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NEW YORK  
 N. Y.  
 2 1953

# SPONSOR

magazine Radio and TV advertisers use

14 DECEMBER 1953

50¢ per copy • \$8 per year



## BRISTOL MYERS DOES A COMPLETE JOB ...

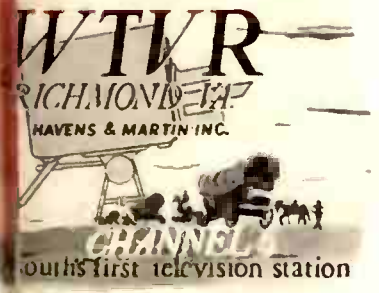
SO DO HAVENS AND MARTIN, Inc. STATIONS... } WMBG  
 WCOD  
 WTVR

Bristol-Myers' BUFFERIN is a tribute to a complete job. Bufferin combines aspirin with two antacid ingredients which all work together to relieve pain twice as fast as aspirin, but without the upset stomach which aspirin often causes.

RECEIVED  
 DEC 18 1953

Programming the best ingredients of fine entertainment and public service also takes skill. The application of this skill by Havens and Martin, Inc., Stations has built large and loyal audiences for WMBG, WCOD and WTVR in the rich areas around Richmond. Join the other advertisers using the First Stations of Virginia.

NBC GENERAL LIBRARY



### WMBG AM WCOD FM WTVR TV

Hovens & 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.

### IS TV OVER-COMMERCIAL?

page 27

### How six big spot clients use radio

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### What timebuyers want for Christmas

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### Who listens to radio: where, when, why

page 36

### Stock tv film can give new dimensions to tv shows, commercials

page 38

### How Brown Shoe gets its tv show on 203 radio stations

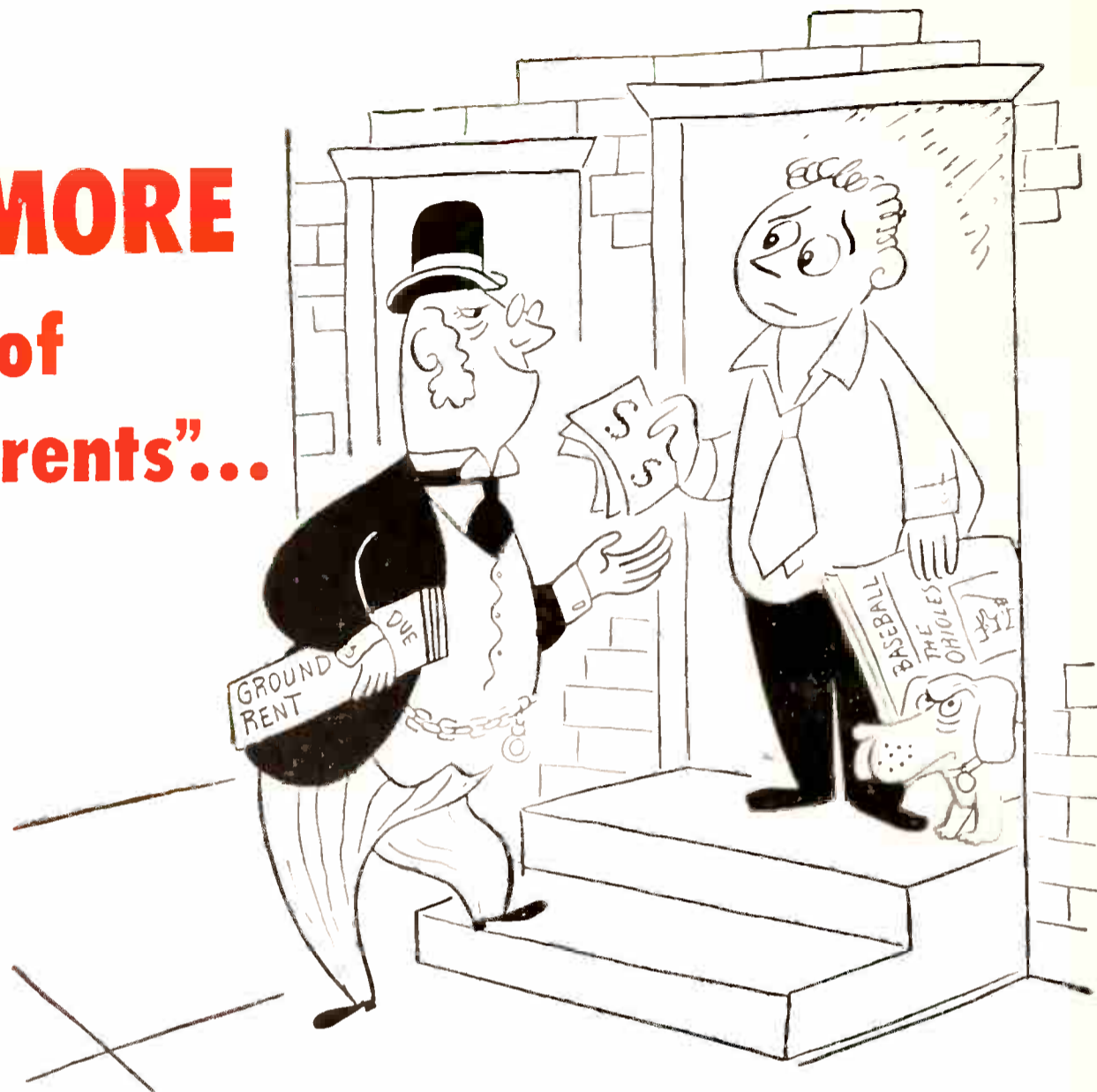
page 40

### Modern art comes to tv commercials

page 42

# BALTIMORE

the city of  
"ground rents"...



In Baltimore you can buy a home without buying the land it's built on—just by paying an annual rent on the ground. That makes Baltimore different—and it's different as a market too!

#### A HIGHLY COMPACT MARKET!

Baltimore is the most concentrated market in America. More than 1½ million people packed right in the city limits and a tiny surrounding area—the densely populated parts of a few counties. W-I-T-H covers the *whole* area at a fraction of the cost of powerful, expensive network stations, whose

own affiliates overlap their coverage areas.

#### NIelsen SHOWS W-I-T-H IN LEAD!

In the home city and county, W-I-T-H leads every other radio and television station in Baltimore in N.C.S. weekly daytime circulation! That means you get far more listeners-per-dollar from W-I-T-H than from any other station in town—regardless of power or network affiliation.

A call to your Forjoe man will bring you the whole W-I-T-H story.

IN BALTIMORE

# WITH



TOM TINSLEY, PRESIDENT

• REPRESENTED BY FORJOE & CO.

# REPORT TO SPONSORS 14 DECEMBER 1953

## Air media help in N.Y. paper strike

Look for ANPA to make capital out of slightly lower department store sales in New York during newspaper strike. Actually sales lower this year than last anyway. Secondly, department stores, all other retailers been spending guesstimated \$10,000 daily on New York's 7 daily papers. During first week of strike they spent only \$10,000 daily on 20 radio, tv stations—or 80% less. Many cases they wanted to spend more but some stations were sold out even before strike began.

-SR-

## Advertisers flock to air in N.Y.

Some novel aspects of newspaper strike: General Electric placed "help-wanted" ads on air. Swank Van Cleef & Arpels, Fifth Ave. jeweler, bought announcements. Big theatre chains—Loew's especially—and many individual houses aired new or current shows. Rogers & Hammerstein bought time on several stations for "South Pacific," "Me and Juliet," "King and I." First musical to be reviewed on air minutes after opening night curtain was "Kismet." Leon Pearson did critique over WNBC, WNBT. All stations stepped up news programs.

-SR-

## Strike shows air media's speed

Quick deals in N.Y. strike: WCBS' Henry Untermeyer, John Willim called on Saks Fifth Avenue's Colleen Utter 10:20 a.m., closed deal, heard WCBS air Saks commercial 45 minutes later. Gimbel's was called 11 a.m., first commercial went on 12:15 p.m. Peck & Peck signed for 12:00-12:15 p.m. slot on WNBT first day of strike (Sunday), prepared commercials with live models in 12½ minutes. Right after show Peck & Peck signed for 3:00-3:30 p.m. period same day. Macy's meantime placed standing order with WOR for all available time.

-SR-

## Tv draws record crowd to Macy's

Pat Meikle announced 3 times during week on her WABD(TV) "Magic Cottage" show she would demonstrate new Mongol Paint with Pencils kits in Macy's, New York, 2 p.m. following Saturday. Record 5,000 children, parents showed up. Sponsor: Eberhardt Faber Pencil. Hicks & Greist is agency. Firm bought more announcements for holiday season.

-SR-

## Paschall has new slogan for radio

Because broadcasters deal primarily in audio and Americans are taught "sound purchase is good investment," Benton Paschall, general manager of WNOE, New Orleans, suggests this slogan for radio industry: "Radio --America's sound buy-word."

-SR-

## 6 of 10 say too much sell in tv

Is tv over-commercialized? SPONSOR polled 450 sponsors, agency execs, broadcasters. Answers: Yes—59.5%, No—28.2%, Maybe—12.3%. For what should be done, details of the NARTB's Tv Code and accomplishments of Tv Code Board to date, see article page 27.

**REPORT TO SPONSORS for 14 December 1953**

**Spot radio users tell why and how** Big spot radio users have various tricks up sleeve to make medium more effective. Among these: "Life," Pall Mall, Esso, Mennen, Shell Chemical, American Airlines. See article, page 30.

-SR-

**Tv tape to slash video, movie cost** RCA's historical tv color tape demonstration in Princeton 1 December gave sponsors some cost figures to chew on. Dr. E. W. Engstrom, RCA Labs v.p., estimated magnetic recording in color—with re-use of tape—will cost 5-10% of color kine. Black-and-white tape recording will be 10-20% of b&w kine. Those attending demonstration left convinced video tape will revolutionize both tv and movie production. RCA's commercial production goal: 1955. For background, see "The video tape recorder: what it means to sponsors," SPONSOR, 30 Nov. 1953.

-SR-

**Annual radio study Ryan goal** William B. Ryan, recently resigned BAB president, feels BAB should annually undertake type of study recently pioneered by Henry I. Christal stations (see Christal study article page 36). Ryan has long been advocate of such qualitative research. In March 1951 his first official act as BAB president was to propose study of type eventually carried out by Christal stations. Ryan has asked to be relieved of responsibilities as BAB president. Kevin B. Sweeney, BAB v.p. since 1951, takes over as executive v.p. 1 January.

-SR-

**New low-cost film biog series out** "The Greatest Drama," novel 15-minute newsreel film biogs of famous Americans, now available to sponsors in 170 tv markets. Prices run 60% of ¼-hour Class A rate. Some samples, all commissionable, with time costs extra: Chicago, \$360; Louisville, \$130; Omaha, \$150; Portland, Me., \$60. General Tire & Rubber dealers took show in 40 markets under 50-50 co-op plan. Movietone News, General Telecasting producing series, 20th Century Fox Film handling syndication.

-SR-

**Article on rating services held up** Details of SPONSOR's survey of 2,000 agencies, advertisers on what they think of rating services, plus fact sheet covering basic data on each of 6 major services, plus SPONSOR's Ideal Rating Service and how each firm stacks up will be published next issue. Article, scheduled this issue, was held up because of vast research involved.

-SR-

**Critique of Mogul weekly media test** Emil Mogul Co. boosted Rayco car seat cover sales 36% in 18 months using unique weekly media testing system. SPONSOR carried story 19 October as part of All-Media Evaluation Study. Its All-Media Advisory Board raised three basic questions about system which SPONSOR got Emil Mogul's Research and Media Director Joel L. Martin to answer. For critique, see page 86.

**New national spot radio and tv business**

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
T. Babbitt Co, NY	Glim detergent	Harry B. Cohen, NY	200 radio and tv mkts	Radio-tv: annct campaign; mid-Jan; 13 wks
Everton Paper Co, Groveton, NH	Vanity Fair paper prods, Blue Ribbon paper napkins	Paris and Peart, NY	NY, Columbus, Dayton, Cincinnati, Syracuse, Buffalo	Tv: 10-, 20-sec film anncts; mid-Jan; 13 wks
Peter Paul, Naugatuck, Conn	Mounds, Almond Joy	Dancer-Fitzgerald-Sample, NY	65 top tv mkts	Tv: ID's, chainbreaks, 60-sec anncts, Class A and B; 1 Jan; 26 wks
Lydia E. Pinkham Medicine Co, Lynn, Mass	All prods	Harry B. Cohen, NY	200 radio stns	Radio: 60-sec anncts; 4 Jan; 24 wks
Stokely-Van Camp, Indianapolis, Ind	Van Camp's food prods	Calkins & Holden, Carlock, McClintock & Smith, NY	8 scattered radio mkts	Radio: 15-min partic: Jan; 26 wks

*metropolitan*  
**this** is coverage

We opened, from the Empire State Building,  
with a 16½ hour telethon for The Lighthouse.

\$115,000 in pledges from 19,500  
verified phone calls.

The accountants, at press time, were still  
adding and the calculators still clacking; AND  
\$97,000 was already in the bank.

And those 19,500 phone calls came from  
Ronkonkomo and Rumson, from Summit and  
Sea Gate, from Kingston and Kings Highway,  
from Montclair and Mt. Vernon, and from  
thousands of other homes within this great  
Metropolitan Market.

**this** is coverage

new york

BARclay 7-3260

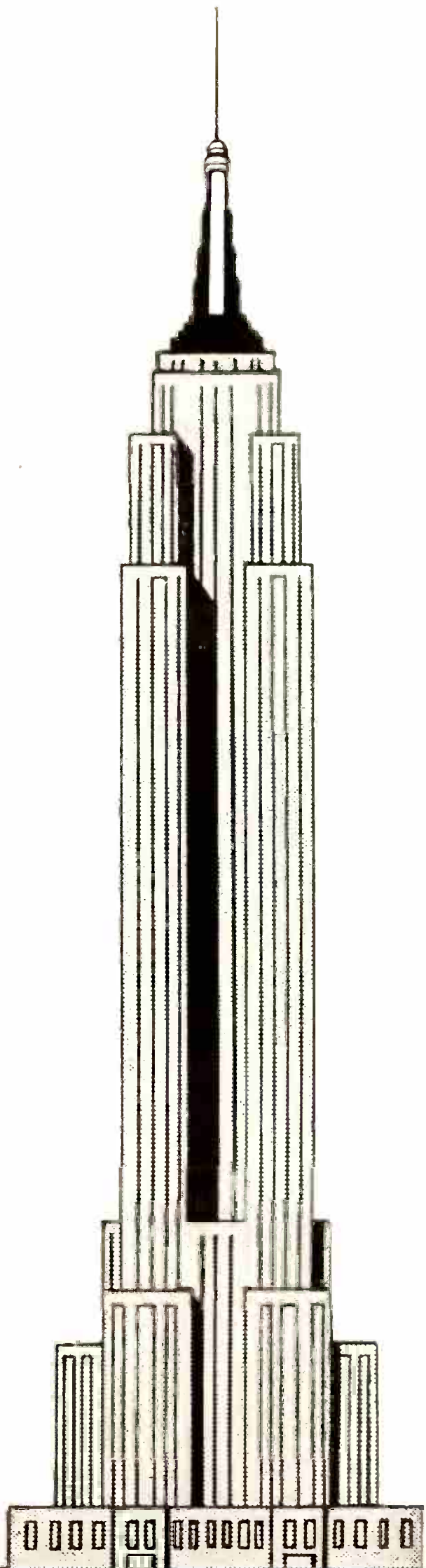
new jersey

MItchell 2-6400

NATIONAL REPRESENTATIVES  
WEED & CO.



TELEVISION CENTER, NEWARK 1, N. J.



## ARTICLES

### ***Is tv over-commercialized?***

SPONSOR survey of agency executives, advertisers and station managers (not including laymen!) reveals 59.5% think tv is over-commercialized. Most commonly cited objection is double- and triple-spotting of commercials

27

### ***How six major spot clients use radio***

Radio and tv spot expenditures have been climbing steadily as advertisers learn about varied ways to use spot. Here, in the first of two articles, are six spot radio case histories illustrating various approaches

30

### ***What timebuyers want for Christmas***

Gift certificates, luxury items, liquor, fancy cheese or foodstuff packages rank high as desired Xmas gifts in informal SPONSOR poll among timebuyers

34

### ***Who listens . . . where . . . how . . . why***

Henry J. Christal Co., station rep, publishes recent Politz qualitative radio study in book form. It brings to light important facts on where and why people listen, what radio means to them

36

### ***Are you getting most out of stock tv film supply?***

Some 157 million feet of stock tv film are available to give a film commercial or live tv show new dimensions at low cost. Here's a report on where stock film for tv is available, what it costs and how it can be used

38

### ***How Brown Shoe gets tv show on 203 am stations***

St. Louis shoe manufacturer has radio program for nominal cost by providing dealers with taped recordings, getting them to pay time charges

40

### ***Modern art comes to commercials***

Novel Earle Ludgin tv film commercial for regional coffee firm uses abstract art coordinated with well-timed music and narration. New approach hailed as different, refreshing, has caught attention of Midwest admen

42

### ***New SPONSOR Program Guide to aid timebuyers***

How do all the stations in a market compare in programming emphasis? Which U.S. stations schedule feature film or foreign-language programming? SPONSOR's unique directory will answer questions like these, be valuable tool for timebuyers

44

## COMING

### ***What's wrong with the rating systems?***

The good and bad aspects of air and print measurement services are pointed up in this part (No. 14) of SPONSOR's All-Media Evaluation Study. Originally scheduled for 14 December issue, will run 28 December instead

28 Dec.

### ***How six major spot clients use tv***

The second part of SPONSOR's analysis of how a dozen big spot advertisers use broadcast media, points up the tv spot approach of six varied clients

28 Dec.

## DEPARTMENTS

### TIMEBUYERS AT WORK

49TH & MADISON

P. S.

AGENCY AD LIBS

NEW AND RENEW

MR. SPONSOR, Howard Dietz

FILM NOTES

NEW TV FILMS

NEW TV STATIONS

AGENCY PROFILE, Michael Levin

SPONSOR ASKS

ROUND-UP

RADIO RESULTS

TV COMPARAGRAPH

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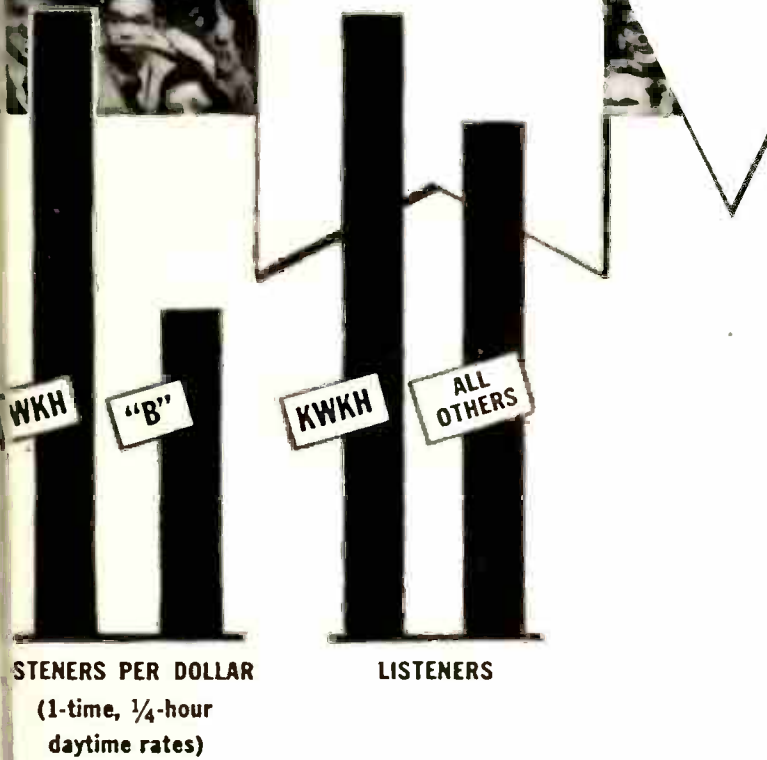
**KWKH**  
 has **22.3%**  
more  
listeners  
 than all  
 other  
 Shreveport  
 stations  
combined!

