N. J.

A MUST FOR YOUR TC-4A!

RCA's new TS-5A Video Switcher will give increased flexibility to your programming. If yours is a "Basic Buy" switching layout, where video control functions are centered around the TC-4A Audio/Video Switching Console, the TS-5A will supplement your present equipment, greatly enhance the versatility of your station, give new spontaneity to your commercials.

5 EXTRA INPUTS PLUS "REHEARSAL"

FOR YOUR TS-10A!

If your station already includes the TS-10A Studio Switcher and you need to provide for more inputs and rehearsal facilities—the TS-5A Switcher is the ideal answer. A typical arrangement of these two equipments will provide for independent studio rehearsal plus 5 extra inputs.

HANDY AS AN INDEPENDENT SWITCHER!

The TS-5A also may be used for independent switching systems where maximum program flexibility and economy are desired. The TS-5A can be conveniently mounted in a standard console housing adjacent to other console control units.

RCA Pioneered and Developed Compatible Color Television

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DIVISION

CAMDEN, N. J.



SPONSOR-TELEPULSE ratings of top shows

Chart covers half-hour syndicated film program

| Rank now | Past rank | Top 10 shows in 10 or more markets Period 1-7 August 1954 | | Average rating | 7-STATION MARKETS | | 4-STATION MARKETS | | | | | | | 3-STATION MARKETS | | |
|----------|-----------|--|-------------------------|----------------|-------------------|-----------------|-------------------|---------------|-----------------|-----------------|----------------|----------------|-----------------|-------------------|-----------------|----------------|
| | | TITLE, SYNDICATOR, PRODUCER, SHOW TYPE | | | N.Y. | L.A. | Boston | Chi. | Mpls. | S. Fran. | Seattle | St. L. | Wash. | Atlanta | Balt. | |
| 1 | 1 | I Led Three Lives, | Ziv (D) | 22.3 | 8.8 | 14.2 | 14.3 | 16.2 | 21.3 | 20.3 | 10.5 | 22.0 | 8.9 | 12.3 | 16.8 | |
| | | | | | wnbt 10:30pm | kttv 8:30pm | wrae-tv 6:00pm | wgn-tv 9:30pm | kstp-tv 8:30pm | kron-tv 10:30pm | ktnt-tv 9:30pm | ksd-tv 10:00pm | wnhw 10:30pm | wlw-a 9:00pm | wbal-tv 10:30pm | |
| 2 | 2 | Mr. District Attorney, | Ziv (A) | 19.8 | 7.6 | 7.7 | 19.3 | 21.0 | 27.0 | 17.3 | 22.3 | 20.5 | 10.9 | 16.8 | 21.3 | |
| | | | | | wchs-tv 7:00pm | knxt 10:00pm | wnae-tv 10:30pm | wbkb 9:30pm | kstp-tv 9:30pm | kron-tv 10:30pm | king-tv 9:00pm | ksd-tv 10:00pm | wmal-tv 10:30pm | wsb-tv 7:00pm | wbal-tv 10:30pm | |
| 3 | 3 | Badge 714, | NBC Film (D) | 18.1 | | 17.3 | 14.8 | 17.5 | 19.8 | 24.8 | 23.0 | | 15.7 | 14.3 | 12.0 | |
| | | | | | | kttv 7:30pm | wnae-tv 6:00pm | wgn-tv 8:00pm | kstp-tv 8:30pm | kpix 9:00pm | king-tv 9:30pm | | wnbw 7:00pm | wlw-a 8:30pm | wbal-tv 10:00pm | |
| 4 | 10 | Racket Squad, | ABC Film, Showcase (D) | 17.2 | 5.3 | 7.2 | | | 23.5 | 17.3 | 24.0 | 23.8 | 10.0 | 16.8 | | |
| | | | | | wabc-tv 10:30pm | kabc-tv 10:00pm | | | wcco-tv 10:00pm | kgo-tv 9:30pm | king-tv 9:00pm | kwk-tv 9:30pm | wmal-tv 10:30pm | wsb-tv 10:00pm | | |
| 5 | 4 | Favorite Story, | Ziv (D) | 16.1 | 8.8 | 9.3 | 13.8 | 13.0 | 23.5 | 11.3 | 17.5 | | 9.9 | 12.3 | | |
| | | | | | wnbt 10:30pm | kttv 8:00pm | wnae-tv 6:30pm | wnbq 9:30pm | wcco-tv 9:00pm | kron-tv 7:00pm | king-tv 8:00pm | | wtop-tv 10:30pm | waga-tv 10:00pm | | |
| 6 | 5 | Liberace, | Guild Films (Mu.) | 15.7 | 4.1 | 8.6 | | | 15.5 | 21.0 | 21.8 | | 23.3 | 8.5 | 6.3 | 11.5 |
| | | | | | wpix 7:30pm | keop 7:30pm | | | wgn-tv 9:30pm | wcco-tv 8:30pm | kpix 9:30pm | | ksd-tv 9:30pm | wtop-tv 7:00pm | waga-tv 7:00pm | wba-tv 10:00pm |
| 7 | 7 | Foreign Intrigue, | JWT, Shel. Reynolds (A) | 15.6 | 11.5 | 8.4 | 15.8 | 6.5 | 16.3 | 11.8 | 20.8 | | 12.5 | | | |
| | | | | | wnbt 10:30pm | knbh 10:00pm | wbz-tv 10:30pm | wgn-tv 7:30pm | kstp-tv 8:30pm | kgo-tv 8:00pm | king-tv 8:00pm | | wnhw 10:30pm | | | |
| 8 | | Waterfront, | UTP, Roland Reed (A) | 15.2 | | 14.7 | 11.3 | | 17.3 | 13.3 | 13.3 | 21.3 | 5.5 | 8.8 | | |
| | | | | | | kttv 7:30pm | wbz-tv 11:00pm | | kstp-tv 9:00pm | kgo-tv 9:00pm | komo-tv 7:30pm | ksd-tv 9:30pm | wtop-tv 7:00pm | waga-tv 8:00pm | | |
| 9 | 9 | Cisco Kid, | Ziv (W) | 14.6 | 7.7 | 8.7 | 12.0 | 6.4 | | 18.0 | 18.0 | | 10.0 | 16.5 | 10.3 | |
| | | | | | wnbt 6:00pm | kabc-tv 7:00pm | wnae-tv 6:30pm | wbkb 5:00pm | | kron-tv 7:00pm | komo-tv 7:00pm | | wnbw 8:00pm | waga-tv 7:00pm | wbal-tv 7:00pm | |
| 9 | 8 | Kit Carson, | MCA, Revue Prod. (W) | 14.6 | | 9.7 | 12.3 | | | 15.8 | 19.3 | 20.3 | | 8.5 | 11.3 | |
| | | | | | | kabc-tv 7:30pm | wnae-tv 6:00pm | | | kron-tv 4:00pm | king-tv 6:00pm | ksd-tv 5:00pm | | waga-tv 5:00pm | wmar 6:00pm | |

| Rank now | Past rank | Top 10 shows in 4 to 9 markets | | Average rating | 7-STATION MARKETS | | 4-STATION MARKETS | | | | | | | 3-STATION MARKETS | |
|----------|-----------|--|---------------------------------|----------------|-------------------|--------------|-------------------|-----------------|-----------------|-----------------|----------------|--------------|----------------|-------------------|-----------------|
| | | TITLE, SYNDICATOR, PRODUCER, SHOW TYPE | | | N.Y. | L.A. | Boston | Chi. | Mpls. | S. Fran. | Seattle | St. L. | Wash. | Atlanta | Balt. |
| 1 | 8 | Amos 'n' Andy, | CBS Film (C) | 17.9 | 4.2 | 12.2 | | | 18.3 | 22.3 | | | 6.9 | | |
| | | | | | wchs-tv 2:30pm | knxt 8:00pm | | | kpix 7:30pm | komo-tv 7:30pm | | | wtop-tv 7:00pm | | |
| 2 | | City Detective, | MCA, Revue Prod. (D) | 17.6 | | 8.0 | 18.0 | | 23.0 | | 21.3 | | | 10.5 | 5 |
| | | | | | | knxt 10:30pm | wbz-tv 10:30pm | | wcco-tv 9:00pm | | king-tv 8:30pm | | | wmar-tv 11:00pm | |
| 2 | 1 | Inner Sanctum, | NBC Film (D) | 17.6 | | 8.3 | 12.2 | 9.3 | 16.3 | | | | | | |
| | | | | | | kttv 9:00pm | wnbq 10:00pm | wten-tv 10:00pm | kron-tv 10:30pm | | | | | | |
| 4 | 2 | Louie Wolf, | UTP, Gross-Krasne (D) | 16.9 | | | 8.9 | | 16.8 | 16.8 | 22.5 | | | 10.5 | |
| | | | | | | | wgn-tv 9:00pm | | kron-tv 8:30pm | king-tv 8:30pm | ksd-tv 10:00pm | | | wsb-tv 10:30pm | |
| 5 | 1 | Famous Playhouse, | MCA, Revue Prod. (D) | 15.1 | | | | | | | | | | 8.8 | 4.5 |
| | | | | | | | | | | | | | | waga-tv 10:00pm | wmar-tv 11:00pm |
| 6 | 7 | Colonel March, | Official Films, Panda Prod. (D) | 14.8 | 2.7 | | 6.7 | | 14.3 | 17.0 | 1.0 | | | | |
| | | | | | wabc-tv 10:00pm | | wbkb 9:30pm | | kron-tv 10:00pm | king-tv 9:30pm | kstm-tv 7:00pm | | | | |
| 7 | 3 | Heart of the City, | UTP, Gross-Krasne (D) | 14.6 | 1.6 | 8.4 | | | 11.0 | 18.3 | | | | 9.8 | 8 |
| | | | | | wabd 8:00pm | kttv 10:00pm | | | wcco-tv 6:30pm | kron-tv 10:30pm | | | | wsb-tv 10:30pm | |
| 8 | | Royal Playhouse, | United Tv, Bing Crosby (D) | 14.4 | | | 16.8 | | | 7.8 | | | | | |
| | | | | | | | wbz-tv 10:30pm | | | kpix 11:00pm | | | | | |
| 9 | 6 | Counterpoint, | United Tv, Bing Crosby (D) | 14.1 | | | 6.0 | | 22.8 | | 1.3 | 4.2 | | | |
| | | | | | | | wbkb 9:00pm | | kron-tv 10:00pm | | kzm-tv 8:00pm | wttg 10:30pm | | | |
| 10 | | Cowboy G-Men, | Flemingo, H. B. Donovan (W) | 12.6 | | | 5.5 | 12.0 | | | 22.0 | | | 11.8 | 5 |
| | | | | | | | wbkb 6:00pm | wcco-tv 2:00pm | | | ksd-tv 12:30pm | | | wam 6:00pm | |

Show type symbols: (A) adventure, (C) comedy, (D) drama, (M) mystery, (Mu) musical, (W) Western. Films listed are syndicated, half-hour length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 1-7 August. While network shows are fairly

stable from one month to another in the markets in which they are shown, much lesser extent with syndicated shows. This should be borne in mind when trends from one month to another in this chart. *Refers to last month's chart. was not rated at all in last chart or was in other than top 10. Classification

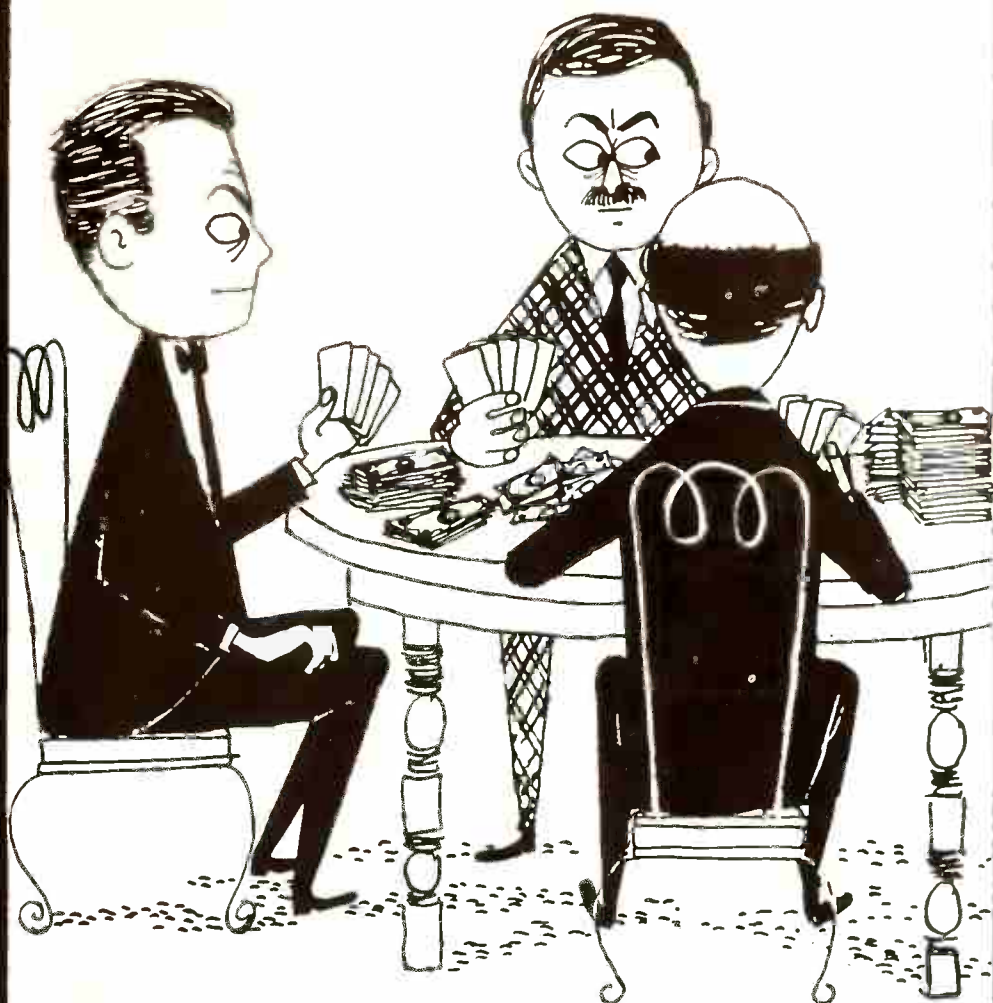
Shows

made for tv

| 110 MARKETS | | 2-STATION MARKETS | | | | |
|-------------------|-------------------|-------------------|--------------------|--------------------|-------------------|--------|
| Cleveland/Phila. | | Birm. | Buffalo | Charlotte | Dayton | New O. |
| 9.3 | 16.5 | 25.8 | 45.3 | 48.8 | 18.3 | 39.8 |
| wabt-tv 8:30pm | wbnt-tv 9:30pm | wbtv 9:00pm | wblo-tv 8:00pm | wdsu-tv 9:30pm | | |
| 7.8 | 12.0 9.7 | 22.8 | 35.3 | 21.3 | 37.8 | |
| wtmj-tv 7:30pm | wptz 10:30pm | wbre-tv 8:30pm | wbtv 7:00pm | wlw-d 9:30pm | wdsu-tv 7:00pm | |
| 0.3 | 13.8 10.0 | 23.3 | 48.5 | 15.0 | | |
| wcan-tv 7:30pm | wcau-tv 7:00pm | wbre-tv 9:00pm | wbtv 9:00pm | wlw-d 6:00pm | | |
| 9.0 | 28.3 7.9 | | | | | |
| wtmj-tv 7:30pm | wfl-tv 10:00pm | | | | | |
| 5.5 | | | 39.3 | 8.0 | 44.3 | |
| | | | wbtv 9:30pm | wlw-d 6:00pm | wdsu-tv 9:30pm | |
| 8.0 | | 19.3 | 7.3 | | 41.8 | |
| | | wabt 8:00pm | wbuf-tv 10:30pm | | wdsu-tv 9:30pm | |
| 3.0 | 8.9 | 23.5 | 7.3 | | 40.3 | |
| | wcau-tv 7:00pm | wbre-tv 8:30pm | wbuf-tv 8:00pm | | wdsu-tv 9:30pm | |
| 33.5 | | | | 17.8 | | |
| wtmj-tv 7:00pm | | | | wlio-tv 9:30pm | | |
| 6.5 | 24.3 10.7 | 11.3 | 32.8 | 16.8 | | |
| wtmj-tv 7:30pm | wcau-tv 7:00pm | wbre-tv 6:00pm | wben-tv 7:00pm | wbtv 10:00am | | |
| 0.8 | 13.5 | 16.5 | 26.5 | 15.3 | | |
| | wptz 6:30pm | wabt 6:00pm | wbtv 5:30pm | wlw-d 5:00pm | | |
| 6.8 | | | | 44.8 | | |
| | | | | wdsu-tv 8:30pm | | |
| 2.0 | | | | 14.8 | | |
| | | | | wlw-d 8:30pm | | |
| 13.0 | | | | 46.5 | | |
| wcan-tv 7:30pm | | | | wdsu-tv 9:30pm | | |
| 4.8 | | 13.8 | | 34.5 | | |
| | | wabt 6:30pm | | wdsu-tv 10:00pm | | |
| 4.8 | | 11.3 | 8.8 | 42.3 | | |
| | | wabt 6:30pm | wbtv 1:00pm | wdsu-tv 8:30pm | | |
| 5.5 | 30.5 | | | 30.3 | | |
| wtmj-tv 8:30pm | | | | wdsu-tv 5:30pm | | |
| | | | | 37.3 | | |
| | | | | wdsu-tv 10:00pm | | |
| | | | | 33.5 | | |
| | | | | wdsu-tv 10:00pm | | |
| 7.3 | 11.3 11.9 | | 24.0 | | | |
| wtmj-tv 9:30am | wptz 6:00pm | | wbtv 5:00pm | | | |

Market is Pulse's own. Pulse determines number by measurements actually received by homes in the metropolitan market even though station itself may be outside metro-

The Big Battle Of The Bucks



In case you hadn't noticed, the halcyon days of television are fading fast. It ain't the penny-ante game it started out to be! As proof, examine the recently released figures on last year's TV expenditures. Network billings alone checked in at \$227,500,000 . . . and production costs exceeded 150 million. Man, that's big league cabbage no matter how you count it . . . and it calls for big league thinking whenever you compete with it. That kind of thinking is characteristic of Walt Framer Productions . . . more than twenty-five years of top level experience . . . with TV mainstays like "Strike It Rich" and "The Big Payoff" bearing the Framer banner. Whether you're working with box-car figures or a limited budget, let Framer's know-how work for you. For TV formats with a future, put your confidence in "America's leading independent TV producer" . . . always at your service.

There are a dozen new Framer shows past the Idea stage . . . perhaps one is tailor-made for you. Call us!

walt framer productions

1150 AVENUE OF THE AMERICAS
NEW YORK 36, N. Y. • OXFORD 7-3322

DEPARTMENT STORE

SPONSOR: The Council Oak Stores AGENCY: Direct
CAPSULE CASE HISTORY: *After a recent promotion advertised over KJTV (at a cost of \$270), the sponsor wrote to the station that "Our sales on promotional items which have been so well presented on your station have been exceptional. As an example we moved 9,600 of the tables, a complete sell-out in less than four weeks. We feel that the success of such promotions is in no small measure due to our use of 'spots' over KJTV. We will want to continue the use of 'spots' in addition to our regular advertising over your station."*

KJTV, Sioux City PROGRAM: Announcements



WINE

SPONSOR: Wine Corp. of America AGENCY: Weiss & Geller
CAPSULE CASE HISTORY: *Mogen David wine was introduced in the Hawaiian market about 18 months ago. Initial sales progress was unexciting—an average of 200 cases a month and fifth place in the market's brand standing. In October 1953 Mogen David's Dollar a Second network show went on KONA Sunday evenings (local Class "A" time, 13-week basis, \$108 weekly). Within three months 1,000 cases monthly were being sold; in February, 1,200 cases. Today, according to Honolulu Consumer Analysis, Mogen David is first, with 14.6% of families preferring it.*

KONA, Honolulu PROGRAM: Dollar a Second

TROUSERS

SPONSOR: Bargain Barn AGENCY: Bridges, Sharp & Associates
CAPSULE CASE HISTORY: *Russ Helton, leader of The Trailhands (Western quartet), wears the pants in his outfit. In fact, on the 11 July program (show is aired Sundays at 11 a.m.) he wore some of the sponsor's pants and mentioned that they could be bought for \$2 each. Only one of the program's four commercials was about the trousers, but 142 pairs of them were sold as a direct result. And the sponsor (which promises customers bargains ranging from rattlers to tombstones) is located on U.S. 25, north of the Dayton city limits. Cost of the hour show is \$313.06 every week.*

W.L.W.D., Dayton PROGRAM: Russ Helton's Trailhands

MEAT

SPONSOR: R&S Packing Co. AGENCY: [unclear]
CAPSULE CASE HISTORY: *"We know that uhf costs the job," writes Earl Welde, commercial manager of WNAO-TV. "Our station competes with two uhf stations in the area," he continues, "yet R&S Packing Co. jumped retail sales from 8,000 pounds of meat production to 26,000 pounds using WNAO-TV as its sole meat promotion. The sponsor buys the hour-long Country Style live program each Saturday night. There's no success story like this in the history of the Raleigh-Durham market. . . ." Time cost (52-time rate) is \$180 an hour.*

WNAO-TV, Raleigh PROGRAM: Country

GYM SETS

SPONSOR: Pearlman's AGENCY: [unclear]
CAPSULE CASE HISTORY: *This Asheville furniture store used one live commercial over WISE-TV to advertise gym sets. Art Pernitz, Pearlman's sales manager said, "The response to the announcement was so good we sold out the item before our shipment arrived. We had to reorder this twice, with a larger quantity involved in each order. All in all, I'd say our sales were more than 300% above our expectations." The cost of the single announcement was \$40. (WISE-TV, incidentally, is a uhf station.)*

WISE-TV, Asheville, N. C. PROGRAM: Announcements

HAIR CURLERS

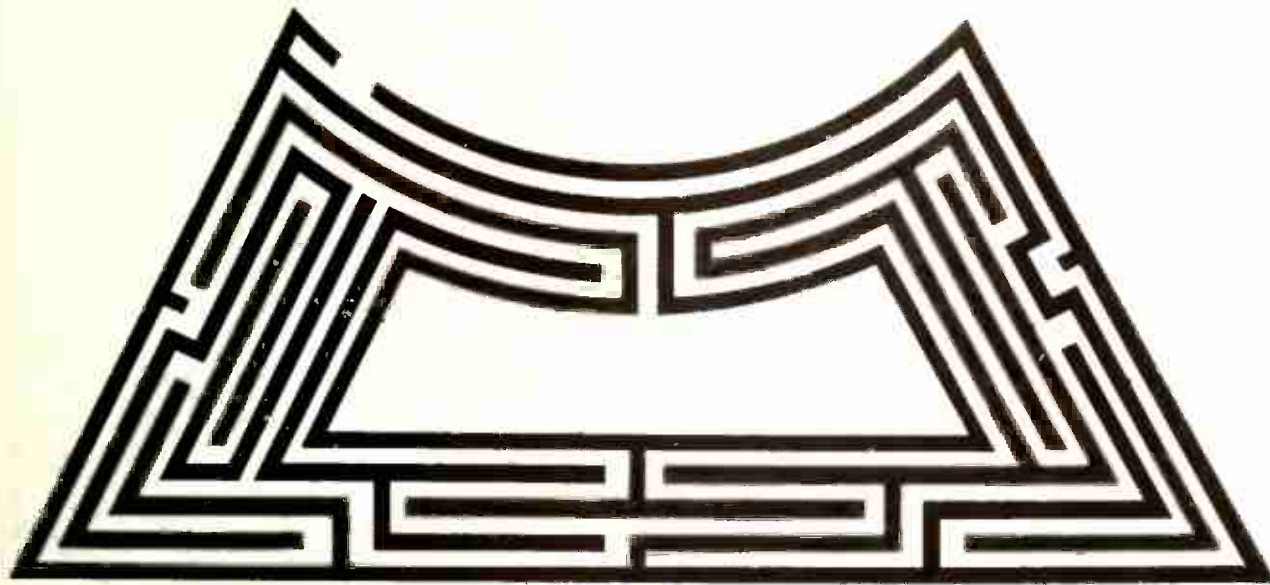
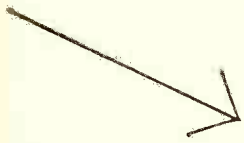
SPONSOR: Weaver Products AGENCY: Gregory & [unclear]
CAPSULE CASE HISTORY: *Tv was the only medium used to promote Spoolie Hair Curlers after their introduction in the Portland area. At first the sponsor sought for daily participations on Friend of the Family three weeks, but at the end of that period he signed for two announcements weekly for another two months. After about 35 commercials, Spoolies advanced from product with almost no distribution to a product in every department, drug and variety store in the area with total business exceeding \$82,000. Total KPTV expenditure by Weaver Products: \$2,000.*

KPTV, Portland, Ore. PROGRAM: Friend of the Family

AIR COOLERS

SPONSOR: Hollis Furniture Co. AGENCY: Direct
CAPSULE CASE HISTORY: *In mid-May, Doug Hollis opened his furniture store. Eight weeks later he began sponsorship of the Friday Owl Movie on KCFB-TV (time cost is \$92.50 an hour, 52-time rate). "On opening night as sponsors," Hollis says, "we featured the Essex Air Cooling unit. Neither this item, nor our place of business, nor our location had been publicized in any other advertising media. The day following our initial telecast we sold out our complete stock of Essex Air Coolers, more than 30 units. Further, we took additional orders for later delivery."*

KCFB-TV, Tulsa PROGRAM: Owl Movie



The maze—of details involved in expert film processing presents no problem at Precision. Skilled technicians, exclusive equipment, and expert research groups team up constantly to keep performance at the highest possible level. Precision-processed film is recognized by industry leaders—producers, directors, cameramen—as the finest in the field.

Just one example of advanced film printing methods is the individual Printing Control Strip technique—available only at Precision. This Strip permits complete printing control without notching or altering the original film in any way—and may be filed for later precise duplication.

In everything there is one best...in film processing, it's **Precision.**



A division of J. A. Maurer, Inc.

HOOPER Tells the KC Story!



Look at these figures
of June '54 HOOPER
8:00 AM-12 N

The picture has
changed!

| | | |
|-------|---------|------|
| Net A | — | 25.8 |
| Ind A | — | 16.0 |
| | (Negro) | |
| KUDL | — | 13.4 |
| Net B | — | 10.8 |
| Net C | — | 9.8 |
| Ind B | — | 8.8 |
| Net D | — | 7.2 |

**KC
Loves**

Let your nearest FORJOE
office show you the new
June, '54, C. E. HOOPER

SOON . . . DENVER, TOO!!

COVERS THE GREATER KANSAS CITY MARKET

KUDL

STUDIOS 1012 BALTIMORE BUILDING

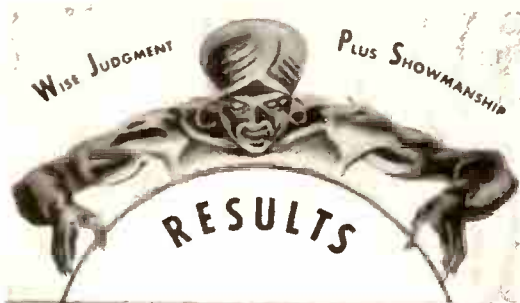
KUDL — KANSAS CITY
KDKD — CLINTON

for extra coverage
Include • KDKD CLINTON

IN THE GREAT KANSAS CITY MARKET

KUDL—KANSAS CITY
KDKD—CLINTON

NOW FOR THE FIRST TIME
HOME TOWN COVERAGE FOR
GREATER KANSAS CITY.



That's the important thing. Ratings, ad-
agencies, programming, network, don't
mean a thing if you can't increase SALES.

CAN WJPS GET RESULTS?

Here are just a few:

Sterling Beer — Mid-Continent Petroleum
— Coca-Cola — Purina Mills — Puffin
Biscuits — Hesmer's Foods — Economy
Super Markets — P. W. Burns Insurance
— International Harvester — Red Bird
Gasoline — International Salt — and
many others that we will send upon re-
quest.

We would like to "Ring the Cash Regis-
ter" for you because we have the KNOW
HOW.

Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingbery Company

WJPS

"A RADIO IN EVERY ROOM"
Evansville, Indiana

49TH & MADISON

(Continued from page 13)

Will you please send us 50 copies
of your 1954 Radio Basics.

MARTIN GIAIMO
Station Manager
WJEF, Grand Rapids

• Copies of the 1954 Radio Basics and Tv
Basics are available free to subscribers. Extra
copies, 30c each; 25 or more copies, 20c each;
100 or more, 15c each.

SHOW PRIZES

One of our clients, a manufacturer
of occasional tables, is interested in
giving away tables on radio and tele-
vision programs in either metropolitan
areas or on network shows.

We would appreciate it if you could
give us names and addresses of two or
three firms in the business of placing
prizes with such programs.

C. B. DAVIS
Lavidge & Davis Adv.
Knoxville

• The following firms will help place prizes on
giveaways: Spotlight Promotions, Inc., 123 W.
41 St., N. Y.; VIP Service Inc., 35 W. 53 St.,
N. Y.; Bander-Globus & Assoc., 6277 Selma-Cal,
Bank Bldg., Hollywood 28, Cal.

MERCURY CALYPSO

As subscribers and inveterate read-
ers of SPONSOR, we read with interest
"Spot radio's creative salesmen" in
the September 6 issue [page 56]. Our
interest received added stimulus when
you singled out the Mercury spots as
an example of a salient success in the
spot field.

Although the above article did not
indicate that the Mercury spot was a
musical commercial, the following is-
sue 20 September carried a reprint
picture of the Mercury Calypso lyrics
with the caption that the musical com-
mercial was written at Kenyon & Eck-
hardt.

All credit is due Kenyon & Eckhardt
for initiating the Mercury spot cam-
paign and carrying it through with
phenomenal success. But neither the
lyrics nor the music were written by
Kenyon & Eckhardt as you state, but
by Goldswan Productions, Inc. In fact,
the Mercury copy points were given
out competitively to a number of mu-
sical commercial writers. Our Mer-
cury Calypso was among several we
submitted. No doubt other writers did
the same. But our Mercury Calypso
was the one selected.

In fairness to ourselves and to our
other agency clients, we would appre-
ciate a correction of this credit. Know-

ing how many agencies are among
your subscribers, your September 20
article would lead our other agency
clients to believe that we are taking
credit for work we did not do, which
in any man's language is indicative
of lack of ethics.

The musical commercial business
has had—and still has—a rather up-
hill climb in gaining recognition as a
respected medium of the advertising
world. For that reason we cannot urge
too strongly the need to credit the Mer-
cury Calypso musical commercial to
where credit is due: Goldswan Produc-
tions, Inc. Thank you.

FRANCES O'BRIEN
Account Executive & Pub.
Rel. Dir.
Goldswan Productions
New York

TV DICTIONARY HANDBOOK

We would be very interested in ob-
taining a copy of your Tv Dictionary
Handbook for Sponsors which you say
is available free to subscribers.

Your May issue indicated that the
1954 version is under preparation now
—and no doubt it is not ready yet.
But we'll be looking forward to re-
ceiving it.

TREVOR EVANS
Pacific Natl. Advertising
Seattle

• The Tv Dictionary Handbook is now being
run in installments. It will be available free to
subscribers in book form later on. Extra copies,
\$2.

Kindly reserve in my name, at the
address given above, one copy of the
Tv Dictionary Handbook for Sponsors.

FRANK C. LEPORE
NBC Film Director
New York

RESULT SECTIONS

We would like to have, for use in
the Kenyon & Eckhardt library, copies
of the following publications: Radio
Results, 1954, tv results, 1954.

If this material is for free distribu-
tion, we shall be greatly obliged if you
will send it to us.

HELEN GREEN
Librarian
Kenyon & Eckhardt
New York

• Copies of the 1954 Radio Results and Tv
Results book-lets are available free to subscribers.
Extra copies, \$1 each; 10 or more copies, 75c;
25 or more, 50c; 100 or more, 35c.

SPONSOR

"One for the money..."



"Two for the show..."



"Three to make ready..."



"And Channel Four to Grow!"