There's no doubt about the Number One station in the important Louisiana-Arkansas-Texas area. It's KWKH, by a tremendous margin!

KWKH delivers 22.3% more Average Daily Listeners than Shreveport's four other stations combined—actually delivers 89.4% more listeners-per-dollar than the next-best station!

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

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



**KWKH**  
 A Shreveport Times Station

**SHREVEPORT** **Texas**  
**LOUISIANA**  
**Arkansas**

The Branham Co.,  
 Representatives

Henry Clay, General Manager  
 Fred Watkins, Commercial Manager

10,000 Watts • CBS Radio •

**YOU CAN SPONSOR  
THE BEST NEWS IN  
SOUTHERN CALIFORNIA  
INDEPENDENT RADIO  
FOR AS LITTLE  
AS \$21.90!**

**KBIG** hourly five-minute newcasts, judged the best of any independent station by the Radio and Television News Club of Southern California, can sell for you, whatever your business . . .

**IS IT FOOD?** Von's Grocery has sponsored 10:25 A.M. News since June 1952.

**DRUGS?** Willard Tablet Company is in its second year with the 8:25 A.M. News.

**FURNITURE?** O'Keefe & Merritt, a charter sponsor since KBIG's first day on the air, sells ranges on daily morning newcasts.

**APPLIANCES?** Graybar Electric has sold Whirlpool washers with KBIG Morning News for the last eleven months.

**RESTAURANTS or HOTELS?** Oceanside's Miramar restaurant, trailer park and shops, daily on KBIG for the last 18 months, sell via afternoon Sports News.

A few seasonal advertisers have just concluded their newscast contracts.

Ask your KBIG representative or any Robert Meeker office for these new availabilities, and for the new brochure giving all details on KBIG News . . . the best in Southern California Independent Radio.

10,000 WATTS  
AT 740

**KBIG**

STUDIOS IN AVALON  
AND HOLLYWOOD

GIANT  
ECONOMY  
PACKAGE OF  
SOUTHERN  
CALIFORNIA  
RADIO

The Catalina Station

**John Poole Broadcasting Co.**

**KBIG . KBIF . KBID-TV . KBIC-TV**

6540 Sunset Blvd., Hollywood 28, Calif.

HOLLYWOOD 3-3205

Nat. Rep. Robert Meeker Associates, Inc.

# Timebuyers at work



**Clarke J. Trudeau.** *Beaumont & Hohman, Chicago, is continuing Greyhound's tv station-break campaign in a handful of cities that the firm's co-sponsored Omnibus does not reach (CBS TV, Sundays 5:00-6:30 p.m.). For two seasons he researched availabilities near top-rated tv shows all over the country for Greyhound's spot campaign. "Now that Greyhound commercials are aired each week via a 74-station CBS TV network, my job is much easier," Clarke explains. "I have to place chainbreaks in only a few additional cities."*



**Arthur Harrison.** *Harry B. Cohen, New York, is buying time for six major accounts, including Glim, Lydia Pinkham, West End Brewing Co., Pearson Pharmacal, Whitehall Pharmacal and Black Draft. As a Charles Antell timebuyer before joining the agency, Arthur had to work closely with station personnel. "My job was partly educational," he remarks, "since I had to persuade stations to carry our unusual program format—a 15-minute product demonstration." This experience, he feels, is helping him gain maximum station cooperation in getting top adjacencies for his current accounts.*



**Jayne Smathers.** *Cecil & Presbrey, New York, buys women's show participations for McCormick & Co. once a year on a 39-week basis. Then her job's done, and the copywriters take over, since the firm rotates commercials among its whole line of products: everything from spices to tea, both hot and iced. "I buy minute participations on local radio and tv women's shows," Jayne explains, "because we feel that one good long hard sell from one to three times a day by a local personality is more effective than frequent, impersonal short commercials."*



**Howard Spokes.** *Cunningham & Walsh, New York, bought schedules in 70 Eastern markets for his Liggett and Myers account. "The bulk of cigarette advertising is usually carried by network radio and tv," he told SPONSOR, "except when we're introducing a new product. In this October through December campaign we launched L & M filters with a heavy radio and tv spot schedule east of the Mississippi." Not counting hitchhikes on various L & M net shows, the filter is being advertised with some 80 announcements a week in New York alone.*





# WBIG leads all others

## IN "THE PULSE OF GREENSBORO" REPORT

### *Previous opinions now proven facts in this survey*

Bob Poole is established as the top radio personality in Greensboro. "Poole's Paradise" is the favorite locally produced early morning show by a wide margin.

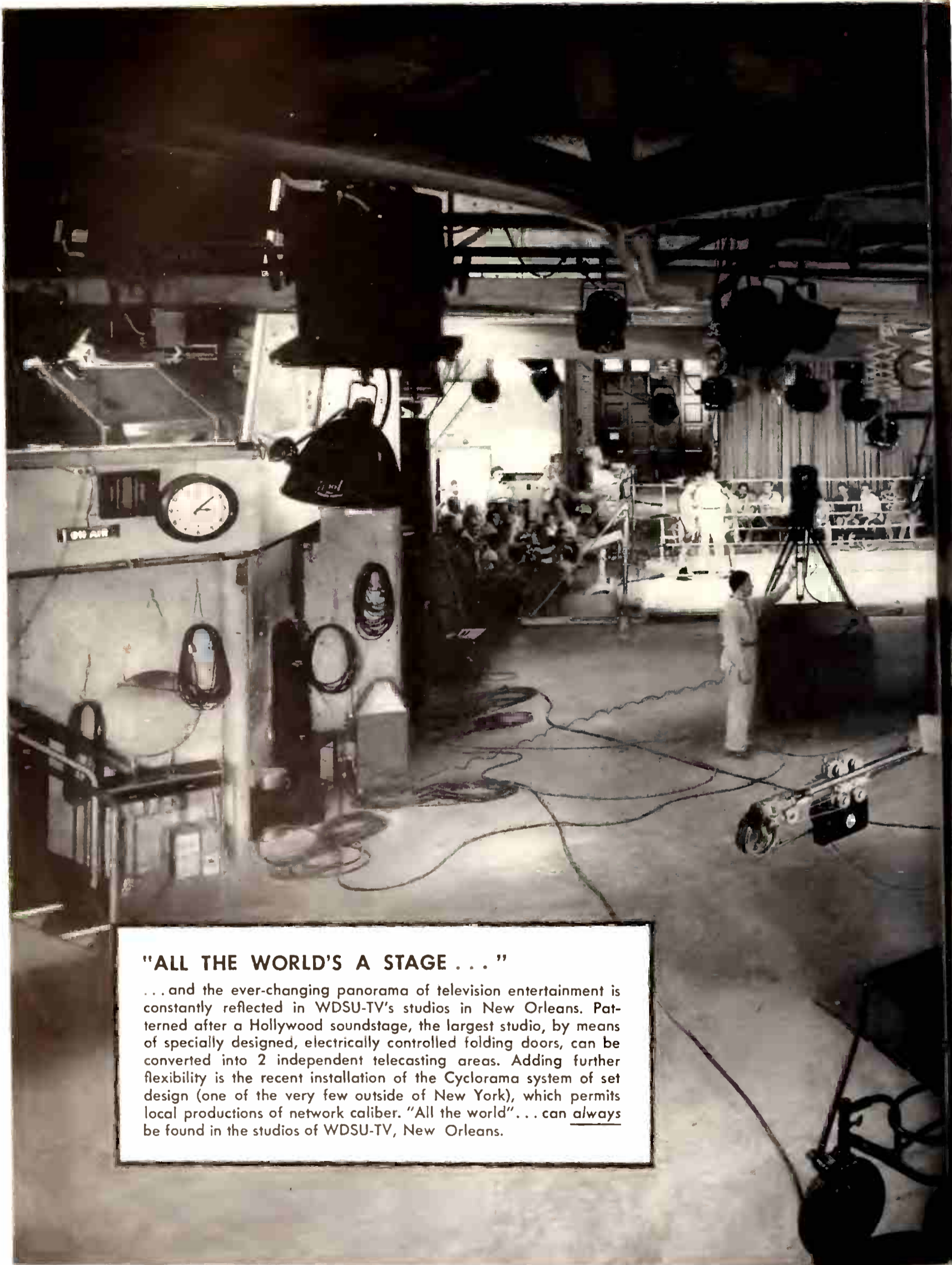
WBIG is the station local listeners tune in most . . . morning, afternoon and evening . . . to hear a carefully balanced program of our own plus network shows.

In popularity, WBIG is a 2 to 1 favorite when its rating is compared to the combined average of all Greensboro competition.

*We will never be satisfied with less than the No. 1 spot.*



Contact Hollingbery, our national representative . . . get the revealing facts from "The Pulse of Greensboro" report.

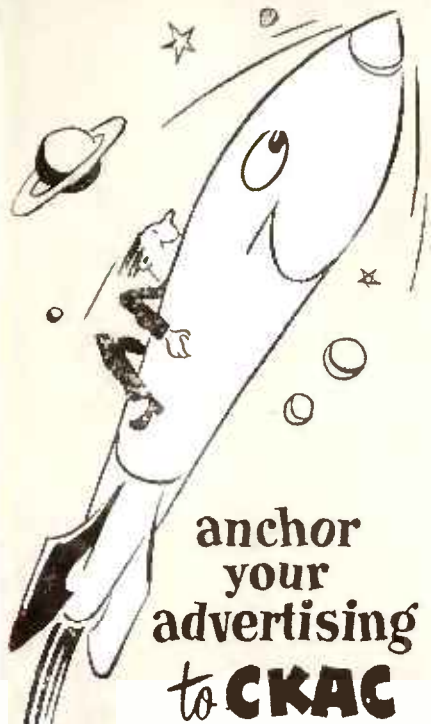


**"ALL THE WORLD'S A STAGE . . ."**

. . . and the ever-changing panorama of television entertainment is constantly reflected in WDSU-TV's studios in New Orleans. Patterned after a Hollywood soundstage, the largest studio, by means of specially designed, electrically controlled folding doors, can be converted into 2 independent telecasting areas. Adding further flexibility is the recent installation of the Cyclorama system of set design (one of the very few outside of New York), which permits local productions of network caliber. "All the world" . . . can always be found in the studios of WDSU-TV, New Orleans.



Want to see  
your sales  
**SKY HIGH?**



anchor  
your  
advertising  
to **CKAC**

1. Huge coverage 2 out of 3 French radio homes in Quebec.
2. Hundreds of thousands of faithful listeners day and night as reported by B.B.M.
3. Selling power second to none 7,500,000 box tops last year.

CBS Outlet in Montreal  
Key Station of the  
TRANS-QUEBEC radio group

**CKAC**

MONTREAL

730 on the dial • 10 kilowatts

Representatives

Adam J. Young Jr. New York, Chicago  
Omer Renaud & Co. Toronto

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

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

**85 TIMEBUYERS**

The story on timebuyers in the November 16 issue ["85 timebuyers," page 38] was extremely interesting and I for one agreed with many of the comments. I think your publication improves with age and I look forward to receiving it.

PENNY SIMMONS  
Timebuyer  
Foote, Cone & Belding  
New York 17

**POSTSCRIPTS TO CONTROVERSY**

Having had myself to do plenty of hard scrapping since I got into this doggone industry of ours. I particularly appreciate it when a fellow puts on a fight for something he believes in, and especially when he takes on a giant the way you have done.

Your "Postscripts to a controversy" [10 August 1953, page 118] reminded me that I've been meaning to send you this letter for some time. Our congratulations to SPONSOR have been long overdue!

R. R. KAUFMAN  
President  
Guild Films Co.  
New York 17

**STUDENT RATE**

I am interested in subscribing to your magazine. I am majoring in advertising and would like to know if you have any student rates. Please advise because there are other students also interested in subscribing.

WILLIAM SANTONI  
Kappa Sigma House  
Gainesville, Fla.

- Student rate is \$4 a year.

**REPRINT PERMISSION**

Clark Agnew, of Lennen & Newell, and I have contracted to write a text book, *Television Advertising*, for McGraw-Hill. Your own excellent book, *Television Advertising and Production Handbook*, is naturally an invaluable source, and you may be sure we are studying it in detail.

In addition, however, we would very much appreciate advice and information from you specifically in relation to our own project, and permission to reprint certain pertinent material from SPONSOR.

NEIL O'BRIEN  
Lennen & Newell, Inc.  
New York 17

• "Television Advertising and Production Handbook" was edited by SPONSOR's president and editor, Norman Glenn, in conjunction with Irving Settel, merchandising and sales promotion consultant, Du Mont; ad manager of Concord's, Inc., and an instructor of radio and tv at Pace College. Permission to reprint material from SPONSOR may be obtained by putting the request in writing.

**FARM ISSUE**

I want to thank you for the support SPONSOR has given farm broadcasting in the October 19 issue. I know I am late in thanking you because of a European trip. I haven't had a chance to read it until this week. I thought it was the best job anyone has done in covering the farm field. It must have taken a tremendous amount of organization to put the facts in such a concise, well-written manner.

Frankly, I was amazed to find that managers give such little support to farm broadcasting activities in the East. At both the Chicago and Kansas City clinics, we had far more managers and sales managers on hand. It is to be expected, of course, but I think one of our biggest jobs is to get managers interested in what we have to offer, and apparently along the Eastern Seaboard we have a long way to go. Articles like yours certainly ought to stir up some interest in farm broadcasting and telecasting among the managers and sales managers.

MAL HANSEN  
President  
Natl. Assn. of RFD's

**SCHWERIN TECHNIQUE**

The brief reference to Schwerin Research in your 16 November article on new tv noting figures ["Will Starch's new tv noting figures upset buying strategy?," page 40], may give, in the story's particular context, a misleading impression of the type and scope of our service. This could readily be shown by reference to SPONSOR's excellent past coverage of Schwerin activities.

Far from resulting "primarily in a set of 'like and dislike' curves," Schwerin commercial tests have long employed remembrance as the central—though not the only—measure. We

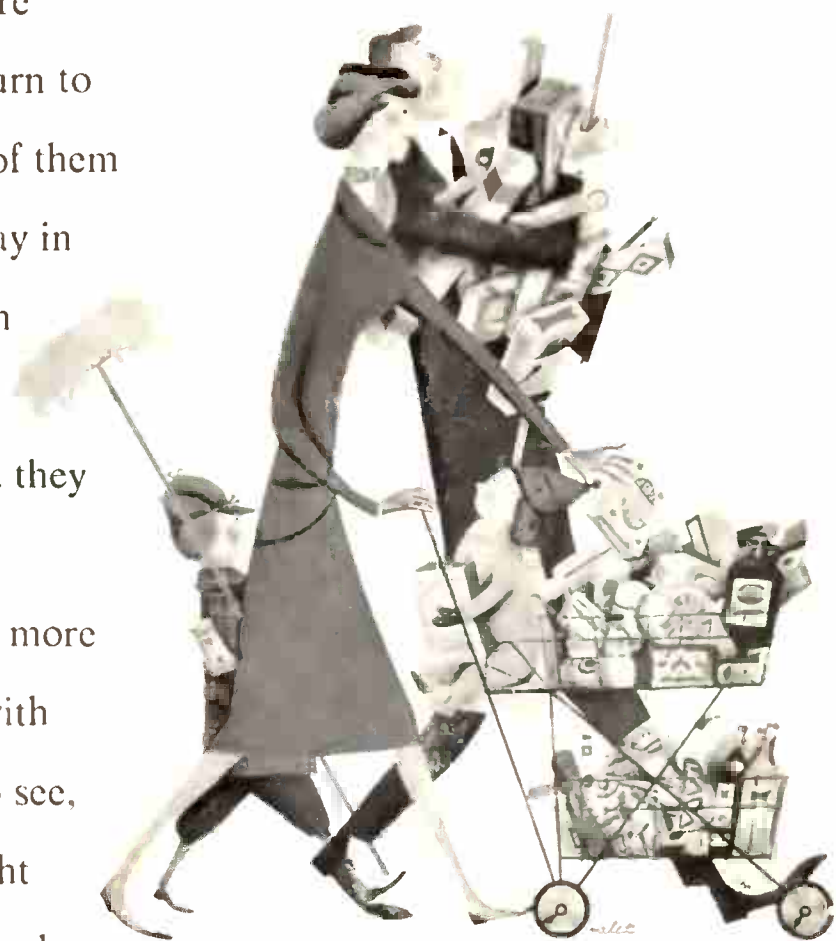
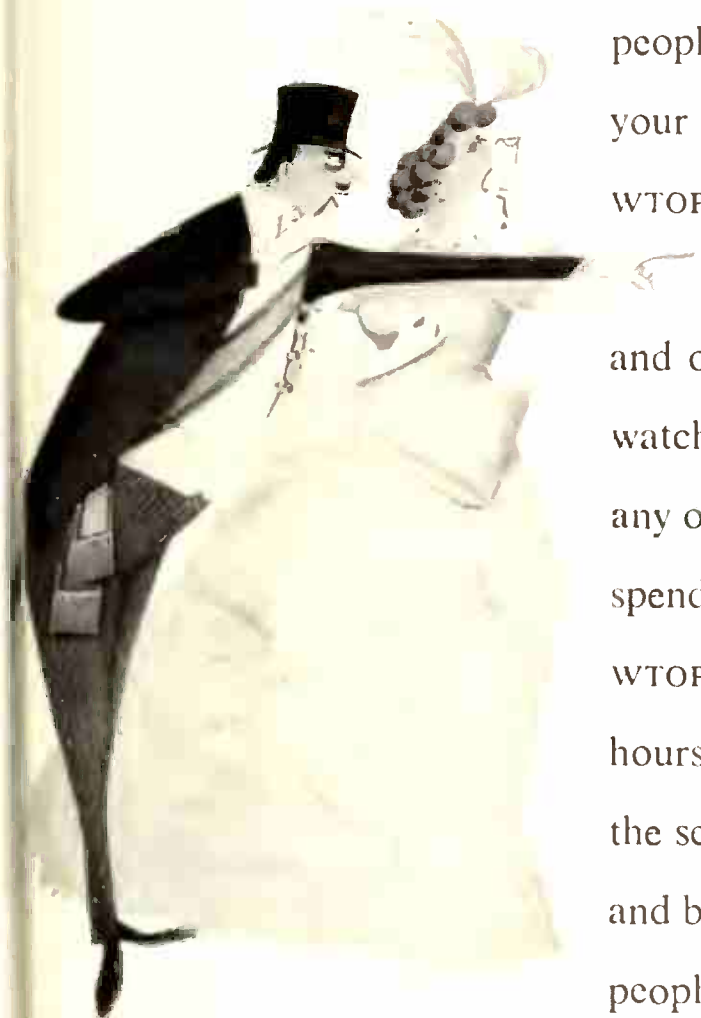
They  
are  
Washington's  
VIPs

They are the *most* important people in town. They're your customers who turn to WTOP-TV (1,648,926 of them each week). Day in and out, more of them watch WTOP-TV than any other station. And they spend more time with WTOP-TV... 1,275,000 more hours a week... than with the second station. To see, and be seen by, the right people in Washington, the right place is... Channel 9,

**WTOP-TV**

The Washington Post-CBS Television Station, which is represented nationally by CBS Television Spot Sales

Sources on request



# Names

# in **AP** news make newscasts **SPARKLE** for audience and sponsors

Nothing like a little ingenuity to win audiences and influence sponsors!

That's the opinion of WAPI, Birmingham, Alabama, as the result of a continuing project which the station is using most successfully.

Each day, the station scans The AP local, regional and national news reports for the names of Alabama persons. A copy of the story is sent to the individuals named, together with a personal note inviting them to listen to the newscasts. A daily radio newscast schedule is enclosed.

Listeners go for the idea—and so do their relatives, friends and neighbors.

The second pay-off comes when prospective newscast sponsors see the collection of letters. Then the station's audience becomes more than a faceless throng. Here are *real* names...*real* people...*real* potential customers.

Says Henry P. Johnston, WAPI president:

*"By humanizing our audience, we alert the sponsor to his sales opportunities. Much of the idea's success leans on the fact that from AP we get solid coverage backed up by The AP's solid prestige."*



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



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

began remembrance-testing of commercials late in 1947, initially using an "aided" approach, and introduced our present unaided response technique at the beginning of 1951. We have, in the ensuing time, tested around 2,000 tv commercials for many of the country's leading advertisers.

"Captive audience" is, of course, the standard antipathetic phrase for our type of research, just as "shallow draught" or "weak signal" are labels pinned on techniques depending on later recall by those hostile to them. Actually, both kinds of research have useful purposes to serve. Without trying to go into too much detail here, these are some distinctive features of the Schwerin methods: (a) commercial remembrance and reaction to program can be studied as a unit; (b) detailed audience group information is secured; (c) experimental tests do not involve setting up special broadcast situations; (d) there is immediate strong recapture of remembrance; (e) the respondents are not exposed to different stimuli in the time intervening between the commercial and their responses; (f) the effect of individual commercials can be isolated; (g) there is less "playback" of sales points picked up from the sponsor's past advertising than is commonly encountered when delayed measures are made; (h) adequate personal information can be secured from the respondents so that properly matched samples can be drawn.

The present need is for much wider use of qualitative research, not for internecine warfare as to the merits of existing services. In that connection I merely wanted to clarify the record as to the experience and techniques of the various organizations, since only with accurate information can those with problems to solve make an intelligent choice.

LEONARD KUDISCH  
Executive Vice President  
Schwerin Research Corp.  
New York 19

It seems odd that the recent Starch report on the effectiveness of tv commercials ["Will Starch's new tv noting figures upset buying strategy?," 16 November 1953, page 40; "Beware of these misuses of Starch tv figures," 30 November 1953, page 42] has occasioned such a furor on Madison Avenue in light of the general reluctance

to give similar consideration to the Starch reports on individual newspaper ad readership.

Since WOWO operates only in the area of the nation's most effective low-cost medium radio we can look at this most recent research development in a rather detached manner. Natural curiosity, however, demands an answer to the question: Why Starch reports for tv (and maybe radio) but not for newspapers?

CARL W. VANDAGRIFF  
Manager  
WOWO, Fort Wayne 2

#### SPONSOR BECOMES "SPONSOR"

Enclosed are two medals (see picture) that we at KCMO-TV and KCMO-Radio would like to present to you. These are sponsor badges for the 1953 American Royal Livestock



and Horse Show here in Kansas City.

You most certainly are entitled to these badges in view of the mighty fine work you have done in furthering the promotion of radio for rural coverage.

E. K. HARTENBOWER  
General Manager  
KCMO Broadcasting Co.  
Kansas City 8

#### RADIO IN TV MARKETS

We found the material you sent us on radio in tv markets of very great interest and would like to duplicate some of this material and send it to our local advertisers. We would appreciate it very much if you would give us permission to do so.

E. A. VAN ALSTYNE  
Manager  
KATE  
Albert Lea, Minn.

• Permission to reproduce SPONSOR material is frequently granted. Request must be in writing.

89.5%\*

## A TOP ARB STATION IN LESS THAN 45 DAYS



Decatur, Champaign, and Springfield are yours when you use WTVP. WTVP, located in the center of this vast potential market for your product, has brought about this phenomenal set conversion—by hard hitting... programming to the consumer... The result is your product will be sold solid on—WTVP.

\*Before 1st World Series TV  
in Decatur Area

**WTVP**  
**CHANNEL 17**

DECATUR, ILLINOIS

Represented by George W. Clark, Incorporated

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

*that's the job for*



Pittsburgh's *PIONEER* UHF television station!

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



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

**New developments on SPONSOR stories**



**See:** "23 years with the same program"  
**Issue:** 26 February 1951, page 26  
**Subject:** "Voice of Firestone" celebrates 25 years on radio

*Voice of Firestone*, which celebrated its twenty-fifth year on radio 30 November, is unique for its method of operation as well as for its longevity on the air.

The half-hour musical program, oldest coast-to-coast musical show on network radio today, is currently in its fifth year as a simulcast. To mark its silver anniversary on the air it bought an extra half hour on tv, doubled the chorus, augmented the orchestra and repeated two songs used on the original broadcast.

Perhaps just as noteworthy as its long history on the air is the fact that it is one of the few major network shows today that is simulcast. Here's how A. J. McGinness, national advertising manager for Firestone Tire & Rubber Co., Akron, makes the most efficient and economical use of the simulcast:

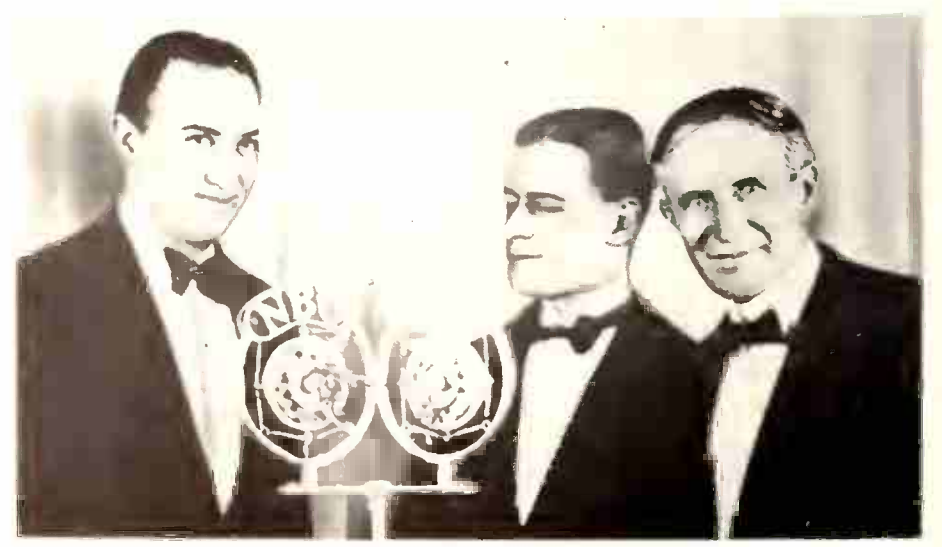
1. The production staff at all times keeps in mind the fact that a good share of the audience is only listening to the program. There is never any request that the audience "look at" or "watch" anything, either in the program itself or in the commercials.

2. Since both shows have identical scripts and formats the sponsor saves on the cost of a separate cast, rehearsal hall, production staff. The addition of scenery and costumes converts the radio show into a television show.

In recent months Firestone has found another way of getting extra yardage out of its air efforts. All its print advertising carries the tag line. "Enjoy the *Voice of Firestone* Monday evenings over NBC Radio and Television." Now the simulcast, in turn, is drawing attention to specific print advertisements.

For example, recently listeners and viewers were asked to "Be sure to see the double-page ad in the *Saturday Evening Post* out Wednesday." On tv, a closeup of the ad followed, showing a number of children's toys. The announcer described the picture for the benefit of radio listeners. Then the closeup dissolved to a shot of the toys in action. No prices were mentioned, but the announcer added that further details were given in the print advertisement.

The show is aired Mondays 8:30-9:00 p.m. over 62 tv and 156 radio stations at a cost of \$21,000 for talent and production for each simulcast (cost figures from SPONSOR's Radio and Tv Comparagraphs). Agency: Sweeney & James, Chicago. ★★★



First broadcast of "The Voice of Firestone" took place 3 December 1928 over NBC Radio, featured tenor Franklyn Baur, Harvey S. Firestone Jr. and Harvey S. Firestone Sr. (left to right). Show celebrated 25 years on air 30 November



*got something to sell in Detroit?*



# Mulholland's the Man

*who can sell it!*

How can we tell it? . . . letters, sales, contracts and ratings prove it. Advertisers and audiences seek out WWJ's Ross Mulholland, the man who sells with record-music from 1 to 3 P.M. on weekdays.

Mulholland's following consistently ranges from 14% to 19% of Metropolitan Detroit's 8-station audience, during early afternoons when adult, purchase-planning listeners control the home radios.

Mulholland's advertisers are happy with their increased sales. Their letters tell him so, and their renewals of WWJ time prove it's so.

*Automobiles or zircons or zwieback or whatever you produce . . . let Ross Mulholland sell them for you in Detroit, a wealthy market with 1½-million home radios.*

Associate  
Television Station WWJ-TV



Basic NBC Affiliate

AM—950 KILOCYCLES—5000 WATTS  
FM—CHANNEL 246—97.1 MEGACYCLES

THE WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEO. P. HOLLINGBERRY COMPANY

# 2 TOP-RATED

EACH A PROVEN NETWORK SUCCESS

## The Playhouse

Thrilling starlit dramas for every member of the family!

Now—from the current *Schlitz Playhouse of Stars* series, 26 half hours that sparkle with box-office favorites like Joan Caulfield, Peggy Ann Garner, Preston Foster, Maureen O'Sullivan. And what wonderful stories! By Somerset Maugham, F. Scott Fitzgerald, Thomas W. Phipps, and many other "greats." A tried-and-proven way for the smart advertiser to win big audiences, week after week! Just *how* big is evident from these local ratings.\*

Boston . . . . .	32.8	St. Louis . . . . .	41.5
Dayton . . . . .	30.5	Chicago . . . . .	25.2
Minneapolis . . .	29.5	Seattle . . . . .	48.0

Use these faces to launch a sales campaign!  
Top stars appear regularly on *THE PLAYHOUSE*.

PEGGY  
ANN  
GARNER

JOAN  
CAULFIELD

MAUREEN  
O'SULLIVAN

PRESTON FOSTER



Write—phone—wire  
your reservation  
today

# SMASH HIT SHOWS

OFFERED LOCALLY FOR THE FIRST TIME

**TENSE! TIMELY! TERRIFIC!**  
**RACKET SQUAD**  
98 SIZZLING ADVENTURES OF THE LAW VS. CRIME



**REED HADLEY**  
(Captain Braddock of "Racket Squad")

This is the TV film series that zoomed into a 45.3 Nielsen rating (Aug. 1953) — the nation's Number One show! It's based on actual cases from the files of police confidence and racket squads. Each half-hour show is an action-packed chapter in the annals of rackets and "confidence games" that could victimize you. Big public-service appeal . . . a real buy for advertisers looking for quick, profitable sales. Here's how RACKET SQUAD rates locally:\*

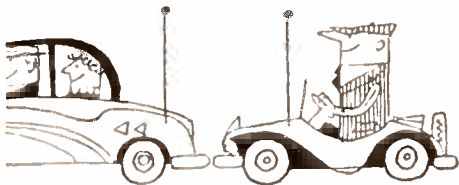
Cleveland . . . . .	37.5	Chicago . . . . .	30.4
New York . . . . .	28.5	Toledo . . . . .	56.0
New Orleans . . . . .	42.5	Pittsburgh . . . . .	46.3

\*Rating Source: Telepulse, December 1952

## FILM SYNDICATION

In New York: Dan L. Kearney, 7 West 66th St., SU 7-5000; in Chicago: John Burns, 20 North Wacker Drive, ANdover 3-0800

# Reach 'em on wheels in New England—



## The Dr. Forest L. Whan Survey shows how!

**More than half use car radios daily.** According to the Dr. Forest L. Whan Survey of the Boston Trade and Distribution Area (the most thorough audience survey ever completed in New England) New Englanders are among the nation's largest users of car radios. Better than half the motorists there, both men and women, have their radios on daily as they drive. Thus, to reach the biggest audience in New England, use **radio**.. the medium that seeks out your customers wherever they are!

**More listeners than any other station.** According to the same survey, WBZ rates first as the station "listened to most." For daytime listening, 17.0 percent of those interviewed named WBZ (compared with 13.7 percent for the second station, 10.9 percent for the third). For nighttime listening, the figures are even stronger: 28.6 percent named WBZ, 9.5 percent named the second station, and 8.5 percent the third.

With the Whan report on your desk, you're equipped to get the biggest value for your New England radio dollar. If you haven't a copy of this report, get in touch with WBZ or Free & Peters.

# WBZ

**BOSTON**  
50,000 WATTS  
NBC AFFILIATE

**WESTINGHOUSE**  
RADIO STATIONS Inc  
WBZ • WBZA • KYW • KDKA  
WOWO • KEX • WBZ-TV • WPTZ  
National Representatives, Free & Peters,  
except for TV; for WBZ-TV and WPTZ,  
NBC Spot Sales

# AGENCY AD LIBS



by Bob Foreman

When you listen to your radio these days, especially to the disk jockey type of opus on the independent stations, you may come to the conclusion that radio copy is being presented in a more blatant way than ever. And you'd be right—especially in the field of recorded announcements.

I doubt if such a revelation is going to make you think more highly of the aesthetics of the medium, but you may concur with the economics and psychology of it.

Today most radio advertisers and certainly all network and station operators are aware of the tremendous, as well as uncharted, out-of-the-home listening to radio in addition to the common practice of radio listening that's done regularly in other than the living room. For example, bedroom listening while someone is reading the papers, kitchen listening while someone is preparing Baked Alaska, playroom listening during a ping-pong match, and so on.

To capture the attention of these audiences or to penetrate the wall of their inattentiveness, radio copywriters have rightly chosen to use louder audio gimmicks. Pall Mall is relying on a metronome and droning repetitive line to make this point sink in: One smoker every three minutes switches to Pall Mall. Other advertisers are stepping up the decibels with echo chambers, drums, pistol shots and so on as well

(Please turn to page 58)

### Here are some topics Bob Foreman has covered in '53:

How television affects the agency .....	12 January
Dealer reaction to television .....	26 January
Transition from print to television .....	9 February
Common sense and advertising .....	23 February
Summer programing on tv .....	6 April
Training the young for television .....	20 April
Advertising and the corporate personality .....	4 May
Television misinformation .....	18 May
How tv is affecting family living patterns .....	1 June
How to select media .....	15 June
Why hard-sell sells on tv .....	29 June
Fall trends in broadcast media .....	13 July
The announcer dilemma .....	27 July
Viewer identification with tv stars .....	10 August
Tv's theory of diffusion .....	7 September
Why video tape is the tv H-bomb .....	19 October
Television's handicap: inflexibility .....	2 November
Television ideas and realities .....	30 November



**all this  
and more**

**on channel**

**all this**

After December 11 your sales message will reach this vast, rich market with a stronger, clearer signal and picture on KOMO-TV, Channel 4. Maximum power of 100,000 watts combined with a maximum antenna height of 1,000 feet (highest in the area) on low Channel 4 will give your TV advertising the best Western Washington coverage of any station in the area. Hitherto "blind spots" and fringe areas will now be covered by big and powerful KOMO-TV.

**and more**

KOMO-TV will be the NBC television affiliate for Seattle and Western Washington. KOMO-TV will have the star-studded programs of the same time they are aired in New York City. The outstanding personalities in the Pacific Northwest in news, home service and variety are scheduled as participation features. Plan your TV spots adjacent to, or in, the best shows in Western Washington.

KOMO's prestige and leadership in the field of radio for over twenty-six years is the heritage of KOMO-TV. Studio facilities which were designed and built for television are second to none in Western Washington for accessibility, acoustical qualities and size. KOMO-TV has the personnel, talent, facilities and experience to do the best television advertising job in Western Washington.

**4**

**SEATTLE**

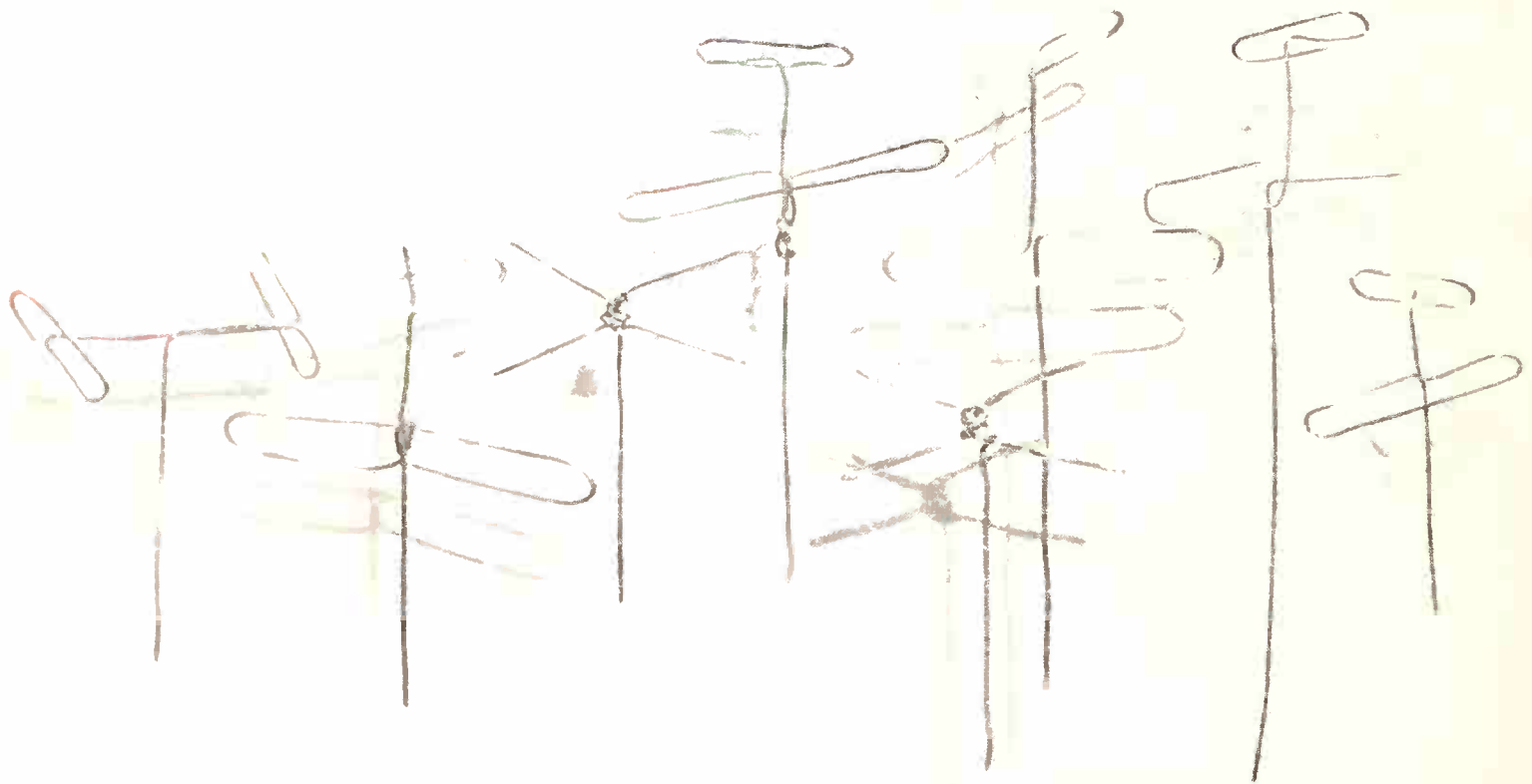
**KOMO**

NBC FOR SEATTLE AND WESTERN WASHINGTON

**SEE YOUR GEO. P. HOLLINGBERY REPRESENTATIVE FOR TIME, PARTICIPATION AVAILABILITIES AND SPOT ADJACENCIES—MINUTE, 20 SECOND OR 15-TO START DEC. 11, PLACE YOUR ORDER NOW!**



## DAYTIME DOLLARS BUY MORE



In NBC daytime television your advertising dollar becomes more elastic and more efficient. Compared to the average of all nighttime television shows, the average NBC daytime TV program reaches more homes per dollar . . . gives you up to three times more commercial

time for your money . . . and gives you up to three times the commercial frequency. These are only a few of the reasons why *daytime dollars buy more* when they are wisely placed in NBC daytime television.