This drama in four acts has had a continuous run ever since WSM-TV took to the airwaves as the pioneer station in this market almost four years ago—

DR. PEPPER BOTTLING CO.: "After just six months on WSM-TV, sales of the six-bottle carton are double."

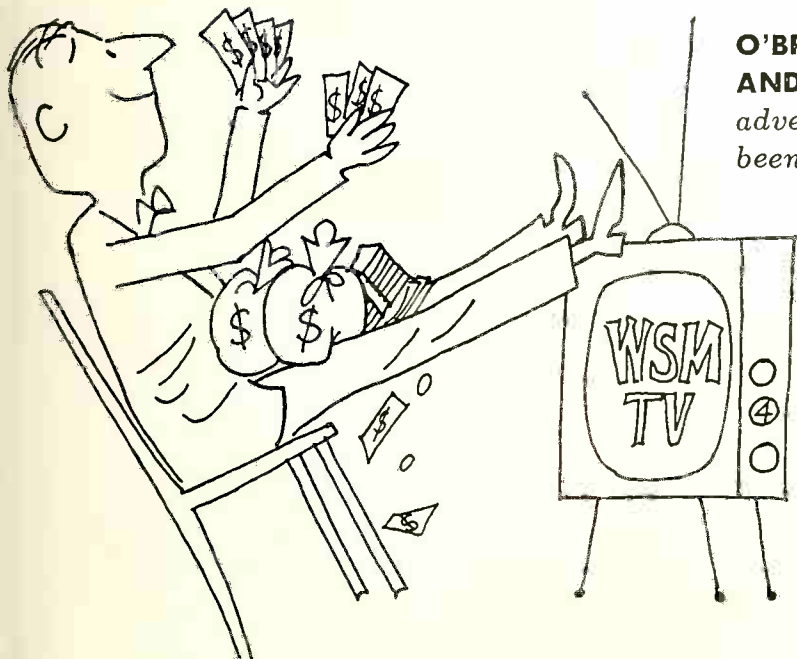
FIDELITY FEDERAL SAVINGS AND LOAN ASSN.: "In the 1½ years we've used WSM-TV our total assets have grown from \$13 million to over \$20 million."

SO-TEN (MEAT TENDERIZER): "Just three one-minute spots on WSM-TV supplied enough sales leads to last for weeks to come . . . our salesmen can't keep up!"

M AND M CANDIES: "Six months after buying a half-hour WSM-TV show our business is up 250% in this area, with jobber orders up as much as 600% in some cases."

O'BRYAN BROTHERS, INC. (DUCKHEAD OVERALLS AND WORK CLOTHES): "Without doubt the best advertising dollar we've spent in the past 23 years has been on WSM-TV."

You, too, can get into the act by contacting WSM-TV's Irving Waugh or any Pety Man.



WSM-TV Channel 4
Clearly Nashville's #1 TV Station



in the SOUTH'S fastest growing market!

POPULATION

1940 88,415
1953 197,000

RETAIL SALES

1940 ... \$ 20,251,000
1953 ... \$184,356,000*



RANKS 92nd IN EFFECTIVE BUYING INCOME
HIGHEST PER CAPITA INCOME IN LOUISIANA

WORLD'S MOST COMPLETE OIL CENTER

CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT



To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

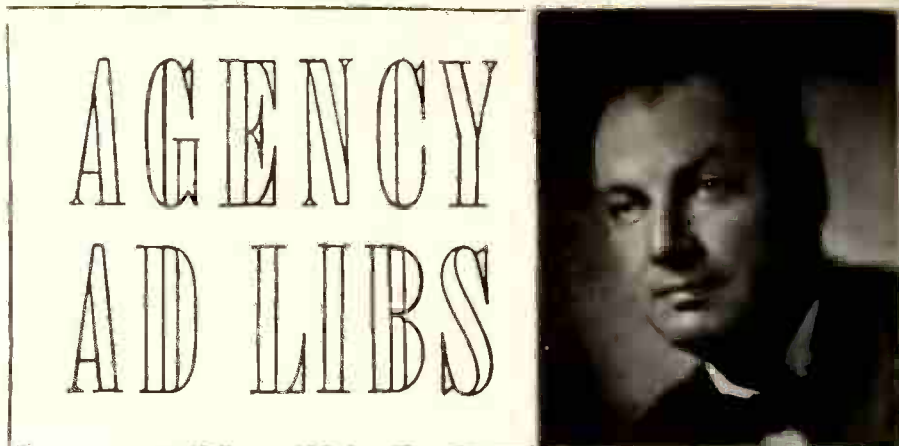
Tom E. Gibbens
Vice Pres. & Gen. Mgr.

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

*East Baton Rouge Parish, Survey of Buying Power, 1954



Channel 28
BATON ROUGE, LA.



(Continued from page 15)

erally has so little ring that one wonders what has become of the lingo that colorful news men of old were able to summon up—Heywood Brown, Damon Runyon, Hugh Johnson, to name a few. If you close your eyes and listen to today's wordage, you'll find the only ring it has is that of boilerplate.

As for our on-camera purveyors of news, they've developed a school of reporting and commentary that might be called Grim Omniscience. It should have been gratifying, therefore, for the televiewing public to discover there is another school as evidenced in the summer—and, I hope, winter—series on NBC known as *Background*. (Editor's note: Beginning 10 October 1954, *Background* will be telecast Sundays 5:30-6:00 p.m. over NBC TV.)

In place of Thin Lips, Sad Monotone and Firm Jaw, Mr. Joseph C. Harsch managed a smile at appropriate times. He also allowed himself a smidgeon of warmth and a dash of personality. Mr. Harsch's words were delivered casually as well as colloquially—quite in contrast to wire-service English, that dreary style of parenthetical inversions and adjectival splendor which has been lifted bodily out of print to become a tv technique.

As a result, *Background* has added to the immediacy, the candor and the impact that tv can provide, a new warmth and personality. Not bad ingredients, either.

What was most fascinating to me about the show, which had its early rough spots, to be sure, was its lack of veneer. Even the staff reporters who appeared in the on-location footage and the live pickups seem to have been selected because they looked like Average Joes. Quite refreshing! Whether attired in fatigues in Hanoi or in an open-collared shirt during a Mississippi electioneering opus or semi-formal (with shoes) at a draftees' going-away party, NBC or Mr. Harsch or someone managed to pick guys who look like they just happened to be there rather than Madison Avenue Fourth Estaters just dispatched from Electronics Headquarters.

The result? For one thing the demeanor achieved in the people filmed and live on-camera was un-studied and authentic. This is what made the show. Something worth noting for tv, the reporter—and perhaps a good hint for tv, the advertising medium. The giggling shyness of ordinary people as they face tv cameras, the reality of honest conversation and authentic dialogue have never been so fascinatingly revealed. ★ ★ ★

T. V. story board

A column sponsored by one of the leading film producers in television

SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



An entertaining jingle tells the viewers to "Have A Storz" in these highly imaginative commercials by Sarra. Animation and stop-motion techniques are used to emphasize calorie control and the satisfying bitter-free taste of Storz Beer. The reminder to buy Storz in bottles, cans or a convenient 6-Pack ends the sell. Produced by Sarra for Storz Brewing Company through Bozell & Jacobs, Inc.

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



A beauty rinse for your clothes is the enticement set forth to housewives in this animated commercial by Sarra for "NuSoft." Ease of use and gentle action are stressed as the NuSoft fairy is shown fluffing up and softening linens, towels and other laundry with a touch of her magic wand. A highly effective spot created and produced by Sarra for Laurel Products, Inc. through McCann-Erickson, Inc.

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



A brand new series by Sarra for a brand new product, Club Crackers! Shifting spot-lights focus attention on the new package, and the crackers themselves are highlighted by stop-motion sequences. "An Exciting New Taste In Crackers" is the theme emphasized throughout, and high style photography illustrates that they can make any meal a festive occasion. Produced by Sarra for Heckman Biscuit Co., Division of United Biscuit Company of America, through George H. Hartman Company.

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



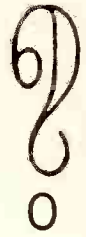
This 5 year winner is outstanding proof that TV commercials needn't be expensive. For when they're expertly done, they can be used again and again with effectiveness. Created by Sarra for Lucky Strike five years ago, this exciting commercial is now in its fifth season as the opening for the "Hit Parade." Produced by Sarra for The American Tobacco Company in collaboration with Batten, Barton, Durstine & Osborn, Inc.

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

SPONSOR Asks...

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

Is the use of "opticals" a problem in today's film commercials?



THE PICKED PANEL ANSWERS

GOOD OPTICAL TAKES TIME

By Jay Bonafield

RKO-Pathé, Inc., New York



The filmed commercial is not a new device of the advertiser for it has been used many years in certain small theatres and in the motion picture trailer which announces coming attractions.

For purposes of television, film commercials have undergone many changes and much experimentation. Optical effects and optical printing have had much to do with the modern tv commercial. Used intelligently, the optical can enhance the value of the commercial. Dissolves, wipes, fades and split-screen opticals often help the continuity of action in getting the sales message across clearly and quickly. The over-use of optical effects can confuse the subject matter and clutter up the overall purpose of the film.

Whenever an optical is used it must be realized that you are transferring the picture image from original negative to dupe, thereby losing some quality when the final print is produced for televising. Proper time must be allotted for the various steps necessary to make the optical. First, a fine-grain print must be made from which the optical is produced. Second, the fine grains must be checked for proper density before being put through the optical printer where the effect is created. Finally, the dupe negative onto which optical has been superimposed must be sent through the laboratory

for development and a print.

The above operations may require from three days to two weeks. Therefore the time required as well as the expense must be taken into account when deciding if the optical is necessary and if it will increase the value of the tv spot.

Optical effects, like all other film elements making up a good tv commercial, must be chosen with care and artistic appreciation of the medium.

HAVE THREE ADVANTAGES

By Peter Keane

Technical Director, Screen Gems, Inc.
New York



Opticals in television film commercials today are very necessary because they achieve three important effects for the client.

1. Optical effects make it possible to "say" a great deal in a short time. For example, if you want to show a woman awaking in the morning and thinking about all the work she faces during the day it would take a long time to get her into the kitchen, the laundry, the yard and upstairs making the bed and do this smoothly. However, by the use of a wipe or a dissolve each scene can be shown quickly in a believable fashion. Viewers understand and accept this kind of transition because they have been watching it in motion pictures for years. It is a perfectly acceptable method of getting from one scene to another. Actually, wipes are punctuation marks in telling your story.

2. Optical effects are attention getters,

Explosion wipes or clock wipes are used to attract and hold the attention of the viewer. They can't be used constantly but in their place they serve to capture the viewer's eye.

3. Optical effects give variety to film commercials. If six or seven commercials of one product are produced at one time it becomes increasingly difficult to turn out interesting commercials in such a series without wipes or dissolves. Variety is needed to enhance the value of the commercials.

Naturally, such special effects as opticals do cost money and it does consume time to produce them. If there is any problem connected with opticals it is the age-old one of money. Masters, which are special fine-grain, long-scale prints on film with negative perforations, must be made. Experts then combine the various masters onto a dupe negative, creating the optical effects in that operation. The high degree of skill required in this work takes time and the time of these skilled specialists costs money.

And there is something else to remember about opticals. By the very nature of advertising there is a constant effort to improve and as a result changes frequently are made toward that end.

Advertising films go through cycles. One client may want many gimmicks and opticals in their commercials which may last for several years. Then the commercials are replaced by a series in which the spots are simple and the straight, homey, conversational type sales message is handled by one convincing actor in one simple setting. Meanwhile, other advertisers, having used a series of simple commercials, may switch to opticals. Thus, opticals provide the variety needed in film commercials.

ANSWERS STARCH CRITICISM

By Robert H. Klaeger

Vice President in charge of production,
Transfilm Inc., New York



I notice that in its August issue, the *Starch Newsletter on tv commercials* reprinted part of an article which had appeared in SPONSOR. The SPONSOR article said

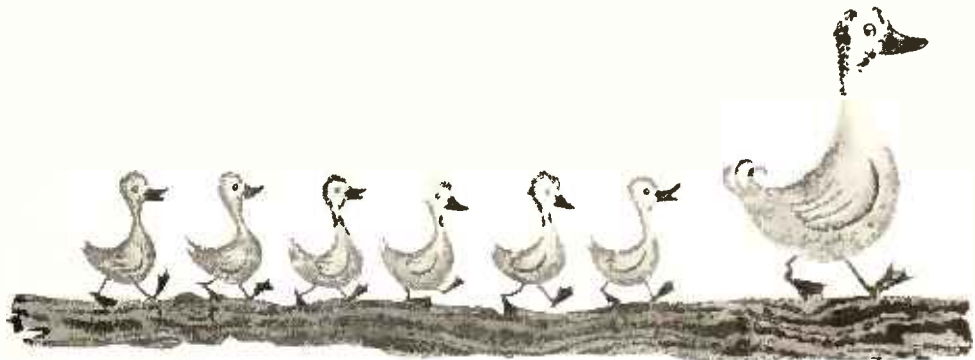
that. "A few years ago, four or five opticals in a 60-second commercial would have been considered a pretty elaborate job. Today it's not unusual to have as many as 10 to 12 opticals (wipes, dissolves, titles) in a 20-second film." Said *Starch Newsletter*: "Starch experience shows such production-happy commercials rank at or near the bottom of effectiveness level. Reasons—such rapid change of scenes and situations confuse viewer who fails to grasp what is going on and attention strays. Further, most opticals are attention-getting devices and all mass communication research shows that attention-getting devices tend to call attention only to themselves—therefore away from sales message."

In the first sentence, Starch assumes that 10 or 12 opticals will automatically create a "production-happy" commercial, but does it? Does he know, for example, that each title appearing on the screen constitutes one optical, and that when it disappears it constitutes another optical? With this in mind, it's easy to arrive at "10 or 12" opticals, if you also consider the actual scene changes.

But let's assume for the moment that the most horrible example of this would be 10 different scenes in a 20-second commercial and that each scene is in a different part of the world. Would you be able to identify all of these places as they flashed on the screen for two seconds each? Probably not, but if we superimposed (dissolve in, dissolve out—two more opticals) over all of these scenes a TWA plane and the copy said that TWA covers the world and can take you to places of your dreams in a matter of hours, we would make a good commercial. The plane would be the connecting link that would tie together all the

(Please turn to page 124)

It's results you're after . . .



Ask your H-R Television man. He has the answer . . . and it concerns the success a top advertising agency had with a national product using WFBG-TV as a test station. Results were frankly surprising in this Pennsylvania test area between Pittsburgh and Harrisburg.

and get with WFBG-TV

Channel 10

316,000 Watts

OTHER PLUS FEATURES:

| | |
|-------------------------|---------------|
| Television Homes | 447,128 |
| Families | 651,267 |
| Population | 2,280,525 |
| Effective Buying Income | \$2.9 Billion |
| Retail Sales | \$2.1 Billion |

The Gable Broadcasting Co.

Altoona, Pa.



ABC • NBC CBS DUMONT
(Basic) (Interconnected)

National Representative, H-R Television, Inc.



7:30-7:45 P.M.—NEWS OF THE WORLD—FOR MILES LABORATORIES, INC.



7:45-8:00 P.M.—ONE MAN'S FAMILY—FOR RADIO CORPORATION OF AMERICA

You can have a great



8:15-8:30 P.M.—FRANK SINATRA SHOW—FOR THE TONI CO., DIVISION OF THE GILLETTE CO.



8:30-9:00 P.M.—WALK A MILE—FOR R. J. REYNOLDS CO. (CAMEL)



9:00-9:30 P.M.—YOU BET YOUR LIFE—FOR DESOTO MOTOR CORP., DIV. OF CHRYSLER CORP.



9:30-10:00 P.M.—BIG STORY—FOR THE AMERICAN TOBACCO CO. (PALL MALL)



8:00-8:15 P.M. DINAH SHORE SHOW
FOR CHEVROLET MOTOR DIV.
GENERAL MOTORS CORP.

This Fall, every Wednesday night program on NBC Radio is a long-time favorite. Each one in this line-up has stood the test of time . . . against all competition . . . for an average of 13 years on network radio!

Year after year, these programs have paid off like clockwork for a wide variety of advertisers. At this moment every show is sold except one.

You can have this wonderful time because the Great Gildersleeve is back this year in a brand new sales format. You can buy as many or as few one-minute participations as you need. You can also buy "Gildy" as part of the Three Plan when you want morning, afternoon and evening round-the-clock coverage. And you also get the audience carry-over from the high-rated Fibber McGee & Molly Show. Wish you were here? Call your NBC representative now for full details.

And on Wednesday night you'll find yourself in the distinguished company of such advertisers as Miles Laboratories, Inc.; Radio Corporation of America; Chevrolet Motor Div., General Motors Corp.; The Toni Co., Division of the Gillette Co.; R. J. Reynolds Co. (Camels); De Soto Motor Corp., Div. of Chrysler Corp.; The American Tobacco Co. (Pall Mall); Prudential Insurance Co. of America; and Armour & Company (Dial Soap). All on

re, too,
Wednesday
night...

NBC RADIO
A SERVICE OF **RCA**



8:00-8:15 P.M.—FIBBER MCGEE & MOLLY—FOR PRUDENTIAL INSURANCE CO.
9:00-9:15 P.M.—THE GREAT GILDERSLEEVE—FOR YOU
10:15-10:30 P.M.—THE GREAT GILDERSLEEVE—FOR YOU

10:15-10:30 P.M.—THE GREAT GILDERSLEEVE—FOR YOU

round-up



'Sisters of the Suds' convention draws 1,300 women



Inside the convention hall "Sisters of the Suds" meet, while outside their husbands "protest"

More than 1,300 housewives showed up at a convention of KSEO radio listeners held in Durant, Okla., recently.

The housewives are listeners to KSEO's *Dishwashers Serenade*, a mid-day hillbilly musical program. A few months ago Bob Shaw, who conducts the program, and Leroy Moses, station manager, decided to organize a club of listeners to be called the "Sisters of the Suds." Within a few weeks over 2,000 membership cards were issued.

When Shaw asked his listeners if they'd like a convention, hundreds of letters poured into the station. A date was set and the mayor of Durant, Charles F. Fuller, declared it "Sisters of the Suds Day" in an official proclamation. The convention was held in the auditorium of SE State College.

National sponsors participating in the convention included Wilson & Co. (meat packers), Hi-C Party Punch, Big Top Peanut Butter and Frito's.

"The only hitch in the proceedings," said Moses, "was when a group of Durant men picketed the convention claiming that they should be allowed to join 'Sisters of the Suds' because they, too, washed dishes" (see picture). ★★★

'Time Buyers Register' now in sixth edition

The sixth edition of the semi-annual *Time Buyers Register*, listing more than 2,000 timebuyers and 6,000 accounts for which they buy time, has been issued by Executives Radio-TV Service, Larchmont, N. Y.

More than 1,000 agencies cooperated in compiling the new edition, James M. Boerst, publisher, said. He said the publication lists the specific time buyer for each account, advertising agency information and an index. ★★★

Crosley uses radio to sell its television sets

Crosley is using radio to sell its television sets this fall.

Fred Gregg, director of advertising and sales promotion for Crosley radio and television, said his company is sponsoring the football *Game of the Week* over NBC Radio. Tied into the broadcast sponsorship is a consumer contest handled through Crosley dealers. Supplementing the firm's radio advertising is national magazine advertising. ★★★

CBS affiliates show up at Chicago with promotion pieces

When the 150 CBS affiliates met in Chicago last month they each brought with them their collections of advertising and promotion pieces. Don Davis, vice president of KMBC, Kansas City, collected the displays.

Looking at some of the Storer

Broadcasting Co. promotion pieces are (l to r.) Howard Meagle, promotion manager of WWVA, Wheeling; Arthur Schofield, advertising and promotion manager of Storer Broadcasting Co., and Dave Mayo, promotion manager of WAGA, Atlanta. ★★★

Storer Broadcasting Co.'s Howard Meagle, Arthur Schofield and Dave Mayo with promotion



Continental Oil Co. to sponsor Houston football for third year

Continental Oil Co. is sponsoring radio broadcasts of all 1954 University of Houston football games on WBS, Houston, for the third consecutive year.

In the picture, Dr. M. S. Hattwick



(center), director of advertising for Continental Oil Co., signs the contract for the Houston games while Bob Byron (l.), WBS sportscaster, and Harry Fouke, WBS director of athletics, look on. ★★★

Color tv set sales given stimulus by tv stations

To stimulate interest in color television sets, two tv stations in different sections of the country recently staged special color tv showings in conjunction with NBC TV's Sunday evening "Spectacular."

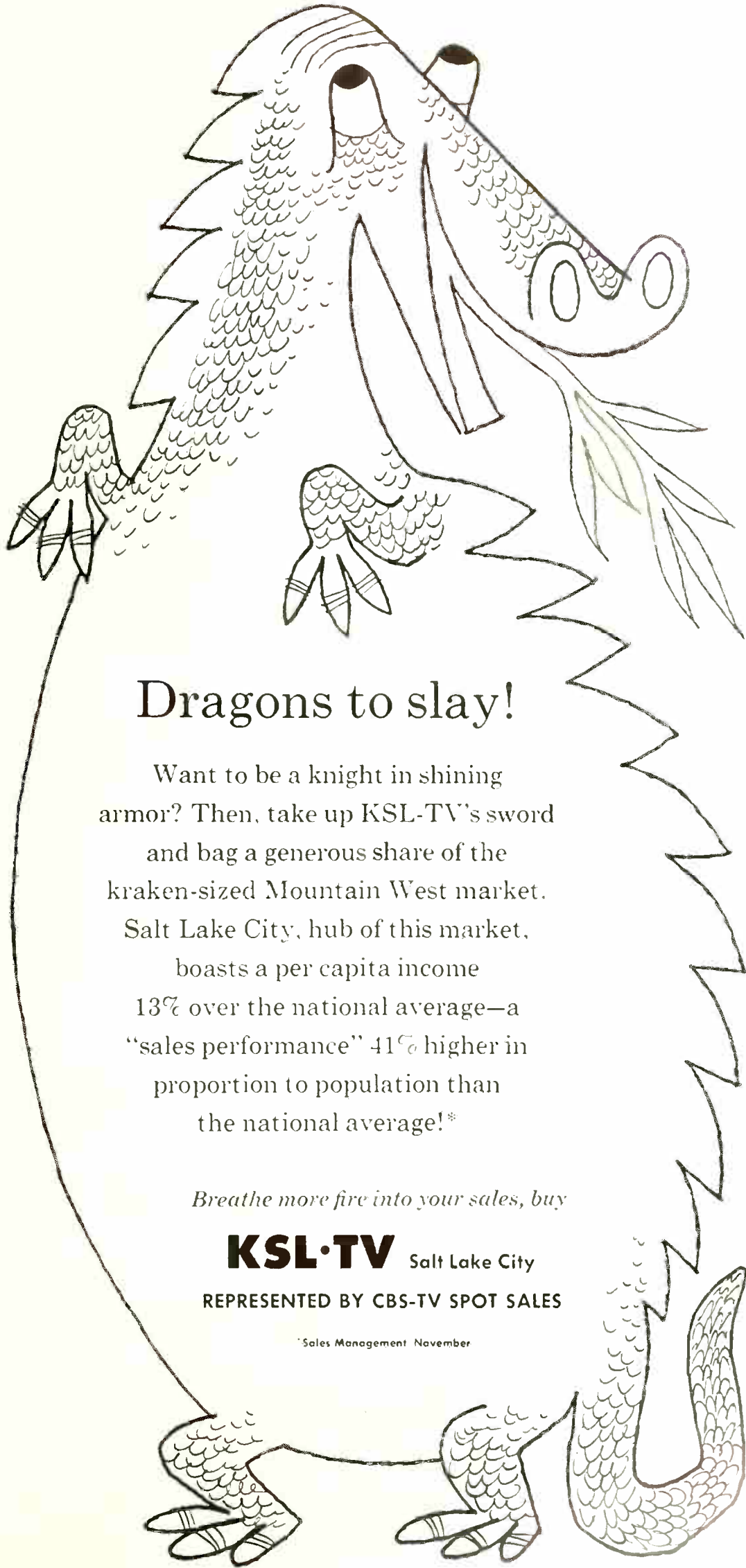
WTVR, Richmond, held an open house Sunday evening and invited all its viewers to attend. The event was publicized through mailings to more



This was length of line 90 min. before opening than 1,000 dealers in the WTVR area, on-the-air announcements and newspaper ads. An hour and a half before the studio doors were opened a line two blocks long and several persons wide had formed (see picture). WTVR officials estimated that between 3,000 and 4,000 people toured the station.

Meanwhile, WKY-TV, Oklahoma City, held an invitation showing of

(Please turn to page 124)



Dragons to slay!

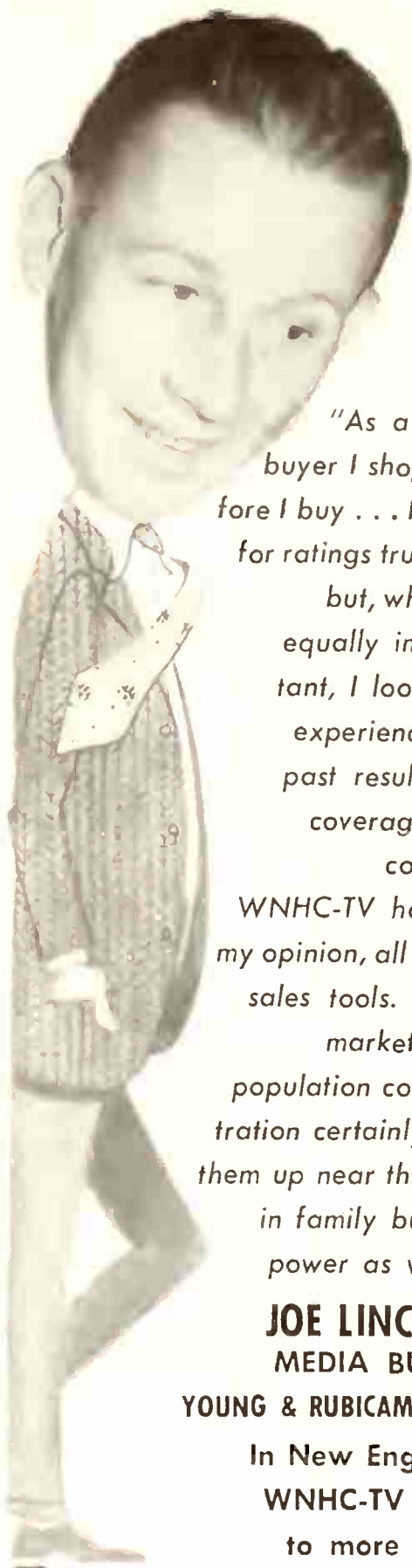
Want to be a knight in shining armor? Then, take up KSL-TV's sword and bag a generous share of the kraken-sized Mountain West market. Salt Lake City, hub of this market, boasts a per capita income 13% over the national average—a "sales performance" 41% higher in proportion to population than the national average!*

Breathe more fire into your sales, buy

KSL-TV Salt Lake City

REPRESENTED BY CBS-TV SPOT SALES

*Sales Management November



"As a time buyer I shop before I buy . . . I look for ratings true . . . but, what is equally important, I look for experience . . . past results . . . coverage . . . cost . . .

WNHC-TV has, in my opinion, all these sales tools. Their market and population concentration certainly put them up near the top in family buying power as well."

JOE LINCOLN
MEDIA BUYER
YOUNG & RUBICAM, INC.

In New England
WNHC-TV talks
to more than

3½ million people. People located in the Nation's production and business center . . . close to their thinking, their cultural interests and . . . their pocketbooks.
Ask your KATZ man



agency profile

Nan Marquand

Tv Producer and Director
William H. Weintraub, New York

Can a woman put over a cigar commercial?

She sure can. Just ask Nan Marquand, one of William Weintraub agency's radio-tv producer-directors. Of course, she works in the control room and on the set, not before the camera.

"Producing a tv commercial is just another form of selling," Nan told SPONSOR. "And it doesn't matter whether you're selling El Producto Cigars or Kaiser automobiles, or Revlon lipstick, so long as you understand the product, its appeal and your medium."

In the agency business for the past four years, Nan has been knee-deep in client problems both as assistant to the radio-tv v.p. at Hirschon and Garfield and as a producer and director at Weintraub agency since 1952. Among shows that she's worked on during the past two years are the *Garroway Show* for Knox Gelatin and Kaiser; *I'll Buy That* for Seeman Bros.; *Your Show of Shows*, for Kaiser; *Garry Moore* for Seeman Bros.; *Jane Froman Show* for Revlon.

"People keep talking about how much color tv will do for food, fashion and cosmetics products," says Nan. "But actually, it will probably make the selling of any consumer product a great deal easier. Color tv implies a whole new concept of visual selling—a technique in which color patterns or art forms may take the place of audio hardsell."

Nan, who was a Broadway actress before she became agency producer, looks at the air media from a cold, calculating business standpoint.

"When I object to high-pressure sales talk in a tv commercial, I'm not doing it because I'm getting arty," says she. "It's just that some clients occasionally forget the strong impact of visual demonstration. And there comes a point when excessive audio can detract from the video and make an irritating rather than an effective commercial. It's up to the agency copy and radio-tv production people to find the right balance between audio and video."

As producer at an agency billing at the rate of \$20 million in 1954, Nan has had ample opportunity to test her theories. Another pet theory of hers is the need for more "actor's directing" rather than mere camera directing in television.

"Have you run into any difficulties in your job because you're a woman?" SPONSOR asked naively.

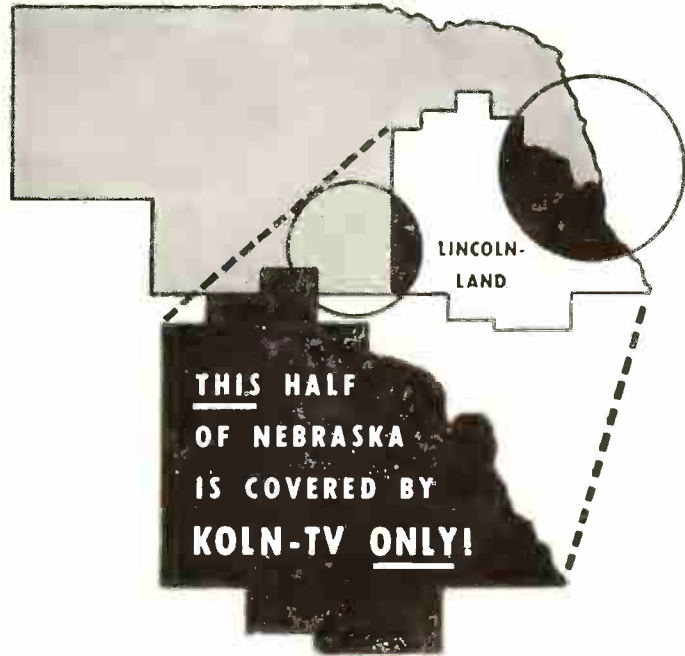
"No. I've never thought it a difficulty."

See picture above for reasons.



Is This

“COVERAGE”?



The Tetzler 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

Lincoln-Land is Nebraska's other big market. It has about half the state's population and half the wealth, and most of its 186,000 families are available via KOLN-TV only. The map tells the story.