**N B C T E L E V I S I O N**

*a service of Radio Corporation of America*

# New and renew

# SPONSOR

14 DECEMBER 1953

## 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
American Oil Co. Balt Carter Prods. NY	Joseph Katz, Balt Ted Bates, NY	CBS 83 CBS 204	Years of Crisis; Sun 10-11 pm; 3 Jan '54 only My Friend Irma; T 9:30-10 pm; 15 min of prog; 1 Dec; 52 wks
Carter Prods, NY	Ted Bates, NY	CBS 204	Nora Drake; Th 2:30-45 pm; 26 Nov thru 31 Dec; eff 9 Jan '54. City Hospital, Sat 1-1.30 pm; 52 wks
Credit Union Nat'l Assn. Madison, Wis	J. Walter Thompson, Chi	MBS 563	People Helping Each Other; Sun 4.55-5 pm; 3 Jan '54; no. wks not set
Druggists Supply Corp. NY	R&R, NY	MBS 480	Multi-Message Plan; M-F 8-8:30 pm; 16 partic betw 2-23 Dec
Gillette Safety Razor, Boston	Maxon, Boston	MBS 567	Blue-Gray Game; Sat 2.45 pm to concl; 26 Dec only
Gillette Safety Razor, Boston	Maxon, Boston	CBS 204	Orange Bowl Football Game; F 1:45 pm to concl; 1 Jan '54 only
Grand Duchess Steaks, Akron	DiNuoscio Adv. Akron	MBS 46	Remember with Tiny Fairbanks; Sat 11:15-30 am; 28 Nov; 13 wks
Texas Co, NY	Kudner, NY	ABC 375	Metropolitan Opera, Sat 2 pm to concl; 5 Dec; 1B performances
Toni Co, Chi	Tatham-Laird, Chi	CBS 204	My Friend Irma; T 9:30-10 pm; 1 Dec; 52 wks
Travelers Insurance, Hartford, Conn	Y&R, NY	NBC 200	Voices & Events of 1953; Sun 5-6 pm; 27 Dec only



## 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Ass'n of American Rail- roads, Wash, DC	Benton & Bowles, NY	NBC 200	Railroad Hour, M 8-8:30 pm; 28 Dec; 13 wks
General Motors, Detr	Kudner, NY	ABC 343	Henry J. Taylor; M 8-8:15 pm; 14 Dec; 52 wks
Goodyear Tire & Rubber Co, Akron	Kudner, NY	ABC 355	Greatest Story Ever Told; Sun 5:30-6 pm; 3 Jan '54; 52 wks
Lewis Howe Co, St Louis	R&R, Chi	NBC 200	The Three Plan: Second Chance, M-F 11:45-12 n; It Pays to Be Married, M-F 5:45-6 pm; Fibber McGee & Molly, M-F 10-10:15 pm; 3 partic per wk; 19 Jan '54; 13 wks
Snow Crop Marketers, NY	Maxon, NY	CBS 200	Arthur Godfrey; M-F 10:15-30 am, alt days; 30 Nov; 52 wks



## 3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Andrew Akamian	Sidney Garfield & Assoc, SF, food mdsg head	KGO, KGO-TV, SF, head new mdsg dept
Harold J. Albus	MBS, NY, press info dept	Same, mgr press info dept
John Asher	Consolidated Tv Film Sls, LA, sls prom mgr	KECA-TV, LA, sls prom mgr
Charles Bernard	WINS, NY, acct exec	WABD, NY, acct exec
Robert A. J. Bordley	WTOP, Wash, DC, radio sls dept	WTOP, am, fm, tv, gen sls mgr
Walter J. Bowe	Hewitt, Ogilvy, Benson & Mather, NY, chief timebuyer	NBC TV, NY, sls devel rep
E. W. Buckalew	KNX-CPRN, Hywd, asst gen mgr chg sls	Wayne Steffner Prods, Hywd, dir radio-tv synd sls
John Callis	Headley-Reed, NY, acct exec	ABC Film Synd, NY, sls stf
Jerome B. Capp	Capp Enterprises, NY, head	Tv Progs of Amer, NY, nat'l dir adv. prom
H. W. Cassill	KIOA, Des Moines, Ia, gen mgr	WLOL, Mpls, supvr am opers
George Castleman	CBS Radio Spot Sales, NY, sls devel dept	Same, mgr sls devel
William L. Clark	WPIX, NY, asst sls mgr	ABC Film Synd, western mgr (LA office)
Charles E. Denney Jr	KECA-TV, LA, asst gen sls mgr	ABC TV, net sls exec
James R. Dickson	A. C. Nielsen, Sydney, Australia, chg client serv activities	Same, also Wellington, New Zealand, mng dir
George Diefenderfer	NBC Central Div, Chi, sls dept	Same, mgr radio net sls
Jack Donahue	CBS Radio Spot Sales, SF, acct exec	Same, mgr
Nat V. Donato	United Artists TV, NY, div sls mgr	ABC Film Synd, NY, sls stf
Clarence L. Doty	Edward Petry, NY, sls exec	WSBA, WSBA-TV, York, Pa., vp, gen mgr
Charles Dunbar	WOR, NY, acct exec	WCBS, NY, acct exec
Ray Eichmann	NBC, NY, asst supvr of ratings, Res Dept	NBC TV, NY, sls devel rep
Earle C. Ferguson	KOA, Denver, prog mgr	KLZ, Denver, radio sls stf
Ed Forester	D-F-S, NY, radio & tv timebuyer	Forjee & Co, NY, acct exec
Del Gore	KROW, Oakland, Cal, acct exec	KJEO, Fresno, Cal, sls mgr
Gordon Gray	WJR, Detr: WGAR, Cleveland, vp chg eastern office, hq NY	WOR, WOR-TV Div, Gen Teleradio, NY, vp chg div (eff 1 Jan '54)
Herbert Jacobs	Mkt res analyst & economist	Forjee & Co, Chi, acct exec
Winston Kirby	O. L. Taylor, NY, acct exec	Weed & Co, NY, sls stf
Milt Klein	KECA-TV, LA, gen sls serv mgr	Same, acct exec
Don Knowles	Bangor Evening Comml, Bangor, Me. adv display mgr	WABI, WABI-TV, Bangor, sls serv depts



Numbers after names refer to New and Renew category

Harold Albus (3)  
Hulbert Tait Jr (3)  
Harry R. Lipson (3)  
David Tait (3)  
Robert C. Smith (3)

(Continued next page)

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

### 3. National Broadcast Sales Executives (cont'd.)

*You and renew*

NAME	FORMER AFFILIATION	NEW AFFILIATION
Edward L. Koenig Jr Al Larson George H. Larue	Vitapix Corp. NY, special consultant WOW-TV, Omaha, local, reg'l sls mgr KFBK, Sacramento, sls mgr	Same, gen sls mgr KPHO-TV, Phoenix, comml mgr KTVU, Stockton, Cal, regl sls mgr for Sacramento area
Edward F. Lethen Jr Harry R. Lipson Robert Max	CBS Radio Net, NY, dir sls extension WJBK, WJBK-TV, Detr. gen head, sls Welch Grape Juice, Westfield, NY, asst sls prom mgr	Voice of Amer. NY, deputy dir Same, asst mng dir Kagran Corp, NY, mdsg exec
Tom McManus Maurice E. McMurray Arthur E. Muth Herbert Neuwirth John Pepper Martin H. Percival Nicolas Pitasi James Richards	Telenews Prodns, NY, vp CBS TV, net sls dept Weed & Co, NY, acct exec WJGM, NY, acct exec WTAR, WTAR-TV, Norfolk, opers mgr NBC Spot Radio Sales, NY, acct exec Media sls rep John Blair & Co, mgr SF office	UTP, NY, sls exec WJBK-TV, Detr, tv sls mgr Free & Peters, NY, acct exec H-R Repts, NY, sls stf Same, asst gen mgr Same mgr SF office Geo. P. Hollingbery, NY, sls stf Don Lee Bdcstg & KHJ-TV, LA, eastern sls NY hq
Edwin G. Richter Keith Royer David O. S. Ruark Donald H. Saunders Adolph L. Seton Morton Sidley Norman H. Sloane H. Needham Smith Heber Smith Jr Robert C. Smith William H. Steese David Taft Hulbert Taft Jr Clarence P. Talbot Hal Tate	WTVN, Columbus, O, sls dept Publicist & adman, Nebr Audio-Video Cos, NY, dir adv, sls prom WTOP, Wash, DC, engr chg technical opers ABC, NY, copy chief, publicity stf KFWB, LA, sls mgr KECA-TV, LA, tv prodn control mgr WBNS-TV, Columbus, O, acct exec NBC Spot Sales, SF, acct exec WCAR, Cleve, publicity dir Petry, NY, radio prom stf WKRC, Cinci, vp, gen mgr Radio Cinci (WKRC, WTVN), exec vp USAF, Brig Gen, ret'd Own radio-tv pkg firm, Chi	Same, sls mgr WOW, Omaha, radio prom mgr WFMY-TV, Greensboro, NC, prom mgr Same, stn exec Same, trade ed Same, gen & sls mgr Same, tv sls serv mgr (also for ABC TV Net WTRF-TV, Wheeling, W Va, sls mgr John Blair & Co, mgr SF office Same, dir publ rels & adv Same, radio prom mgr Radio Cinci (WKRC, WTVN), exec vp Same, pres KCCC-TV, Sacramento, dir publ rels Alex Rosenman (new rep firm), Chi mgr, ha stns WCAN, WCAN-TV, Milw KHJ, LA, acct exec Du Mont Tv Net, NY, acct exec Forjoe & Co, NY, acct exec Forjoe-TV, NY, chg sls prom & res Same, asst sls serv mgr KECA-TV, LA, asst gen sls mgr WSOC, Charlotte, exec vp, gen mgr
George Thady John A. Thayer Jr Jim Theiss George Tichenor Don Van Atta William Veneman Larry Walker	KSET, El Paso, mgr Reuben H. Donnelly, NY, sls stf Benton & Bowles, NY, radio & tv timebuyer Television Mag, NY, assoc ed KECA-TV, LA, film recorder KTTV, LA, acct exec Jefferson Standard Bdcstg, Charlotte, vp, secy-treas	Same, asst gen mgr Same, stn mgr WRRR, Rockford, Ill, comml mgr KNX-CPRN, LA, gen sls mgr KNX-CPRN, Hywd, sls rep KGO, KGO-TV, SF, mgr publicity, adv. prom Same, dir opers
Robert C. Wiegand Don Weldon Dick Wells Bert S. West Fulton Wilkins Will Williams Sydney Yallen	WTVN, Columbus, O, sls mgr KCOK, Tulare, Cal, sls exec Lew Bonn Co, Mpls, ind'l sls mgr CBS Radio Spot Sls, SF, mgr KOOL, Phoenix, acct exec Better Business Bur, SF, public rels KFWB, LA, prog prodn	



### 4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Allied Prods Eng Corp, LA	Suppliers Fiberglas, resin materials	Harry G. Willis & Assoc, Glendale, Cal
House of Westmore, NY	Tru-Glo Liquid Make-up, Westmore Hollywood Lipstick, Party Puff Cream Powder	Kiesewetter, Baker, Hagedorn Smith, NY
Household Prods, Stamford, Conn	Sulfur-8 hair preparations	Herschel Z. Deutsch & Co, NY
Mountain States Tel & Tel Co, Denver	Telephone service; inst'l advertising in 7 states	Arthur G. Rippey & Co, Denton, Tex
Norwich Pharm, Norwich, NY	Athlete's foot remedy, NP-27	Benton & Bowles, NY
Swift & Co, Chi	Jewel shortening, Jewel oil	Gardner Adv, St Louis (eff Jan '54)
Tasty Baking Co, Phila	Tastykake, radio & tv advertising only	Gray & Rogers, Phila
S. B. Thomas Inc, Long Island, NY	Thomas bakery prods	Robert W. Orr & Assoc, NY (eff 1 Feb '54)
WJR, Detroit	Advertising, promotion for radio station	Campbell-Ewald, Detroit

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

Caribbean Networks, Inc. 200 W. 57th St., NYC, formed as US & Canada sales offices for WAPA, WAPA-TV, Puerto Rico; YSEB, El Salvador; RPC & Onda Popular Nets of Panama; pres. of new corp., Jose Ramon Quinones; vp, gen mgr Vicente Ramos  
CBS TV Film Sales, Chi office moved from Wrigley Bldg to LaSalle Wacker Bldg; but phone & mail address remains Wrigley Bldg  
King Horton Prodns, new tv packaging firm, 6087 Sunset Blvd Hywd; headed by Kingsley F. Horton, ex-vp George F. Foley Inc

Frank B. Sawdon, adv. moved radio-tv dept to enlarged by at 270 Park Ave, NY (due to expansion in client Robert Hall Clothes, adv prog in tv)  
Tele-Reps Co, Boston, newly formed tv station reps for New England; mgr, Richard A. Keating  
United Tv Progs, Hywd, new reg'l office, 40581 Madison Bldg, Memphis, Tenn  
Western Adv. LA, new Mid-West branch office at 1655 Schfer Ave, St Paul, Minn; mgr, Harold L. Maddox  
Zachary & Liss, public rels, moved office to 171 Madison Ave, NY

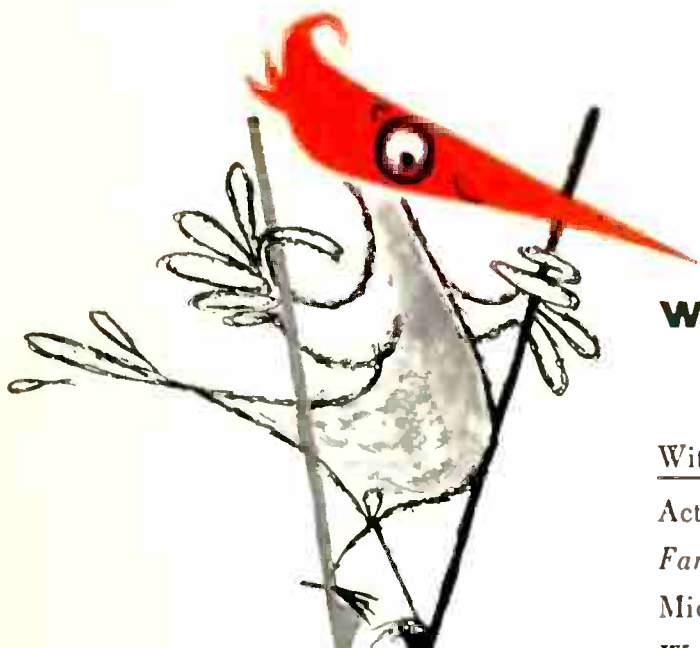
Numbers after names refer to New and Renew category

- E. W. Buckalew (3)
- James Richards (3)
- Robert Bordley (3)
- H. N. Smith (3)
- Al Larson (3)

- Del Gore (3)
- Mort Sulley (3)
- Jerome Capp (3)
- David Ruark (3)
- Fulton Wilkins (3)







## WE'VE HIT THE TOP!

With a TV Antenna 1000' Above Average Terrain.

Actual height 925'. That's as high as any in Michigan.

*Far higher* than any commercial station in any Michigan market except Detroit.

We're Installing a 50,000 Watt RCA Transmitter.

The 10,000 watt component is *already* installed and operating — delivering 100,000 watts, e.r.p., video and 50,000 watts, e.r.p., audio. That's more power output than any other station in the area delivers or plans to deliver in the near future.

But, full power of 316,000 watts, e.r.p., video and 158,000 watts, e.r.p., audio is scheduled for February 1, 1954.

A.T.&T. Relay Service Comes to Grand Rapids January 1, 1954.

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

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



# WOOD-TV

GRAND RAPIDS, MICHIGAN

Grandwood Broadcasting Company.

*Reaches more people who have more and buy more*

NBC, Basic; ABC, CBS, DuMONT, Supplementary.  
Associated with WFBM-AM and TV, Indianapolis, Ind.,  
WFDF, Flint, Mich., WEOA, Evansville, Ind.

'ROUND THE CLOCK  
**NEWS**

with  
**DON O'CONNOR**



More news—more local—more often than any other Milwaukee station . . . that's the product of the WEMP news staff directed by Don O'Connor.

Emphasis is on local news and community events, though national and world affairs are fully covered. That's another reason why Milwaukeeans prefer WEMP, the 24 hour a day music, news and sports station.

National and local advertisers, who have the facts, are buying WEMP, where you get up to twice the Milwaukee audience per dollar of any network station.\* Call Headley-Reed—get the facts!

\* Based on latest available Pulse ratings and SR & DS rates.

**WEMP WEMP-FM**  
**MILWAUKEE**

HUGH BOICE, JR., Gen. Mgr.  
HEADLEY-REED, Natl. Rep.

**24** HOURS OF MUSIC, NEWS, SPORTS



Star-maker Dietz likes home talent best: relaxing here with daughter, Liza

**Mr. Sponsor**

**Howard Dietz**

V.P. and Director of Publicity and Advertising  
M-G-M Pictures, New York

Howard Dietz, M-G-M mogul of press-agentry and advertising, is himself a press agent's delight. He developed the M-G-M trademark in 1916, not realizing then that in less than four decades the roaring lion would be seen in more than 2,000 movies. More gags and witticisms have been attributed to him than you can shake a Georgie Jessel at.

However, in heading up M-G-M's advertising, Dietz has been surprisingly conservative. "Advertising and publicity only help a production to go over," he remarks frequently.

This "help" may be furnished by M-G-M advertising to the tune of \$300,000 as in the case of *Kiss Me Kate*, or a \$1.5 million ad budget as in the case of *Quo Vadis*. But the key to a picture's success, the movie company's advertising v.p. insists, is the appeal of the movie itself, rather than the way it's sold to the public.

The methods of selling a movie have undergone a substantial change during the past year with increased use of air media. Movie companies have bowed to the inevitable and are now using tv to promote attendance of particular movies.

Though by far the largest portion of M-G-M's ad budget (probably 75%) usually goes into newspapers, radio and tv play an increasingly big role. The reasoning here is that the public uses newspaper movie advertising as a form of directory service, to consult for address of theatres, time of performance and so forth. Air media, on the other hand, are meant to whet the public's appetite and curiosity for a particular film. Therefore, M-G-M today shows actual scenes from its films in tv-teaser ads of 60 seconds or longer. Frequent quickie radio announcements of 20- and 30-second length attract moviegoers with provocative copy and star names.

Air media played a prominent role in M-G-M's test campaign for *Kiss Me Kate* to determine whether the public wanted to see the film in 3-D or 2-D. Initial tests showed that 3-D outpulled 2-D by close to 40%.

"Does this mean that 3-D is the movie industry's answer to tv?" SPONSOR asked Dietz.

"Not necessarily," he stated. "We've found that tv does not detract business from good movies, be they 2-D or 3-D." ★ ★ ★

# How Are You Fixed For Sales?



Ginny Wood

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

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

## Sales Increase With Proper Planning



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



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

Get your share of sales in WSPD-TV's billion dollar market.  
Contact your nearest Katz agency or call ADams 3175 in Toledo.

**WSPD**  **AM-TV**  
TOLEDO, OHIO

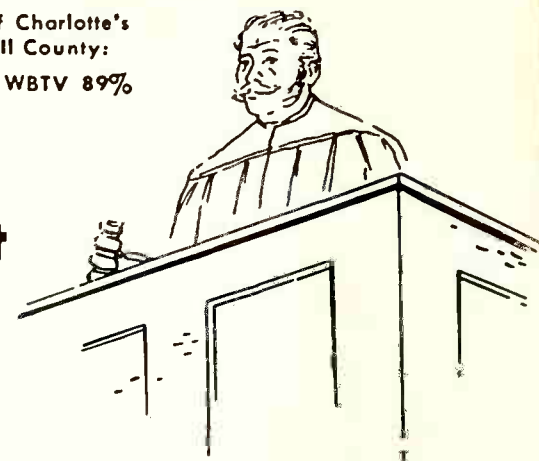
Storer Broadcasting Company  
TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK

Represented Nationally  
by KATZ



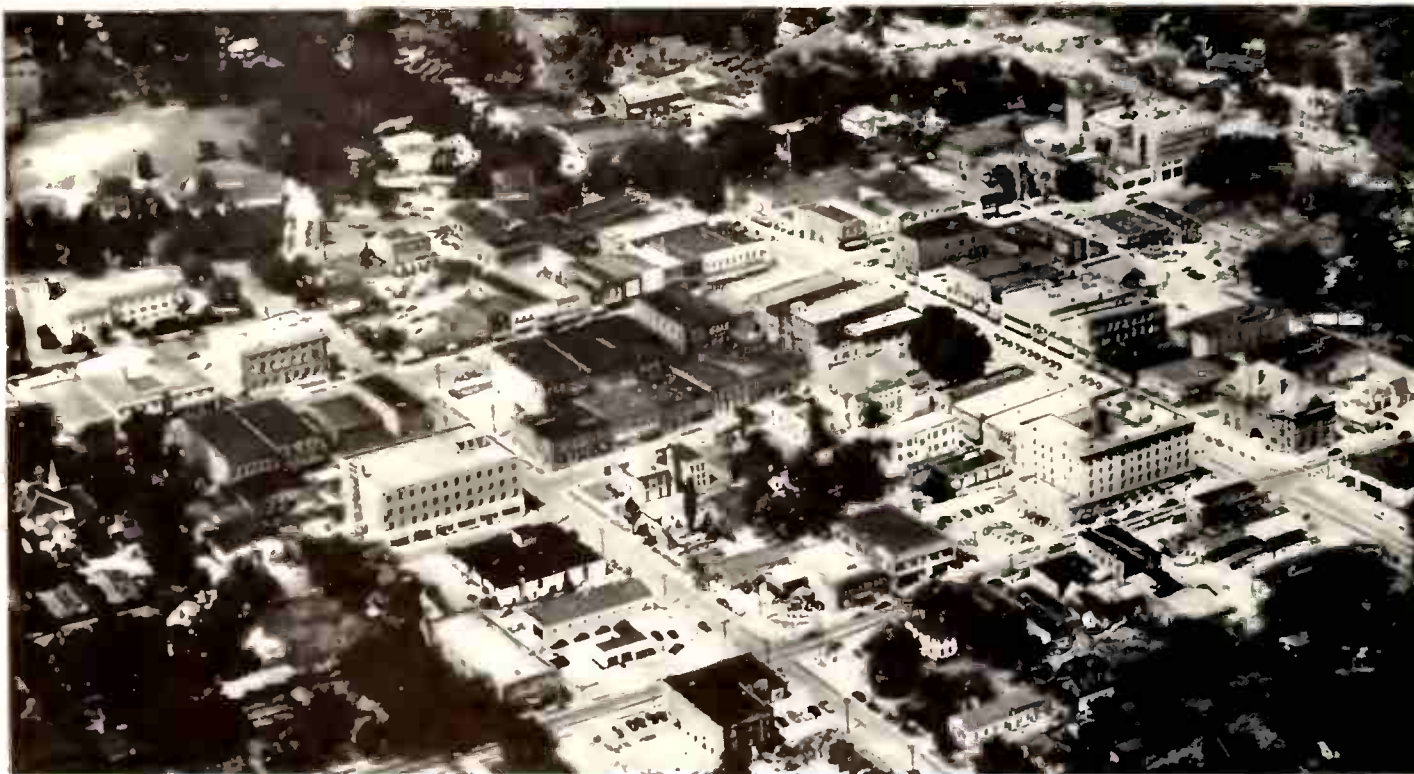
The rich county of which Statesville is the center took its name from James Iredell, Associate Justice of the first U. S. Supreme Court. Pronounced "Ear-dell" or "Eye-rdell"—it makes no difference to advertisers, for WBT and WBTV have the eyes and ears of Iredell.

Penetration of Charlotte's Big 2 in Iredell County:  
WBT 86% WBTV 89%



## fourth city\* in the Charlotte market

STATESVILLE, N.C.—as near to Charlotte as San Jose to San Francisco

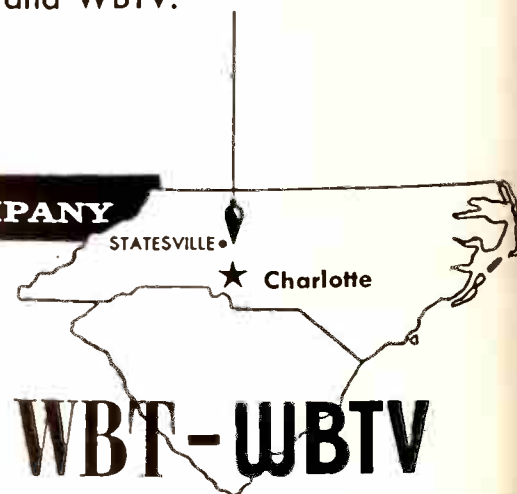


Originally named "Fourth Creek", Statesville underscored its support of Carolina statehood by renaming itself in 1789. Today, the fourth most populous city in Charlotte's 50-mile ring of 1½ million population, Statesville is an integrated entity in the textile-furniture area of which Charlotte is the acknowledged metropolis. Realistic coverage of this fabulous market specifies Charlotte's Big 2—WBT and WBTV.

\*1st—GASTONIA  
2nd—KANNAPOLIS  
3rd—ROCK HILL  
4th—STATESVILLE

**JEFFERSON STANDARD BROADCASTING COMPANY**

Represented Nationally by CBS Radio and Television Spot Sales



**WBT-WBTV**

CHARLOTTE'S **BIG 2** ARE PLUMB IN THE MIDDLE OF A FABULOUS MARKET



Yesterday the big ruckus over video commercials centered on ooh-la-la necklines. Controversy spurred 1952 NARTB Code



Photo: Underwood & Underwood

The situation in video today has improved, but the self-policing battle continues. Latest hassle: "Doctors" portrayed in commercials

# Is tv over-commercialized?

**Six out of 10 admen said "yes" in special SPONSOR survey. What's needed? Stricter adherence to NARTB code, most of them felt**

by Charles Sinclair

**T**elevision is too commercial and offends against good taste, many viewers feel today.

But how does the tv industry itself feel about these accusations?

You'd be wrong if you guessed that tv admen are unanimous in defense of the medium. Last month, SPONSOR surveyed a total of 450 agency executives, station managers and important video clients across the country. A postcard ballot was used. Replies were received from well over 100 businessmen in all parts of the tv-covered U. S.

This was the box score of response to the question, "Is tv over-commercialized?":

"Yes"—59.5%

"No"—28.2%

Some 12.3% answered "maybe."

The point: Nearly six out of 10 tv admen—not ordinary viewers but people to whom tv is a business—feel that tv is violating the spirit and often the letter of the industry's self-policing code of good practices, according to SPONSOR's survey.

Whose fault is it?

Nearly half of the "Yes" group felt that the blame rested on a triumvirate broadcaster, agency and advertiser. About a fifth of the group felt that clients and agencies were primarily to blame, while a similar number felt broadcasters were mainly the guilty parties.

To many admen the result of SPONSOR's opinion sampling will be no surprise. Already several leaders in the advertising field have gone on record with sober-minded warnings that tv is on a free-wheeling commercial

## SPONSOR poll's results

Q. Is tv over-commercialized?

A. "YES" . . . . . 59.5%

"NO" . . . . . 28.2%

"MAYBE" . . . 12.3%

Over 100 admen at agencies, clients and stations replied to SPONSOR survey last month with postcard shown at right

(Please fill out and mail, giving us at least your title)

BALLOT Here is how I feel about TV commercials:

1. TV is over-commercialized: ( ) YES ( ) NO
2. If "yes," it's the fault of: ( ) Broadcasters ( ) Agencies ( ) Advertisers ( ) All three ( ) Other.
3. Here's what I suggest doing to curb this:.....

NAME.....Title.....

Co.....City.....

( ..... Check here if we may quote you.)

bender and may be headed for trouble.

Sigurd Larmon, president of Young & Rubicam, spoke late in September before the 44th Annual Meeting of the ANA in Chicago, saying:

"About three weeks ago, as a preparation for this talk, I asked Y&R's radio-tv department to make a brief check on the amount of time devoted to television commercials.

"A total of 21 stations in six cities ranging from one-station markets to those with seven stations were monitored for one day each, from the time the station went on until it went off, amounting in all to 280 hours and 50 minutes of tv.

"In all but one case, network and independent alike, there was found what can only be called abuse of the standards set up by the industry itself to regulate commercials. There were 160 cases of programs exceeding the standard commercial time, ranging from a few seconds to single commercials over 10 minutes long in a 15-minute program. Frequent instances were found of triple-spotting during station breaks. Indeed, one case of five announcements in a one-and-a-half minute period was logged.

"There were other abuses, too. That is enough to give you the general idea. I am sure none of us will deny that

this is an evasion of tv responsibility to its own industry," stated Y&R's chief executive.

Radio-tv columnists and editors, who know what's going on in the minds of many viewers (from fan mail) and what goes on inside tv advertising (from backstage observation), are equally sharp in pointing out the explosiveness of the tv commercial problem.

"In the long run the victim of over-commercialization is the sponsor himself," *New York Herald Tribune* syndicated columnist John Crosby told SPONSOR. "His plea for us to buy his

### controversy

toothpaste is not going to be long remembered if it is drowned out 30 seconds later by pleas to buy someone's second-hand cars, somebody else's cigarettes, or Bloop's Skin Cream.

"Television, we keep telling ourselves, has five times the impact of radio. But station managers ought to be reminded that it has five times the power to infuriate. I've seen people get much madder over tv commercials than they ever did over radio's. For

radio, we all developed to some degree 'selective deafness.' I have yet to meet anyone who has developed 'selective blindness' to a tv commercial."

A similar warning was voiced to SPONSOR by another veteran journalist, Harold B. Clemenko, managing editor of the Regional Editions of *Tv Guide*.

"The broadcasters' stake is being kicked around today in tv whenever the intelligence level of commercials drops, the sound level rises and the commercial length is stretched into an endurance contest. We see this reflected daily in gripe letters from nice, average viewers. The tv industry should be tough-minded about its own code for its own good."

The largest single group of respondents to SPONSOR's survey felt that broadcasters, agencies and clients are equally responsible for the misleading, over-long, silly and furiously paced tv commercials which sometimes blast at U. S. viewers from video screens. However, most admen still feel that the responsibility for enforcement of good tv practices rests with broadcasters.

Reason: The tv broadcaster is the last link in the video chain which starts when an adman thinks up an idea for a tv commercial and which ends when the signal goes out on the air. He is,

(Please turn to page 82)



John E. Fetzer, leading broadcaster, heads the NARTB's Tv Code Review Board which is a self-policing industry watchdog



Much of Code Board's field work is done by NARTB's Edward H. Bronson, director of Tv Code Affairs, from Washington

## Highlights of the NARTB's Tv Code

**Commercial presentation:** As "suggested practices," Code advocates presenting all tv commercials "with courtesy and good taste." Says the NARTB: "Disturbing or annoying material should be avoided." Also frowned on: Commercials not "in harmony with general tone of program," cow-catchers, trailer plugs. "Television broadcaster should exercise unceasing care to supervise advertising material," Code warns tv outlets.

**Acceptability of clients:** "A commercial tv broadcaster should refuse the facilities of his station to an advertiser where he has good reason to doubt the integrity of the advertiser, the truth of the advertising representations, or the compliance of the advertiser with the spirit and purpose of all applicable legal requirements," states the self-policing NARTB Code.

**Time standards for commercials:** Code spells out "suggested" time standards. In half-hour Class "A" tv show, for instance, allowable commercial time is three minutes—no more. In participation shows, one minute commercials should not occur more often than once every five minutes. Station breaks should be 30 seconds.

**"Dramatized" advertising:** Commercials which feature "statements by doctors, dentists, nurses or other professional people" should either involve bona fide authorities or be tagged as "dramatized" if tv actors are dressed up for the part, recommends the NARTB.

**Contests, premiums, offers:** Contests, the Code group feels, "should offer the opportunity to all contestants to win on the basis of ability and skill, rather than chance." And, all rules should be clearly spelled out. All tv "offers" should be screened by the tv broadcaster in advance to make sure they are not harmful, misleading or shoddy. A "free" offer must be free.

**Review of the Code:** Entire Code is now reviewed along with machinery for implementation, at least once each year.

## What the Tv Code has accomplished

**Outside "investigations":** Code went into effect in March 1952. Soon afterwards, Congress voted an investigation of radio and tv programming for "offensive material." Committee raised ruckus over low necklines, high incidence of crime shows. But Code group was complimented for making sincere attempt to police the industry from within. Other organized attacks on tv medium have been deflected by NARTB, which then turns results of investigations back to subscribers for study. NARTB has made point of letting Congress know all details of Tv Code in diplomatic move to forestall U. S. censorship.

**Within-industry cleanups:** Television Code Affairs Director Edward H. Bronson spends about a third of his time in the field, visiting subscribers and non-subscribers. Also, he regularly checks in at the tv networks (all four subscribe to NARTB Code) to discuss ways and means of assuring agency-client cooperation with Code authorities. As a result, all networks and many tv stations have tightened their screening procedures and are getting tougher with recalcitrant advertisers. "While some defections might be noted, it was the feeling of NARTB executives and the Code Review Board that the subscribers were following the code successfully," stated NARTB.

**Tougher "rules" for future:** Because of its periodic review procedures, NARTB will probably re-draft the Code from time to time, or urge tv subscribers to pay closer heed to its statements. For example, the American Medical Association recently criticized tv for over-use of actors dressed up as "doctors" in tv commercials, for failing to identify these commercials as "dramatizations." NARTB Code group members met with AMA top executives. Soon, NARTB sent a strong-worded resolution to subscribers, urging them to stick closely to the Code. In turn, subscribers (networks, stations) have passed the word along to agencies and clients who use such commercials. Latest result: "Men in White" commercials are increasingly being labeled as "dramas" to avoid the stigma of being "fake."

# 12 big spot clients: how

Spot air advertising has been marching upward and onward with vigorous, consistent strides. It is likely to plant its banner at the \$230 million mark this year.

In radio, where network billings have tumbled under the impact of tv, spot marches merrily forward, blithely unaware that many ad pundits have numbered the years of radio's life. Estimates are that clients placed well over \$120 million in national radio spot last year. This compares with about \$80 million in 1946.

In tv spot has grown with the expansion in the number of stations and sets but the inherent advantages of spot advertising have also been responsible. FCC figures on spot tv billings last year showed business had hit the \$80 million mark, about \$20 million more than 1951.

This growth over the years reflects a healthy appreciation of spot's flexibility. Spot offers different kinds of advertisers with different kinds of problems a variety of ways to advertise. In many cases spot calls for more paper work, more thinking, more analysis than network advertising. But advertisers and agencies have become more at home in planning spot campaigns and have mastered many of its problems.

To show the variety of ways in which spot can be used, SPONSOR will present a dozen case histories. Six spot radio advertisers are covered in this issue (see pages 32-33). Six spot tv case histories will appear 28 December.

While the dozen sponsors use spot in different ways, they all use it for one main reason—it gives them the ability to pick their markets. To put it another way, spot's

appeal lies in the ability to say something in one market and not in another; or the ability to say one thing in one market and another thing in another market; or the ability to advertise at 8 p.m. in one market and 8 a.m. in another; or the ability to advertise one product in one market and another product in another market.