KOLN-TV COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA



Avery-Knodel, Inc., Exclusive National Representatives

CBS Radio sponsored shows

(Continued from page 43)

| PROGRAM | WEEKLY COST | TYPE | LENGTH | SPONSOR | AGENCY |
|-------------------------------------|-----------------------|--------------------|--------------|---|---|
| <i>Allan Jackson</i> | \$550# | News | 5 min. 3 wk | Chevrolet | Campbell Ewald |
| <i>Allan Jackson</i> | \$2,250 | News | 15 min. 5 wk | Metropolitan Life | Y&R |
| <i>Amos 'n' Andy</i> | \$10,500 | Situation comedy | 30 min. 1/wk | CBS, Columbia (alt wks) | Ted Bates |
| <i>Art Linkletter's House Party</i> | \$6,000 | Daytime variety | 30 min. 5 wk | Lever; Pillsbury; Kellogg; Dole Pineapple | BBDO; Leo Burnett; Ayer |
| <i>Aunt Jenny</i> | \$3,000 | Soap opera | 15 min. 5 wk | Lever Bros. | FC&B |
| <i>Brighter Day</i> | \$2,350 | Soap opera | 15 min. 5 wk | P&G | Y&R |
| <i>Choraliers</i> | \$4,300 | Musical | 15 min. 2 wk | Longines-Wittnauer | Victor A. Bennett |
| <i>City Hospital</i> | \$2,500 | Drama | 30 min. 1 wk | Carter Prods. | Ted Bates |
| <i>Corliss Archer</i> | \$3,200 | Situation comedy | 30 min. 1 wk | Carter Prods. Toni Co. | Ted Bates; Leo Burnett |
| <i>Curt Massey Time</i> | \$10,000 | Musical | 15 min. 5 wk | Miles Labs. | Geoffrey Wade |
| <i>Douglas Edwards</i> | \$550# | News | 5 min. 3 wk | American Tobacco | SSCB |
| <i>Ed. Bergen-Chas. McCarthy</i> | \$11,000 | Comedy variety | 1 hr. 1 wk | Kraft Foods | JWT |
| <i>Eduard R. Murrow</i> | \$6,250 | News-commentary | 15 min. 5 wk | American Oil Co.; Ford Motor; Hamm Brewing | Joseph Katz; JWT; Campbell Mithun |
| <i>FBI in Peace & War</i> | \$3,300 | Detective drama | 25 min. 1 wk | Wrigley Co. | Arthur Meyerhoff |
| <i>Galen Drake</i> | \$1,375† | Musical variety | 50 min. 1 wk | Calgon | Ketchum, MacLeod & Green |
| <i>Galen Drake</i> | \$350 | Commentary | 5 min. 1 wk | Tastl-Diet | Sidney Garfield |
| <i>Gene Autry</i> | \$5,000 | Western variety | 30 min. 1 wk | Wrigley Co. | R&R |
| <i>Godfrey Digest</i> | \$3,750† | Variety | 1 hr. 1 wk | Bristol-Myers | DCSS |
| <i>Godfrey Time</i> | \$1,800† \$3,705†‡ | Morning variety | 90 min. 5 wk | (See Radio Compendium this issue for list of Godfrey advertisers) | |
| <i>Godfrey's Talent Scouts</i> | \$20,000 ‡ | Musical-variety | 30 min. 1 wk | Thomas J. Lipton | Y&R |
| <i>Guiding Light</i> | \$3,000 | Soap opera | 15 min. 5 wk | P&G | Compton |
| <i>Gunsmoke</i> | \$3,250 | Western drama | 30 min. 1 wk | Ligoett & Myers | C&W |
| <i>Hallmark Hall of Fame</i> | \$4,000 | Drama | 30 min. 1 wk | Hall Bros. | FC&B |
| <i>Hilltop House</i> | \$2,800 | Soap opera | 15 min. 5 wk | Miles Labs | Geoffrey Wade |
| <i>Jack Benny</i> | \$11,000 | Comedy | 30 min. 1 wk | American Tobacco | BBDO |
| <i>Larry LeSueur</i> | \$550# | News | 5 min. 6 wk | Longines-Wittnauer | Victor A. Bennett |
| <i>Ma Perkins</i> | \$3,250 | Soap opera | 15 min. 5 wk | P&G | D-F-S |
| <i>Make Up Your Mind</i> | \$2,875 | Panel quiz | 15 min. 5 wk | Continental Baking | Ted Bates |
| <i>Lowell Thomas</i> | \$7,250 | News-commentary | 15 min. 5 wk | Kaiser-Willys | Ewell & Thurber; Weintraub |
| <i>My Little Margie</i> | \$3,750 | Situation comedy | 30 min. 1 wk | Philip Morris | Blow |
| <i>Our Gal Sunday</i> | \$2,300 | Soap opera | 15 min. 5 wk | Whitchell Pharmacal | John F. Murray |
| <i>Our Miss Brooks</i> | \$6,500 | Situation comedy | 30 min. 1 wk | Tchl Co.; Whitehall Pharmacal | Weiss & Geller; John F. Murray |
| <i>Perry Mason</i> | \$3,500 | Soap opera | 15 min. 5 wk | P&G | B&B |
| <i>Rhythm on the Road</i> | \$1,000† | Music-news-variety | 1 hr. 1 wk | American Oil Co. | Joseph Katz |
| <i>Road of Life</i> | \$3,250 | Soap opera | 15 min. 5 wk | P&G | Compton |
| <i>Renfro Valley Folks</i> | \$2,000 | Rural variety | 25 min. 1 wk | General Foods | FC&B |
| <i>Robert Q. Lewis</i> | \$2,000† | Musical variety | 1 hr. 1 wk | Nebi Corp.; Helene Curtis; Van Camp | BBDO; Gordon Best; Brissacher Wheeler & Staff |
| <i>Robert Trout</i> | \$550# | News | 5 min. 8 wk | Chevrolet | Campbell-Ewald |
| <i>Romance of Helen Trent</i> | \$2,800 | Soap opera | 15 min. 5 wk | American Home Prods.; Toni Co. | John F. Murray; Leo Burnett |

(Listing continues on page 70)

1,000,000 WATTS

WILK-TV — The World's most POWERFUL TV Station

as of January 1, 1955

WILK-TV has done it again . . . We have begun work on the world's most powerful TV station . . . 1,000,000 watts, the maximum allowed by the F. C. C. It will blanket the market from Binghamton to Reading.

This is our story, pure and simple. Now, you can tell your story louder and farther than ever before possible. Take advantage of the station with production and promotion know-how that matches its strength!

1st in POWER 1st in COVERAGE



WILKES-BARRE
SCRANTON

It's a MUST for coverage of
the Two Million Population
Wilkes-Barre — Scranton —
Hazleton — Williamsport Market!

CBS Radio sponsored shows (continued)

| PROGRAM | WEEKLY COST | TYPE | LENGTH | SPONSOR | AGENCY |
|-----------------------------|-------------|----------------|--------------|--|--------------------------------|
| <i>Rosemary</i> | \$2,700 | Soap opera | 15 min. 5 wk | P&G | B&B |
| <i>Sanka Salutes</i> | \$850 | News | 5 min. 1 wk | General Foods | Y&R |
| <i>Second Mrs. Burton</i> | \$3,000 | Soap opera | 15 min. 5 wk | Armour | Henri, Hurst & Donald |
| <i>Stars Over Hollywood</i> | \$3,450 | Drama | 30 min. 1 wk | Carnation Co. | Erwin, Wasey |
| <i>Stop the Music</i> | \$2,100† | Musical quiz | 1 hr. 1 wk | Quality Goods Mfrs.; Exquisite Form; Whitehall Pharrnacial | Grey; J. F. Murray |
| <i>Symphonette</i> | \$7,200 | Musical | 15 min. 3 wk | Longines-Wittnauer | Victor A. Bennett |
| <i>This is Nora Drake</i> | \$3,000 | Soap opera | 15 min. 5 wk | Bristol-Myers; Toni | DCSS; Weiss & Geller |
| <i>Tico for the Money</i> | \$12,000‡ | Quiz | 30 min. 1 wk | P. Lorillard | Lennen & Newell |
| <i>Wendy Warren</i> | \$3,250 | S. rial & news | 5 min. 5 wk | P&G; Armour | Compton; Henri, Hurst & Donald |
| <i>Young Dr. Malone</i> | \$2,850 | Soap opera | 15 min. 5 wk | P&G | Compton |

MBS sponsored shows

| PROGRAM | WEEKLY COST | TYPE | LENGTH | SPONSOR | AGENCY |
|------------------------------------|--------------------------|----------------------|--------------|--|------------------------------|
| <i>Back to God Hour</i> | \$1,850 | Religious | 30 min. 1 wk | Christian Ref. Church | Glenn-Jordan-Stoetzel |
| <i>Bill Henry</i> | \$2,000 | News | 5 min. 5 wk | Johns-Manville | JWT |
| <i>Break the Bank</i> | \$4,200 | Quiz | 15 min. 5 wk | Miles Labs | Geoffrey Wade |
| <i>Capitol Commentary</i> | See note § | News | 5 min. 5 wk | S. C. Johnson | Needham, Louis & Brorby |
| <i>Cecil Brown</i> | See note § | News | 5 min. 5 wk | S. C. Johnson | Needham, Louis & Brorby |
| <i>Cecil Brown</i> | \$550 | News | 10 min. 1/wk | State Farm Mutual | Needham, Louis & Brorby |
| <i>Coke Time with Eddie Fisher</i> | \$1,000 | Musical | 15 min. 2 wk | Coca-Cola | D'Arcy |
| <i>Counterspy</i> | Multi-Mes- sage Plan* | Mystery drama | 30 min. 1/wk | R. J. Reynolds; Lemon Prods; Bridgeport Brass | Esty; McE |
| <i>Everett Holles</i> | See note § | News | 5 min. 2 wk | S. C. Johnson | Needham, Louis & Brorby |
| <i>Frank & Ernest</i> | \$750 | Religious | 15 min. 1 wk | Dawn Bible Students Association | William Gleeson |
| <i>Frank Singiser</i> | See note § | News | 5 min. 5 wk | S. C. Johnson | Needham, Louis & Brorby |
| <i>Florida Calling</i> | \$2,600 | Aud.-partic.-variety | 25 min. 5 wk | Florida Citrus Comm. | JWT |
| <i>Gabriel Heatter</i> | \$1,500† | Commentary | 15 min. 5 wk | Bellone Hearing | Olian & Bronner |
| <i>General Sports Time</i> | \$2,500 | Sports commentary | 15 min. 1/wk | General Tire Co. | D'Arcy |
| <i>Global Frontiers</i> | \$1,200 | Religious | 15 min. 1 wk | Wings of Healing | Century Adv. |
| <i>Harry Flannery</i> | \$1,500 | News-commentary | 15 min. 5 wk | AF of L | Furman; Felner |
| <i>Holland Engle</i> | See note § | News | 5 min. 5 wk | S. C. Johnson | Needham, Louis & Brorby |
| <i>It Happens Every Day</i> | \$2,000 | Humorous commentary | 5 min. 5 wk | Block Drug | Emil Mogul |
| <i>Jack Brickhouse</i> | \$500 | Sports news | 10 min. 1 wk | State Farm Mutual | Needham, Louis & Brorby |
| <i>Lorne Green</i> | \$1,250 | Commentary | 5 min. 2 wk | Credit Union | JWT |
| <i>Lutheran Hour</i> | \$700 | Religious | 30 min. 1 wk | Lutheran Laymen's League | Gotham Adv. |
| <i>Official Detective</i> | Multi-Mes- sage Plan* | Detective drama | 30 min. 1 wk | R. J. Reynolds; Pan American Coffee; Lemon Prods. | Esty; C&W; McE |
| <i>On the Line with Considine</i> | \$1,000 | Commentary | 15 min. 1 wk | Mutual of Omaha | Bozell & Jacobs |
| <i>Queen for a Day</i> | \$5,500 | Audience partic. | 30 min. 5 wk | P. Lorillard; Lettuce, Inc. | Lennen & Newell; John. Cohen |

(Listing continues on page 72)

15th
*Consecutive
 Year of*
NIGHT
News Sponsorship



Mr. W. G. Skelly, right, owner of KVOO, congratulates Mr. Louis W. Grant, President, Home Federal Savings and Loan Association, on his firm's tremendous growth during past 14 years.

For the 15th consecutive year, Home Federal Savings and Loan Association of Tulsa, signs up for full sponsorship of KVOO's 10:00 p.m. newscast. As Mr. Louis W. Grant, President of Tulsa's largest Savings and Loan Association says, "We believe in night-time radio, especially in KVOO's tremendous coverage and dependable service. We credit our sponsorship of the 10:00 p.m. news on KVOO for a great deal of our remarkable growth these last 14 years. With depositors in 45 of the 48 States, we've gone, during this time, from a three and a half million dollar institution to one

with deposits of over forty-three millions of dollars!"

If *you* have a service or product which the investment and buying minded people of Oklahoma's No. 1 Market would be interested in taking advantage of, you, too, will find profit and growth from a consistent KVOO schedule. There's no substitute for quality, especially in radio broadcasting, and KVOO's more than 29 years of outstanding service to an ever-increasing listenership, is your best guarantee of quality in the important Southwestern area of which Tulsa is the dynamic center.

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

MBS sponsored shows (continued)

| PROGRAM | WEEKLY COST | TYPE | LENGTH | SPONSOR | AGENCY |
|----------------------------------|--------------------------|-----------------|--------------|--|------------------------|
| <i>Sam Hayes</i> | See note § | News | 5 min. 6/wk | S. C. Johnson | Needham, Lóols & Brorb |
| <i>Sgt. Preston of the Yukon</i> | \$4,250 | Adventure drama | 30 min. 2/wk | Quaker Oats | Wherry Baker & Tilden |
| <i>Squad Room</i> | Multi-Mes- sage Plan* | Detective drama | 30 min. 1/wk | Lemon Prods.; R. J. Reynolds; Florida Citrus | Mc-E; Esty; JWT |
| <i>The Falcon</i> | Multi-Mes- sage Plan* | Mystery drama | 30 min. 1/wk | R. J. Reynolds; Florida Citrus; Lemon Prods. | Esty; JWT; Mc-E |
| <i>Treasury Agent</i> | Multi-Mes- sage Plan* | Detective drama | 30 min. 1/wk | Pan American Coffee; R. J. Rey- nolds; Lemon Prods. | C&W; Esty; Mc-E |
| <i>Voice of Prophecy</i> | \$1,500 ⁰ | Religious | 30 min. 1/wk | Voice of Prophecy | Western Adv. |
| <i>Wild Bill Hickok</i> | \$5,500 | Western | 30 min. 3/wk | Kellogg Co. | Leo Burnett |

NBC Radio sponsored shows

| PROGRAM | WEEKLY COST | TYPE | LENGTH | SPONSOR | AGENCY |
|--|-----------------|--------------------------------|--------------|---|----------------------------|
| <i>Alex Dreier</i> | \$1,500 | News-commentary | 15 min. 5/wk | Int'l Harvester | Y&R |
| <i>Backstage Wife</i> | \$2,500 | Soap opera | 15 min. 5/wk | P&G | Y&R |
| <i>Band of America</i> | \$6,500 | Musical | 30 min. 1/wk | Citico Service | Ellington |
| <i>Big Story</i> | \$5,000 | Drama | 30 min. 1/wk | American Tobacco | SSCB |
| <i>Bob Hope</i> | \$11,000 | Comedy-variety | 30 min. 1/wk | American Dairy | Campbell-Mithun |
| <i>Break the Bank</i> | \$1,200 | Quiz | 15 min. 5/wk | Miles Labs. | Geoffrey Wade |
| <i>Dinah Shore</i> | \$5,000 | Musical | 15 min. 2/wk | Chevrolet | Campbell-Ewald |
| <i>Dragnet</i> | \$5,500 | Mystery-detection | 30 min. 1/wk | Liggett & Myers | C&W |
| <i>Fibber McGee & Molly</i> | Three Plan** | Situation comedy | 15 min. 5/wk | Carter; Lewis-Howe; Liggett & Myers; RCA | Ted Bates; R&R; C&W; K&I |
| <i>Frank Sinatra</i> | \$3,500 | Musical-d.j. | 15 min. 2/wk | Toni Co. | Tatham-Laird |
| <i>Front Page Farrell</i> | \$2,750 | Soap opera | 15 min. 5/wk | Pharmaco; American Home Prods. | DCSS; John F. Murray |
| <i>Gillette Cavalcade of Sports</i> | \$10,000§ | Boxing | 45 min. 1/wk | Gillette Safety Razor | Maxon |
| <i>Grand Ole Opry</i> | \$5,000 | Folk music, variety | 30 min. 1/wk | R. J. Reynolds | Esty |
| <i>It Pays to be Married</i> | Three Plan** | Audience partle. | 15 min. 5/wk | Carter; Lewis-Howe; Liggett & Myers; RCA | Ted Bates; R&R; C&W; K&I |
| <i>Just Plain Bill</i> | \$2,300 | Soap opera | 15 min. 5/wk | Whitchell Pharm.; Carter Prods. | John F. Murray; Ted Bates |
| <i>Lorenzo Jones</i> | \$2,750 | Soap opera | 15 min. 5/wk | Colgate-Palmolive | Esty |
| <i>Lux Radio Theatre</i> | \$12,000 | Drama | 1 hr. 1/wk | Lever Bros. | JWT |
| <i>Mary Lee Taylor</i> | \$2,800 | Drama & women's service | 30 min. 1/wk | Pet Milk | Gardner |
| <i>National Farm & Home Hour</i> | \$2,000 | Agricultural news, features | 30 min. 1/wk | Allis-Chalmers | Bert S. Gittins |
| <i>News of the World (Morgan Beatty)</i> | \$2,500 | News | 15 min. 5/wk | Miles Labs | Geoffrey Wade |
| <i>Nutrilite Show (Dennis Day)</i> | \$5,000 | Musical variety | 30 min. 1/wk | Mytinger & Casselberry | Dan B. Miner |
| <i>One Man's Family</i> | \$5,000 | Serial | 15 min. 5/wk | Toni Co.; Miles Labs | Leo Burnett; Geoffrey Wade |
| <i>People Are Funny</i> | \$5,200 | Quiz | 30 min. 1/wk | Mars, Inc.; Toni | Leo Burnett |
| <i>Pepper Young's Family</i> | \$2,700 | Soap opera | 15 min. 5/wk | P&G | B&B |

(Listing continues on page 74)

*Multi-Message Plan, MBS. Includes the five mystery-detection-adventure shows which are heard M-F 8-8:30 p.m. Cost \$1,500 per participation per sponsor based on a minimum purchase of three a week.
 §S. C. Johnson buys five 5 minute news strips plus an extra two periods a week as a package, time and talent, \$23,000 per week.
 °Cost includes both ABC and MBS programs.

There's only one...

... STATUE OF LIBERTY, presented to the United States by the people of France in 1884. Its torch, a symbol of hope to millions all over the world, shines over 350 feet above New York Harbor. The statue is visited by more than half a million people annually.

And there's only one...

... advertising medium that single-handed covers the Industrial Heart of America. Only WWVA Radio in Wheeling, W. Va., reaches *all* the 100-odd counties of Eastern Ohio, Western Pennsylvania and West Virginia that comprise this Five Billion Dollar market... an area of unlimited sales opportunity for alert advertisers. WWVA, and only WWVA, blankets this entire area 24 hours a day with its dominating 50,000 watt signal, delivering the sales impact of high-rated CBS Network shows, coupled with the homespun appeal of WWVA's own local personalities. In this fabulous market live almost 5½ million people, who last year spent over \$5 billion in retail stores alone. With WWVA Radio, you not only *reach* this market of more than a million and a half radio homes, but you *sell* it completely with

- One Medium
- One Cost
- One Billing

For additional market information and time availabilities, write, wire or phone



WWVA

Wheeling, W. Va.

50,000 watts—CBS Radio



National Sales Director—Tom Harker

118 E. 57th St., N.Y.C., EL 5-7690

NBC Radio sponsored shows (continued)

| PROGRAM | WEEKLY COST | TYPE | LENGTH | SPONSOR | AGENCY |
|--------------------------------|--------------|------------------|--------------|--|---------------------------|
| <i>Phrase That Pays</i> | \$2,500 | Quiz | 15 min. 5 wk | Colgate-Palmolive | Esty |
| <i>Right to Happiness</i> | \$3,000 | Soap opera | 15 min. 5 wk | P&G | D-F-S |
| <i>Ray Rogers</i> | \$7,500 | Western variety | 30 min. 1 wk | Dodge Div., Chrysler | Grant Adv. |
| <i>Second Chance</i> | Three Plan** | Audience partic. | 15 min. 5 wk | Carter; Lewis-Howe; Liggett & Myers; RCA | Ted Bates; R&R; C&W; |
| <i>Stella Dallas</i> | \$2,800 | Soap opera | 15 min. 5 wk | Sterling Drug | D-F-S |
| <i>Strike It Rich</i> | \$3,500 | Quiz | 30 min. 5 wk | Colgate-Palmolive | Esty |
| <i>Sonoco Three-Star Extra</i> | \$1,800 | News | 15 min. 5 wk | Sun Oil Co. | Ogilvy, Benson & Mather |
| <i>Telephone Hour</i> | \$8,000 | Musical | 30 min. 1 wk | Bell Telephone Co. | Kyer |
| <i>Walk A Mile</i> | \$3,500 | Quiz | 30 min. 1 wk | R. J. Reynolds | Esty |
| <i>Welcome Travelers</i> | \$1,000 | Audience partic. | 30 min. 5 wk | P&G | Blow |
| <i>Woman in My House</i> | \$2,500 | Soap opera | 15 min. 5 wk | Manhattan Soap Co. | Scheideler, Beck & Werner |
| <i>You Bet Your Life</i> | \$21,000† | Comedy quiz | 30 min. 1 wk | DeSoto-Plymouth | BBD O |
| <i>Young Widder Brown</i> | \$2,800 | Soap opera | 15 min. 5 wk | Sterling Drug | D-F-S |

**Three Plan; NBC includes the three 15-minute strips indicated above. Each strip has 15 one-minute availabilities a week (3 per show). An advertiser must buy a minimum participation a week, choosing any or all of the programs on any day. Cost per participation: Fibber McGee, \$2,917; Second Chance, \$2,250; It Pays to be Married, \$2,025.

†Cost of both radio and tv shows. The radio show is taped from the tv production.

NETWORK RADIO COSTS

(Continued from page 42)

mystery-detection (five of MBS' in Multi-Message Plan), six Western and adventure shows, five half-hour dramas, four situation comedies. The only hour-long drama show is the *Lux Radio Theatre*; the only hour-long comedy-variety program is *Edgar Bergen-Charlie McCarthy*—both on CBS.

With their ever-increasing flexibility and readiness to adapt to advertisers' needs, net radio also offers sponsors plentiful opportunities to come and go as they please. Shows and plans which allow sponsors to purchase participations and segments of varying lengths and prices are nothing new on net radio, but their ranks are growing fast. A sponsor with a limited budget or limited campaign needs can buy anything from a one-minute participation to a quarter-hour segment or more on a wide variety of shows day or night.

NBC, for instance, continues the participation plan it launched last fall with a few additions to accommodate interested advertisers. The network reports that about 25% of its total radio billing represents business from

advertisers on a participation basis. The plan as started last fall includes the Three Plan (three 15-minute strips, one morning, one afternoon, one night-time): *The Big Preview*, Saturday night, 7:30-9:30 p.m. which sells one-minute participations for \$3,000 each; and *Weekend*, Sunday afternoons from 3 to 5 p.m. which has eight availabilities at \$2,250 each. Early this year, a four-hour Saturday afternoon stanza called *Road Show* bowed on NBC with participations also going for \$2,250 (all costs cited in connection with NBC include time and talent).

Most notably successful has been the Three Plan which embraces *Fibber McGee & Molly* (Sunday through Thursday, 10-10:15 p.m.); *Second Chance*, Monday through Friday, 11:45-12 noon) and *It Pays to be Married* (Monday through Friday, 5:45-6 p.m.). There are three availabilities per show and a sponsor is free to buy just one or as many as he likes in any or all of the shows (for costs, see footnote in listing). *Fibber & Molly* has proven so popular with sponsors that NBC has just added another 15-minute strip to be heard immediately following that show Sunday through Thurs-

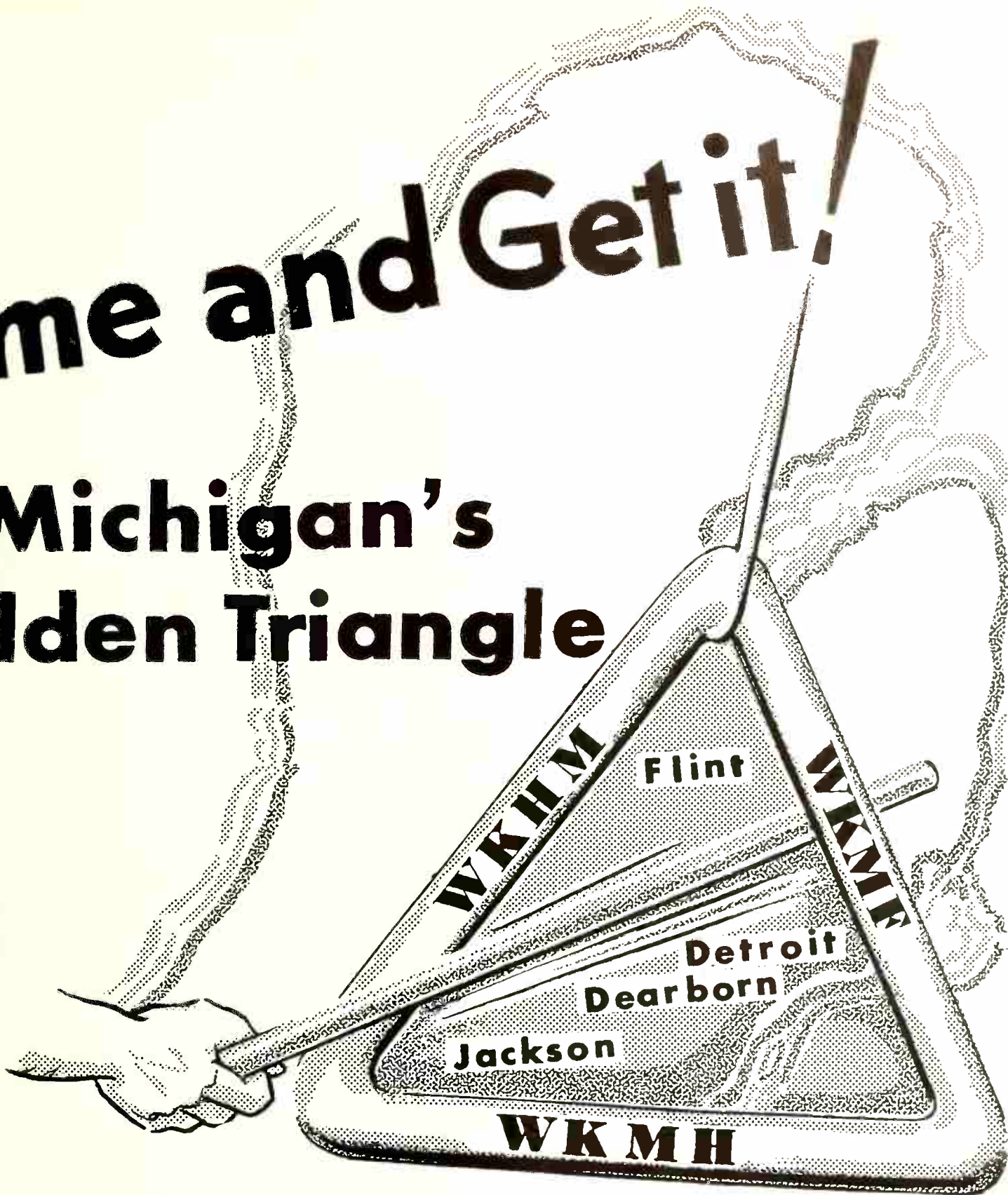
day (on Friday nights Gillette has its boxing broadcasts starting at 10 p.m.). New show was (as was Fibber) originally a successful half-hour situation comedy—*The Great Gildersleeve*. Participations sell for \$2,750 each for one or two a week, \$2,500 each for three a week or more. Rexall Drug Co. has already bought into this show; among other advertisers taking part in these NBC shows are RCA, Murine, General Foods, Sunbeam Corp., Armour and Carter.

CBS boasts a flock of across-the-board and hour-long shows which offer quarter-hour segments for sponsorship. Godfrey, of course, holds the fort each morning for 90 minutes as well as on Friday nights from 8:30 to 9:30 with his *Digest* (which goes for \$3,750 a quarter hour). Art Linkletter makes whoopee each afternoon at 3:15 p.m. (on *House Party*); Galen Drake and Robert Q. Lewis do their turns on Saturday mornings (an hour each); *Stop the Music* has been expanded to an hour and a quarter (Tuesdays, 8 to 9:15 p.m.) with three of its quarter-hour segments already bankrolled at \$2,100 a segment.

In addition, CBS has just launched

Come and Get it!

Michigan's Golden Triangle



77% of the buying power of Michigan, almost 6 billion dollars yearly, lies within reach of the "Golden Triangle" formed by Detroit, Jackson and Flint. Cut yourself a big slice of this market. It's ready to serve! Come and get it! Look at these figures — radios in nearly 100% of the homes — over 85% of the automobiles.

A package buy of these three strategically located Michigan stations offers you maximum coverage at minimum cost.

REPRESENTED BY
HEADLEY REED

WJMH

DEARBORN

5000 Watts
(1000 WATTS — NIGHTS)

WJHM

JACKSON

1000 Watts

WJMF

FLINT

1000 Watts

the *Amos 'n' Andy Music Hall* across-the-board from 9:30-55 p.m. A sponsor can buy a six-minute segment of this show for \$1,000, a quarter hour for \$2,000 (gross talent cost only). A price of \$1,000 will also buy a quarter-hour segment on *On A Sunday Afternoon*, a music-news-weather stanza which runs from 4 p.m. to 5:55 p.m. on Sundays.

ABC, aside from its multiple-sponsored *Breakfast Club*, offers the *Martin Block Show* each weekday afternoon from 2:35 to 4 p.m. which sells at the

modest talent price of \$863 for two quarter hours a week, and \$1,898 for five such segments weekly. ABC's *Weekend News* package of 22 five-minute newscasts each Saturday and Sunday is available for \$34,000, is carrying Rybutol messages for the Vitamin Corp. on 348 stations till the end of October.

Mutual's Multi-Message Plan which covers five half-hour mysteries nightly from 8-8:30 p.m. currently has a "sold out" sign, sells participations for \$1,500 each. ★ ★ ★

SPOT EXPENDITURES

(Continued from page 29)

bureau right away."

Early efforts to gather spot figure concentrated on the stations. In 1931 Anne Edgerly, who then owned Publishers Information Bureau, set up spot radio information service base on station reports. There were few stations then than there are now but at the peak of Miss Edgerly's effort only one out of four cooperated. In 1950, Miss Edgerly, who had previously sold PIB, tried again. This time she had the idea of getting the stations to include an extra copy of their monthly business report to reps and abstracting figures from these. But out of 300 top stations surveyed, only 40 said they would go along.

Around 1940, N. C. "Duke" Rorabaugh started his spot report in Philadelphia by going to the stations for information. Neither in Philadelphia nor in New York, where Rorabaugh made later attempts, did the stations show much interest. He then decided to go to the agencies, but had only partial success.

In 1951 Rorabaugh aroused a flurry of interest with a plan to work through the reps with a questionnaire. (See "They're lifting the spot radio veil," SPONSOR, 4 June 1951.) He lined up 22 important reps but three others balked. Since the reluctant trio were key firms and since Rorabaugh had decided he wouldn't be satisfied with half a loaf, he withdrew his plan. The next year Rorabaugh sold his spot radio report (based on agency information) to James M. Boerst's Executives' Radio-Tv Service and concentrated on his successful spot tv report.

Boerst's *Spot Radio Report* gives monthly spot radio information (but not dollar figures) on about 250 accounts. The data is provided by over 50 agencies, including many of the top commission houses in the business. There is a good representation of food, oil and beer accounts but few drug firms are represented and none of the Big Three soap firms, without whose figures even a fairly complete spot radio information service would be impossible. The *Spot Radio Report* is considered good as far as it goes but no one believes it goes far enough. Too many agencies tell Boerst their clients don't want any information on spot released—even after the fact.

(Please turn to page 36)

WCSC-RADIO

Covers Coastal South Carolina like a Cloak



"... and we were warmed with hot sales"

Say: Belk-Robinson Department Store executives, General Manager Lloyd Fitzgerald and Advertising Manager, Suzanne Lewis, Charleston, S. C.

"It was August and temperatures were soaring near the hundred mark when we advertised a winter coat sale on our "Fascinatin' Rhythm" Radio Show, Sunday 6-6:30 p.m. During the two-day promotion every coat in stock was sold. We reordered and repeated the sale two weeks later, advertising it on our WCSC-Radio show on Sunday. As before, our Monday sales were excellent! RESULTS are what Belk's wants, and RESULTS are what we GET from our WCSC-RADIO advertising!"