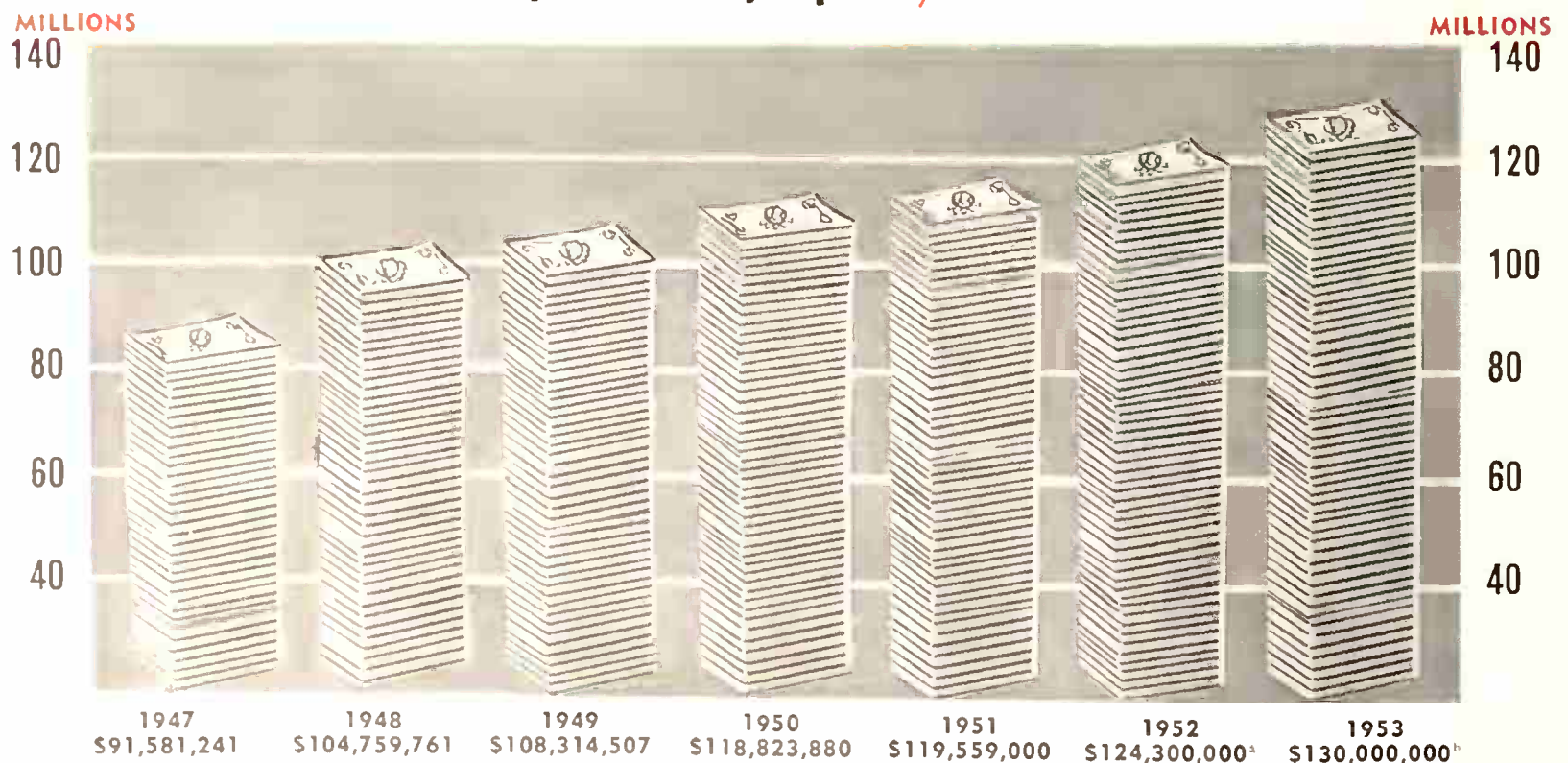
Specifically here is what this flexibility means:

**1. Spot advertising follows the sun.** One reason spot is so important is that the U. S. is so big. Because of the country's four time zones people get up, eat, drive in their cars and go to bed at different times. If Mennen wants to reach men at shaving time all over the country, it must use spot. If Esso wants to sell men driving to work in different cities, it must use spot.

**2. Spot advertising follows the seasons.** A firm selling anti-freeze for autos will want to push it hard when a cold snap makes motorists think of winterizing their cars. Makers of cold remedies will want to plug them during a cold snap, when the incidence of colds is high. But cold weather does not come to all markets at the same time. Hence, spot is indicated.

**3. Spot advertising is economical.** Commercials can be expensive, especially in tv, but they don't have to be. An advertiser closely identified with a network show gets something he can merchandise but he pays for it. In spot there is no production expense outside of the commercial, and sometimes none for the commercial. The sponsor who cannot afford a network show can always arrange a spot schedule to fit his budget.

## Spot radio ad expenditures jump 42% from 1947 to 1953



SOURCE: NATIONAL ASSOCIATION OF BROADCASTERS. DATA FOR 1947-1951 FROM "ADVERTISING IN AMERICA" PUBLISHED BY THE NATIONAL ASSOCIATION OF BROADCASTERS. DATA FOR 1952 AND 1953 FROM "ADVERTISING IN AMERICA" PUBLISHED BY THE NATIONAL ASSOCIATION OF BROADCASTERS.

<sup>a</sup> SPONSOR estimate based on preliminary data of FCC for 1952 released April 1953. <sup>b</sup> SPONSOR estimate based on industry and station rep forecasts.



# They use the medium

TURN PAGE FOR 6 **RADIO** CASE HISTORIES  
(Note: 6 tv case histories next issue)

4. *Spot has local appeal.* This is true when commercials are given, for example, by local personalities or when they are connected with broadcasts of local news and weather reports. Sometimes local personalities out-pull national talent in their own markets.

5. *Spot is an excellent supplement to network advertising.* Where an advertiser uses network advertising, spot can back it up with special campaigns in problem markets. The advertiser can come in, put on pressure for as long as necessary and move out. Normally network shows require steady exposure for best results so far as advertising goes. It is true that radio networks have become more flexible, allowing advertisers to buy in for short-term saturation drives but broadcasters regard this trend as a tribute to spot—not to mention an encroachment upon their spot business. (It should also be pointed out that the best announcement slots, especially in tv, tend to become franchises with all the long-term commitments found in network advertising.)

6. *Spot is necessary to introduce new products.* Even for the biggest firms national distribution of a new product is an expensive proposition—and is probably wasteful under certain conditions. To get 100% distribution for a new cigarette, for example, requires the placing of about six billion cigarettes on dealers' shelves. Then, too, new products take hold better in certain markets. The classic method of introducing new detergents is to push them first in hard-water markets where soap doesn't work well because of minerals in water.

7. *Spot enables the advertiser to duel more effectively with his competitor.* There are times when an advertiser wants to meet his competition head-on and there are times when he wants to avoid an advertising collision. Most advertisers put pressure in markets where they have the best distribution, but sometimes the sales situation calls for putting most effort into missionary work in weak markets. With spot sponsors can call their shots.

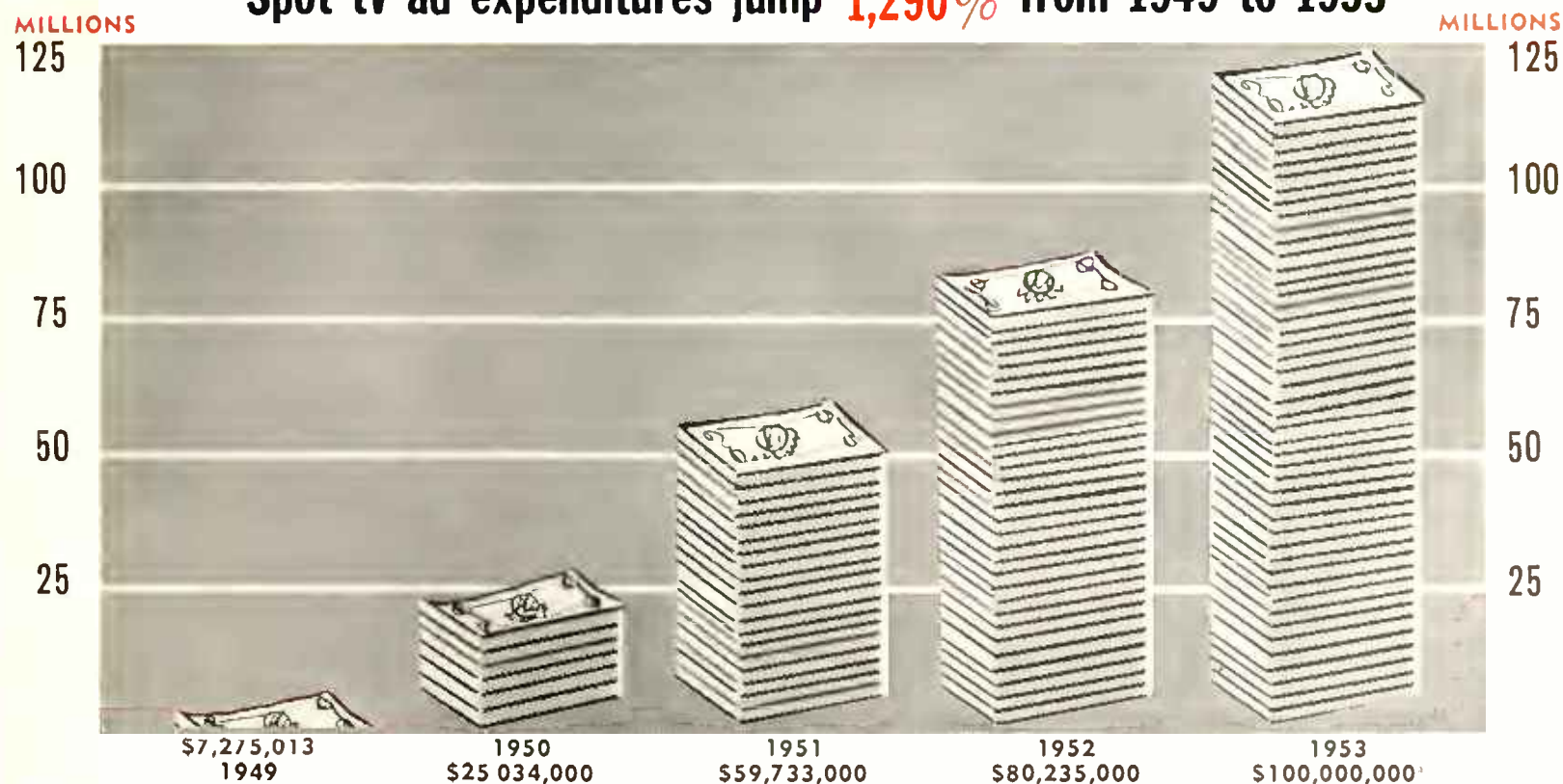
8. *Spot permits variety in programming and selling.* Network shows are not uniformly popular in all markets. The West Coast may prefer one kind of entertainment, the South another, the Midwest, a third type and the Northeast, a fourth. While national advertisers commonly use one selling pitch all over the country, sectional differences often call for different sales arguments.

9. *Spot enables the advertiser to cope with fluctuating economic situations.* Individual markets are often affected by such events as floods, droughts, blizzards or strikes, causing a dip in income in the area. A spot advertiser selling a non-essential product will be able to pull out and not waste advertising money.

10. *The spot advertiser can pick his station.* A network station lineup will not necessarily give the advertiser the best station in each market for his purpose but the spot client can choose his own lineup to fit his needs.

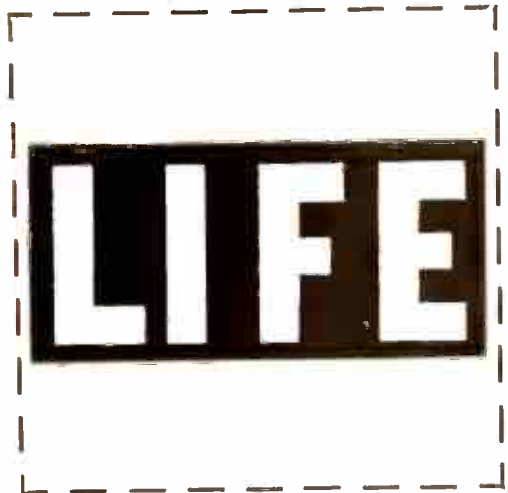
This by no means exhausts the reasons spot is used. But it gives a good idea why its billings have been constantly increasing and why so many different advertisers have found it so effective. ★ ★ ★

## Spot tv ad expenditures jump 1,290% from 1949 to 1953



SOURCE: Federal Communications Commission. Dollar figures AFTER station discounts but BEFORE commissions to station representatives, agencies and other brokers.

\*SPONSOR estimate for this year is based on television industry and representatives' forecasts.



**Local talent slants "Life" commercials to each market**

*Life* uses spot radio not only because it can pick its markets but because local radio can stress those facts about each issue of *Life* which particularly interest readers in the particular market. *Life* squeezes the most out of its local appeal tactics by having local radio personalities write their own *Life* commercials.

The magazine is now using this technique on about 80 stations to boost its newsstand sales. In use for a year, the ad-lib spot approach has been thoroughly tested by *Life*, which was particularly interested in comparing radio's cost and effectiveness against other media. It was tried on one station last year, tested further on 11 during January and February, continually increased after that.

There is more work in this method of buying local radio than would appear at first glance.

In the first place, each local personality is briefed on the basic facts of magazine newsstand selling by a two-man traveling team from *Life* and Y&R.

Second, discussions are held between these traveling teams and station personnel, newsstand dealers and magazine distributors to pinpoint market peculiarities.

For example, a team at Indianapolis was told by WIBC that rural families often travel to town on Saturday morning. *Life*, therefore, bought into a Saturday morning show.

Third, *Life* sends out to each station advance copies of the magazine along with editorial briefing.

*Life* buys into music and news shows with personalities who command loyalty among listeners. ★★★



**Pall Mall buys early a.m. radio to reach men, women**

Pall Mall has long had a reputation for using spot like a sledgehammer and its latest campaign, just ending, is no exception.

Though it doesn't compare in size with the famous Pall Mall saturation drive in 1941-'42 ("On land, in the air, on the sea . . . etc.") the current campaign is still a hefty buy. About 10% of Pall Mall's \$5.5-\$6 million budget went into spot radio this year.

Starting 1 April with a 36-week schedule, the campaign was carried in 45 markets. These are the outstanding characteristics of the drive, bought via SSCB:

1. The markets were big ones. Pall Mall is a big-city cigarette, thus can hit the center of its target with spot.
2. Practically all announcements were slotted between 6:30 and 8:00 a.m. Pall Mall likes daytime radio but wants to reach both men and women.
3. Except where availabilities were limited, all the radio stations in each market were used.
4. For further impact via repetition, Pall Mall used a rhythmic chant. "Three smokers per minute change to Pall Mall."

The chant was Pall Mall's way of pointing out that its 1952 sales were 12 billion over the preceding year, an increase greater than that of all other cigarettes combined.

This year's spot radio drive was Pall Mall's first since 1950. The money came from putting NBC TV's *The Big Story* on alternate weeks at a time when many advertisers were cutting down on radio to pay for video's high costs. ★★★



**Esso times commercials to local weather changes**

Esso distributes its gasoline and other auto products only in the Eastern United States. As a regional advertiser, it finds spot particularly useful.

Its current use of spot, via Marschalk and Pratt, is on two levels. There is the regular use of newscasts and there is also a six-week campaign for its new gasoline.

The regular newscasts are on 55 stations in 53 markets from Maine to Louisiana. They are generally five-minute shows, and Esso usually buys them six days a week. An average of three newscasts per day are used per station.

The new gasoline—"Total Power Esso-extra"—is being plugged with 2,000 announcements in 18 cities. Most of the 18 are large markets where the regular newscast schedule is less than four a day.

Besides gasoline, Esso markets tires, batteries, oil, anti-freeze, heating oil and cooking gas, the latter two primarily down South.

Since some of these products are tied in with the weather, Esso gets the most out of spot's flexibility. Its anti-freeze commercials, for example, can be perfectly timed to fit in with the first cold snap.

Esso likes newscasts for two reasons: (1) they are one of the best ways for reaching the male audience, and (2) local news has a strong appeal to radio audiences.

Esso began using spot tv early last year, built up a chain of 15-minute newscasts in about a dozen markets.

Esso radio newscasts are described as the "most tuned-in" on radio. The agency says their audiences top the No. 1 radio network show. ★★★



### **Mennen reaches men during varied U.S. shaving times**

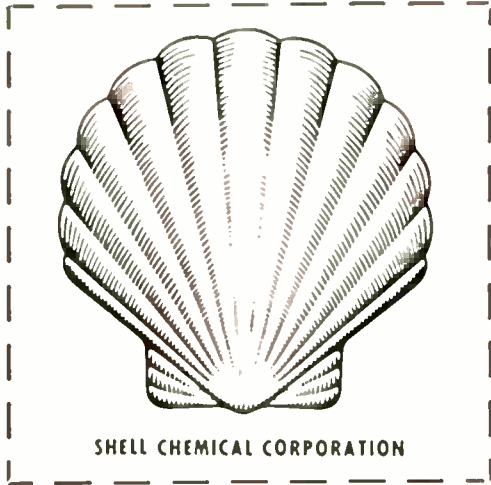
The Mennen Co. hopes that when the American male gets up in the morning and performs his daily shaving ritual, he uses the following products: Mennen shaving creams, Mennen after-shave lotion, Mennen spray deodorant (for men).

One of the ways Mennen and its agency, Kenyon & Eckhardt, turns that hope into a reality is by reaching their prospects during the time they shave. They do this with spot radio.

So far as air advertising goes, Mennen is strictly a user of spot, and practically all of it is radio spot. Its use of tv has been restricted and may be even more curtailed next year, one reason being that Mennen feels it is not in a position, financially speaking, to put the effort into tv which it believes is required.

In buying early-morning time Mennen uses straight announcements as well as participations in musical, variety and news shows. Buying is not restricted to early-morning time, however. While some of the periods bought by K&E are considered good for reaching men driving to work, the agency does not seek auto drivers as a matter of policy.

Mennen likes spot because it is interested in exploiting certain markets which are particularly important to it. Mennen can also reach men shaving in different time zones with spot. The company usually rotates commercials for its shaving products. In buying announcements, Mennen feels it needs at least a minute to sell properly, especially during the morning when men walk around the house. ★★ ★



### **Shell Chemical goes on air when pests strike the farmer**

Believed to be the biggest user of radio in the farm insecticide industry, Shell Chemical finds spot especially useful as a speed medium.

Shell Chemical sells four products by radio: Aldrin and Dieldrin, both insecticides; D-D, a soil fumigant to kill microscopic pests in the soil, and ammonia for fertilizer.

Since weather changes and pests can come suddenly, Shell Chemical must be able to reach the farmer in jig time with sales messages. No medium can reach the farmer as fast as radio. Shell Chemical feels. About 300 local stations were used this year for regular selling and special campaigns.

Shell Chemical can have a commercial on the air 48 hours after its field representatives report there is a need for extra advertising in pest-infested areas.

Shell Chemical also finds radio useful because it has discovered through research that radio will command the attention of the farmer during certain periods when no other medium will work. These periods are during the farmer's busy time, during which he will take time out to listen to weather and market reports while eating breakfast and lunch. J. Walter Thompson timebuyers, therefore, seek announcement periods adjacent to newscasts in the early morning and at noon.

In buying stations, coverage of the farm areas Shell Chemical wants to reach is the most important factor. Cost is secondary, not because Shell Chemical doesn't watch expenses but because farm radio is inexpensive. Shell spends 10% of ad budget on radio. ★★ ★

## **AMERICAN AIRLINES INC.**

*America's Leading Airline*

### **American Airlines gets big post-midnight radio audience**

One of the most unconventional buyers of spot is American Airlines, the biggest user of after-midnight radio.

Since April 1953 American Airlines has been selling itself as well as air travel on six CBS stations—five owned-and-operated and one key affiliate—from midnight to dawn through the week. The campaign is scheduled to run three years.

The o&o's are WCBS, New York; WEEI, Boston; WBBM, Chicago; KNX, Los Angeles, and KCBS, San Francisco. The affiliate: WTOP, Washington.

The airline uses a music and news format in its five-and-a-half hour shows. While six different markets are used it was decided by CBS and the agency, Ruthrauff & Ryan, to search for a single music formula rather than evolving one for each market. The final choice was middle-brow classical and semi-classical music. Besides giving much thought to the type of music played, the sponsor and agency also spent a great deal of time auditioning announcers in order to find the right type of soothing voice.

It's been estimated by CBS Radio Spot Sales that the average AA commercial will reach 100,000 listeners, and that in three years the total number of commercial impressions will total two billion. For this AA pays a time-and-talent bill of about \$2.5 million.

Spot Sales also estimated the six stations would cover something like 80% of American Airlines sales territory.

In addition to after-midnight radio, AA has special drives. ★★ ★



# What timebuyers want for

Something useful for around the office makes popular

**W**hat do timebuyers like to get for Christmas?

A station manager asked SPONSOR that question a few weeks ago after he'd selected the gift he planned to give buyers this year. He had chosen a desk lighter inscribed with his station's call letters. "Is that the kind of gadget they find handy? Do buyers like useful presents for their offices or do they prefer luxury items?" Those were some of the questions the station man put to SPONSOR. The answers SPONSOR came up with should be amusing reading for timebuyers and the station people who pick out their gifts. (For that other accompaniment of Christmas in the advertising business

lish a rule-of-thumb for the perfect gift to timebuyers, here's a tip worth remembering:

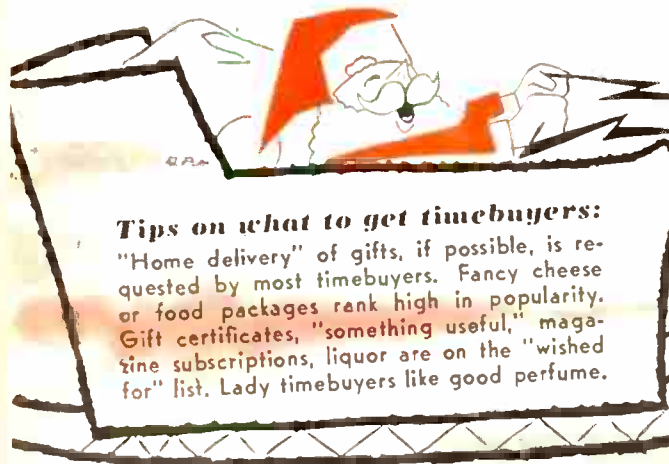
Food delicacies and liquor are among the items most frequently praised by buyers.

Desk and office accessories and gadgets are what buyers receive most of the time, however. Most of the buyers reported that over the years they had gotten, for example, dozens of lighters. But they added that the era of the lighter is on the ebb.

A number of timebuyers commented that some of the Christmas presents they receive look more like promotional gimmicks than gifts. They get a kick out of clever promotion items,

Interestingly, most of the timebuyers remembered who had sent what—even though the gift might not have had call letters stamped indelibly on it. Others remembered gifts which were typical of an industry or product in the sender's area. Florida oranges or Michigan celery, for example. Several recalled getting beeswax candles, received from a group of stations which customarily use a beehive as part of their trademark in promotion.

A timebuyer with one of the larger agencies having many important air accounts said that he usually does not keep the souvenir type of gift in evidence in his office. "I usually throw them in a drawer in the hope that



### Tips on what to get timebuyers:

"Home delivery" of gifts, if possible, is requested by most timebuyers. Fancy cheese or food packages rank high in popularity. Gift certificates, "something useful," magazine subscriptions, liquor are on the "wished for" list. Lady timebuyers like good perfume.



the office party SPONSOR presents a few words of advice reprinted from an *Esquire* etiquette book. See page at right.)

The great majority of timebuyers like to get presents. But, surprisingly, there were a few who frown on gift giving among business contacts. Reason: They doubted it was good ethics to give or receive such presents; or felt presents create office jealousies.

Actually, the heyday of Christmas presents for timebuyers seems to be over. Most reported that the flow of gifts has leveled off, and many said it has been on the downgrade for the past few postwar years.

Although it would be hard to estab-

lished the buyers, but they think that a novel paperweight in the form of a radio station tower, with the call letters big enough to be seen from across the street, is not a real Christmas gift.

The value of the gifts received by timebuyers depends to some degree on the size of the agency and its billing; usually the chief timebuyers receive more presents than others on the staff.

The timebuyers hesitated to place a retail value on the total amounts of gifts received ("They are presents, you know"), but with a little prodding came up with estimates ranging from about \$20 a Christmas to as high as \$200. Many mentioned more expensive gifts like turkeys, fancy packages of cheese, electric desk clocks and radios.

they will turn into something better," he said. He opened up his drawers for a SPONSOR researcher and found that they contained the following (not all, however, received as Christmas gifts):

Piece of mineral salt (which he saved because he might be able to use it as a pellet some day).

Phone perch device.

Dial which one uses as a reminder as to when the parking meter is due to run out.

Beer mug for pencils.

Memo pads with station call letters.

Personal hygiene kit.

Mechanical pencils.

1 100 share of oil well stock (he got a dividend on this stock, too).

Slide rule for calculating the dis-

# Christmas

## Luxuries are preferred

tance a uhf or vhf signal will travel depending on the physical factors (he described it as a "Jim Dandyroo").

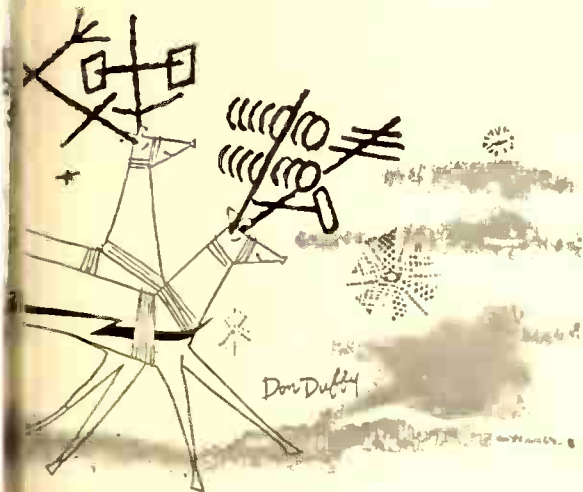
Imported combination wrench, screw driver and knife.

Plastic paper knife.

Calipers.

After going through his desk, he observed that a swap shop for time-buyers might be a fine idea. He would trade any of the above items, he said, for a leather billfold.

How much liquor does he get? Considering that it's such an obvious gift, he feels he gets very little. Only about two bottles last year. "I may not be typical," he commented. "Maybe they feel I'm too young."



"I received two gifts last Christmas which I use all the time," a timebuyer with a medium-sized New York agency said.

"Both are very practical gifts. One is a little imported tool kit. I've really appreciated it, and I have used it many times.

"The other gift is a combination-type device called an Ami. It takes off bottle caps and so forth. I've used it constantly."

A lady timebuyer recalled that last year she got four or five diaries. "All of them had my name on them, of course, but since I lead only one life, I can use only one per year. I also got some nice stockings," she reported,

(Please turn to page 93)



Reprinted from "Esquire" Magazine

## For ad world's Christmas parties here's advice which might come in handy

The following suggestions are from "Esquire Etiquette: A guide to business, sports and social conduct" by the editors of Esquire. Copyright 1953 by Esquire Inc., New York.

\* \* \*

... For the guests, we can offer three pieces of advice which will almost certainly have no effect:

**DON'T GO** if you can muster a reasonable, sorrowful excuse. What a perfect day for a trip out of town or an attack of flu or even a crisis which demands your all-night presence at the plant!

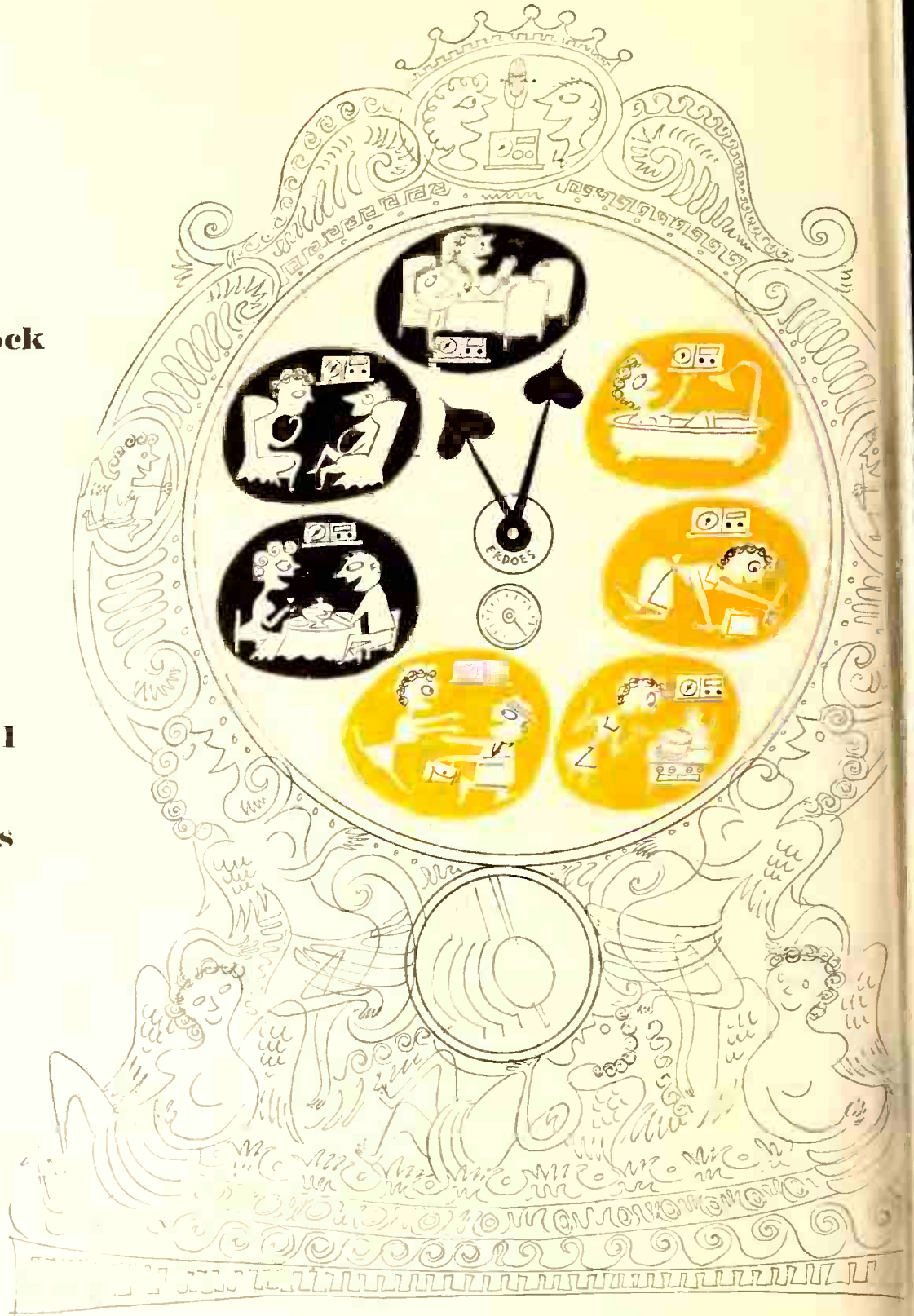
**IF YOU GO**, don't stay too long. Slipping out early might be noticeable and might mark you down as anti-social if everyone did it, but not that many people have that much sense. Never fear that no one else can take over as the life of the party. Fear only that you will make an ass of yourself or—even more likely for a man of any self-control and intelligence—that you will witness someone else's asininity. Remember, what you do and see will be forever held against you.

**DON'T DRINK TOO MUCH**—which probably means don't drink anything but long glasses of water colored with a little caramel syrup brought from home. You can't afford to be conspicuously sober after everyone else has "loosened up"—particularly since you will later want to remember having seen the Big Blow-up—but don't kid yourself into thinking you can "hold your liquor" well enough to skip the hazards of an office party.

Next day, or soon after the party, make a point of congratulating the committee members on their good work. They've had a pretty thankless job, and the put-up applause they got at the toastmaster's behest does not remove the necessity for guestly thanks later on. . . . It's nice to do what you can to make the chairmen think their party was a success.

# Who listens...where...when...why..

**Radio's 'round-the-clock  
ability to follow people while  
they work, eat or relax  
makes it an "indispensable"  
medium, study by Politz for 11  
Christal stations shows**



©Henry I. Christal Co.

## **10 key findings about radio in Politz study for Christal-repped stations**

- 1.** In video areas tv has failed to displace radio from its role as the "constant companion of the busy, busy American people."
- 2.** Radio succeeds in following its audience at all hours, in all sorts of locations. People listen while doing something else.
- 3.** Radio is considered twice as much a "necessity" as compared with tv by radio listeners in video areas (49% versus 22.8%).
- 4.** Some 3,500,000 people in the top tv areas intend to buy a new radio set within the next few months. Most will be "extras."
- 5.** By the time people go to bed in video communities radio has reached no less than 65 out of every 100 adults (15 and up).
- 6.** There are usually more people listening at night, and they listen more attentively to radio, since most of them are relaxing.
- 7.** People rely on radio for two things—entertainment and information. Nearly four times as many prefer radio newscasts.
- 8.** On the lower income levels, people prefer radio for its entertainment aspects. On the upper levels, for its information.
- 9.** Only 5.5% of people in tv areas own radios which don't work properly. Only 10% of this group neglect repair to watch tv.
- 10.** Radio is important to advertisers because it is important to listeners, study makes clear. Radio has penetration, impact.

The article below is a report on a research study conducted last December and January for 11 radio stations represented by the Henry I. Christal Co. Field work and research compilations were made by Alfred Politz.

The first of a proposed annual series of studies, it will soon be sent in book form by the Broadcast Advertising Bureau to its full mailing list of some 4,000 advertisers and agencies, and to its members. NARTB will send it to the remaining U.S. stations.

Said BAB's William B. Ryan in explaining why his organization felt the Christal study should get wide dissemination:

"The study is the first attempt to get at the real basics of radio information which is essential today. We all know the quantitative facts—that radio has saturated U.S. homes. Now we need more qualitative facts."

\* \* \*

Nearly one out of two adults in television areas—some 30,200,000 people—consider radio "a necessity." Less than one out of four, by way of contrast, considers tv in the same light.

- As a news source in tv areas, radio is tops. Adults were asked this question: "Suppose you were at home and heard a sudden rumor that war had broken out. What would you do to find out if the rumor was true?" Some 54.8% said they would "turn on the radio." Some 15.4% said they'd "turn on tv."

- Daytime radio is well-liked by video-area Americans, chiefly because they can listen to it while doing something else. Some 17,200,000 people in tv areas, for example, listen to radio while eating breakfast.

- At night, better than six out of 10 adults who are dialing their radios are doing nothing else but listening. In other words, radio follows people about all during the day, but there exists an "extra-attentiveness" in the evening periods.

- Some 3,500,000 people in tv areas intend to buy a home radio set in the next few months. Two out of three of these new radios will be additional sets. The others, replacements. And, eight out of 10 people in tv areas who plan to buy a new car say they want a radio in it.

The statements you've just read above are highlights from a national

**MEDIA ARTICLE DELAYED:** Because of its extensive scope Part IV of SPONSOR'S All-Media Evaluation Study entitled "What's wrong with the rating services" scheduled for this issue is being held up until next issue (28 December) so that all the controversial data in it can be double-checked. It will include (1) details of SPONSOR'S poll of 2,000 advertisers and agencies, (2) a master chart summarizing the features of each of the six major air rating services, (3) a SPONSOR ideal rating system in which an attempt will be made to compare the six services. An article on print rating services will follow.

study by the Alfred Politz Research organization for the 11 big radio stations that are repped by the Henry I. Christal firm.

It is actually an extensive follow-up to the same industry study made a year ago and reported on in the 10 August 1953 issue of SPONSOR. (See "10 basic findings of new Christal radio study," page 34.)

Unlike many a radio research study these days which seeks to make its point with the sheer weight of quantitative figures, the Politz researchers interviewed a probability sample of some 4,985 people in 11 tv areas of the U. S. last December and January to find out answers to these qualitative media questions:

*What are the reasons people have radio sets in their homes?*

*What are their attitudes toward it?*

*What benefits can advertisers draw from such an analysis?*

As in the initial report, the stations sponsoring the study are these: WBAL, Baltimore; WBEN, Buffalo; WGAR, Cleveland; WJR, Detroit; WTIC, Hartford; WDAF, Kansas City; KFI, Los Angeles; WHAS, Louisville; WTMJ, Milwaukee; WGY, Schenectady; WTAG, Worcester. All these call letters are familiar ones to timebuyers and

radio spot advertisers, for all of these outlets are radio veterans.

The very fact that these stations have been in business long enough to know the kind of information advertisers want (or should have) today concerning radio played a large role in determining that the study was to be one dealing with the qualitative aspects of radio, rather than quantitative.

Alfred Stanford, an advertising veteran who was recently director of the Plans Board of Benton & Bowles and who now publishes his own yachting magazine, was commissioned by the Christal group to act as a sort of "learned appraiser" of the study.

Stated Stanford:

"Research of the high sensitivity and accuracy implied in Alfred Politz's work has seldom been more fully justified than in the findings of this real voyage of discovery.

"The findings on *who* listens, *when* and *where* and *why* build the picture of a medium with penetration and tremendous impact because of its special ability to serve people's wants and needs—wherever they are and whatever they are doing.

"The well-known basic 'quantities' (Please turn to page 102)

When do people listen?	All People	Approximate listening time* (average number of minutes per listener)
Between Waking & Breakfast	29%	36
During Breakfast	28%	27
Between Breakfast & Lunch	27%	97
During Lunch	15%	32
Between Lunch & Supper	25%	107
During Supper	17%	37
Between Supper & Going to Bed	29%	104

Chart from the updated Politz study indicates that, except for the shorter mealtime periods, the percentage of people in tv areas reached by radio is fairly uniform during the day, and evening. However, people listen more ATTENTIVELY during the evening

## 6 examples showing how agencies, producers use stock film for tv commercials, programs

In their search for new video effects and ideas ad agencies and tv producers are relying increasingly on the use of "stock" film footage available in a number of big film libraries. Stock footage—film which may have been shot originally for use in everything from newsreels to Hollywood process shots—provides a creative tv tool comparable to the use of stock "stills" in print advertising.

At the same time stock footage gives new freedom and range to dramatic tv shows, musicals, quiz programs, and so on by serving as bridges and scene-shifters between live and filmed action or as scenic backgrounds.

The photos on these pages are a cross-section of the

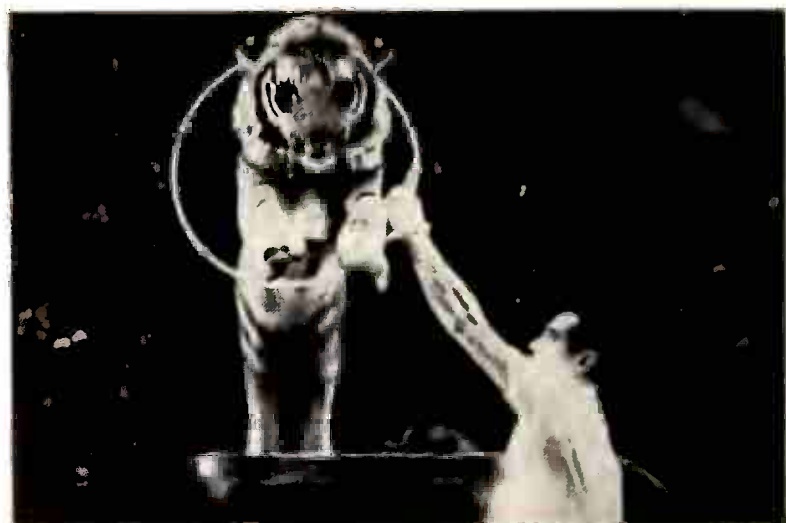
many successful case histories of stock film usage. These pictures were culled from the files of one of the world's largest stock film suppliers, NBC TV Film Library. They illustrate how stock footage can be integrated into both tv programs and commercials.