(signed) L. W. Fitzgerald

IN THE 15 COUNTIES SERVED BY WCSC-RADIO THERE ARE 147,230 RADIO HOMES PLUS 89,000 CARS EQUIPPED WITH RADIOS

We'll get SALES RESULTS for YOU, too, if you'll give us an opportunity.

John M. Rivers
General Manager

WCSC-RADIO

Charleston, S. C.

John B. Hearn
Commercial Mgr.

DUDES AND DON'TS

or, grammar takes a vacation



A grandmotherly librarian, new to farm life, was out to learn everything in two vacation weeks.

"Which is correct," she asked an old hand, "the hen is sitting or the hen is setting?"

"Lady," said the oldtimer, "I don't know and I don't care. All I wonder about is when she cackles, is she laying or is she lying!"

* * * *

An Advertising Man came to a dude ranch for a well-earned rest. Very first morning they shook him awake at 4 a.m., told him it was time to saddle up.

"We goin' to ride wild horses?" he yawned.

"Nope."

"Then why we have to sneak up on 'em in the dark?"

* * * *

Wild horses couldn't drag us from the commercial:

Re. tv: NBC now ranks KGNC-TV first among affiliates for total primary area coverage.

Re. a.m.: KGNC reaches 78 counties with 1 million people in Texas, New Mexico, Kansas, Oklahoma and Colorado.

Re. \$: Amarillo is 1st in the nation—again—in per family retail sales.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented Nationally by the Katz Agency



SELL SUNDAY'S SINNERS

.. there are more of them!

THE preacher laments not so much the black sheep of his flock as the grey come-in-awhilers who burst his church at the seams come Easter, Thanksgiving and Christmas.

To round them up he takes to the air. Since most advertisers shy from Sunday mornings like poison ivy, station managers write off the time to public service, and offer their own prayers of thanks for something to fill their logs.

Around Dallas, any way you turn the dial, you're in church . . . unless you tune WFAA.

ALEX KEESE, Station Manager
 GEORGE UTLEY, Commercial Manager
 EDWARD PETRY & CO., National Representative
 Radio Service of The Dallas Morning News

No sinner likes to be reminded of his sins, so we give 'em news and music on Sunday mornings. Being the only station that bothers no one's conscience, we've gathered a sizeable, appreciative audience.

If you've a product for Sunday sinners, you'll find them in our pen. Any Petry man can point out choice availabilities . . . at buttons-in-the-collection-plate rates.

WFAA

820 · 570

50,000 WATTS 5000 WATTS

DALLAS

NBC • ABC • TGN

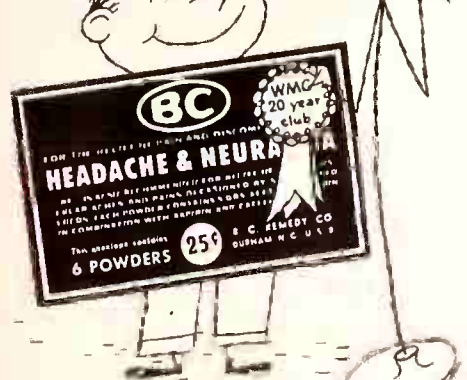


Table with columns for days of the week (Sunday to Saturday) and radio networks (CBS, MBS, NBC, ABC, etc.). Each cell contains program titles and times.

no headaches in this business!

Here's a remarkable record of consistent results produced. For 20 consecutive years, WMC has carried six winter-hours a week, plus a heavy spot schedule for BC in Memphis, exclusively.

WMC is proud to carry the BC message to the more than one million radio homes in the Memphis and Mid-South area for the last 20 years.



It's an old Southern custom to listen to WMC. For more than 41 years, this pioneer station of the Mid-South has "keyed" its programs to the needs and wants of its great listening audience.

WMC MEMPHIS NBC-5,000 WATTS-790 K.C.

WMCW 300 KW Simultaneously Duplicating AM Schedule First TV Station in Memphis and the Mid-South Owned and Operated by The Commercial Appeal National representatives, The Branson Company

Notes and explanations to help you use this chart. Includes instructions on how to read the program listings and symbols used.

Sponsors listed alphabetically with agency and time on air. Includes names like Adelphi, Levin, Weyer, CBS, etc.

Continuation of sponsor list, including names like Credit Union, JNT, MBS, etc.

Continuation of sponsor list, including names like The J. H. H. Co., W. H. H. Co., etc.

Continuation of sponsor list, including names like W. H. H. Co., W. H. H. Co., etc.

Continuation of sponsor list, including names like W. H. H. Co., W. H. H. Co., etc.

**This SOIL
grows
bigger crops—
makes
better markets!**



Here are some basic facts about the fabulous Red River Valley that you ought to know. First, read what the Encyclopedia Americana says:

"The surface of the land in North Dakota is made up of three broad steps of prairies, rising half a mile in altitude as they cross the state from east to west. The eastern and lowest step is the fertile and level Red River Valley. The soil in the Red River Valley is among the most fertile in the world."

The Americana hit it on the head. Our hayseeds obviously don't need magic to make farming pay big dividends. The Valley's rich black top-soil averages 16" in depth, and believe us, "no other region in America can make that statement". The result — average gross farm income in the Red River Valley is \$9518, as compared with the national average of \$6687.

Also, annual per-family retail sales average \$4164, as against \$3584 for the rest of the U. S.

Right plumb in the heart of the Valley is Fargo — home of WDAY, and the shopping and trading center for a 26-county market which contains almost half a million people.

Many of these facts must have rubbed off on you advertisers long ago, because you've *always* invested heavily in the Red River Valley — especially with radio!

Ever since the Atwater-Kent days back in the twenties, we've made WDAY the Valley's one BIG radio value, outstripping all "competition" by tremendous margins. Fan mail rolls into WDAY by the bagful, averaging more than 400 letters a day, including Sundays and holidays. More than 10,000 families maintain paid subscriptions to "Mike Notes", our monthly WDAY newspaper. Thousands of our listeners apparently never tune to any other station at all.

Let Free & Peters give you all the facts on WDAY. It's quite a story!

WDAY

FARGO, N. D.

NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC.

Exclusive National Representatives



SPOT EXPENDITURES

(Continued from page 76)

Of course, these agencies, and the others, go to all sorts of trouble to gather spot radio information on their clients' competition. Many get monthly reports from reps, a chore borne by reps without any great enthusiasm. The furtive phone call from adman to "friend" is an important source of spot radio information but few admen would stake their professional lives on the accuracy of such data.

Lever Bros. samples what it consid-

ers its spot radio "universe"—1,070 stations. This information is converted into dollar figures by Rorabaugh. Lever, naturally, concerns itself only with competitive categories: detergents, cleansers, toilet soaps, shortenings, shave creams, dentifrices, home permanents, shampoos, margarines. Only deodorants are not covered. Brand breakdowns are for Lever's own use but total dollar figures by categories of products are available from Rorabaugh.

Rorabaugh gets together dollar figures on spot tv, also, covering the same

categories as in radio. These are converted from the information in a spot tv report, which covers 250 of 400 U.S. tv stations but which represents about 85% of the time costs of all these stations. The spot tv dollar figures are projected by a formula: cover the remaining 150 stations at the remaining 15% of the total time costs. The formula has been approved by Lever and Colgate, both of which subscribe to detailed breakdowns of these figures. (Rorabaugh hopes to get P&G to sign up shortly.) More than 100 brands are covered, compared with about half that number using spot radio.

The calculations of Rorabaugh spot tv dollar figures illustrate some of the difficulties that would crop up in putting out complete spot radio figures. The spot tv dollar figures are time costs only but they are after maximum discounts, the theory being that advertisers in the toilet goods field are big enough to get these maximum discounts. With a complete spot report either in radio or tv, the maximum discount assumption might no longer make sense. Furthermore, (1) there are more radio than tv stations, making the task of gathering data more complex and (2) special deals in radio make the problem of estimating what an advertiser is actually spending very difficult.

If the nation's radio stations can be persuaded to cooperate in a spot radio information bureau, Rorabaugh's method and experience will probably point the way. For his spot tv report, Rorabaugh sends out his own forms with specific questions asked. The station fills out information for the first week of each month in a given quarter. The early belief that the entire machinery of information-gathering could be simplified if stations merely sent a copy of their log has about been given up.

It is not only time consuming, and therefore expensive, to abstract the material from a log but stations often list only the advertiser's name without mentioning the specific product concerned. With the huge, multiple-product businesses of today, the lack of specific product names would be a fatal flaw in any spot radio estimates.

Rorabaugh does get logs from a few stations and has found that it takes a skilled girl one day to go over one station's log for one week. While a

a typical TEXAN?

UNBORN SABLE
HAT
MINK LINED

DELUXE
CADILLAC
CONVERTIBLE

PEARL HANDLE,
RUBY STUDDED
PISTOL GRIPS

PLATINUM
SPURS

OIL
WELLS

12 CARAT
DIAMONDS

CHAMPAGNE
FILLED
CACTUS

One might get this impression from all the publicity about Texas millionaires. Yes, there are a lot of millionaires but also there are a great many average people. As a matter of fact there are 4,135,752 in the combined KMAC-KLBS coverage area.

KMAC

5000 WATTS
ON 630

IN SAN ANTONIO

27
YEARS
OF
SERVICE

KLBS

5000 WATTS
ON 610

IN HOUSTON

610
on Every
Dial

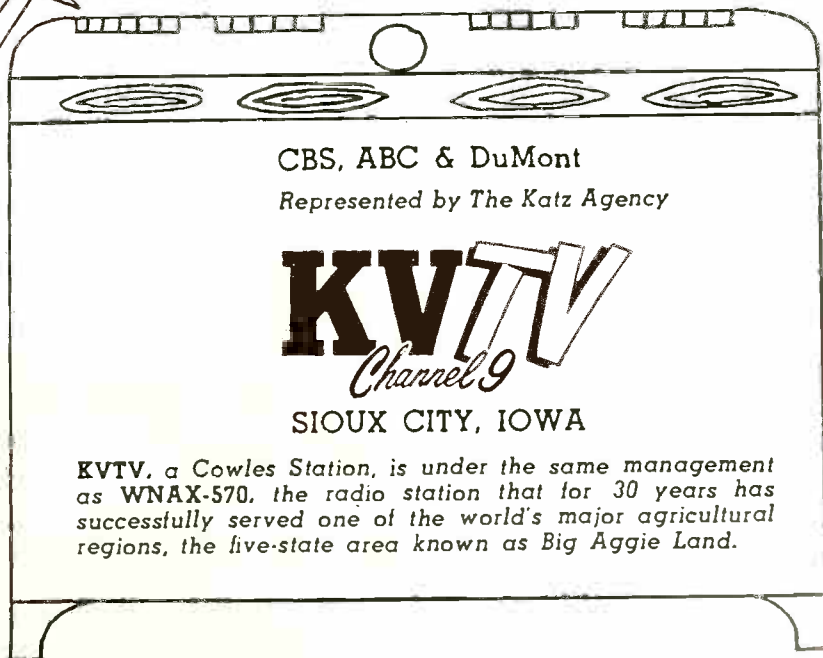


What's Cooking in Sioux City Sue-Land

During a six-week period (six shows) the Crescent Electric Co. of Iowa, sponsors of "The Life of Riley" on KVTU, sold 13 carloads of one model of the GE electric ranges they distribute. They tell us they have received more active dealer support through our medium than any other ever used. KVTU's impact in the alleged fringe area was so great that, after the series started, dealers more than 100

miles distant from Sioux City came into the program.

There's no doubt about what's cooking in Sioux City Sue-Land. The answer: GE electric ranges—and KVTU.



CBS, ABC & DuMont
Represented by The Katz Agency

KVTU
Channel 9

SIoux CITY, IOWA

KVTU, a Cowles Station, is under the same management as WNAX-570, the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.

SELL THE
"Golden Market"

1/10 OF
AMERICA'S
NEGRO POPULATION

**WDIA--
50,000 WATTS**



Here is a new "golden market" of 1,466,618 negroes! 37% of the total area population . . . one-tenth of the entire negro population of America! And it can't be reached except with WDIA, the first and only 50,000 watt station to broadcast exclusively to the rich negro market.

TOP HOOPER AND
PULSE RATED STATION
IN THE MEMPHIS MARKET

WDIA—MEMPHIS, TENN.

REPRESENTED BY
JOHN E. PEARSON CO.,
DORA-CLAYTON AGENCY, SOUTHEAST

WHLI
THE LONG ISLAND STORY

DOMINATES
Long Island's Big, Rich
NASSAU COUNTY

\$287,760,000
FOOD STORE SALES
(Sales Mgt.)

WHLI has a larger daytime audience in the Major Long Island Market than any other station.
(Con an Survey)

THE VOICE OF LONG ISLAND
AM 1100 **WHLI** FM 98.3
HEMPSTEAD, LONG ISLAND, N. Y.

station would have to spend a little time and money to fill out a spot radio form, it would be concerned only with spot radio data and not the facts on local and network business also found in the log. Furthermore, it is likely that once stations set up some kind of a spot radio information bureau, the reps. with their centralized information facilities, would lend a hand. Reps who bill for their stations, such as the Katz Agency (see also story in this issue on centralized billing), have on file complete national spot data and even those who don't bill for their stations have the necessary information since their very purpose is to sell national spot.

While there isn't much of a chance that a spot radio information bureau or anything like it is just around the corner, the needs of the time are applying a pressure on the spot radio business that may be too strong to resist much longer. There is probably no greater need in spot radio than telling the man who uses it what the other guy is doing. ★ ★ ★

TIMEBUYERS' SCHOOL

(Continued from page 30)

of this kind. The answers stressed such factors as research, ratings and coverage. In line with these answers, the first three lectures will deal with research and some of the other lectures will touch upon research in one way or another.

The roster of speakers was not complete at SPONSOR's presstime but here is a list of those who have already said they would talk. Ward Dorrell of John Blair and Donald Coyle of ABC will address the first session, titled "Research—Exposition." E. L. Deckinger of Biow, Thomas J. Lynch of Y&R and Lloyd Venard of Venard. Rintoul and McConnell will talk on "Research—Analysis." The third lecture will be on qualitative research and while the speakers have not yet indicated whether they will be able to attend, there is a possibility that the president of one of the largest ad agencies will be one of those on the rostrum.

Two prominent station men are expected to talk on radio-tv engineering factors. Robert Garver of General Foods will be one of those talking on markets; George Kern, L&N, and Rob-

ert Reuschle, WHUM-TV. Reading will talk on "Agency Practices; Ruth Jones, Compton, will be one of those talking on "Sales Practices; John Karol, CBS Radio. James Luce JWT, will talk on networks; Ned Midgeley, Ted Bates, will be one of those talking on spot radio and tv. Ed Ebel of General Foods and an agency man will discuss merchandising and Ed Shurick, CBS TV, and Julia Brown, Compton, will talk on audience coverage. The 12th lecture is open in case one of the previous sessions runs over and the last is entitled "Latest Developments," with the speakers to be decided on later in the season.

The radio workshop of the Chicago Federated Advertising Club will include one session devoted to timebuying this fall but most of the other topics will be closely involved with timebuying. Here is a partial list of speakers and subjects:

Gene Seehafer, Needham, Louis & Brorby, "Radio Research;" Ken Fleming, Leo Burnett Co., "Timebuying;" Karl Vollmer, Young & Rubicam, "Radio Commercial Copy;" Mac McKittrick, A. C. Nielsen Co., "Rating Services;" George Drase, WBBM, "Radio Selling Locally;" Robert Wood, Storer Broadcasting Co., "Merchandising from the Radio Station's Viewpoint;" and Gale Blocki, Jr., Broadcast Advertising Bureau, "Radio Selling Nationally."

There appears little question that courses in time buying are rare, if not non-existent at present. Some years ago Ned Midgeley, media supervisor at Ted Bates, held forth on the "Advertising and Business Side of Radio" for the School of Adult Education of New York University. Midgeley was then at CBS and held night classes at CBS headquarters in New York City. Like the RTES course, which Midgeley will address, his NYU lectures covered the time buying and time selling aspects of broadcasting. Midgeley taught the course from 1940 to 1947, after which he published a book under the same title as the course (Prentice-Hall, 1948).

"The book was adopted as a text by some 90 schools," Midgeley said.

Midgeley said, that so far as he knew, there were no special courses for timebuyers offered at U. S. schools or universities. He said, however, that while a university course would be helpful, there was no substitute for

**NOW
ON THE
AIR**

WIN-T

**PRIMARY
AFFILIATE** **CBS** **INTER-
CONNECTED**
TELEVISION



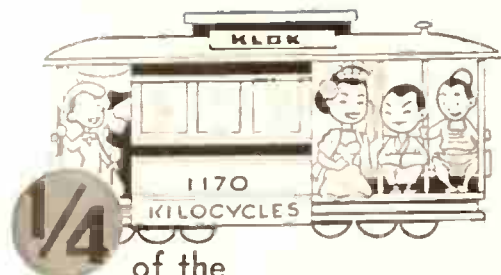
**SERVING FORT WAYNE AND THE
TRI-STATE TREASURELAND
AREA OF INDIANA, OHIO
& MICHIGAN**

OFFICES
LINCOLN TOWER BUILDING
FORT WAYNE, INDIANA

WIN-T COVERAGE!

| | | |
|-------------------------|--|-------------------------------------|
| Channel 15 | Antenna height— 829 feet above average terrain | Total population—575,085 |
| Frequency 476-482mc | 853 feet above ground | Total households—179,018 |
| Video—237,000 watts ERP | 1723 feet above sea level | Total income —\$919,317,000.00 |
| Audio—126,000 watts ERP | Studio—Waterloo, Indiana | Total retail sales—\$660,826,000.00 |

Nationally represented by **H-R Television, Inc.**, New York, Chicago, Los Angeles, San Francisco



of the
San Francisco Bay Area's
3,000,000 people are
Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK
5000 WATTS — 1170 KC

San Jose Studios P. O. Box 967 San Jose, Calif.
San Francisco Studios Hotel Lankershim San Francisco, Calif.
Represented by John E. Pearson Co.

MEMO FROM

DEE RIVERS —

to: *All time-buyers*

GEORGIA'S

WEAS

and its new

50,000 watt

*Westinghouse transmitter
on its same old frequency*

1010

should be included
in your Fall Budget.

COVERAGE + PRICE

makes it Georgia's
BEST 50,000 WATT BUY

CALL STARS NATIONAL

IN

NEW YORK — CHICAGO
DETROIT — LOS ANGELES
SAN FRANCISCO

actual experience on the job.

This attitude is common among the top agencies, some of whom have special positions for training timebuyers-to-be. Jim Luce, head timebuyer at JWT, who took Midgeley's NYU course, said:

"We train timebuyers in our own department. We have two trainee jobs set up just for that purpose. They are designed for six- to 12-month occupancy. Our personnel department has lectures for young people at the agency. J. Walter Thompson policy is that all employees are advertising people and these lectures are of a general nature. However, there are occasionally sessions on something specific, such as copywriting. When it comes to a timebuyer, I feel that the best training is actually buying time."

The training situation at BBDO is somewhat similar to JWT. There are general lectures on various phases of agency operation. These consist of 14 weekly sessions during the winter season, last from 5:15 to 6:45 p.m. Fledgling timebuyers are often plucked from media research, the general trainee pool or even the mail room, if the person looks promising. (It is never forgotten at BBDO that President Ben Duffy started in the mail room and came up through media.)

Robert Buechner, personnel chief at BBDO, told SPONSOR: "I should think a college course in time buying would be exceedingly valuable. As a matter of fact, my favorite subject is the lack of media training facilities. In a way, it's amazing that there are no courses on media buying in the universities. The big Western schools and places like Syracuse, NYU, Indiana, all have a good advertising curriculum but no courses in media buying."

A media executive at one of the top radio-tv agencies said that while outside training in time buying would be helpful to someone starting in agency work, such characteristics as intelligence and imagination are the most important qualities necessary.

"We have some clerk-type timebuyers," he said, "but it is not lack of training that is holding them back. It is their limitations as individuals. Our good timebuyers are involved in policy, make presentations to clients, are paid as well as spacebuyers (though the average spacebuyer has been in the business longer), and are generally highly regarded." ★ ★ ★

CENTRAL BILLING

(Continued from page 30)

schedule. The rep subtracts his commission and sends the rest of the money to the stations. Where broadcasts were missed, the Clearing House holds the money until the agency and rep iron out the problem, either by a make-good broadcast or credit.

This is not intended as a detailed blueprint for a major accounting setup. The idea is primarily to set up a central group which would bill agencies (or advertisers) and pay reps (or stations). It might turn out, for example, that stations would prefer to get money direct from the Clearing House and then pay the rep his commission, rather than the other way around.

Rollinson believes his Clearing House would (1) eliminate many clerical errors that now occur through station billing, (2) relieve the agency of the paper work involved in sending out hundreds of individual orders, (3) enable the agency to know within a matter of minutes the frequency discount earned by any client on any station, (4) save agencies and station money and (5) induce more buying of spot because of the greater billing simplicity.

At the time Rollinson brought up his plan about half a dozen of the top agencies expressed interest. SPONSOR queried them recently on their current attitudes. Here are three answers:

Ralph Neumann, treasurer of Benton & Bowles: "I think it is a very good idea and my impression is that there should be certain economies inherent in a centralized setup. There should be big savings in the paying of checks. However, we would still have to check invoices sent by this Clearing House against our orders. The National Outdoor Advertising Bureau, which provides a central billings office for member agencies, checks whether the billboard ads we ordered are put up, but we still check NOAB invoices.

"This proposed bureau sounds very much like the NOAB. I'd still like to know who is going to finance it and how much it will cost. I think it is up to the stations to get together and figure out the details of this proposed Clearing House."

Joe Bell, treasurer of Ruthrauff & Ryan: "I'm not completely sold on the idea. I'd have to see it worked out in more detail. The basic idea has a lot of merit but what will it cost?"

SUCCESS STORY FOR UHF IN THE MAKING!

**In California's Central Valleys . . . tv homes
were practically doubled in just eight
months due to the advent of
Crystal Clear UHF Reception!**

**Four years fringe area reception (from S.F.) 52,943 tv homes
EIGHT MONTHS UHF INFLUENCE increase to 95,272 tv homes**

*In eight short months Jan. 1, 1954 the percentage of
tv homes climbed from 35.1% to 55.3%*

*The imminence of UHF gave promise for improved
service . . . therefore . . . all new sets sold during
the last half of 1953 were 95% UHF-VHF receivers!
KTVU's Central Valleys have become a hot sales area
for UHF sets . . . Proof of this is the total count . . .
to date . . . of UHF sets within KTVU's effective
coverage area . . .*

Now — according to NBC research — including Sacramento,
Stockton and Modesto areas — 98,100 UHF homes.

With contiguous counties a total of over 112,000 UHF homes.

KTVU

36 NBC TV

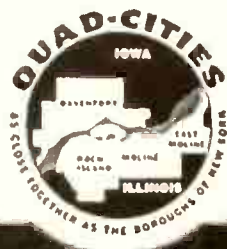
Represented by George P. Hollingbery Company

THE NATION'S MOST POWERFUL TELEVISION STATION

WHBF

ROCK ISLAND, ILL.
CBS FOR THE QUAD-CITIES
is favored by location
in a 4-city metropol-
itan area, surrounded
by 10 of the most pro-
ductive rural counties
in the nation.
In both radio and tv
WHBF is the Quad-
Cities favorite.

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite

WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

The "RESULTS" STATION in Washington



Represented Nationally by John Blair & Co.

"A Clearing House should, if it's going to have any value, take away from the agencies most of the work involved in checking invoices against orders and affidavits. If an advertiser receives a newspaper bill he usually pays without checking to see if the ad ran. We do the checking. However, the radio situation is more complicated than newspapers. There are more rate differentials and discounts in radio. I suppose the Clearing House would have to have some kind of master file of rates.

"Efficiency is an important advantage but, in my opinion, the big sell in such a Clearing House would have to be economy."

Clayton Huff, assistant treasurer of Batten, Barton, Durstine & Osborn: "The idea sounds appealing but it was my impression that the agencies are expected to pay for something that will save the stations money. I'm not sure whether it will save the agencies money or not. It might save some but I still think the setup would have to be financed by the stations.

"This Clearing House would insert another element between the advertiser and the station in addition to the agency and the rep. It means more correspondence, for one thing. True, central billing by reps for their stations also inserts another party in the billing procedure but we feel the rep understands the situations that inevitably come up in billing since the rep is closer to us than the station.

"The NOAB works well but don't forget it performs another function. It checks billboards to see our ads are run. It would never be economical for the agency to do that. Stations already send affidavits of performance. Besides, the billboard business is more cut and dried than radio and tv. There is more uniformity in rates and tabulation machinery works well."

The well-oiled and smooth working machinery of NOAB has evoked many a sigh from harrassed billings executives in the radio-tv field. Let's go over it once lightly:

NOAB is a service organization cooperatively operated and owned by nearly 250 ad agencies. Together these agencies service more than 600 accounts using poster and paint billboards. The latest official count of members, among whom are included most of the top 15% houses in the business, is broken down by NOAB offices as follows: 78 in New York, 115

in Chicago and Detroit and 48 in San Francisco.

This is the way NOAB's central billing operates: In its preparation of monthly bills to its members it consolidates all plant operator invoices by accounts and by agencies. It transmits invoices and location lists to agencies applying continuity discounts. After collecting from agencies it consolidates all payments so that each plant operator receives one monthly check. Finally, an itemized statement is issued once a month to members showing unpaid items.

NOAB, however, does a lot more. Since it is actually an appendage of the agency it negotiates and contracts for space; keeps the agency informed on the status of such negotiations, such as when a certain billboard may be available; arranges preparation of posters and sends out painting instructions—just from one original piece of art work; takes care of all shipping from lithographer to plant operator; verifies and inspects the far-flung billboard schedule, helps adjust complaints and many other things besides.

The ad billings setup in the newspaper field lies somewhere in between current billboard and radio-tv practice. Most of the important dailies turn the billing chore over to their reps. The Katz Agency, one of the few reps which handles billings for its radio and tv stations, took the job because it was first a newspaper rep and merely continued billing for its stations when it entered the broadcasting field more than 20 years ago. As a matter of fact, the Katz Agency got into broadcasting initially because its papers got into broadcasting.

So far as SPONSOR could discover, Branham, also a newspaper rep, is the only other broadcast station representative which bills for its stations. CBS Radio Spot Sales and CBS TV Spot Sales bill for their stations but since CBS, Inc., owns a good number of the stations concerned, they are not comparable to Katz and Branham.

The Katz system paper work starts off with a form confirming time bought. This is mailed to the agency. A copy also goes to the station. One of the three other copies which Katz keeps goes to the contract department for this confirmation form is the only written evidence the rep has until the actual contract comes through from the agency. This is usually a month or two later. Very often a contract is

KWK-TV

channel



ST. LOUIS, MISSOURI

100,000 WATTS • OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.



4 OCTOBER 1954

WANT TO SELL CANADA?

One radio station
covers 40% of
Canada's retail
sales

CFRB

T O R O N T O

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



There's more
to WISCONSIN
than
Milwaukee

The 53 counties (outside Milwaukee) in which WKOW delivers a merchandise audience account for almost twice as much Effective Buying Income as Milwaukee, and over twice as much Total Retail Sales.* WKOW, Wisconsin's most powerful radio station, delivers the mail at less cost per thousand than any competing station. Ask Headley-Reed Company for important details.

*SM Survey of Buying Power.

WKOW-CBS

MADISON, WIS.

Wisconsin's most
powerful radio station

Represented nationally by
Headley-Reed Co.

not received from the agency until after the broadcasts are run and the bill is paid. To Katz, this represents proof of the essential integrity of the business.

Katz bills monthly, sends out about 9,000 invoices a month. It sends out a separate bill for each product's use of each station. BBDO, for example, gets about 300-400 bills a month. However, BBDO sends back about three or four checks every month with each invoice itemized. Thus the check may have a tail that runs from one end of the Katz treasurer's office to the other.

Katz pays its 38 radio and 32 tv stations by the 15th of the month, whether it secures payment from the agencies or not. Katz, in turn, protects itself by deducting its commission before passing on payment to the stations. Each station gets one check a month.

When the contract, or order, comes in from the agency it supercedes the confirmation form. The schedule bought, however, has already been entered on a Katz contract form which has a box for every day of the year and has space to indicate what discount rates have been earned. The invoices are made up from this contract form.

Some agencies want the maximum discount earned for a client's entire schedule applied against each month's bill but many prefer to pay discounts as they earn them. This avoids their having to return money in case of a cancellation.

Katz uses no billing machinery. As a matter of fact, the actual bills to agencies are hand-written. H. J. Grenthot, assistant treasurer of The Katz Agency, told SPONSOR that a punch card system would be impossible to use in radio-tv billings since there are too many human decisions that have to be made in connection with rebates, short rates, discounts, etc. Furthermore, discounts have to be consolidated for one advertiser who has two or more agencies. (In this connection, it is interesting to note that Dancer-Fitzgerald-Sample is paid by Young & Rubicam and Benton & Bowles to calculate frequency discounts for clients they share.)

While Grenthot said the Katz central billing operation has proved of great value he felt that such an operation for the entire industry might be too vast and complicated.

At present Rollinson's Clearing

House proposal is still treading water. Because it is such a "big" proposal would probably take time before segments of the industry act together on it, assuming both broadcasters and advertisers want it. At present, the agencies are waiting for the stations to take the next step while the stations are waiting for the agencies to do likewise. ★ ★

MORE PROMOTION

(Continued from page 31)

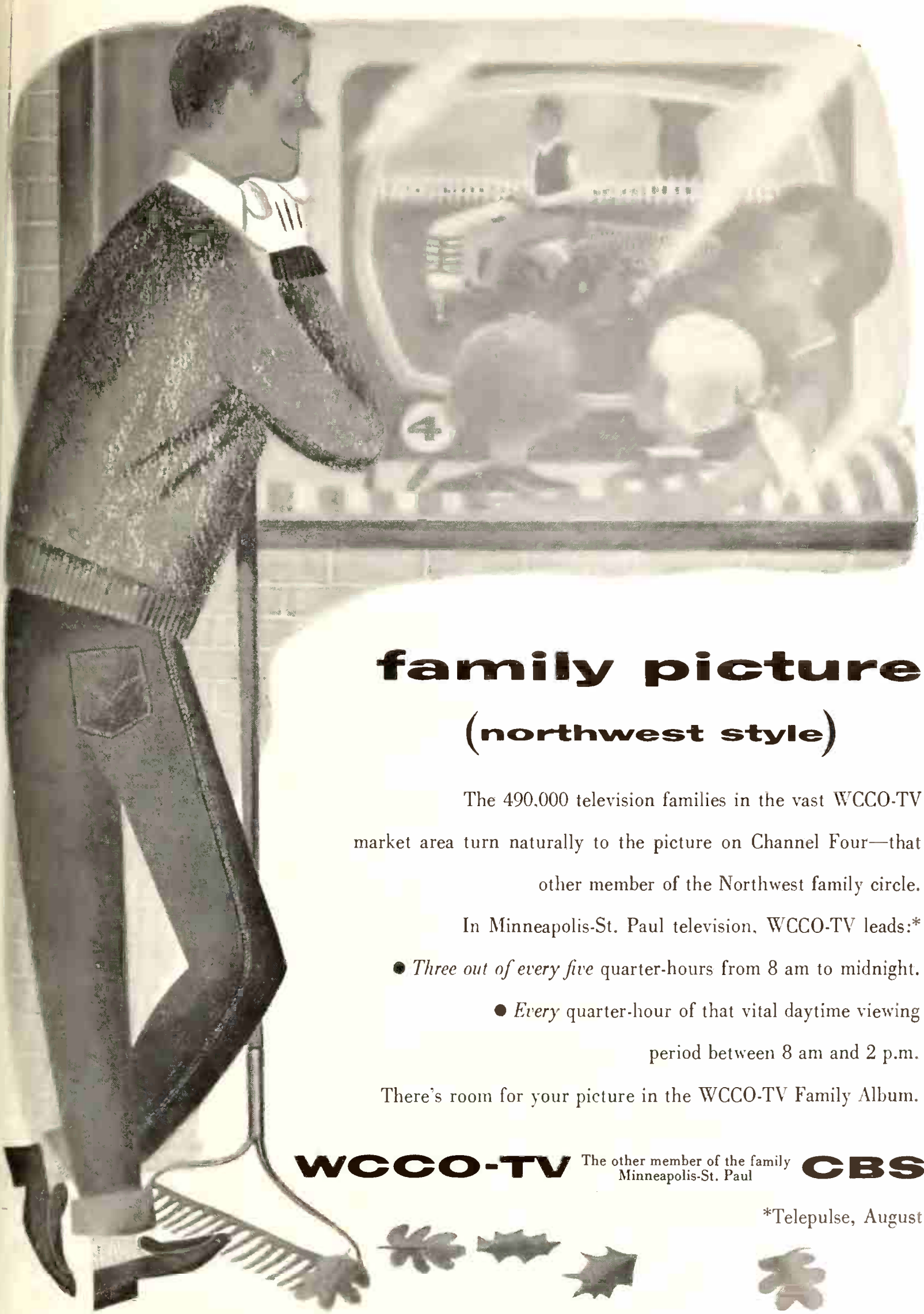
No one can say for sure. TvB hasn't been tried. Not everyone believes that a federated TvB will work. The print media have never had to face the problem of federation because print and broadcasting are quite different. Newspapers and billboard are local and only local. They are like spot radio. Magazines are national and only national. They are like network radio. The Bureau of Advertising of the American Newspaper Publishers Association never had to face the split personality that is found in radio and tv with national advertising being able to choose between national spot and network.

One of the problems that comes to mind is this: If a national advertiser calls the president of the federated BAB and asks for a presentation on radio, what should the president do? Should he get in touch with both the national spot and network divisions and let each director decide whether he will visit the advertiser? Should he decide to send out salesmen from only one division? If both network and spot salesmen visit the advertiser and attack each other, will this tend to make the client think that neither spot nor network radio is any good?

It can also be argued that since network and spot do a different kind of job for advertisers it is not necessary to set up competitive divisions within BAB. A client's problem can be analyzed to discover whether spot or network will do the job that needs doing. Once this is decided, BAB can present its facts accordingly.

The point can also be made that most of the money contributed to BAB by the networks is used to promote spot with the full knowledge of the networks. (It is believed the same will happen in TvB, with the networks taking the position that spot tv is a proving ground for future network clients.)

★ ★ ★



family picture **(northwest style)**

The 490,000 television families in the vast WCCO-TV market area turn naturally to the picture on Channel Four—that other member of the Northwest family circle.

In Minneapolis-St. Paul television, WCCO-TV leads:*

- *Three out of every five* quarter-hours from 8 am to midnight.
- *Every* quarter-hour of that vital daytime viewing period between 8 am and 2 p.m.

There's room for your picture in the WCCO-TV Family Album.

WCCO-TV The other member of the family
Minneapolis-St. Paul **CBS**

*Telepulse, August

Why is a trade paper 1

Whether it's a television station, a radio station, or a trade publication they have this in common—they're all advertising vehicles in business to deliver selling messages to a *logical* audience.

The logical trade paper audience for you (if you're a radio or tv station) is the national timebuyer, the account executive, the ad manager, the man on the agency planning board. In short, advertiser and agency decision-makers.

If you can find a trade paper that guarantees regular, thorough readership by important decision-makers you've got that essential ingredient for advertising success—an advertising medium that's right for you.

One of the toughest jobs in advertising is finding the right vehicle. The advertising woods are full of wrecked campaigns that lack only the right station or the right magazine to keep them on the road.

Trade papers come in all shapes, sizes, and abilities. They come in varied ability to deliver the right audience. Broadcast publications are no exceptions. How does SPONSOR rate as an advertising vehicle?

Answer: if you're a radio or television station it rates *number one*. SPONSOR led all broadcast publications in a large-scale study of agency/advertiser trade paper reading habits conducted by a leading radio and television firm. SPONSOR was

S

PONSOR *the magazine radio and tv advertiser*

television station?

Number one among broadcast trade publications in every segment of this study, was 20% ahead of publication "B" in regular readership and 25% ahead in total readership.

Survey of top agency timebuyers made by an eastern agency ranked SPONSOR the *most read, most preferred* publication.

SPONSOR's own continuing study (July 1954) is soon to be released. This compares 1953 readership findings with 1954 and provides valid clues to the growth of the broadcast trade publications. Some of the summary findings are charted here.

1953-54 COMPARISONS OF BROADCAST TRADE PAPER READERSHIP*

| Publication | "I read" | | "I read regularly" | | "I read thoroughly" | |
|--------------|----------|------|--------------------|------|---------------------|------|
| | 1953 | 1954 | 1953 | 1954 | 1953 | 1954 |
| SPONSOR | 86% | 86% | 63% | 68% | 32% | 42% |
| BROADCASTING | 68% | 77% | 68% | 58% | 39% | 31% |
| TELEVISION | 53% | 73% | 56% | 45% | 20% | 24% |
| VARIETY | 55% | 51% | 52% | 44% | 29% | 27% |
| RADIO DAILY | 40% | 40% | 62% | 43% | 35% | 32% |
| BILLBOARD | 47% | 44% | 31% | 22% | 8% | 16% |

* 1953 survey by CORE, 1954 survey by Alan C. Russell Marketing Research. Agencies and advertisers surveyed; only broadcast publications at least one year at time of survey included; only Standard Advertising Register and National Advertising Agency List used as sources; 1100 questionnaires mailed and 245 returned.

SPONSOR

SPONSOR would like to tell you, in businesslike terms, what trade paper advertising can do for you. Interested?

SWEET-ORR

(Continued from page 37)

credits its success to its reputation for quality and durability. Its customers, therefore, are likely to be fairly conservative and to have conservative tastes in air programming.

• Although most of Sweet-Orr's customers are men, many a woman will purchase a pair of pants or a jacket for her husband. Sweet-Orr wanted to place announcements next to programming that could be enjoyed both by men and women, at a time of day when the men were at home to listen.

Sweet-Orr's current radio and tv schedule reflects all three factors.

During the first few months of 1954, Sweet-Orr's air efforts were confined to a single television show, *Jim McKay Sports*, over WCBS-TV (Saturdays, 6:10-6:15 p.m.). The firm began sponsoring the show in September 1953 and it ran through April of '54. The show, a five-minute round-up of the day's sports scores and game highlights, was slotted at a time when the man of the family was around, probably watching tv with his wife. McKay did the commercials live, displaying

merchandise modeled on dummies. Sweet-Orr and its agency were convinced sports shows were a good way to advertise its products and decided to switch to radio during the baseball season.

They bought one-minute announcements over WINS immediately preceding every other New York Yankee game throughout the entire season.

With the New York market ad problem solved, Friend-Reiss turned to other key Sweet-Orr cities, bought announcements within d.j. shows in 11 cities, slotted the one-minute pitches in the 7:30 to 8:00 a.m. time period in all cases. Three announcements a week are run in all cities except Philadelphia, where five announcements are used.

Here are the stations now being used outside New York: KYW, Philadelphia; WBZ, Boston; WIIAM, Rochester; WIBC, Indianapolis; WPTF, Raleigh; WARM, Scranton; WBT, Charlotte; WRVA, Richmond; WBAL, Baltimore; WJR, Detroit, and WGY, Schenectady.

"The early-morning chatter and disk jockey show is a good vehicle for us because it gives us the benefit of an established personality in a given area," Ratner says. "We don't go in for strictly jazz shows. We buy well-known personalities who have an easy-going approach and a balanced kind of program as far as the musical selections are concerned.

"The early-morning hours give us a chance to get our message to a man while he's relaxing at breakfast or driving on his way to work. We picked the half hour between 7:30 and 8:00 a.m. for our announcements because the workingman who's a prospect for Sweet-Orr clothes isn't likely to be listening to the radio any later."

Friend, Reiss prepared three different one-minute c.t.'s for use in all 12 markets. All three versions are done by Kevin Kennedy, veteran news and sports commentator, who lends a note of authority and dignity to the messages.

All three commercials stress Sweet-Orr's 83 years of experience in manufacturing this specialized type of men's clothes, sell the whole line instead of mentioning specific items or prices. Another important copy point is the union label found in every Sweet-Orr product. The company has always maintained a policy of using union op-

erators in its products, says this is one reason for the relatively high price of its products.

Styling and durability are also stressed in the copy with phrases like ". . . fabric and stitching just *won't* tear!" ". . . made for the rugged action *only* workmen can give it. . ."

To dramatize the durability sales-point, one c.t. is built around a theatrical scene at a county fair (see page 37). Kevin Kennedy's voice gives a play-by-play account of a "tug-o-war" between six men—three on one side and three on the other—who try to pull apart a pair of Sweet-Orr work pants. The commercial runs along like this:

Girl: Look, Dan, it's a tug-o-war.

(Crowd roars sound up)

(Bring down—keep in background)

Announcer: We're at the fairground at Newburg, ladies and gentlemen, where the six huskiest, brawniest, strongest men in the country are lined up, three on a team, in an attempt to rip a pair of of Sweet-Orr tug-o-war pants. They're taking up a challenge Sweet-Orr's been making since 1871—a pair of pants free to each of the six men who can rip 'em. . .

The tug-o-war commercial is actually based on more than the vivid imagination of a copywriter. The tug-o-war trademark on Sweet-Orr clothes and on all window signs and placards the company distributes dates back to the nineteenth century. A representative of Sweet-Orr used to visit county fairs around the country, a pair of Sweet-Orr pants in hand.

He'd gather a crowd before him, then challenge any six men present to grab the trousers in their hands and try to "rip 'em in an even tear."

Sweet-Orr's early advertising was confined mainly to magazines like the *Saturday Evening Post*. Over the years a major part of Sweet-Orr's budget has gone for large tug-o-war signs placed over the entrances of Sweet-Orr dealers' stores (see picture page 37). The signs show six men—three on each side—grappling with a pair of Sweet-Orr overalls in an attempt to rend them

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
Harlan G. Oakes & Assoc.
Los Angeles — San Francisco

LOUISE FLETCHER
SELLS THE
NEGRO
HOUSEWIFE
VIA
WSOK
NASHVILLE, TENN.



Here are the newspapers carrying
our weekly TV schedules in the
Land of Milk and ^M Honey

WISCONSIN

Denmark Press
Berlin Shopping News
Berlin Journal
Plainfield Sun
DePere Journal-Democrat
Markesan Herald
Clintonville Tribune-Gazette
Marion Advertiser
New London Press-Republican
Weyauwega Chronicle
Antigo Daily Journal
New Holstein Reporter
Waupaca County Post
Kiel Record
Oshkosh Daily Northwestern
Oshkosh Shop-O-Gram
Green Bay Press-Gazette
Green Bay Farmer's Friend
Door County Advocate
Algoma Record-Herald
Sheboygan Press
Manitowoc Herald-Times
Oconto County Times-Herald
Oconto Daily Reminder
Stevens Point Daily Journal
Wisconsin Rapids Daily Tribune
Marinette Eagle-Star
Shawano Evening Leader
Waupun Leader-News
Iola Herald
Milwaukee Sentinel
Milwaukee Journal
Ripon Press

Twin City News-Record (Neenah)
Portage Daily Register
Plymouth Review
Little Chute Tattler
Montello Tribune
Wausau Record-Herald
Ripon Commonwealth
Fond du Lac Commonwealth Reporter
Green Lake Reporter
Vilas County News-Review (Eagle River)
Beaver Dam Daily Citizen
Wisconsin State Journal (Madison)
Baraboo News-Republic
Princeton Times-Republic
Mauston Star
Brillion News
Marshfield News-Herald
Rhineland Daily-News
Wausara Argus (Wautoma)
Fond du Lac Times
Sheboygan Co. News (Sheboygan Falls)
Appleton Post-Crescent

MICHIGAN

Iron Mountain News
Frankfort Patriot
Traverse City Record-Eagle
Escanaba Press
Cadillac News
Manistee News-Advocate
Menominee Herald-Leader
Petoskey News Review
Benzie Record (Beulah)
Ludington News
Muskegon Chronicle
Manton Tribune-Record
Hart Journal
Crystal Falls Diamond Drill
Marquette Mining Journal
Stephenson News
Gladstone News
Benzie County Patriot (Frankfort)



asunder.

Friend, Reiss launched Sweet-Orr's current cycle of radio and tv campaigns with the *John B. Gambling* early-morning music and chatter wake-up show over WOR, New York. Beginning in 1951 it bought the 6:30-6:35 time slot for two years. At first Sweet-Orr announcements ran five days a week, later on, three days weekly.

"We bought the show purely as a test of radio's power," Ratner said. "It had the right time slot for us, and Gambling was an old, established name in radio, with the right kind of appeal. The test sold us on radio."

Future plans? "We know we're going to keep on with radio and television," says Ratner, "but the only definite plans so far are in New York. We'll be on WABD starting September 26 when the football season begins. We're using one-minute announcements immediately following professional football games Saturday evenings and Sunday afternoons as well as on Thanksgiving Day."

WE COULDN'T BELIEVE THEIR EARS!

... but 14,000 postcard entries in Bob Trebor's recent Daybreaker's Jackpot convinced us! These 14,000 entrants not only represented all Rochester but also 122 towns outside Rochester.

BOB TREBOR

Your product message will get JACKPOT results on Rochester's result producing morning show, Bob Trebor's Daybreakers.

5000 WATTS
1280 KC.

WJET
ABC

IN ROCHESTER, N. Y.
Represented Nationally by
THE BOLLING COMPANY

Sweet-Orr & Co. was founded in 1871 by James A. Orr and his two nephews, Clinton W. Sweet and Clayton E. Sweet. The present board chairman, Clinton W. Sweet and his brother, Stanley A. Sweet, executive vice president and treasurer, are direct descendants of the founders.

Also instrumental in shaping the firm's current advertising policies are its president, Edgar C. Van Winkle; Tom Billington, sales manager, and Bernard Oppenheim, sales promotion manager.

James Orr, often called the "father of the over-all industry" turned his hand to men's clothing after a vain trek to California in search of gold during the Gold Rush days. He designed and tailored men's suits for Singer Sewing Machine for a few years, then got the idea of manufacturing over-alls on a "mass production" basis.

Orr designed the over-alls, had them made up and went back to New York with a sample case. His next problem was getting enough orders to start production. Orr decided railroad workers would be his ideal first target for customers. Sample case in hand, he went down to the railroad yards, walked up and down the track displaying his wares and getting orders. Once he'd drummed up enough business Orr rented a loft and began production. Thus the Sweet-Orr Co. was born.

Sweet-Orr's biggest competitors in the East are Blue Bell, sold chiefly through chain stores, Lee work clothes and Williamson-Dickie. None is using the air media on a significant scale at the present time, although a few firms have tried radio and tv for limited periods in the past. ★★★

GARDNER ADVERTISING

(Continued from page 38)

by Tom was an impersonation.

"The radio announcers, of course, told listeners that 'Tom Mix is impersonated,' but all the kids thought the announcer said 'in person!'"

"Gardner is an old radio user," he added. "We were using a lot of radio back in the 1920's. We're still getting a kick out of radio—all over the country."

"We've had Pet Milk since 1921. And the Mary Lee Taylor show was on almost 21 years."

Marshutz is interested in television and radio. He said the night before he had spent half an hour on the telephone working out a new show.

The agency also pioneered in television. When KSD-TV, St. Louis, went on the air early in 1947, Gardner supplied all the programs for the station during its first week of operation.

"Now we do a lot of tv, feel home with it," Marshutz said. "For instance, Pet Milk sponsors George Gobel on NBC TV alternating with Armour. And we're going into tv outside the U.S. We bought Ziv's *Cisco Kid* in Puerto Rico, for example.

"But if you want to know more about tv and radio, talk with Bill Fisher. He's v.p. in charge of air media. . . ."

The grapevine: Marshutz didn't know it, but I already had talked with Bill Fisher a little. He was my "guide" at Gardner, the first person I saw when I arrived at the agency.

Fisher and I had hardly met when his phone rang. And between 9:00 and 10:00 o'clock, as I sat in his office, he got four more calls. All were from outside St. Louis—Chicago, New York

"People wonder how we keep up with what's going on," he whispered, his hand over the phone while the operator was lining up someone from another city. "We're just as close to Chicago clients as Michigan Avenue agencies," he continued, "and we're just as close to what's happening in tv and radio as Madison Avenue people. . . ." The grapevine of the business apparently extends coast-to-coast.

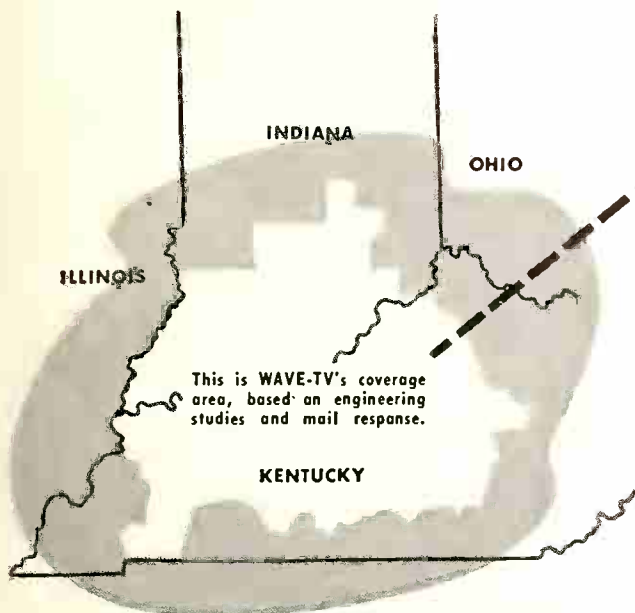
While Fisher was on the phone I glanced around his office. On his desk was an old fashioned candy jar—full of sweets. Next to it lay the book, *How to Stop Smoking*.

I was tickled to see on his wall three SPONSOR caricatures—titled "The Radio Director," "The Sponsor" and "The Station Manager."

"My department," Fisher said, "is responsible for production—that's all. The copy department does the writing, the art department—in the case of television—takes care of the video side. The media department does the time buying. We coordinate all activities.

"We handle television production on a team basis," Fisher continued. "Instead of having a production pool, each member of our tv and radio de-

HUDDLING?



Call in the statistical platoon if you like, but the best way to find the station that reaches the biggest TV audience in Kentucky and Southern Indiana is to...
CALL YOUR REGIONAL DISTRIBUTORS!

Pick up the telephone now and call your wholesaler in Louisville, then Evansville, then Lexington.

Ask them, "What TV stations do your neighbors prefer?"

These little huddles will cost a few bucks, but you'll know the score at kickoff time.

WAVE-TV

CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives



partment is responsible for a certain number of accounts. On each of these teams is someone from copy, from media, from art and so forth. All the members of the team work together on all shows, commercials and announcements for their particular account."

Before coming to St. Louis I had heard a lot about Gardner's Pet Milk commercials.

"We do most of them live," Fisher told me. "We like live commercials when dealing with food products because we think it gives us better quality, improved appearance, clarity, spontaneity and flexibility.

"We're not denying that animated commercials and film can do a good job, but for food live demonstration does a better job."

Another "must" for food commercials, Fisher believes, is the use of extreme closeups. That way there's more appetite appeal.

"Weeks before a commercial is to go on the network," Fisher said, "we take a recipe down to the kitchen. I say we take it down there—actually they probably developed the recipe in the first place.

"We have a big home economics department—about a dozen employees—and it works out all the recipes with our Homemakers Panel. More than 2,000 women all over the U.S. participate in the panel.

"Anyway, as I said, we start in the kitchen. The copy is written with a home economist looking over the copywriter's shoulder. And we take a Polaroid Land Camera down to the kitchen to shoot stills of the various scenes that will go into the commercial.

"If everything comes out O.K., we go over to KSD-TV to put the commercial before live cameras, using professional models as the home economists. We put it on just as it will go on over the network. If the client's in town, he can come over and see the commercial.

"If the commercial works out all-right at KSD-TV, we send the script to New York where Chic Martini, our radio-tv director in that office, and his people produce it on the network show."

Pet Milk does considerable in-store promotion, Fisher said. One of the promotions is a recipe-of-the-month. The agency uses this same recipe for one of its tv commercials as a tie-in.

"Pet Milk, by the way," Fisher said, "is our Number One tv-radio client."

Some of Gardner's accounts are much smaller than Pet Milk. And that's one aspect of the agency business that's evident at Gardner—there's local television as well as network television. Some of Gardner's local accounts which use tv include the St. Louis First National Bank, the Southwestern Bell Telephone Co., the St. Louis Independent Packing Co. and the Union Electric Co.

"These people naturally want to use television," Fisher says, "but they have relatively limited budgets. So when using tv with these accounts we have to make up in ingenuity what they lack in money.

"Being a big agency in an off-beat market (not New York, Chicago or L.A.) our job for local clients becomes even more important," Fisher said.

Before joining Gardner in 1951 Fisher was associate director of television and radio for Young & Rubicam in Chicago. At that time Y&R had 12 Chicago accounts with billings of about \$18 million—or an average of \$1.5 million per account.

"Our accounts don't come near eraging that here at Gardner," he said. "So we really have to watch the money."

One way of saving money is to shoot silent film footage locally and then use an announcer's voice synchronized with the footage.

Fisher called in Jay Kacin. His assistant. Fisher described Kacin "young in years but long in entertainment and commercial knowhow. He a professional musician in addition to being an experienced film and live program producer," Fisher said. "A right-handed Frank Remley, Kacin's knowledge of music stands him in good stead during the current trend toward animated jingle commercials on tv."

Fisher wanted Kacin to take me up to the media department and through the art, copy and research departments. Although Kacin was interrupted in the middle of a project, he came into Fisher's office with a big smile on his face. It didn't surprise me particularly, since I'd noticed that every one at Gardner seems to be in a cheerful mood.

Tv ranks high: Gardner's media director, Warren Kratky, ranks television as one of the two top media for producing consumer impact. (The other top medium: Four-color ROP newspaper space—which Gardner has used successfully on several accounts.) "We rank television so high," Kratky told me, "because it gives us an opportunity to do the oldest and most effective kind of selling—face-to-face selling, complete with demonstrations."

Gardner's television billing is about evenly split between network and spot. Within the media department, the buying responsibility is divided among three people—Grace McMullan, Earl Hotze and Frank Heaston—all of whom spend their full time at the dual jobs of recommending and buying broadcast media.

The timebuyer's job is considered an important one at the agency. "Initiative, alertness and good judgment are qualities we look for in our buyers," says Kratky. "The broadcast field is a fast-moving field; you have to have people with these qualities, plus the freedom to exercise their judgment on-the-spot, if you're going to do a top-flight job for your clients."

All-media artists: While Kratky is

KWKW ES LA PREFERIDA

De Los Latino-Americanos
En Los Condados De Los Angeles
y Orange

— which means —

KWKW is the choice
of Latin-Americans in
Los Angeles and Orange Counties

A survey of 696 completed calls made in Spanish to Latin-American names chosen at random from Los Angeles and Orange County telephone directories showed the following:

1ST CHOICE IN STATION PREFERENCE

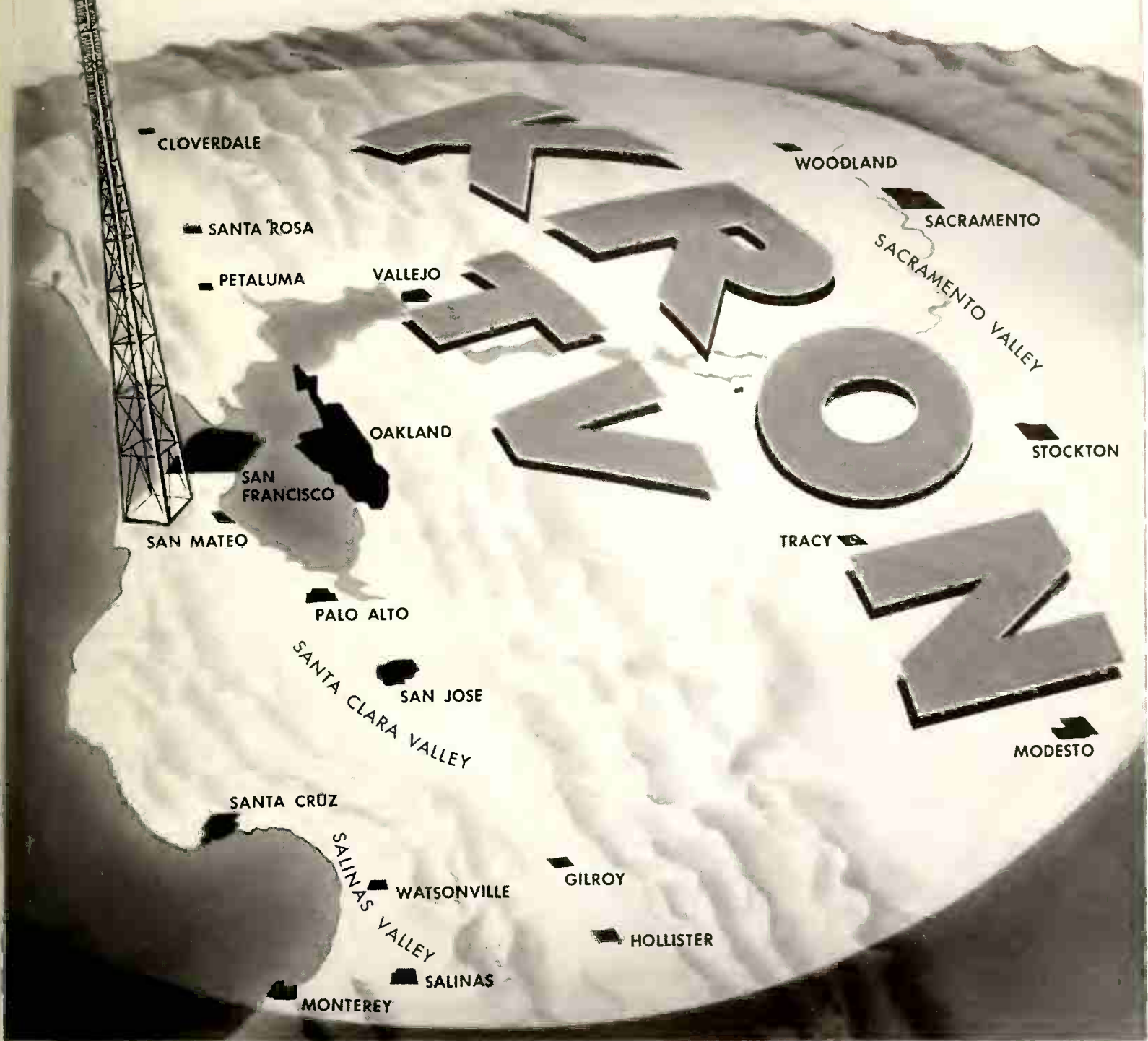
| | |
|------------------|----------------|
| KWKW | 66 1/2% |
| 2ND STATION | 7 1/2% |
| 3RD STATION | 7 % |
| 4TH STATION | 3 2/3% |
| 5TH STATION | 3 2/3% |
| MEXICAN STATIONS | 3 % |

K W K W

Pasadena - Los Angeles

New York Representative
RICHARD O'CONNELL, Inc.

IN THE GREATER SAN FRANCISCO MARKET ...you cover more on CHANNEL 4



KRON-TV COVERS THIS BIG MARKET...

- With a population of 3,600,000
- Spending 4½ billion dollars annually on retail purchases
- The eighth largest in set ownership

...SO COVER MORE ON CHANNEL 4

FREE & PETERS, INC. • NATIONAL REPRESENTATIVES

BECAUSE CHANNEL 4 PROVIDES

- Maximum legal power operating at 100,000 watts
- Highest antenna in San Francisco at 1441 feet above sea level
- Low channel frequency insuring stronger signal
- Top-rated NBC and local programs





KANSANS CHOICE for TOP SPORTS COVERAGE . . .

Once again, the cheers are for WREN and its on-the-spot coverage of Kansas University BIG SEVEN football games. A veteran of 10 years on the grid scene, sportscaster Max Falkenstien enjoys a following unrivaled in the state. You can't buy the games of course (they're sold as always) but we've a few good tie-in spots for sports-minded national advertisers.

5000 WATTS
ABC • TOPEKA, KANS.

WREN

Weed & Company

buying time for an account. Rudolf Czufin, vice president and executive art director, is overseeing the storyboard, layouts and even packaging.

There's no distinction made at Gardner between tv artists and print artists. They have to be skilled in handling art for all media.

When I walked into Czufin's office—a long, modernistic affair with storyboards, packages and layouts scattered about—he was working on a new package.

"As soon as we design a package, we put it on tv," he said. "Sometimes we have to change it after seeing it televised.

"Whether it's on tv or not, good design still is awfully important," he said. "The impact of the name of the product should come off very fast. You have to get the story told in silhouette alone. You cannot depend upon color alone. Generally good grocery food display is good tv."

Czufin is still looking for the ideal way of selling an inexperienced client a storyboard. He's tried drawing the idea on paper as well as transparent slides.

"It's hard to get the idea across to a client," he says. "If you use an opaque drawing it's not the same as projected light—which is television."

All the artists under Czufin work as a team.

"We have a cross-fertilization of ideas," he explains. "This happens in other agencies, too, but the important thing here is that no one cares who gets the idea. And no one has to fight to preserve his idea. You don't have to fight to be recognized here."

The art and copy department works hand-in-glove, he said, as I left to go over to William L. Spencer's office. Spencer is vice president and copy director.

Ad makers: On the wall of his office were two paintings that caught my eye. Looking at them closer, I noticed "Spencer" in the lower right-hand corner.

"Yup. I'm an amateur painter," Spencer admitted.

"The theory at this agency is that you cannot separate art and copy. We have to think in terms of pictures as well as words.

"When they do a layout or storyboard, the art department should have the complete sales picture—and think

in terms of what the ad as a whole should say rather than in terms design.

"When we write copy in this department—well, we couldn't write the copy without at least a crude idea of the picture."

Spencer believes there should be a big copy-and-art (or art-and-copy) department. The aim, he says, is a combination of words and pictures that tells a story. The aim is for everybody at Gardner to be ad makers rather than merely artists or writers. "That applies to radio and tv as well as to space advertising," he said.

An agency should train its own copywriters, Spencer believes, no matter where it's located—but especially in St. Louis.

"We've grown so fast we can't do 100% so we have people with a variety of backgrounds," he said. "We have a couple people from radio, a couple from journalism school, some from retailing we've been very proud of."

"As far as I'm concerned," Spencer continued, "the most important thing—aside from ability to handle word and lively imagination—is a drive to get someplace."

Like the art department, Spencer's department turns out all kinds of copy for all kinds of media. You have to have a fierce desire to do a better job than anyone else.

"Newspaper and magazine copy is a lot closer to tv copy than radio copy," he says. "Radio copy requires imagination. It's easier to swing from print media to television. Print is really very close to television. I believe the best printed ads, like the best tv commercials, demonstrate product advantages.

The biggest tv headaches he has are production costs on local shows. It's a headache for the writer, he asserts, because props and visual aids are so limited.

Tough on recipes: The next place Jay Kaein took me was the home economics kitchen. Or to be more precise, kitchens. There are three complete kitchens. They all use regular equipment; two are equipped with gas ranges, one with electric.

"We turn out two recipes a week here for Pet Milk alone," Marjorie Posthauer, a home economist, told me. "That's 104 a year. Here," she said.

aking a pan from a drainboard. "you
ook hungry. Have a brownie." (It
as the tastiest brownie I've ever
ad.)

"Every recipe goes through three
ough tests before it's ready for the
onsumer," said Clara Jane Lutes, an-
ther Gardner home economist.

Consumer research is under the di-
ection of Thelma Lison.

"First, *we* test it. Then we have
what we call the novice test. One of
he girls from some other department
of the agency comes down to try out
he recipe. The third test is made by
he Homemakers Panel."

Marjorie Posthauer rejoined the
ouersation. "Some women on the
Homemakers Panel don't even make
some of the things," she said. "They
write back that 'it just doesn't appeal
o me.' When they say that without
even trying out the recipe we usually
abandon it."

"Something I bet you don't know,"
Clara Jane Lutes told me, "is that most
husbands don't like green peppers. I
don't know why," she added wistfully.
I gathered that she rather liked them.

When I asked the girls for some
facts on the Homemakers Panel they
told me I could learn more from the
research department. So Kacin and I
went up to see Ken E. Runyon, direc-
tor of research.

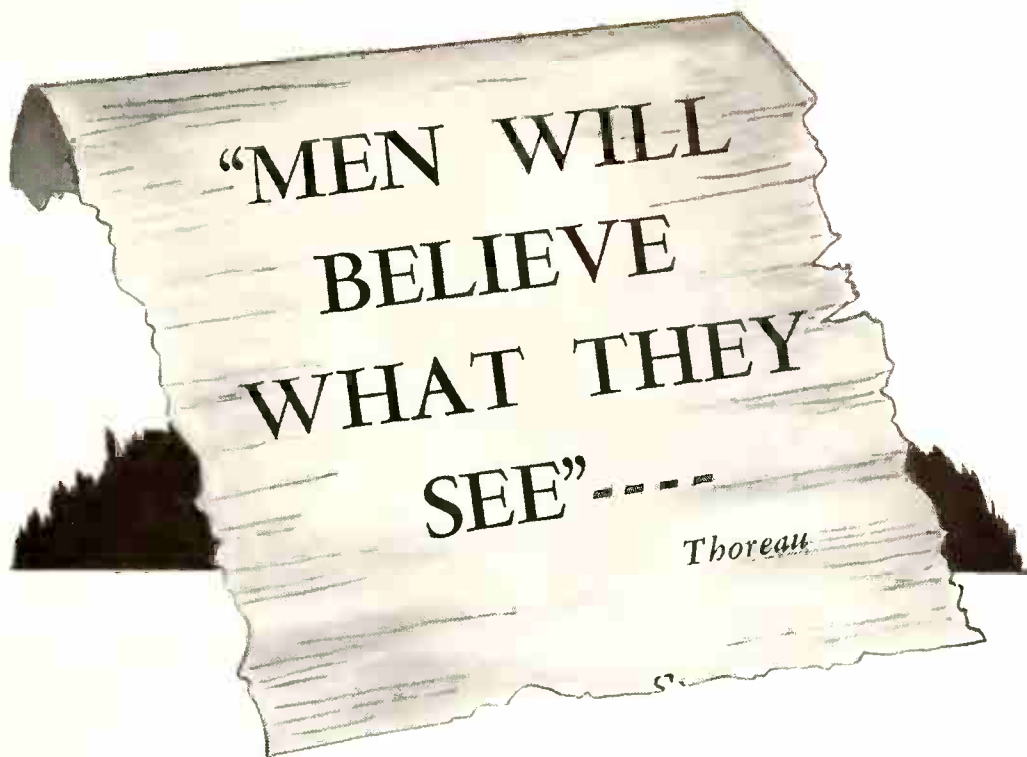
2,000 panel members: "The Home-
makers Panel," Runyon told me, "has
been going for about five years. It
was set up as another agency service
primarily for recipe testing, but has
grown to cover much broader areas of
consumer usage testing."

Runyon said he considers the panel
a good cross-section of U.S. house-
wives. He feels sure that it reflects the
usage habits and attitudes of the "mass
market" which spends most of the con-
sumer dollars.

"We have about 2,000 panel mem-
bers," he said. "We can provide a
larger sample by having each member
of a family fill in a questionnaire for
certain jobs. At times we have done
jobs with the husbands or with the
children of panel members."

In choosing the sample, Runyon al-
locates members geographically in pro-
portion to the population living in
each of the nine Census regions.

Within each Census region members
are distributed proportionately by mar-
ket size, age of housewife, education



Although Mr. Thoreau lived long before the era of television, he expressed a theory that **WBNS-TV** upholds throughout its entire operation.

Seeing is believing . . . and we believe it is important to give our viewers things they can believe in . . . whether it's a fantasy that leads them into a temporary make-believe world for a short reprieve from every day doldrums, or a down to earth honest product promotion.

That's why **WBNS-TV** makes use of top rated CBS TV programming, and meets the same high standards for each commercial production. Whether your spots are integrated into CBS network or local shows, or are 15 minute to hour strips across the board, all films, slides and live productions are accorded true showmanship, then backed up with an outstanding merchandising promotion.

We at **WBNS-TV** want the 423,000 homes that tune us in every day to enjoy the best of full time programming that enables them to believe what they see.



COLUMBUS, OHIO • CHANNEL 10

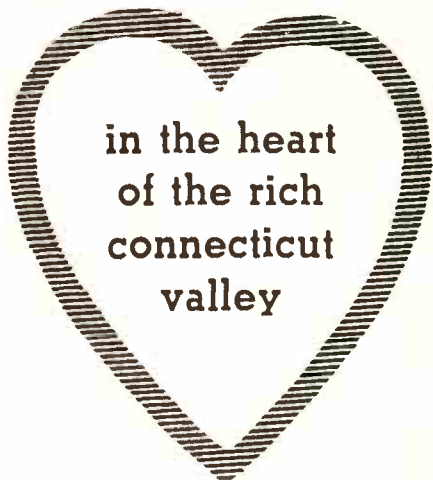
CBS-TV NETWORK — Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.

REPRESENTED BY BLAIR TV

NOW ON THE AIR



**HARTFORD'S OWN
TELEVISION STATION**



**CONNECTICUT'S MOST
POWERFUL TELEVISION
STATION — OPERATING
ON FULL POWER OF
187,000 WATTS!**

WGTH — HARTFORD
General Times Television Corp.

Represented by
H - R TELEVISION

of housewife and husband's occupation.

"We don't use income as a means of choosing families," Runyon disclosed. "We agree with the recent findings of social scientists that income, as such, tells very little about a person's buying or spending habits."

Any Gardner client may use the panel for a fee, Runyon said.

The housewives aren't paid for participating but they do get an inexpensive gift at Christmas and after each recipe receive a dollar to cover the cost of the ingredients. If it's been a particularly tough job, the agency may send panelists a small gift afterwards.

"In a panel operation there's always a chance that the members will become conditioned," he said. "They may either become lax in handling jobs or they may become 'experts.' For this reason we drop 20% of our panel members each year and substitute new ones. This means that every five years we have a completely new panel."

In locating panel members, Runyon's department uses various mailing lists, premium and recipe requests, fan mail received by tv and radio personalities on clients' programs and friends or relatives of present members.

"I think we have a more informal approach than most other panels," said Runyon. "We make all correspondence 'chatty.' In many cases we tie it in with the season of the year or current news. We publish a bi-monthly newsletter which informs members of the activities of other members, gives them timely recipes and gives them results of the tests they took part in."

"When they write to us, we answer their letters personally, signing them 'Jane Blair.' As a result of all this, we have a wonderful degree of loyalty and responsiveness from the panel members. We get the kind of enthusiasm you don't get with most consumer testing panels."

The last stop on my tour was in the Purina Mills account group's office headed up by V.P. Jack Leech. I couldn't begin to find out all about Purina's advertising methods. The company makes more than 230 products (including mink feed). It's the biggest firm in St. Louis, does about \$500 million worth of business a year. You can see some of its factories from Bill Brown's office.

Brown is the radio and tv account executive on Purina.

"We feel that radio *still* is the cheapest means of reaching farm people when they're in a receptive mood buying," Brown says. "But at the same time we recognize changes that television has brought about in the farmer's daily way of living. We are now using 12 tv stations."

Purina is using 136 radio stations three to six times weekly, mostly five days weekly. Brown told me. Purina is on some 400 stations on a co-op basis.

"Radio gets more than all other media combined," Brown said. "And the radio budget was increased last fall."

One of the more unique activities of the Gardner account group servicing Purina is the traveling involved.

Most of the executives working on the Purina account, said Brown, spend

★ ★ ★ ★ ★ ★ ★ ★

"In his own community, every broadcaster can, if he wishes, become a statesman, a leader of his community, a benefactor to the welfare of his neighborhood, doing a job which cannot otherwise be duplicated. The very nature of the facility which he has under his control enables him, more so than others, to contribute to the enjoyment of living of each of his fellow neighbors and citizens."

ROBERT T. BARTLEY
FCC Commissioner

★ ★ ★ ★ ★ ★ ★ ★

two or three weeks out of every month in different areas. They talk to everybody from the big distributors down to small farmers. "How grass roots can you get?" he asks.

When Jay Kacin and I returned to Bill Fisher's office, it was after quitting time. He was filling in some assignments on a blackboard listing all the tv and radio productions scheduled for the next several weeks.

By that point off I went on my way to Detroit and Campbell-Ewald. (For account of my Detroit visit turn back to page 38.)

Gardner's only other office is in New York. It is a fully equipped agency. Tv and radio director there is Roland Martini. One of Martini's observations is that "ivory-tower thinking is as taboo in New York as it is in the home office at St. Louis." ★ ★ ★

ASK YOUR NATIONAL REPRESENTATIVE

You're on the verge of a decision, and a problem.

What business papers to pick for your station promotion?

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

But where to get the facts?

The answer is simple. Ask your national representative.

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

His is an expert opinion. Don't overlook your national representative.

SPONSOR

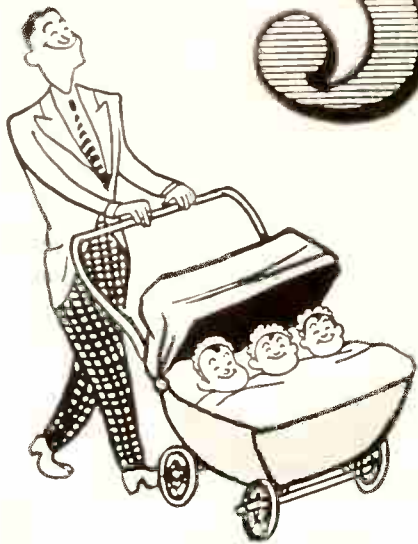
The magazine radio and tv advertisers use

1 buy



covers

3



Yes, 1 buy covers 3 . . . when that one buy is WJAC-TV, Johnstown. You actually make triplets out of every budget dollar, because you're selling in Johnstown, Pittsburgh AND Altoona. Here are Hooper facts on WJAC-TV.

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 4-station market)

FIRST in Altoona
(a 2-station market)

If you want to get your sales message perambulating around southwestern Pennsylvania, make sure you include in your plans the 1 buy that covers 3 . . .



Ask your KATZ man for full details

CAMPBELL-EWALD

(Continued from page 38)

for great radio campaigns. But when we felt an account needed radio, we certainly used that medium without hesitation.

"In fact we were pioneers in radio. We were early sponsors of Jack Benny, Bob Hope and Eddie Cantor. For several years we handled the General Motors Sunday afternoon symphony programs.

"Now we're in television rather heavily, especially with our Chevrolet account. Chevrolet has used, and is using, a lot of radio and tv.

"If some people think we're not too active in air media, maybe it's because we haven't ballyhooed our radio and tv as much as other agencies."

Robinson suggested that we go over to talk with Phillip McHugh, head of radio and television for the agency.

I was glad it was a sunny day, because the radio-tv department is located in another building—about a five-minute walk from the General Motors Building, which houses Robinson's office and most of the other executive and creative offices.

McHugh came to Campbell-Ewald in early 1954 after four years as radio-tv director of Tracy-Locke, Dallas.

I was looking forward to meeting him. A broadcaster, who knew McHugh when he was with Tracy-Locke, had told me that McHugh was a great guy to use for road-testing a presentation.

"Whenever I had a new idea for selling time on my station," the broadcaster had said to me, "I went first to see McHugh. If he accepted my arguments as valid, I figured I had a pretty good pitch. He was always quick to point out the weaknesses of my presentations so when I went to see the next guy, he couldn't say 'no.'"

And other people who know McHugh told me they thought he was strengthening Campbell-Ewald's radio and tv department. (Only a few days after I saw him he was elected a vice president of Campbell-Ewald.)

No magic: "Don't expect me to give you any magic formula for using radio and tv," McHugh told me as soon as we'd been introduced. "If I knew a magic formula I certainly wouldn't tell anyone. But unfortunately I don't."

McHugh has a large, square office with a picture window. The walls are paneled in mahogany and there is a thick rug on the floor. It could be a bank president's office, except there is a tv set in one corner.

McHugh wouldn't say whether radio and television were going to have more emphasis at Campbell-Ewald. But he made a passing reference to television that might be considered a hint as to what the agency may do. Here's what he said:

"Both radio and television have their place. But television will have an increasingly bigger place in the advertising spectrum. Color is giving new vitality to products which could use black-and-white television."

When Campbell-Ewald is deciding on an advertising campaign for a client, "we go in with no preconceived ideas," McHugh stated.

"We don't take the approach with a client that 'if you don't do this, you're dead.' We find out what the client wants to accomplish. Then we work out what would seem to best achieve that goal.

"Our concept is that radio and television shouldn't be 'sold.' Unless, of course, they're really suited for the client. We try to take the position of understanding the problem of the client."

A good radio and tv man, says McHugh, knows when not to use radio and tv. "It takes a great amount of rounded experience before a man can arrive at the stage where he will admit there is more than one answer.

"Our chief concern is the proper evaluation of the advertising dollar," he says, "rather than splurging for splurging's sake. We don't believe in a fly-by-night, quick flare kind of deal. We build a solid foundation with a purpose and a goal that fits the objectives of the client."

Fresh ideas are vital in radio and tv, he believes. "We're not adverse to buying packages if they fit a particular client's needs. But sometimes it's better to think up a new idea. If you have an idea, a lot of people can get it produced. Not so many people ever think up ideas, though."

His department is concerned with creating and producing radio and tv vehicles for Campbell-Ewald air users, McHugh explained. Time buying is done in the media department.

McHugh said that the agency's closeness to its clients was one of the advantages of being located in Detroit. "Besides," he said, "you can do a better job out here than you can when you're caught up in all the excitement admen surround themselves with in New York."

His radio and tv department works as a strong functioning unit day in and day out. McHugh said. Many of the staff members have been with the department a long time and there isn't much turnover. "We run this department as a damn sound business. As a result we are able to operate efficiently with fewer people than some agencies of our size and billing."

In summing up his department's operation, McHugh said: "Unlike some agencies where there are 500 people who are chiefly engaged in rushing around," his people operate as professionals "like in a doctor's office."

Zero-a-year budgets: Robinson took me to lunch in the Recess Club, which has a large dining room on the top floor of the Fisher Building. "Its membership includes auto executives."

We joined W. Paul Stewart, vice president and account executive for National Steel; E. A. Schirmer, senior vice president who serves on Campbell-Ewald's executive committee, and Lawrence R. Nelson, senior vice president, secretary and treasurer of the agency.

I asked the group how the agency was run.

"At the top there's an executive committee," Nelson answered. "It consists of Henry G. Little, who is president and chairman of the board; Edward R. thman, senior v.p. and general manager; J. J. Hartigan, senior v.p. and media director; Schirmer and myself."

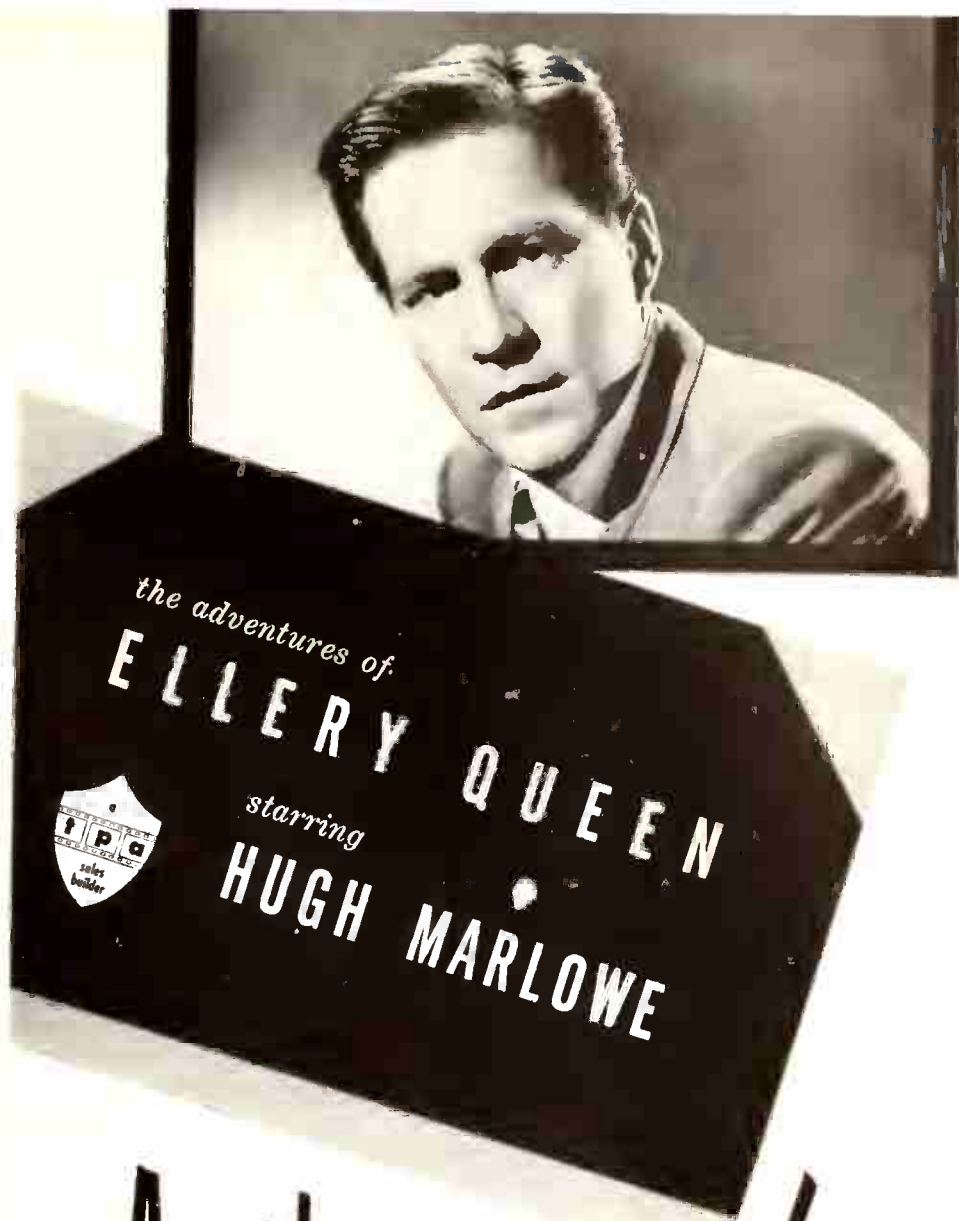
Schirmer entered the conversation at this point.

"The executive committee," he said, "assigns men to accounts, decides major financial and other basic policies."

Stewart said that the agency has contracts with all its clients. "We have contracts so the client will know what's expected of him and how we expect to get paid. It protects him, too, by telling him what we're prepared to do."

Between courses, the conversation veered around to agency problems.

"When things get tough," Stewart said, "you wish you were in a business



Another winner!

from the portfolio of **TPA** Sales Builders

No mystery about the success of this one. Here's a brand new series, that boasts an unbroken record of success in every major medium. Ellery Queen is a fictional detective who is very real to tens of millions of fans. And Hugh Marlowe, star of stage ("Voice of the Turtle") and screen ("Twelve O'Clock High" and many others) brings him to vivid life in each episode.

With scripts (which avoid sadism and brutality) supervised by Ellery Queen, with production on the level of the highest quality dramatic offerings, the show has won instantaneous acceptance by local and regional advertisers throughout the country, as well as by stations which bought the property to make sure it was on their air. All of them are profiting from the audience-building tie-in with the American Weekly.

If you're interested in a series where you *know* how you're going to come out, ELLERY QUEEN is your dish.

For availabilities on this proved winner, contact your nearest TPA office.



Television Programs of America, Inc.

New York: 477 Madison Avenue
Chicago: 2710 West Summerdale Avenue
Hollywood: 6253 Hollywood Boulevard

KEDD

WICHITA, KANSAS

124,311 SETS

Are Receiving KEDD's

Increased Signal
Strength of

ONE- QUARTER MILLION WATTS

Now

Saturating

Wichita's

Billion-

Dollar

Market

With

Kansas'

Highest

Power!



Represented by

Edward Pelry & Co., Inc.

NBC • ABC NETWORKS

where right is right and wrong is wrong. Like manufacturing."

I asked Robinson how much clients of Campbell-Ewald have to spend in advertising in order to retain the agency.

"We base our acceptance of a client," he said, "on its potential. We'd take a client that was spending \$5,000 a year." He looked at Nelson. "Isn't that right, Lawrence?"

"We'd take a client that was spending zero a year," Nelson answered. "if the client had the right kind of people in command, had a good reputation and showed financial solidity."

Then Schirmer told about a client who Campbell-Ewald was investigating at the present time. He said the agency was going to recommend that the client not spend anything—at this time. He added that it wouldn't be the first time that the agency had advised clients not to spend money.

"When we're retained by a client," Robinson said, "we consider ourselves a business partner. We try to be as much a part of that company and as vitally interested in its operation as its own president."

Nelson said that one of the elements which helped give Campbell-Ewald a good reputation was the way the agency services accounts. "Service is vital," he said.

"Then there are the usual departments that any agency has," Robinson said. "Creative, media and so forth."

"There's a contact group for every account," said Schirmer, "who acts as liaison between the account and the agency."

I asked if this group included only the account executive or if it went all the way—as at Bozell & Jacobs—and handled everything from media buying to copywriting.

"The group is made up of the account executive, his assistants and production assistants," Robinson answered. "The creative end is handled by the creative department."

The conversation slowly drifted around to hiring personnel.

"You may recall a two-page ad we ran in the *New Yorker* recently," Stewart said. "Besides advertising the agency—obviously we believe that agencies should advertise themselves once in a while—the ad pointed out that a recent group of new employees included people from almost every imaginable business."

Robinson cleared his throat.

"When I was head of the copy department," he said, "I almost made it a point to get people who had a variety of backgrounds. This philosophy is being continued."

"Well, we not only get people with wide backgrounds but also with quite a bit of experience," Stewart added.

"Do you like this system better than training your own people?" I asked.

Robinson and Stewart looked at each other. Robinson broke the pause.

"To be honest," he said, "we don't have as good a training program as possible. Although I think it's probably as good as any other agency. The thing is, we like to be *better* than other agencies. . . ."

"The thing is," said Stewart, "that we don't have as much room as we'd like. You saw where our radio-tv department's located. Then we also have what we call the West Annex, where the Chevrolet ad fund is handled. A really good training program needs room—and we just don't have the room."

"So until the time we can train more of our people—we do train a few now—we look for wide experience and varying backgrounds."

"I looked for something else," Robinson said. "When I hired copy people, I wanted people who had been well read, who had a solid foundation in literature. Maybe copy for a particular ad can't be classed as literature. But if it's written by someone who understands literature—as well as selling, of course—I say it will be a better ad."

The co-op fund: After lunch, Robinson took me over to the West Annex to see how the Chevrolet ad fund worked.

The West Annex, less than a block from the General Motors building, looked like a bank's accounting department on the inside.

"The special computing machines were designed for Campbell-Ewald," Robinson explained to me as we walked past rows of girls who were busy manipulating machinery which looked as if it had come from a spaceship. "By using these machines, the girls can keep a record of every Chevrolet dealer's activity in the ad fund. The machines were built for us by Burroughs Corp.—which, incidentally, is one of our accounts."

TERRIFIC!

... Telepulse Report for the Wilkes-Barre-Scranton TV Market

Reveals

that WBRE-TV has
15 of the Top 15 Night-time Shows!

Reveals

that WBRE-TV has
34 of the Top 40 Night-time Shows!

Reveals

that WBRE-TV
During 140 quarter hour periods, from
6 to 11 pm, Monday through Sunday
leads in 117 periods!

Reveals

that WBRE-TV
During 44 daily daytime quarter hour
periods leads in 32 periods!

Audience...! Audience...! Audience...! that's what
you get when you buy WBRE-TV in the Wilkes-Barre-Scranton,
Pennsylvania market.

SET COUNT
SEPTEMBER 1,
171,000

The revealing facts of the current Telepulse Report proves what
WBRE-TV has been saying about its Colossal Coverage... its
Stupendous Set Count... its Superior Quality Picture... its
full line-up of N. B. C. shows... its highly-rated local shows...
plus engineering know-how... and now first
in COLOR-TV in N. E. Pennsylvania.

WBRE-TV Ch. 28 Wilkes-Barre, Pa.



National Representative The Headley-Reed Co.

"I want to point out," Robinson continued, "that the ad fund bears no relationship to the Chevrolet Dealers Associations. The dealers' associations have their own budgets.

"The ad fund, on the other hand, is a fund built up by each dealer and the factory. It's figured on the basis of cars delivered to each dealer and it has to be very carefully kept. At no time can the ad money be spent outside a particular dealer's zone of influence."

At the far end of the department was the office of Paul Gumerson, who is responsible for the fund.

"Glad to show you our system here," said Gumerson.

After I asked for some background on the ad fund, Gumerson told me that it was set up in 1925. "It is based on a contribution by the dealer and a contribution by the factory. The fund," Gumerson said, "is controlled like a trust account."

Gumerson said that before World War II network radio (tv wasn't a factor then) couldn't be charged against the ad fund. "Nothing could be charged to the factory portion," he said, "that couldn't be charged to

the dealer. Network radio wasn't considered local enough, so it couldn't be charged against dealers. Now, however, we're able to charge network radio and tv against the factory portion of the ad fund."

Each dealer has a vote in the choice of media, Gumerson said. Once a year Chevrolet polls all of its dealers, asks them to fill out a questionnaire detailing the way they'd like their ad money spent.

"The two prime media are newspapers and billboards. In smaller towns minute movies are used, and sometimes painted bulletins.

"Around new-car time, in the big cities, spot radio and tv are used.

It was nearly quitting time. But after returning to the General Motors building from the West Annex, Robinson took time to show me the library. "One of the finest agency libraries," he said, showing me around. "I know the value of a library," he continued. "I'm a former newspaper man myself, you know."

The agency has three conference rooms, one of which is a combination conference and screening room. After going through one of the conference

rooms Robinson started to take me in to one portion of the art department. But he stopped halfway through the doorway.

"Can't take you in there," he said. "Top secret. They're working on the 1955 Chevrolet advertisements."

As we turned to leave the agency, Robinson looked around him as if trying to see into all the offices of the agency. "I've seen everything that's come out of here for the past 32 years," he said. "And I think our agency comes pretty close to its slogan 'Advertising Well Directed'."

MBS PRESENTATION

(Continued from page 46)

does not drop radically. In fact, during the average quarter-hour, 9:00 a.m.-12:00 noon radio generally attracts between 10.5 and 13.5 million listeners in the home. Another million and a half or more individuals listen to radio outside of the home during these hours. (See chart on page 45 for graphic illustration of a typical weekday.)

During the lunch hour, between noon and 2:00 p.m., at-home listening dips to 10 million during the average quarter-hour. But the wider margin between in-home and total listening indicates that people listen to radio at work or in public places while they're having lunch.

During the afternoon shopping hours, between 2:00 and 4:00 p.m., some eight or more million people listen at home during the average quarter-hour; under a million listen in other places. At 4:00 p.m. out-of-home listening begins to soar, increasing the margin between in-home and total listening to nearly two million people. Taking New York time as a base, 4:00 to 5:00 p.m. is the heaviest period for car-radio listening throughout the country.

Radio listening increases from 5:00 p.m. onward to reach a peak between 6:00 and 7:00 p.m., when total listening approaches 15 million during the average quarter-hour. Contrary to current feeling among admen, radio listening between 7:00 and 9:00 p.m. is as high as listening during the morning hours.

After 9:00 p.m., it begins to dip. At-home listening during the 9:00 to

Just How Much — PROGRESS HAS CHANNEL 11 MADE IN THE FIRST TEN MONTHS?

HERE'S THE ANSWER!

OCTOBER, 1953

ARB ratings showed that Channel 11 was rated first or second in the market

9%

OF THE TIME

HERE'S THE ANSWER!

JULY, 1954

ARB ratings showed that Channel 11 is rated first or second in the market

65%

OF THE TIME

HERE'S THE ANSWER!

IN ADDITION

In the daytime the JULY ARB rates Channel 11 first or second in the market

76%

OF THE TIME

Based on Oct. 53 and July 54 ARB Ratings

ABC Twin City Station

WTCN-TV channel 11

Minneapolis - St. Paul

316,000 WATTS FULL POWER

National Representatives — Blair-TV, Inc.

6:00 p.m. period is still above the 10 to 5:00 p.m. nine million mark. However, out-of-home listening adds up to more than a couple of hundred thousand to the at-home audience. Between 10:00 and 11:00 p.m., the listening audience wavers between six and seven million.

(2) *The American people listen to radios in all rooms of their home, as well as outside the home.* This theory is currently being proved by two recent research projects: the Ward study and the Politz report, entitled "National Survey of Radio and Television Sets Associated with U.S. Households - May 1954." The latter study provides not only the most recent set of data (based on 11,020 interviews), but it also shows where the sets are located. It will be published and released by ARF sometime in October.

The Ward study actually correlates the location of the radio set with the listener's activities. As the housewife moves around her home during her day's activities, she listens to the radio in the particular room she's working in. (See chart on page 45 for summary of listening habits on a typical weekday.)

Figures summarizing the location of the sets listened to throughout the day prove the flexibility of radio to an extent that no previous survey has shown. During the morning, for example, more people listen to radio in their kitchen than anywhere else in the home: 40.6% of total listening between 9:00 a.m. and noon is in the kitchen. Some 34.9% of all people listening to their living room radios during this time, while 10.4% listen to bedroom radios.

During the afternoon, living room and out-of-home listening rise at the expense of kitchen listening, although 33.4% of afternoon radio listeners are still housewives busy in the kitchen.

At night, 55.3% of the listeners are in their living rooms, only 21% in the kitchen. However, it is interesting to compare these figures with nighttime tv viewing habits. Between 6:00 and 11:00 p.m. 88% of the tv audience is in the living room, only 12% of it elsewhere in or out of the house. During this same time period, 42.5% of radio's audience is listening to radio somewhere other than in the living room, be it the kitchen, bedroom, or outside the home. During the morning and afternoon, of course, the contrast is even more startling. Never less than



here's real magic...

the kind advertisers want to see when it comes to sales . . . And while sensational, there's no trick to the sales results you get through WTAR-TV. This established VHF station has just what it takes plus the know how . . . maximum facilities, topnotch network and local programming, an audience of 325,000 homes and dominance of an area that covers the eastern half of Virginia (including Richmond) and all of northeastern North Carolina.

Buy Only

WTAR-TV

to Sell America's Miracle Market

**channel 3
NORFOLK**

Represented By Edward Petry & Co., Inc.

WHAT'S JOE FLOYD UP TO NOW?

Just this! Joe Floyd's already dominant KELO-TV now adds even greater power. Now completed is installation of new 20 kw amplifier increasing signal.

up over
200,000
WATTS

... and signal makes sales in this flourishing greater Sioux empire.* KELO-TV, its great entertainment medium and constant buyers' guide, now reaches out to bring extra thousands of customers into your buying orbit.

*South Dakota, Minnesota, Iowa



Channel 11 - Sioux Falls, S. D.

JOE FLOYD, President

NBC (TV) PRIMARY

ABC • CBS • DUMONT

NBC (Radio) Affiliate

87.2% of tv's total audience watched television in the living room. The activities report in the Ward study shows, however, that the housewife spends better than 70% of her 9:00 a.m. to 6:00 p.m. day outside the living room.

(3) *The American people listen to radio both while they're relaxing and while they're working.* This fact is perhaps the single most important one for advertisers. It brings to mind a new sales approach: "point-of-use" selling. In other words, time your commercial to that part of the day or evening when your potential consumer is doing something related to the product you're selling.

For example, the advertiser can find out from this study such specifics as the fact that women between 25 and 40 generally wash the family laundry on one particular day of the week, between such and such a time. A laundry soap advertiser might find that, although ratings during that time period seem relatively low, he could be reaching a concentrated group of potential laundry soap buyers at precisely the right psychological moment, and possibly at a lower cost than his previous shotgun technique of announcement schedules.

To give admen an idea of the variety of activities that radio listeners carry on while they are listening, MBS compiled a sample chart for SPONSOR comparing activities of the at-home audience and the out-of-home audience during a quarter-hour in the morning and a quarter-hour in the evening.

Here, then, is what the at-home audience is doing while it is listening to morning radio (the quarter-hour is one between 11:00 a.m. and noon on a Monday):

| | |
|--------------------------|-------|
| Dressing, bathing | 1.3% |
| Eating or preparing food | 39.9% |
| General household chores | 30.0% |
| Other work at home... | 9.4% |
| All other activities | 19.4% |

The average evening quarter-hour taken for comparison is on a Monday between 8:00 and 9:00 p.m. Leisure now takes up 64.7%, reading 14.6%, whereas only 1.2% of the listening audience is still eating or preparing food.

A similar activities breakdown for the out-of-home audience shows that the scope and character of this previously unmeasured audience is greater and more diversified than the radio industry itself suspected until now. During a typical morning hour,

85.6% of the out-of-home listeners are at work or in school, 4.6% are traveling, 2.4% shopping, 2.5% in public places like restaurants, taverns, bars, etc.

Over 35% of the out-of-home audience are engaged in some form of relaxation on a typical weekday evening. Another 28% of them listen to the radio while visiting a friend or relative. 23.8% are working or in school between the sample time period (8:00 to 9:00 p.m.) while listening to the radio.

These, then, are some of the highlights of the MBS-Ward study. A Jim Ward's research staff continue to tabulate and began interpreting the results of the survey at SPONSOR's press-time, it became apparent that some valuable conclusions about listening habits will still emerge from the study about the nature of listening habits in general as well as out-of-home and nighttime listening. However, the very scope of the survey made it difficult for research analysts to tabulate and interpret the facts within the relatively short time since the survey was conducted.

A brief explanation of Ward's method and philosophy in conducting this survey shows how and why MBS conducted the study. Mutual President Thomas F. O'Neil had earlier decided to make a study of the true picture of radio in its over-all relation to selling media in America. In line with this decision, Mutual research contacted J. A. Ward, Inc. They jointly spent a year developing survey methods.

Ward spent several months testing the various techniques, such as telephone, personal interviews and diaries. Once they decided upon the diary method, the Ward research staff tested the various types of diaries. Here's how they decided to handle the survey when the results of their tests came in:

1. Interviewers would place the diary personally.
2. A diary would be kept by each individual member of the family.
3. The diary was to be kept for a two-day period, in order to get maximum results.

J. A. Ward interviewers were trained in techniques of approaching families within the sample. No one referred to the study as anything but the Ward Daily Living Habits Survey. Neither the network, nor radio in general, were mentioned to or by interviewers, so as to prevent slanting.

This was the survey objective:

To get a projectible sample of U.S. households and individuals over age 13, resident within those households.

From this sample of individuals and households, the following data was to be obtained by quarter hours each day: percent awake or asleep; percent at home or out of home; percent listening to radio; percent watching tv; percent engaged in various other activities; percent of radio listeners listening to sets in various locations; percent of tv viewers viewing sets in various locations; percent of persons in automobiles; percent of persons listening to auto radios; percent of radio listeners tuned to various network affiliates; cross-analyses and summaries by family of any of the above.

About the households surveyed, the Ward study was to find out the following additional data: the number of radio sets owned; the location, type and capacities of each radio set owned; the number of tv sets owned; the location, type and capacities of each tv set owned; possession of other household appliances.

Over 200 interviewers covered the selected rural and metropolitan areas, each one equipped with a map which outlined his work for a week, including whom to see and how to instruct the housewife in the supervision of the diaries left for her and other members of her family.

In terms of the length of time the diaries would be kept, the greatest number of days would have been most desirable for economy of operation. But testing had shown that the cooperation of the respondent would lessen and his recordings would become less complete and accurate after a couple of days. Also, when a two-day period was decided upon, Ward realized that this limit restricted the maximum recall period to 48 hours, in case respondents didn't fill in the diary as they went along throughout the day.

The short stories that any one of the interviewers could write about his travels through cities or through miles of countryside looking for the people who were picked as the sampling would fill volumes.

Despite difficulties, 91% of the fam-

ilies handed in diaries that were complete for both days. The 9% of families who did not fully complete these records were characteristic of families which generally do not complete self-administered studies—that is, low-income, low-education, non-white groups.

The interviewing was conducted during March 1954. Every fifth person (alphabetically by first name) kept a longer, more detailed diary, with two pages of statistics to fill in for every hour, whereas 80% kept a condensed four-page chart for their quarter-hour activities.

At the end of the two-day period, the interviewer went back to pick up the diaries, which then went back to editors in J. A. Ward's home office, for processing.

Out of more than 40,000 complete diaries, information was then transferred to some 600,000 I.B.M. cards. "Tabulations will require approximately 480 million I.B.M. card punches," Dick Puff added.

The net result is a study based upon a bigger sampling than any previous national living and listening habits study ever undertaken. ★ ★ ★

Strong Pull



... keeps viewers tuned to

KMJ-TV

FRESNO • CHANNEL 24

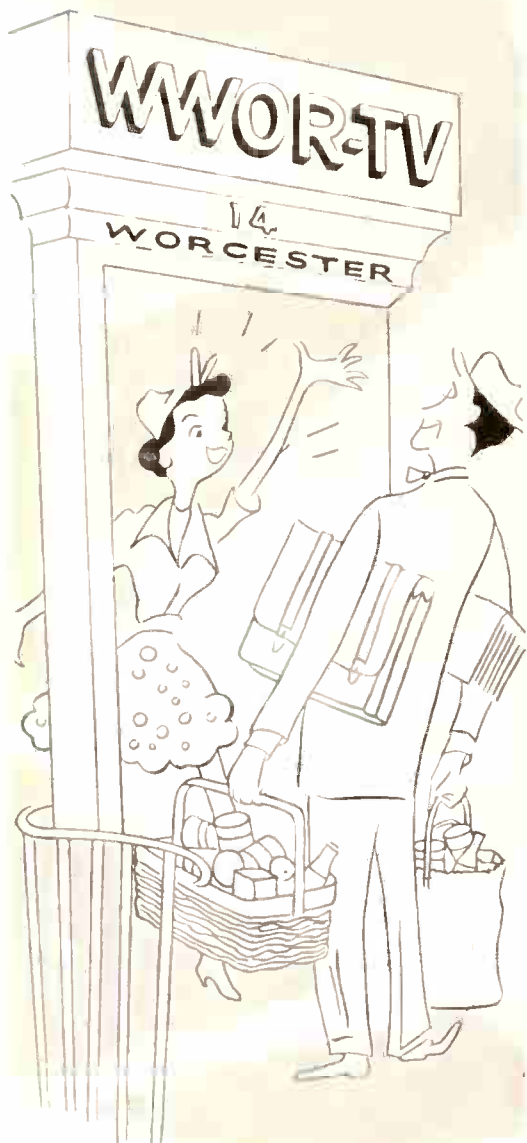
the FIRST TV station in
California's San Joaquin Valley

KMJ-TV pioneered television in this important *inland* California market. The strong pull of top local programming plus NBC and CBS network shows continue to make it this area's most-tuned-to TV station.*
KMJ-TV is your best buy in the Valley.

Paul H. Raymer, National Representative

*KMJ-TV carries 24 out of the 25 top-rated nighttime programs, 6 out of the 10 top-rated daytime shows in the Fresno area. (March 1954 ARB report)

VOLUME SALES IN WORCESTER BEGIN AT THE FRONT DOOR!



✓ SOME SALES MAY BE MADE AT THE BACK DOOR IN WORCESTER, BUT **WWOR-TV** — THE ONLY TELEVISION STATION WITHIN THIS 32ND MARKET — IS THE FRONT DOOR TO VOLUME SALES!

A
B
C

D
U
M
O
N
T

✓ **WWOR-TV** IS THE ONLY TELEVISION STATION WHOSE PRIMARY COVERAGE AREA COMPLETELY ENCOMPASSES THIS 600 MILLION DOLLAR MARKET

REPRESENTED BY

PAUL H. RAYMER CO.

MAXWELL HOUSE

(Continued from page 33)

Maxwell House brand was outselling competition in Salisbury two-to-one.

Even more startling are some indications of Maxwell House's share of the instant market. In a number of places, it holds more than half the market. In Omaha, for example, according to Consolidated Consumer Analysis, the percentage using the Maxwell House instant is 60.5; in Seattle, it is 57.4. In other areas its lead is substantial, as in St. Paul, where the percentage is 43.3; Columbus, 38.2; Honolulu, 36.3.

To top this, SPONSOR has been reliably informed that recently unit sales of Instant Maxwell House have surpassed sales of regular Maxwell House coffee. The significance of this can best be seen against the coffee experts' views of industry trends. First of all, regular coffee still outsells instant by a tremendous margin. Last May the *New York Journal of Commerce* estimated that 1954 would see instant selling about 25% of the market. That figure is already out of date, according to the most recent expert estimates furnished SPONSOR. At the present time instant coffee is taking about one-third of the market. By 1960 this figure is expected to reach 50%. In the case of Instant Maxwell House, the forecast 1960 percentage has already been passed.

That this is no mean accomplishment can be seen from the position of the regular Maxwell House brand in the market. A check of the 19-market study referred to earlier shows that while the regular is not way out in front, it is holding its own pretty well. Out of the 19 markets, it holds first place in four markets, second place in two markets, third place in three markets, fourth place in five markets.

Obviously advertising is not solely responsible for the remarkable success of Instant Maxwell House. It takes a hard-hitting operation that involves a good product, smart salesmanship and merchandising, along with advertising to produce results. But the ad campaigns must be given a lot of the credit. Here's an over-all look at the Maxwell House ad picture.

Dominance of tv: Instant Maxwell House relies in the main on television, both network and spot. In radio, of which it is a long-time user, the com-

pany is now active only on a spot basis, having dropped its two CI Radio daytime programs, *The Secor Mrs. Burton* and *Wendy Warren*. Newspapers are used in about the same proportion as spot tv.

General Foods will not release budget figures, but SPONSOR has views of a source who is in a position to make a fairly shrewd estimate. This shows that, of an approximate \$7,000,000 budget, almost half goes in to tv. The net picture is not quite clear however, because Instant Maxwell House shares costs with Gaines De Food, another member of the General Foods family. At the present time approximately 20% or \$1,400,000 is earmarked for spot tv. Network tv gets about \$1,900,000. About 20% goes into newspapers.

As can be seen from the percentages, Instant Maxwell House believes strongly in network tv.

The current Instant Maxwell House network vehicle is *December Bride*, which bowed in on CBS TV this month. Past shows have included *The Red Buttons Show*, *Life With Luigi* and *Masquerade Party*. Like the instant, the regular Maxwell House product relies heavily on network tv, airing its message through *Mama*, also on CBS TV.

A comparison between the coverage and cost of *December Bride* and *Mama* reveals that a great deal more money and effort are going into the instant campaign. One estimate has it that the instant budget is double that of the regular. *December Bride* is being carried on more than 150 stations; *Mama's* range has never extended past 50 stations. Comparative gross time charges for the first seven months of 1954 for *The Red Buttons Show*, whose time slot the new show is taking over, was \$1,296,000; for *Mama* during the same period it was approximately \$843,700.

Since in both cases the coffees share costs with other General Foods divisions, the actual amount spent by each for network time is not easy to determine precisely.

Of special interest has been the experience with *The Red Buttons Show*. When General Foods dropped it, the trade talk was that the company feared Buttons could not successfully increase a falling rating despite a series of format revamps. Yet, at the time comic and company parted, Buttons ranked number 13 among the first 15

the Nielsen rating list, a respectable position that many advertisers would be quite happy to reach. SPONSOR is now in a position to reveal the real reason for the cancellation of *The Red Buttons Show*. According to an unimpeachable source, the Instant Maxwell House brass were not concerned more than normally with the rating. They were convinced at the time had come for Maxwell House Instant to go vigorously after a more "broadly based" audience. The Buttons show, for all its impact, was apparently not reaching as many of the more "mature" viewers as Maxwell House wanted. The company felt that the Buttons show had done its job well, but that a new vehicle, geared to a different type audience, was needed for the future.

December Bride got the Maxwell House nod. This is a situation commensurate with the appeal of the mature housewife, and the young married couple as well, and the obvious concentration on a middle-aged heroine whose life is involved with a younger couple. The rating story on this show is yet to be made, but SPONSOR learns that super-ratings are not what General Foods is looking for in this show, at least not exclusively. The firm seems more concerned these days with type of audience.

The Buttons story, incidentally, has an ironic twist. The show has gone to NBC at 8:00 p.m. Fridays, directly opposite a General Foods show — *Mama!* Indications are that Buttons will revert to the character and skit

format that originally brought him tv success.

Till now, star Instant Maxwell House tv salesman has been easy-mannered Rex Marshall who quietly but firmly pounds home the story of "pure coffee" and "flavor buds" that are the heart of the Maxwell House message. A simple demonstration of the solubility of the coffee, pointing up ease and convenience of preparation, is part of the tv sales talk.

Spot tv and radio: The network campaign is buttressed by supplementary spot efforts in specific markets. Maxwell House is a consistent user of spot and believes in it strongly. In 1953, SPONSOR estimates, about 20% of the ad budget was split evenly between spot radio and tv.

These pushes are usually limited to a few weeks at a time and strike a particular market intermittently. The theory seems to be that a concentrated push will have a strong, but short-range effect, and should be ended before a point of diminishing returns sets in. Then, at a later date, you can strike again and pick up new customers.

Since 1953 (exactly when is hard to pin down), Instant Maxwell House has experimented with a number of saturation campaigns. In September 1953, for example, a campaign broke in about 70 markets. More than 7,000 announcements were carried by 208 stations in September alone, according to *Spot Radio Report* of October 1953. Philadelphia carried 586 announcements; Baltimore 578; Los Angeles

495; Washington, D. C., 417; St. Louis 401. These were published figures, but SPONSOR has reason to believe that they were actually higher in many cases.

A typical tv spot campaign had been launched at about the middle of the preceding month in some dozen markets. Approximately \$45,000 purchased about 415 20-second spots on mid-week evenings. But these were limited in number per week, usually three, on 13-week contracts.

This reveals another aspect of the Instant Maxwell House spot operation. There is spot coverage independent of the big pushes. The strong blows often involve *additional* time periods.

And then the "blitz": Until July of 1954, then, this was more or less the Instant Maxwell House broadcast advertising pattern: a basic network campaign supported by fairly heavy spot radio and tv spending. Then, on 21 July, came the first large scale "blitz."

The figures mentioned at the beginning of this article testify to the scope of this intensive campaign. Here are some additional examples of how to swamp a market. While SPONSOR cannot guarantee perfect accuracy in every case, they are believed to be very close to the mark. The average number of tv spots per market was 52. In a day of well-filled tv schedules and limited number of stations per market, this figure is quite impressive. Average number of radio spots per market, 180. Average number of tv spots per station, 30; average number of radio

WMUR TV

THE STATE STATION

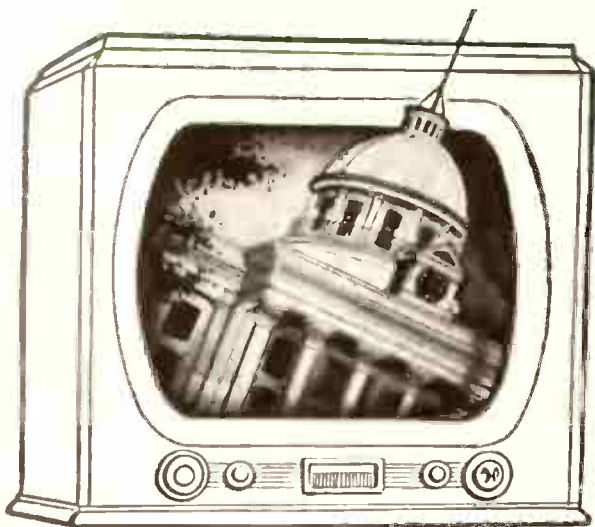
VHF CHANNEL 9 MANCHESTER, N. H.
THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET

70% of entire New Hampshire population 110,000 TV families
PLUS—Coverage of northern Massachusetts—Lowell, Lawrence, Haverhill, Fitchburg area..... 115,000 TV families
PLUS—Coverage of south and eastern Vermont..... 15,000 TV families

Total PRIMARY coverage 240,000 TV families

FOUR MILLION PERSONS LIVE IN THIS AREA





WCOV-TV

Montgomery, Alabama

NOW OPERATING

with

200,000 WATTS

We're Transmitting a
Strong, Clear Picture
Over a 70 Mile Area

CBS Interconnected
ABC Interconnected
DuMont—NBC

Get the Details
From Raymer Co.



spots per station, 54.

These are average figures. In Oklahoma City alone two stations aired 99 tv spots. Similar amounts of tv advertising were carried in a number of places. Radio fared exceedingly well, in many markets the three-day figure exceeding 200 announcements.

The two-week campaigns were equally heavy. Worcester's WORC carried 300 announcements. Boston's WBZ-TV carried 205 and WNAC-TV 129 spots in a concurrent campaign.

What were these campaigns geared to? A "deal" in each market that was designed to get quick customer action. Instant Maxwell House offered either a 15¢ or 25¢ discount through the retailer, stocked up dealers' shelves in advance, and then let loose the barrage in that area.

The "blitz" clears the shelves:

Given the "deal" and the heavy ad budget, some effect on sales must result, and even a success story in such a case is not very surprising. But the results were apparently so extraordinary in this case that they may throw a new light on the effectiveness of saturation advertising when used to its full potential. SPONSOR found that dealers and distributors in a number of markets were delighted with the "blitz" results. For concrete verification SPONSOR went to a typical area that had not been hit quite as hard as some of the others, Syracuse. Here one radio station, WFBL, however, appeared to lead the station list in the three-day campaign with 113 announcements. Three other stations carried the remaining 48 spots, and two tv stations split about 40 spots. Prior to the campaign the dealers had been well stocked for the 15¢ deal.

Sensing a success story in the making, WFBL's merchandising operation went to work in advance of the campaign. The station mailed 750 jumbo postcards to grocers announcing the opening of a drive which would feature the coffee offer 39 times a day on the one station. It later featured the campaign in its monthly "WFBL Radio News," which it sent to 3,100 grocers, manufacturers and retailers.

The station was right. A success story was indeed in the making. Only it was to be greater than anyone expected. The product moved so fast that, according to a Maxwell House spokesman, "Fifty percent of the stores had to re-order within the three days

of the campaign."

A graphic picture emerges from these statements by Syracuse dealer

Martin Connors, buyer for Food Markets (a Greater Syracuse chain)—"It went over excellently. We cleaned up on it."

George Gelsomin, manager of the Sweetheart Super Market in New Syracuse—"We increased sales beyond expectations. I didn't stock enough. I am highly in favor of saturation advertising to sell volume in a short time."

Arthur Dygert, co-owner of Dyer and Lember Super Market, Matty within Greater Syracuse—"Our sales increased 90%. Instant Maxwell House is in front of other brands because of this saturation campaign. I approve wholeheartedly of concentrated advertising."

Ken Chapman, store manager, Liverpool (within Greater Syracuse)—"I had about 1,780,000 calls. I could have sold three or four more cases just didn't have enough stock on hand." Mr. Chapman felt that the real power of the campaign had been underestimated by Maxwell House.

Long-range effects: At this point the cynic might very well wonder what all the noise is about, since it is not difficult to dent a market given a barrel of money and a price discount to play with. What is important is the long pull. What happens after "blitz?" Do the customers stick with Instant Maxwell House?

It is too soon to come up with a definitive answer. There are indications, however, that the Maxwell House saturation approach does produce lasting benefits. One source told SPONSOR that in some areas there has been an increase of Instant Maxwell House business of probably 50% since the "blitz." Another states that the saturation campaigns may be delivering a 12 to 20% increase in steady usage. As indicative as anything, perhaps, is a survey by the Illinois Daily Newspaper Markets, Inc. of 29 markets, as reported by *Food Field Reporter*, 7 September 1953. The survey showed that Instant Maxwell House had jumped from sixth to first place owing to a "tremendous advertising and promotion campaign in the Illinois markets."

In this case the campaign was merely tremendous in scope. If it produced such phenomenal results—not an isolated case, incidentally—what might be

ieved via an even more intense "blitz?" The Syracuse story gives part of the answer. It was one repeated in the market after market, if the reports coming to SPONSOR are any indication.

With such results to point to, station men and reps are convinced that General Foods will come along soon with another big punch. Invariably, station spokesmen checking schedules and results for SPONSOR were of the opinion that repeat performances are inevitable. They are already impatiently waiting the time-buying moves of the agency, Benton & Bowles.

Future use of the "blitz": The "blitz" is an expensive business and takes a lot of planning and organization. Unless it produces solid results a company is not likely to repeat it. It is therefore of some significance that Instant Maxwell House intends to do repeat very soon, not in the same markets, however. You should see about three such campaigns a year, perhaps four.

It is interesting to note that in past campaigns radio and tv have both been hit hard. Without question, the heavy concentration of ad fire on radio has added to the aural medium's spot stature. It might then be assumed that forthcoming campaigns would follow the former pattern. Yet SPONSOR has learned that there is a chance radio may not fare so well in the campaign ahead.

How will radio and tv split the spot budget? According to a reliable source, both media will continue to be used in the normal spot manner. But the big "blitz" will be limited to tv, where about twice last year's amount will be

spent. This does not mean that General Foods is brushing off radio. As one official put it, "We believe in radio. As far as we are concerned, it is here to stay."

Network radio, however, does not seem to be in the cards this season, although the company is still apparently willing to look if it can be shown anything. And although present plans for the "blitzes" do not include radio, this by no means indicates that spot radio will not be used along with tv.

★ ★ ★ ★ ★ ★ ★ ★

"Actually, there will probably be a lessening in production of black-and-white sets with color production increasing, and with this there should still be a continuing demand for the monochrome receivers. Initially a color receiver will probably find its way into the family living room, but television will probably follow the path of radio with a black-and-white set in the children's room, in the patio, playroom and bedroom."

DAN D. HALPIN
Gen. Sales Mgr., Tv Receiver Div.
Allen B. Du Mont Laboratories

★ ★ ★ ★ ★ ★ ★ ★

At Instant Maxwell House they are convinced that radio offers a speed and ease of jumping strongly into a market unmatched by any other medium. It may be that because of this speed and flexibility, the campaign details as they relate to radio are being left to last. The fact remains, though, that its use in the "blitz" does not seem to be contemplated at this time.

There is a good chance, however, that a considerable dollar volume may yet go into radio for another reason. If sales continue to climb as they have during past saturation campaigns, the decision may be made to throw added quarterly profits into further advertising. And the only place for such "extra" money to go is radio. ★ ★ ★

SCHWERIN TEST

(Continued from page 34)

provided for the purpose, the name of the product advertised and everything they can remember that was said or illustrated about it.

Then, another drawing is held, also with a year's supply of instant coffee as the prize. On an identical check list, the respondent is again asked to choose which coffee he would like as the prize.

From these check lists the researchers compare the percentage choosing the brand advertised before and after exposure to the commercial.

This, says Schwerin, is a measure of the sales effectiveness of the commercial.

Since a percentage figure by itself usually means nothing, the new Schwerin technique actually involves the comparison of different commercials of the same product before different audiences. Three different commercials may be shown to three different audiences at different times; however, each time the commercial is placed in the same position in the same program and the same tests—pre-choice, remembrance and post-choice—are given in the same way every time.

For example: Schwerin tested three different commercials for a beauty product (see caption no. 7 on page 36). In the first commercial the increase in the post-choice figure over the pre-choice figure was five percentage points. In the second commercial the increase was seven percentage points. In the third, 15 percentage points.

To make these comparisons, the audience samples are matched and the pre-choice figures are made identical by dropping out some of those in the original audience.

The comparisons show that the difference in increase between the first

WILL THIS MAN FILL THE "HOLE" IN YOUR STAFF??

5 Years active duty with the Air Force—
Last two as a PIO for SAC
A degree in retailing—
emphasis in advertising
10 years in show business—
amateur and professional,
both acting and stagework
Recently "doubled in brass" at a
now-shutdown UHF station
as a newsman, weatherman,
traffic director, copy writer,
announcer and program director.
Wife and Boys, my severest critics,
hope you can use my services.

For more information contact
Box 104 c/o SPONSOR,
40 E. 49th St. New York 17, New York

**Business is Good
in ABILENE**
Thanks to
KRBC-TV

KRBC-TV
Channel 9
ABILENE
TEXAS

Represented nationally by
JOHN E. PEARSON TV Inc.

in

Wichita Falls Texas . . .

more people*
watch

KWFT-TV

CHANNEL 6
CBS & DUMONT

*Wichita Falls TELEPULSE for June 7 thru 13, 1954, from 6 A.M. to 12 midnight, shows that more viewers were watching KWFT-TV during 76.73% of all the quarter hours when a television station was on the air in Wichita Falls!

BMI

MILESTONES

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

November's release features five complete half-hour shows—ready for immediate use—smooth, well-written scripts for a variety of uses.

"Milestones" for November:

- PADEREWSKI—Pianist, Patriot and President (Nov. 6)
- MARINE CORPS DAY (Nov. 10)
- VETERANS DAY (Nov. 11)
- THANKSGIVING—We Gather Together (Nov. 25)
- MARK TWAIN—Samuel Clemens (Nov. 30)

"Milestones" is available for commercial sponsorship—see your local stations for details

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

and second commercials is too small to be significant but the increase shown by the third commercial was two to three times bigger than the other two. The conclusion, therefore, is that the third commercial was the most effective of the three in motivating people to want the product.

So much for the actual method. Now, what advantages does Schwerin find in it?

The advantages cited by Horace Schwerin are those he finds in his basic audience-tested-in-a-theatre method. He gave them in a speech before the Pacific Council of the 4A's last Wednesday.

"To sum up the matter briefly," he said, "we have come to feel that the desideratum in research such as ours is for the measure that is used to possess two characteristics:

"One. It should be coincidental. That is, it should be taken at the time of the action we are measuring.

"Two. It should have the quality of observed action. That is, we should not just trust to people's unverified statements; rather, we must try to note what they actually do under conditions like those we are seeking to measure."

Schwerin pointed out he is not criticizing standard market research and added that asking questions beforehand is frequently helpful in predicting trends while asking questions afterward "and without complete verification through observation is almost invariably a necessity in market studies and the degree of error can commonly be taken due account of."

Schwerin cited a recent supermarket shopping study made for du Pont which disclosed that 70% of the buying decisions were made after the shoppers had entered the stores. (See caption no. 9 on page 36.) As another example of the inaccuracies involved in questioning beforehand, he said that a number of studies indicate that only about half of the people who say they will buy a major (that is, relatively expensive) product within a certain time do so.

As for asking questions after the event, Schwerin stressed the forgetfulness of people. He pointed to a classic study in psychology (the Ebbinghaus "curve of forgetting") which indicates that most of the forgetfulness of people during a month's time takes place during the first hour.

As another example of this, Schwerin

mentioned an Office of War Information study which disclosed that one out of every six persons questioned said they did not cash in war bonds during the preceding seven days even though they had actually done so.

Schwerin also stressed that his method has the advantage of isolating one factor he is interested in—the intent to which people are motivated to buy after seeing a certain commercial. That is, his method measures the advertising alone.

When a person comes into a store to buy, a number of factors intervene to cloud the effect of a commercial that had been heard or viewed previously. Other advertising was also heard or seen, friends may have boasted about a competitive product they were using. Once in the store, a myriad of factors impinge on the consciousness of the shopper: special offers, prices, display or island displays, the regular shelf-space allocated to the product in question, the clerk's influence and so forth. The location of the store itself is an important factor.

These are things a particular advertiser has little control over and are impossible to measure or predict. However, if the advertiser knows he is doing the best possible job with his commercials, he has accomplished quite a bit.

But what about the method's reliability? Will it measure what it says it will measure?

Before offering his method to advertisers, Schwerin spent a good deal of time testing its consistency, which is what research men mean when they speak of reliability. One of the first things to find out was whether there would be differences in pre- and post-choice *without* an intervening commercial. If there were differences, then the whole idea would be unsound, for these differences would completely fog up the significance of the influence of the commercial. That is, if the post-choice figure after a commercial was 10 percentage points higher than the pre-choice figure how could you tell what amount of that 10 percentage points was caused by the commercial and what amount was caused by the erratic switching around of the consumer's mind?

Schwerin made a number of experiments without intervening commercials. One series involved choices of six beer brands with post-choice occurring an hour after pre-choice.

or those not interested in beer, an alternative prize of \$25 was offered. In no case was there a difference of more than 1% between the two. This test was repeated twice with similar results.

Another question was: Would the effect of a commercial be the same with different audiences at different points of time? If not, then something was wrong with either Schwerin's audience sampling or the method itself.

In one test, the same beauty product commercial was shown to three audiences at different times. The first time the post-choice figure was eight percentage points higher, the second time nine percentage points, the third time seven percentage points (see caption No. 8, page 36).

Schwerin also tackled another question that would occur to admen. Won't exposure to any commercial cause more people to choose the brand advertised? If it did, the method might still be useful but Schwerin would have to get involved in figuring out a constant factor to be subtracted from his results, which might be quite a complicated job.

However, experiments showed it is not true that simple exposure to a commercial increases the desire to buy. In two cases there were commercials which had no significant effect on the desire to buy. In a third case, the post-choice figure was significantly lower than the pre-choice—from 50 to 45% (see caption No. 6 page 35).

If the results from this experiment are completely sound, then advertisers who buy radio and tv without commercial testing are taking a tremendous gamble. It means that a number of sponsors are spending literally millions on air advertising without knowing (until the sales figures are in, at least) whether or not they are throwing their money away.

This is certainly a conclusion Schwerin would not disagree with. He also concludes that the tests of reliability shown above indicate clearly that the differences in pre- and post-choice figures in his testing method are meaningful.

Which brings us to the final question: What are the uses of this new measure?

In Schwerin's experience, the most common use to an advertiser is to find out what selling points in a commercial will make the consumer prefer his product.

Example: Schwerin was given two different baking product campaigns to test. He was given representative commercials for the campaigns. Schwerin testing showed that Campaign "A" was decidedly better than Campaign "B" in terms of its power to create a preference for the brand.

The job now was to find out why. This was done by examining what the audience remembered from the commercials from the two campaigns. This information is gotten from the unaided remembrance material which respondents write down before the post-choice.

Schwerin researchers discovered that certain ideas were stressed and remembered in the weaker campaign and not in the stronger one. One idea—the tastiness of the finished product—was emphasized in both campaigns. It was concluded that these ideas had no influence in determining "would-buy" choices. But two other ideas—"better results" and "appearance" were stressed and remembered only in what Schwerin determined to be the stronger campaign. It was therefore concluded that these two last ideas were the most important of those presented in encouraging people to buy.

This doesn't mean that any baking product will influence people to buy merely by stressing "better results" and "appearance." Aside from the fact that a lot depends on how well a commercial is done (remembrance is still an important factor in Schwerin's book), Schwerin is careful not to generalize his discoveries. The above test showed why one specific campaign was better than another specific campaign, but it is not the final word on how to sell baking products.

Another use is to study competitive brands. Schwerin tested typical commercials for two brands of toothpaste at a time when chlorophyll and other new ingredients were very much around.

Results showed that Brand "A," though it started out with a lower pre-choice figure, did much better than Brand "B" in influencing people to choose it. As a matter of fact, the commercial for Brand "B" produced no significant change at all in the post-choice figure. This was the case even though the Brand "B" commercial, which had more main ideas than the Brand "A" commercial, scored 42% higher in remembrance. (See caption No. 3, page 35.) The Brand "B" com-

If you use TV film
you need **BONDED**
TV film service!

Saves You Money, Worry
and Mistakes!

COMPLETE TV FILM SERVICE FOR
PROGRAMS OR COMMERCIALS

Shipping • Splicing • Routing,
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Records • Examination,
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FASTER, SAFER, LESS COSTLY...
Because It's More Efficient!

TOP QUALITY!



MARY MCGUIRE

Women's Interests Director

Conducts WWTW'S popular "Homemaker's Time" Monday through Friday each week. Mary brings to WWTW Land 11 years of Home Economics Extension work in Michigan and extensive TV programing with Michigan State College.

Educated at Menominee Normal, Ferris Institute and Home Economics Degree at Michigan State.

Past Secretary of Michigan Home Economics Assn., past officer of Michigan Home Demonstration Agents Assn., member of National Home Economics Assn.

Mother of two year old son, Mary knows how to talk to homemakers from both training and first hand experience.

CADILLAC CHANNEL 13 MICHIGAN



PRIMARY CBS - ABC, DUMONT
REPRESENTED BY WEED - W.L. SALES, GRND. RPDS

mercial contained five ideas, the Brand "A" commercial, three.

In analyzing the two ads, it was noted that there was one point which Brand "A" put over better—that is, a point that was remembered better. This was a demonstration of the results of an experiment in which the brand was used. The Schwerin researchers then concluded that this point was the reason why Brand "A" did so much better than Brand "B." It is also likely that the fewer number of points in Brand "A's" commercial was partly responsible for putting over its strong selling point so well.

The Schwerin method is also useful for finding the best "presenter" for a commercial—the person or voice which advances the claims for an advertiser's product.

Another problem involving commercials in proper length. This is important to a commercial's effectiveness as well as its cost. Schwerin points out that while the length of a commercial depends on how much the advertiser has got to say, there is some useful testing that can be done along this line.

Schwerin studied two commercials for a cereal brand, one 60 seconds, one 90. The two were exactly the same

except that the first 30 seconds were repeated to make up the additional half minute of the longer one. The audiences were made up of children (see caption No. 10, page 36).

It was found that there was no significant difference in the percentage of children choosing the cereal; in other words, the shorter commercial was just as effective as the longer one. Actually, there was some loss of retention caused by the longer commercial. The children were more inclined to remember some non-relevant impressions on the longer commercial, a common problem in video ads.

The above examples do not exhaust the uses of the new Schwerin measure. The question of the program which carries the commercial is a big one, for example, and one that Schwerin has looked into.

Whatever commercial factors are measured, however, one thing can be said and we'll let Schwerin himself say it: "Just as there is nothing sadder and more wasteful than an ineffective tv commercial, there can, in the right circumstances, be no more potent 'salesman' than one that has the right ideas and gets viewers to remember these ideas." ★ ★ ★

TV DICTIONARY

(Continued from page 41)

NARTB to govern television and radio practices in the best interests of the public and the industry. The NAB suggests the following as a guide to the time standards for advertising copy:

| LENGTH OF ADVERTISING MESSAGE | | | |
|-------------------------------|---------------|------|------------------------------|
| Length of program | News programs | | All other programs Class "A" |
| | Day | Nite | Time |
| 5 | 1:00 | 1:00 | 1:15 |
| 10 | 1:45 | 2:00 | 2:15 |
| 15 | 2:15 | 2:30 | 2:45 |
| 25 | — | 2:50 | 3:00 |
| 30 | — | 3:00 | 3:15 |
| 45 | — | 4:30 | 5:45 |
| 60 | — | 6:00 | 7:00 |

NARRSTAGE Technique whereby one of the characters in a set, story film does all the sound voice-over tells the story.

NARRATOR An off-camera or background voice known as v.o. or voice over.

NARROW ANGLE LENS Closeup lens 90 mm, 135 mm, etc. Picks up small portion of set or action.

NATURAL SOUND Sounds of action whose source is shown in picture with sight and sound simultaneous. Also called synchronous or sync sound. Opposite of nonsync or off-screen sound.

NATURALISM Belief in a rendering of the external world tending to exclude artistic interpretation aiming at simple and literal reproduction.

NATIONAL ADVERTISING Nonlocal advertising. Advertising circulated in regular medium outside the local retail market in which the sponsor is located.

NBC National Broadcasting Co. NBC TV.

NEGATIVE Film or kine in which the natural tone values of the picture are reversed, constituting a master copy from which a large number of positive prints can be made. (See Positive.)

NEGATIVE (a) The raw stock designed for negative images; (b) the negative image; (c) negative raw stock which has been exposed but not processed; (d) film bearing a negative image which has been processed.

Negative Appeal The setting up of an incentive to avoid unpleasantness.

NEGATIVE CUTTING (matching) Cutting of the original negative of a film to match the edited positive, shot by shot and frame by frame; the preparation of sound release negative and the picture release negative; the process of searching out and sorting the negative. The size of the footage, ex-

Now! DAYTONA BEACH'S Finest HOTEL



AS LOW AS \$7.50 per person double occ.

INCLUDING 2 DELICIOUS MEALS
European Plan also Available

Spacious Rooms • Excellent Cuisine • Golf Course
2 Private Pools • Cabanas • Private Beach
Putting Green • Intimate Cocktail Lounge • Dancing
Planned Entertainment • Fisherman's Paradise.

For Reservations & Brochure
write or wire Rush Strayer, Gen. Mgr.



THE **Daytona Plaza** A CRAIG HOTEL
formerly the Sheraton Beach Hotel

DIRECTLY ON THE "WORLD'S MOST FAMOUS BEACH"

ness and value of the negative re-
re exactness by the cutters.

NEGATIVE IMAGE Photographic im-
in which the values of light and
side of the original photographed
subject are represented in inverse or-
d. A negative color image is an im-
in complementary colors, from
which an image in the original colors
can be printed.

NEGATIVE ORIGINAL PICTURE Nega-
film which is exposed in the cam-
and processed to produce an orig-
inal negative picture image.

NEGATIVE, ORIGINAL SOUND Sound
negative which is exposed in a film re-
order and after processing produces
negative sound image on the film.

NEGATIVE PICTURE Any negative
film after exposure to a subject or
positive image and processing produces
negative picture image on the film.

NEGATIVE SOUND Any negative film
after exposure to a positive sound im-
age and processing produces a nega-
tive sound track on the film.

NEO Term used to designate any
broadcast picked up by station crew
which does not originate in their own
local tv studios.

NET or NETWORK Multiple tv or ra-
dio stations linked by coax or lines.
(1) Coast-to-coast network: a group
of stations covering the whole or great-
er part of the U.S. (2) Regional net-
work: groups covering a definite seg-
ment of the country. (3) Split net-
work: selected stations of a network
used to meet specific distribution or
sales efforts.

NETWORK TIME Telecasting time on
an affiliated tv station available for
network programs either off cable,
film or kine.

NEUTRAL Theme or background mu-
sic used under voice-over announce-
ments.

NEWSREEL Film report of a current
event or news story.

N.G. "No Good."

NICK 'EM Direction to musicians to
play number or passage staccato.

NIELSEN Chicago. Both radio and
tv research. Uses the audimeter on
national multiple-city and local-area
basis. Covers N.Y. tv market plus five
radio markets. Radio sample base of
over 1,400 metered homes per minute;
tv over 700 meters. Interview period is
continuous with delivery date from
three to five weeks. Cost from \$1,500
to \$75,000 per year. Over 175 subscrib-
ers and eight networks. Data for ra-
dio and tv quarter-hour Nielsen rat-
ings, homes reached, audience aver-
ages, share of audience, total audience,
program type comparisons, cost per
homes reached. (See Tv Ratings.)

NIGGER Form of screen or filter used
in studio lighting, usually to cover or
cut down light from strong spot.

NIGHT FILTER An optical filter which
reduces those parts of the spectrum
that are predominant colors of day-
light, i.e., blue and green. Night fil-
ters are red and produce night effects
by day on black-and-white film. They
require a large filter factor to compen-
sate for the amount of light they ab-
sorb; they are a type of effects filter.

NITRATE Highly inflammable explo-
sive film stock now being replaced by
acetate base.

NOODLE (1) To play a few bars of
background music usually behind titles
known as noodling. (2) Tuning up of
musical instruments, practice runs.

NTSC National Television Systems
Committee. An association of engi-
neers and scientists from RCA, NBC,
Philco, Sylvania, G.E. and Motorola
who advocate the current compatible
color television system. (See Special
Color Section.)

NOTCH Shallow cuts on the edge of
film to warn technicians of light
changes needed in the printer.

NUT Usually the complete cost of
producing a television or radio show.

O

OBLIGATORY SCENE A scene antici-
pated by the viewer where the forces
of conflict meet. Obligatory for the
writer because he has created the con-
ditions of conflict which must meet.

OFF Variant of "off-camera" or "off-
scene." A script term generally denot-
ing speech, music or other sound to be
heard in perspective.

OFF CAMERA Applies to SAG union
scale rates for all performers except-
ing specialty acts, announcers heard in
commercial portion of the program.
Those who memorize lines, sportscast-
ers and chorus singers. Performers re-
quired to memorize lines, even though
performing off-camera shall receive
on-camera rates.

OFF CAMERA or OFF MIKE Position of
a performer is a little too far from
camera or mike.

**OFF SCREEN or VOICE-OVER NARRA-
TION** Any narration that is not lip
sync.

OFF-SCREEN SOUND Non-sync sound
that originates in limbo. May be heard
without seeing corresponding picture.

OFFSIDE Off-color skit, action or com-
edy line. Poor taste. A "blue gag."
Taboo on the air.

(Dictionary continues next issue)

"The TV Link in the Heart of the Nation"
KHOL-TV's
MAXIMUM POWER SIGNAL
EXCLUSIVELY
COVERS
30%
of Nebraska's
ENTIRE
FARM MARKET
with
UNDUPLICATED
TV COVERAGE
*SRDS Consumer
Markets, 1954
KHOL-TV
KEARNEY, NEBRASKA
CBS-TV Channel 13 ABC-TV
DUANE L. WATTS, STATION MANAGER
Operated by BI-STATES CO., Holdrege
MEEKER TV, INC.

ia

**Wichita Falls,
Texas . . .**

more people
watch
KWFT-TV*

**CHANNEL 6
CBS & DUMONT**

*Wichita Falls TELEPULSE for June
7 thru 13, 1954, from 6 A.M. to
12 midnight, shows that more
viewers were watching KWFT-TV
during 76.73% of all the quarter
hours when a television station
was on the air in Wichita Falls!

SPONSOR ASKS

(Continued from page 61)

locations shown and the film would leave an overall impression of the world at your fingertips. Your audience would be aware of the places they would like to see—the Eiffel Tower, the Taj Mahal, the Colosseum, etc. Would your interest stray if you were interested in a world tour? I doubt it.

I would have no quarrel with Starch if the statement read: "Avoid production-happy commercials." Period. We know that only two scenes in a 60-second commercial can make a "production-happy" commercial if one of the scenes has no purpose in the commercial.

As for Starch's third sentence ("... opticals are attention-getting devices ... call attention only to themselves ..."), is he really referring to opticals or what we term special effects?

Let's consider the use of opticals. If we see a woman washing dishes and then dissolve it into a dish rack loaded with sparkling clean dishes, is the audience aware of the dissolve? Not in my experience. They accept the situation without ever considering the device that carried them through what

in

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ordinarily would be many minutes of scrubbing, rinsing and carefully stacking the dishes on the rack. Is the optical then an "attention-getting" device? Certainly not.

For the moment let's assume that Starch did not mean that opticals were attention-getting devices, and examine the statement that such devices "call attention only to themselves." If we accept this, then we should do away with:

(1) Animation. For it is an attention-getting device, unless it is used to explain some mechanical function that cannot be photographed in the usual manner.

(2) Sound effects, including music.

(3) All "live" commercials except what we call "straight pitches."

It would seem, then, that those commercials which all of us consider to be the most effective would have to be discarded, measured by Starch's standards.

One last word on Starch's "Good Rule"—"Don't use opticals and effects unless functional, such as fades, to denote lapse of time."

First of all, I don't believe anyone uses an optical effect unless it is functional. An optical properly planned never is obvious. If the audience is aware of a "functional" optical, it indicates poor planning and not that you should do away with the optical.

As far as fades are concerned, some commercials do not lend themselves to fades. Fade-ins and fade-outs require about three seconds. I wonder if Starch can tell us how much of the audience would be lost after the screen goes dark.

This doesn't mean that fades should never be used. We are currently producing a series of commercials for a national advertiser in which the product is photographed against black backgrounds. We see only the product—Saran Wrap—and hands demonstrating the use of the product. Because the screen is about 75% black, the use of fades is logical for these commercials. The fades continue, rather than interrupt, the visual effect of a highlighted product on a black background.

I think Starch should have said, "Make certain all scenes in a commercial have a definite purpose and that there is a definite continuity visually or in the audio. Use opticals carefully to clarify a point for the audience."

ROUND-UP

(Continued from page 65)

color tv. The guest list "was compiled from those families in an income grip that can afford the new color receiver, even at existing prices," the station said. Persons in the first group admitted to the station were given payments reading "Charter Members Certificate. Color Television First Nighter. . . ."

Briefly . . .

In a two-color full-page newspaper ad, WCAN-TV, Milwaukee, said "Thank you Milwaukeeans for making our first year such a tremendous success. To acknowledge your enthusiasm and support we wish to announce plans to build Milwaukee's Television Capitol—designed and built exclusively for the finest in tv programming." The ad showed a picture of the new structure and noted that 83% of the city's tv sets can receive WCAN-TV, uhf (25).

* * *

A compass and a small cowbell were among the gadgets received by sponsors and agencies within the past few nights. The compass came from WMTW, Mount Washington, and was affixed in the middle of four pictures which showed an Eskimo, a car driver, a penguin and a hula dancer looking at tv sets in their native lands. The sets were all tuned to WMTW. "Well, a slight exaggeration, perhaps," the station admits. Inside the folder

BARNEY GOLDMAN is out of a job

ZIV'S whirlwind sales rep from 1941 to '50; then exec with a big mid-western dairy and finally general sales manager for Guild Films IS OUT OF A JOB! A million dollar annual operator with a terrific background of mid-west radio and TV contacts. Available for "immediate delivery." University background . . . married . . . 3 children, rarin' to go and ready to produce. "I'm tired of loafin'" . . . get in touch with

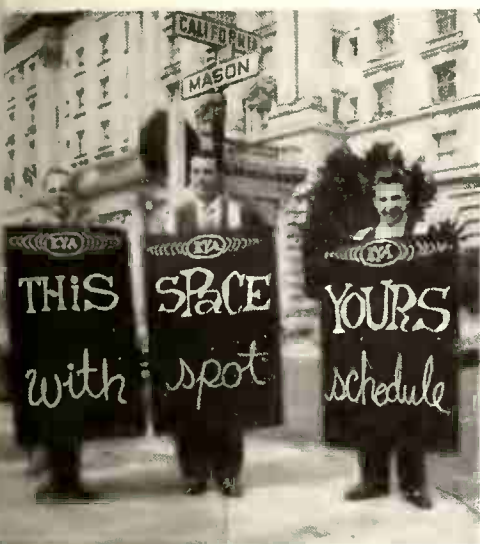
BARNEY GOLDMAN

626 WASHINGTON
PHONE WILMETTE 4928
WILMETTE, ILL.

a map of the station's true coverage
 a and "nothing but the truth." . . .
 e cowbell came from WIBW-TV,
 pka. in a box headlined "You're
 ited to help us ring in the new—
 new 1,010-foot TOWER, and the
 w 87.1 kw. erp TRANSMITTER, of
 IBW-TV. . . ."

* * *

The latest "merchandising" service
 ured to San Francisco radio adver-
 ers is free sandwich-board advertis-
 g. The space is being offered by
 YA. According to Irving C. Phil-
 ps, station sales manager, "our sales-
 en cover 500 walking miles weekly;
 is is circulation we intend to mer-
 andise for our advertisers. Our new
 rvice will include old-fashioned sand-



wich boards for spot clients." Then,
 getting serious, Phillips says, "natural-
 y this is a joke. But believe me, it's
 no more ridiculous than many of the
 exaggerated claims made by some Bay
 Area stations. It's high time we sell
 radio sensibly with effective, believable
 merchandising aids. . . ." Sporting
 their sandwich boards are (l. to r.)
 KYA salesman William Ledger, Deane
 Banta and Jerry Friedman.

* * *

Henry J. Taylor, ABC Radio com-
 mentator, has been elected a trustee of
 the Manhattan Savings Bank. This is
 his second banking position; he's also
 a member of the advisory board of the
 Chemical Bank & Trust Co.

* * *

Account executives and staffers of
 Hicks & Greist, New York advertising
 agency, got first-hand information
 about what network television has to
 offer when the agency loaned office
 space to NBC TV. Lewis Marcy, NBC
 TV network account executive, an-
 swered questions raised by the agency

members. Ted Grunewald, agency ra-
 dio-tv director, said the experiment
 was "a tremendous time saver for our
 radio and tv staff."

* * *

One of the most exclusive radio con-
 tests on record is being conducted by
 Doug Pledger, KNBC, San Francisco,
 personality. Pledger's contest is open
 only to physicians and dentists. They
 are to tell him, in 50 words or less,
 their idea of the ideal patient. The
 winner will get a rare collection of old
 newspapers. Not any old newspapers,
 but a group of papers published at the
 time of the San Francisco earthquake
 in 1909. P.S.: The entries must be
 written on a prescription blank (in
 English—no Latin allowed). * * *

SPONSOR BACKSTAGE

(Continued from page 26)

interest which stations, networks,
 sponsors, et al have often performed.

On the other hand—

For \$300,000, is it possible that the
 fine talents in the television industry
 could produce a show which would
 shed some light on what's wrong with
 our children—or with us? With a
 "message"? With an effective thought
 here and there about what might be
 done on the parental level? On the
 school level? In the courts? Any-
 where, anyway?

For \$300,000 is it possible to pro-
 duce such a show utilizing stars whose
 very names would attract viewers and
 get high ratings? Is it possible to get
 researchers and writers who would dig
 deep down into the guts of the prob-
 lem, and then state it in words so clean
 and strong and simple that in some
 way maybe one, five, ten, a hundred,
 a thousand kids might be swerved off
 page three of the local tabloid?

Is it possible to find a director to
 translate these words onto the tube
 with as much gripping intensity as the
 average episode of *Dragnet*?

And can such a show be so present-
 ed that it might even sell more appli-
 ances and lipsticks than *Satins and
 Spurs*, or promote color tv as well?

In short, does this spectacular in-
 dustry have the courage and talent to
 do a spectacular on such a subject as
 the unhappy spectacle of our kids gone
 berserk?

Does it?

* * *

WTRI CBS

ALBANY SCHENECTADY TROY

delivers

* 114,000 *

UHF Families
in the
Nation's
29th
Retail Market

SEE YOUR
HEADLEY-REED Man

* SOURCE ON REQUEST

SELLING **9** COUNTIES

1-2 sales punch

in WESTERN MONTANA

GILL-PERNA, reps.

MISSOULA, MONTANA

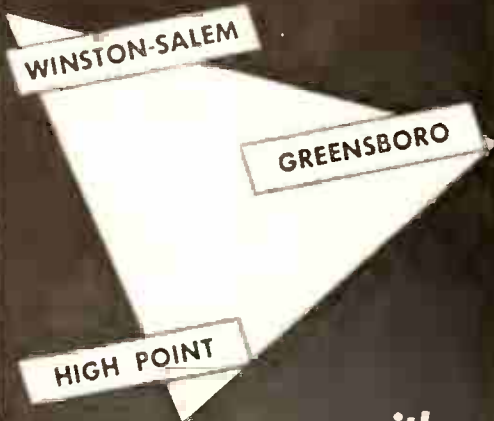
- UNIVERSITY SITE
- RICH URBAN AREA
- STABLE FARM and RANCH AREA

TV IS NEW—

GET BONUS VIEWING
AUDIENCE AT LOW
COST

COVER NORTH CAROLINA'S

Rich, Growing
"GOLDEN
TRIANGLE"



with
WSJS
TELEVISION
CHANNEL 12

a 24-county market with
Effective Buying Income of
\$1,543,515,000

(Sales Management 1954
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS



Interconnected
Television Affiliate

National Representative:
The Headley-Reed Company

Newsmakers in advertising



Jack D. Tarcher will join Biow Co. as vice president and group head effective 1 January 1955. Tarcher is now a vice president of Cecil & Presbrey, where he supervises the Benrus Watch account. Benrus has appointed the Biow Co. to handle its advertising effective 1 January. At Biow, Tarcher will continue supervision of the Benrus account. He handled advertising for the watch firm since the inception of Benrus national advertising in 1924. Before joining Cecil & Presbrey in January 1953 Tarcher headed his own agency. Picking up Benrus follows Biow's loss of the Bulova account.



J. Davis Danforth, executive vice president in charge of client relations, BBDO, has been appointed chairman of the committee on media relations of the AA's. During his 29 years at BBDO, Danforth has served in every department of the agency. Previous assignments have included supervision of account service operations. Danforth is a former chairman of the N. Y. Council of the AA's; a trustee of the Rye, N. Y., Presbyterian Church, and past president of the Rye Community Chest. He is a graduate of Princeton University.



Larry Valenstein, president of Grey Advertising, says radio and tv are getting "special emphasis" in the agency's new quarters at 450 Park Ave. Grey moved into four floors of the new building 27 September, has 155 private offices. Special features of the radio-tv department include a projection room with built-in color, B&W tv sets and hi-fi equipment and special interlock equipment to coordinate video and audio in tv commercials. Grey also has its own tv camera. Radio and tv account for over 25% of agency's \$25 million billings.



Edgar T. Bell, general manager of KWTU, Oklahoma City, says the station is now operating at 316,000 watts visual power following completion of its new 1,572-ft. tower 1 October. The tower, tallest in the country, is 100 feet higher than the Empire State Building. Its construction cost was about \$750,000. KWTU has been operating since 20 December 1953 with 50,000 watts under a temporary authorization. The station is a CBS affiliate, is represented by Avery-Knodel. Majority stockholder is KOMA, Inc., owned by the Griffin Grocery Co.

**MAKE A DATE
WITH CHANNEL**



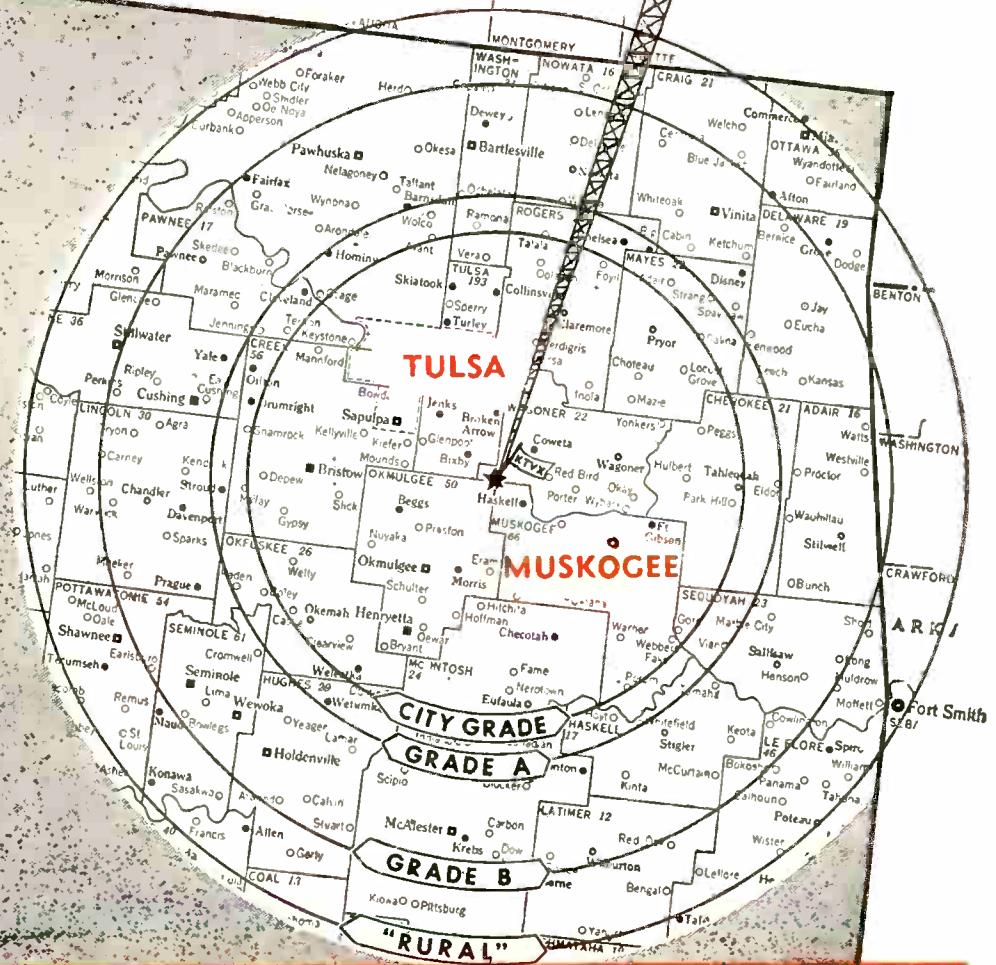
**EASTERN OKLAHOMA'S
MOST POWERFUL
Television Station**

ABC ☆ DUMONT



**The KTVX
AREA MARKET**

| | |
|--------------------------|-----------------|
| Counties Covered | 31 |
| Total Population | 1,038,994 |
| Total Families | 313,491 |
| TV Families | 158,347 |
| Spendable Income | \$1,298,141,000 |
| Total Retail Sales | \$916,065,000 |



TULSA BROADCASTING CO.
Box 1739, Tulsa, Oklahoma

Operators of

KTUL — CBS Radio, Tulsa

KFPW — CBS Radio, Ft. Smith, Ark.

L. A. BLUST, JR.
Vice President, Gen. Mgr.

BEN HOLMES
National Sales Mgr.

KTVX 8
Channel

in the
MILLIONAIRE STATE

Studios — 720 Eastside Blvd.
Muskogee, Oklahoma

**AFFILIATED
WITH**

KATV, Channel 7
Little Rock — Pine Bluff, Ark.

KWTV, Channel 9
Oklahoma City

KOMA — CBS Radio
Oklahoma City

AVERY-KNODEL, INC. NATIONAL REPRESENTATIVES

EFFECTIVE SEPT. 26 on WNEM-TV

Serving
SAGINAW



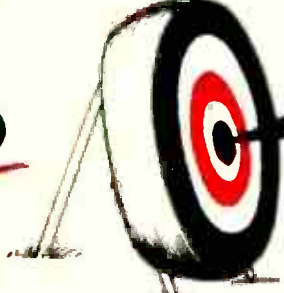
FULL
POWER 100,000 WATTS

BAY CITY



NEW
TD-2 MICROWAVE LINK

MIDLAND



NETWORK COLOR

FLINT



DUMONT MULTISCANNER

and all of
NORTHEASTERN
MICHIGAN



AP FACSIMILE SERVICE

WNEM-TV



Serving SAGINAW, BAY CITY,
NBC
J. GERITY Jr. PRES.

MIDLAND & FLINT — 289,793 SETS
DuMont
J.H. BONE Gen. Mgr.

HEADLEY-REED, NEW YORK, CHICAGO ★ MICHIGAN SPOT SALES, DETROIT, MICHIGAN

The **BIG TOP** goes up

in **Kansas City**—

KMBC-TV

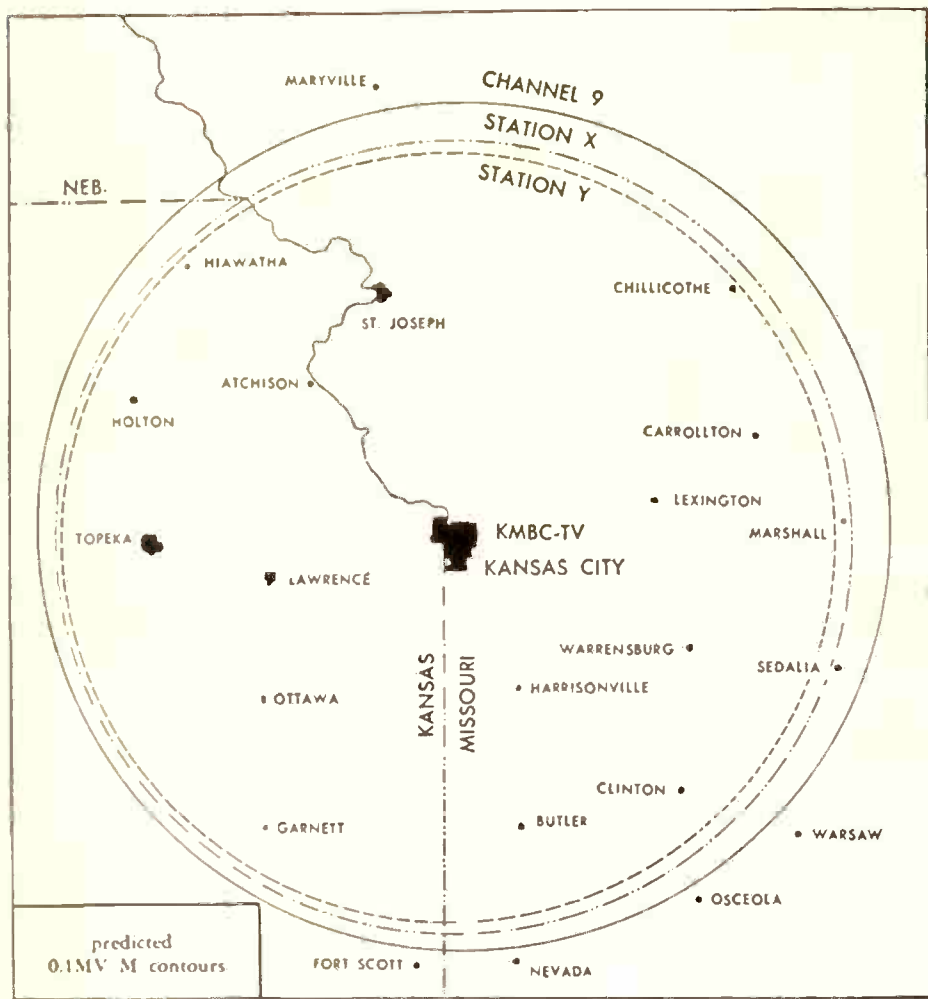
"TALL TOWER" in Operation Next Week!

EQUIPPED FOR TELECASTING IN COLOR

1,079-foot tower 316,000-watts power

As you read this page, work proceeds day and night on the new KMBC-TV tower and RCA transmitter installation in Kansas City. These new facilities make Channel 9 the undisputed **BIG TOP** TV station in the Heart of America. The predicted 0.1 mv/m cov-

erage map, prepared by A. Earl Cullum, Jr., consulting engineer, shows how KMBC-TV increases the Kansas City television market by thousands of additional TV homes.



BIGgest power TOPmost tower

With its tall tower and full power, KMBC-TV brings an entirely new value to television advertising in the Heart of America. No other Kansas City station gives you the unbeatable advantage of mass coverage *plus* the audience-holding programming of CBS-TV . . . the nation's leading network . . . combined with KMBC-TV's own great local shows.

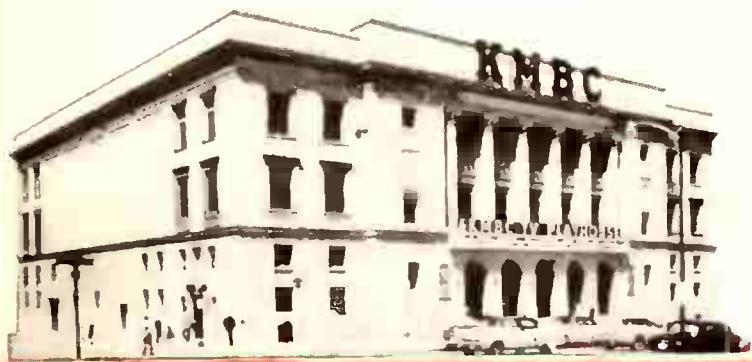
**Get on the CHANNEL 9
Bandwagon NOW!**

Contact KMBC-TV or your Free & Peters Colonel for choice availabilities.

FREE & PETERS, INC.
National Representatives



Basic Affiliate
Kansas City's Most Powerful TV Station



ONE OF AMERICA'S GREATEST BROADCASTING INSTITUTIONS—Here Channel 9 (and Radio Stations KMBC-KFRM) originate some of the most ambitious local programming seen and heard in the Heart of America. TV facilities include 15-set TV studios, a 2600-seat theater, both RCA and Dumont studio camera chains, RCA film cameras, telops, telejectors, film projectors, rear-vision slide projector, spacious client viewing room and two complete sets of remote equipment. Color telecasts can be handled from the new RCA 316,000-watt transmitter.

KMBC-TV

The **BIG TOP** Station in the Heart of America

Don Davis,
Vice President

John T. Schilling,
Vice President and General Manager

George Higgins,
Vice President and Sales Manager

and in Radio it's KMBC, Kansas City, Missouri

KFRM for the State of Kansas