Admen have a wide choice of raw material. At present there are some 157 million feet catalogued in stock libraries of NBC, CBS, Fox Movietone and others in New York, Chicago and Hollywood.

Costs vary, depending on whether the film is to be used in live or filmed production, how much film is needed, what size film is bought and amount of lab work. (For details of costs, see story below.)



**1** To stress idea that Red Ball shoes were as modern and rugged as new jets, Atlas Films used some 15 feet (\$40 worth) of tv stock footage in series of Chicago-made filmed commercials



**2** Live RCA commercials on "Goldbergs" used two 10-second film "loops" of lion (among others) for \$30 on-the-air demonstration of RCA video receivers. Agency: J. Walter Thompson

# 157 million feet of stock tv film: A

Here's a guide for tv admen in the use of stock film footage as a creative ai

The tv producer on the phone sounded desperate.

"I've gotta have some stock footage. An atomic bomb exploding. About 20 seconds' worth."

"That shouldn't be difficult," said Barbara Wiener, chief index supervisor of NBC TV Film Library, mentally thumbing index cards marked *Disasters (explosions-atomic)*. "What sort of shot did you have in mind?"

"I need one where the camera is looking out from the center of the blast," said the producer.

Needless to say there is no such shot in the 20 million feet of catalogued and cross-indexed stock film footage in NBC TV's library.

Nor does it exist anywhere in the millions of feet of stock footage available to tv in other film libraries, such as those of Fox Movietone News, March of Time, Telenews and CBS TV.

But practically everything else *does* exist.

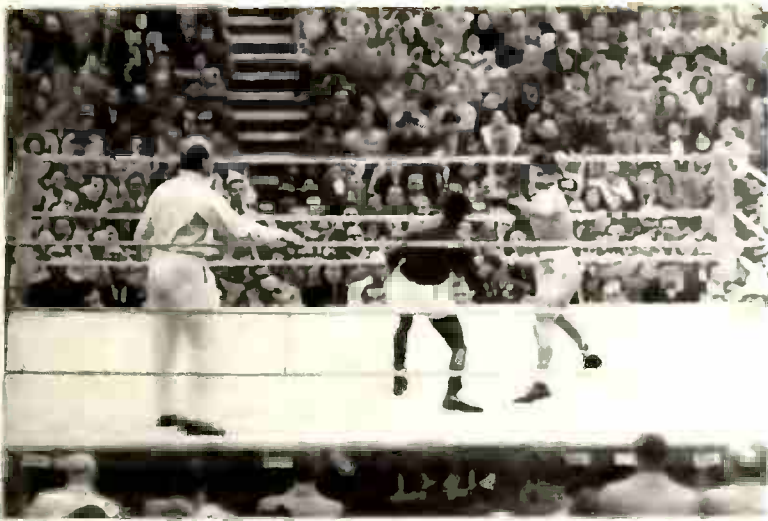
Do you want to set the mood of a tv commercial for a new car by opening with a shot of a busy New Jersey

highway? Do you need some rear-projection footage of waves breaking on a California beach for a scenic effect in a romantic comedy? Need a jet plane taking off? A Berber festival in North Africa? The Grand Casino in Monte Carlo? Niagara Falls? Malenkov's bedroom in the Kremlin?

Try the film libraries. If a movie camera has caught it, chances are they'll have it in the form of a stock shot.

Stock footage is film shot originally for anything from feature movies to





**3** Problem: How to integrate film commercials for Piels Beer with tv sports shows? Answer was found by Y&R agency through use of some \$125 worth of stock sports shots as scene-setters



**4** Old and new autos were contrasted in film commercials supervised by K&E for Lincoln-Mercury's "Toast of the Town" on CBS TV. Rush processing job took three days. Cost: about \$60



**5** Triumphant entry of Allies into Paris in WW II featured as part of drama on "Robert Montgomery Presents." Stock footage was blended with live action. Some 20 seconds' worth cost \$32



**6** Jam Handy-made hour-long film show for "Lutheran Hour" was built around several hundred feet of stock shots (cost: \$2.50 per foot, plus lab fees). NBC Library read script, picked film

# Are you getting the most out of it?

newsreels and commercials. Data includes uses, sources, prices

newsreels and carefully collected and catalogued by film libraries. In the world of tv advertising, stock film libraries serve roughly the same purpose that still picture services—like Underwood & Underwood—serve in production of magazine ads. Their big advantage is that they make stock scenes available at a far lower price than the cost of sending out your own photographer.

Most tv admen, however, still have much to learn about the use of stock movie shots in tv production. As

Frank Lepore, manager of NBC TV film and kinescope operations, and Ted Markovic, chief librarian of the NBC Film Library, told SPONSOR: "Until recently, half the advertisers in tv didn't know we existed to serve anyone inside or outside NBC."

Early this month therefore SPONSOR surveyed all of the major stock film libraries to determine how they could best serve as tv advertising aids, and how much such assistance costs an advertiser. Here are the questions SPONSOR asked and the answers it received:

*How and when can stock film be used in tv production?*

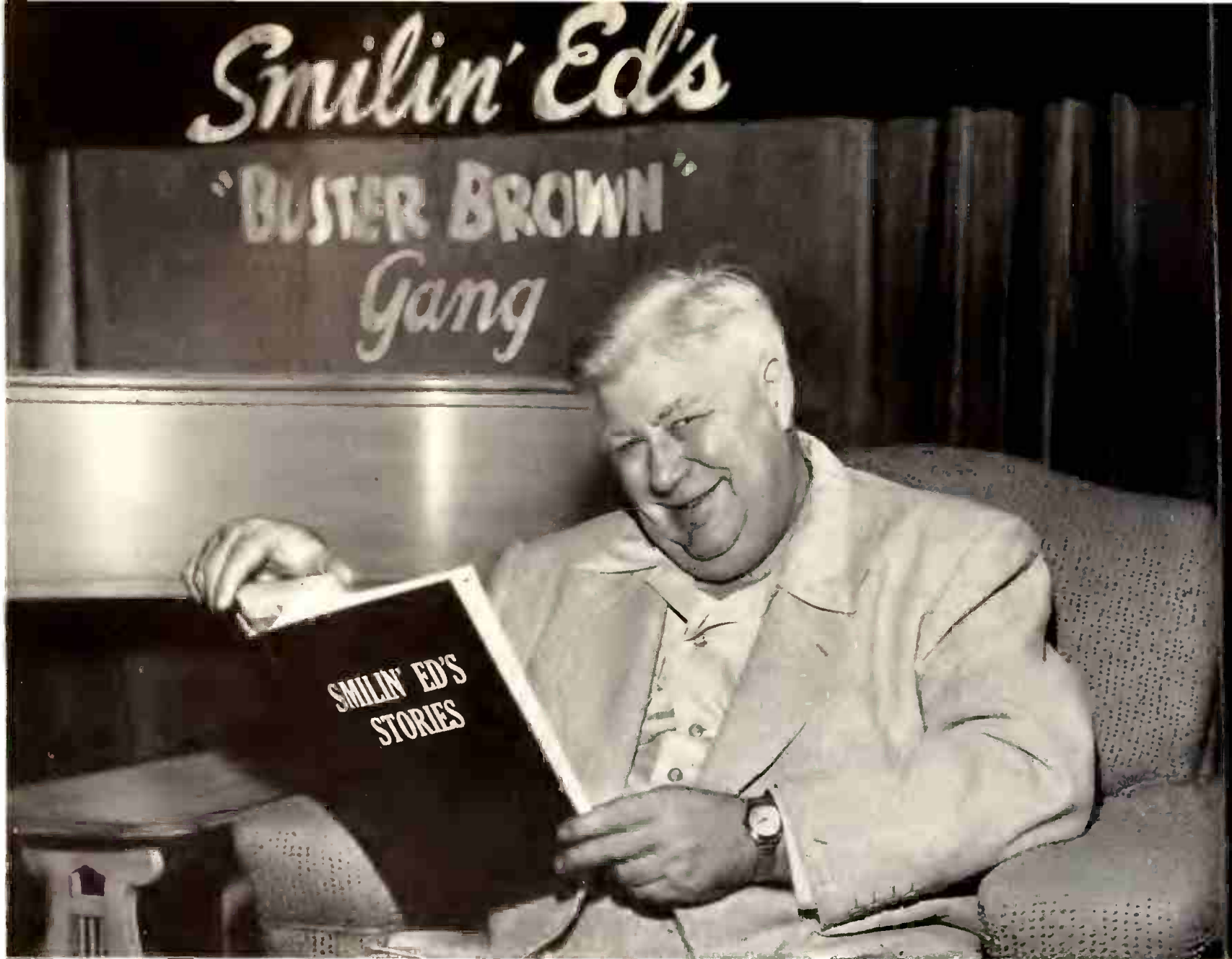
Stock footage is no magic gimmick. Its production role is primarily that of featured player, rather than star.

Here's a typical use.

Recently Caravel Films, New York producer, was shooting film commer-

*(Please turn to page 68)*

**film**



'SMILIN' ED McCONNELL,' BROWN SHOE'S KIDDIE RADIO PROGRAM, HAS BEEN ON AIR 10 YEARS. IT FEATURES ED McCONNELL (ABOVE)

# How Brown Shoe gets its tv show on 203 radio stations

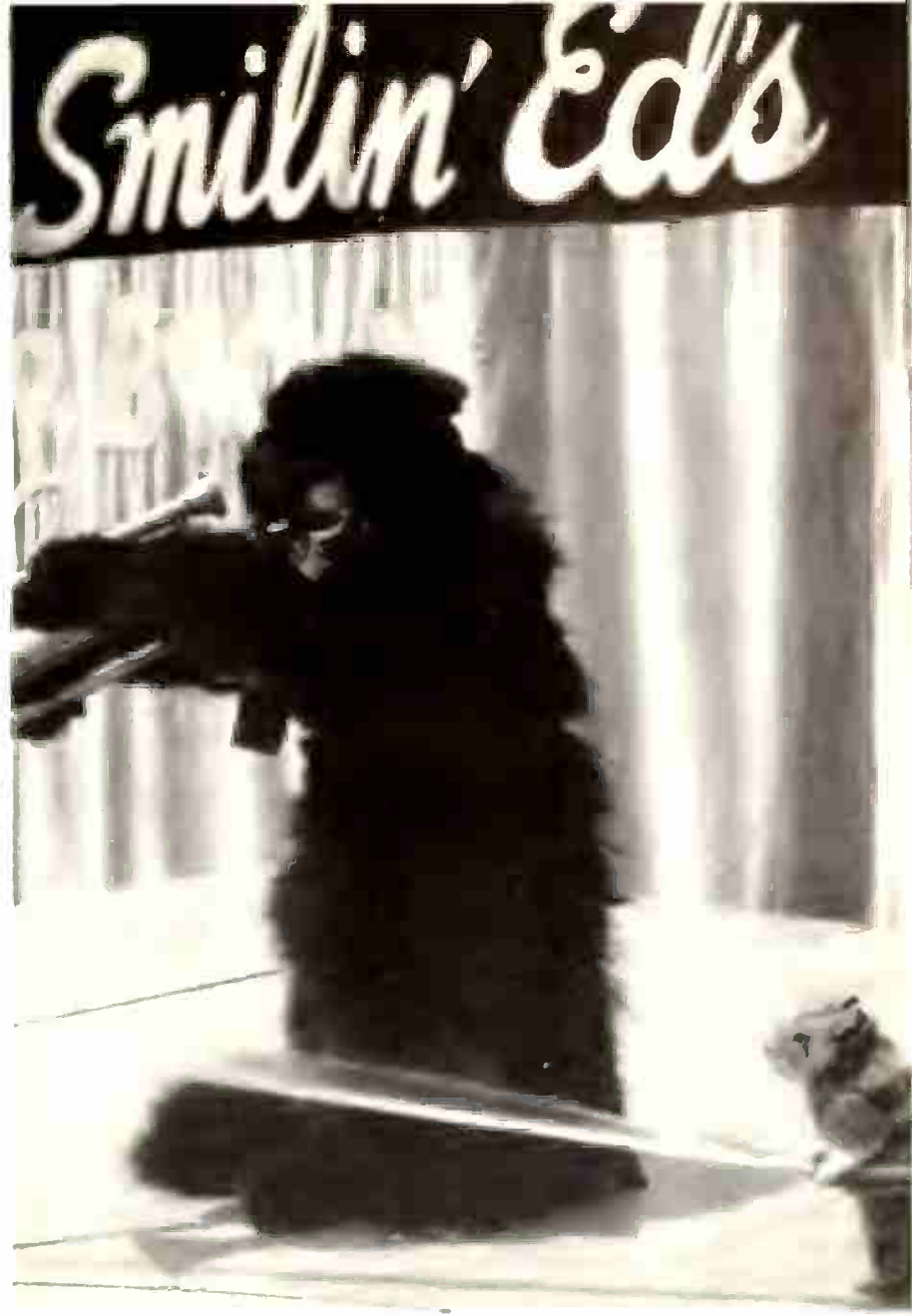
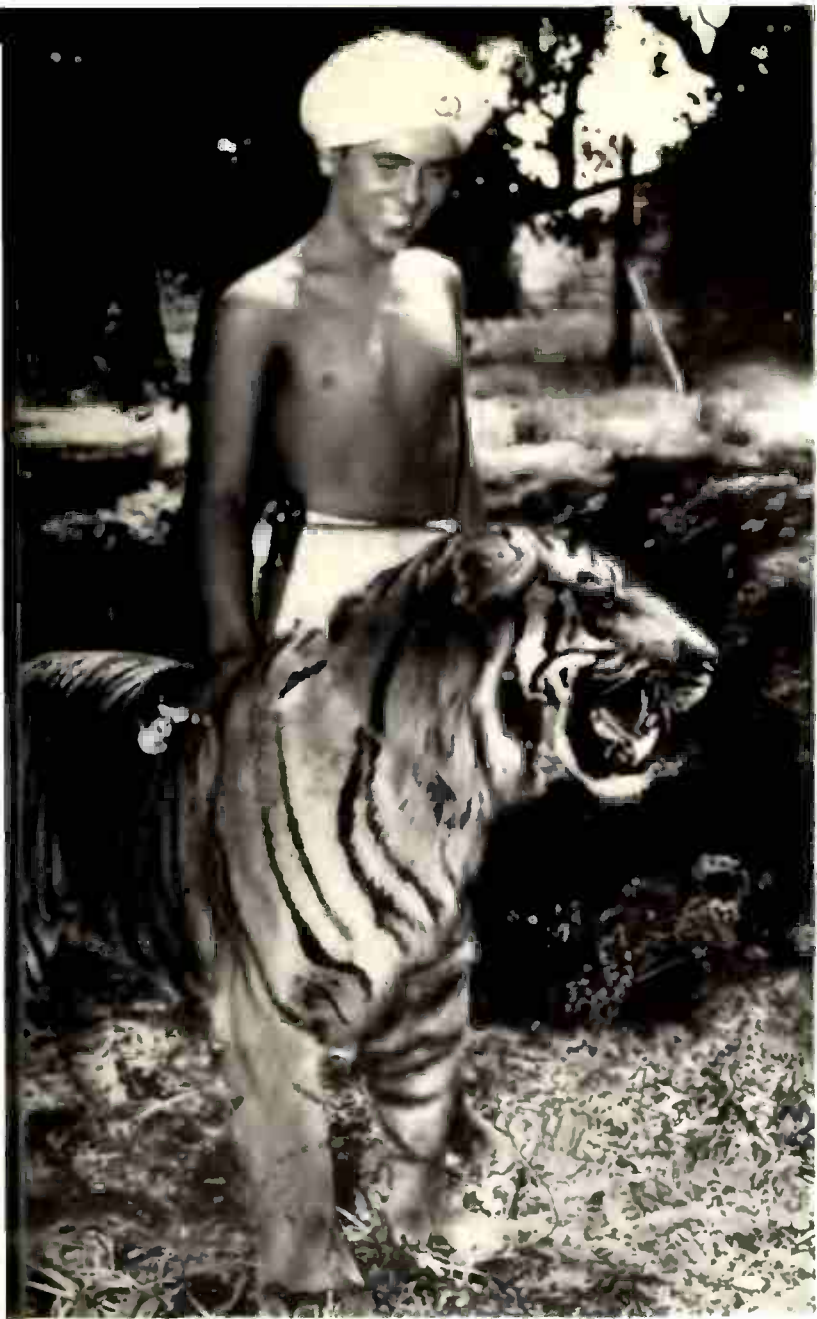
**Firm has radio program for nominal cost by  
supplying dealers with tape recordings,  
getting them to pay the time charges**

**B**rown Shoe is in the unique position of having its television show on 203 radio stations.

The St. Louis shoe manufacturer has carefully worked out a cooperative system with its dealers which extends its ABC TV children's program, *Smilin' Ed McConnell Show*, to radio.

Brown Shoe has added to its advertising effort for Buster Brown children's shoes without substantially increasing its budget. Method: getting the dealers to pay the cost of radio time. Today about \$750,000 annually—virtually 100% of the Buster Brown division budget—is going into tv. Only a small sum is needed for production and handling costs of radio tape recordings (plus additional prints of the tv show which is also available for dealers to sponsor in markets not on the company's network station list.)

Other manufacturers with limited budgets who want the dual impact of tv and radio on a nationwide scale might well find the Brown Shoe approach valuable in solving their own advertising problems.



C.-STORYTELLER. TV VERSION INCLUDES ADVENTURE FILMS (ABOVE AT LEFT), LIVE ANIMALS (RIGHT), IMAGINATIVE CHARACTERS

Here's how R. G. Stolz, Brown Shoe's advertising manager, explained the cooperative system to SPONSOR:

Brown Shoe produces the *Smilin' Ed McConnell Show* for radio entirely separate from the tv version. Tape recordings are made and Brown Shoe dealers are invited to sponsor the show in their own areas on a 39-week basis. The dealer's sole expense is time charges. The manufacturer pays all

## case history

shipping expenses involved in getting the tape to and from the station.

The radio show is available only to dealers in those markets not covered by the network tv program. Brown Shoe's tv network covers the larger, metropolitan areas. The radio program cannot be carried in the areas.

Although the company is by no means unique as a sponsor of coopera-

tive advertising, most co-op programs involve only announcements. Many advertisers who sponsor co-op plans use such campaigns as a stop-gap between regular programing. Brown Shoe, however, is unique in its simultaneous use of the same program on a network and cooperative basis.

The company's happy because it's getting radio coverage at minimal cost. Dealer reaction to the plan can be measured by the fact that the show is being broadcast on 203 radio stations today, just six months after the proposal was first made to Brown Shoe dealers. The tv version of the show is sponsored by the company on 51 stations. Dealers buy the tv show on an additional 24 stations.

Brown Shoe's first air advertising occurred in 1943. Until then, the company, which marks its seventy-fifth anniversary this year, had directed its advertising exclusively to parents through such national magazines as *Life*, *Ladies' Home Journal* and *Parents Magazine*.

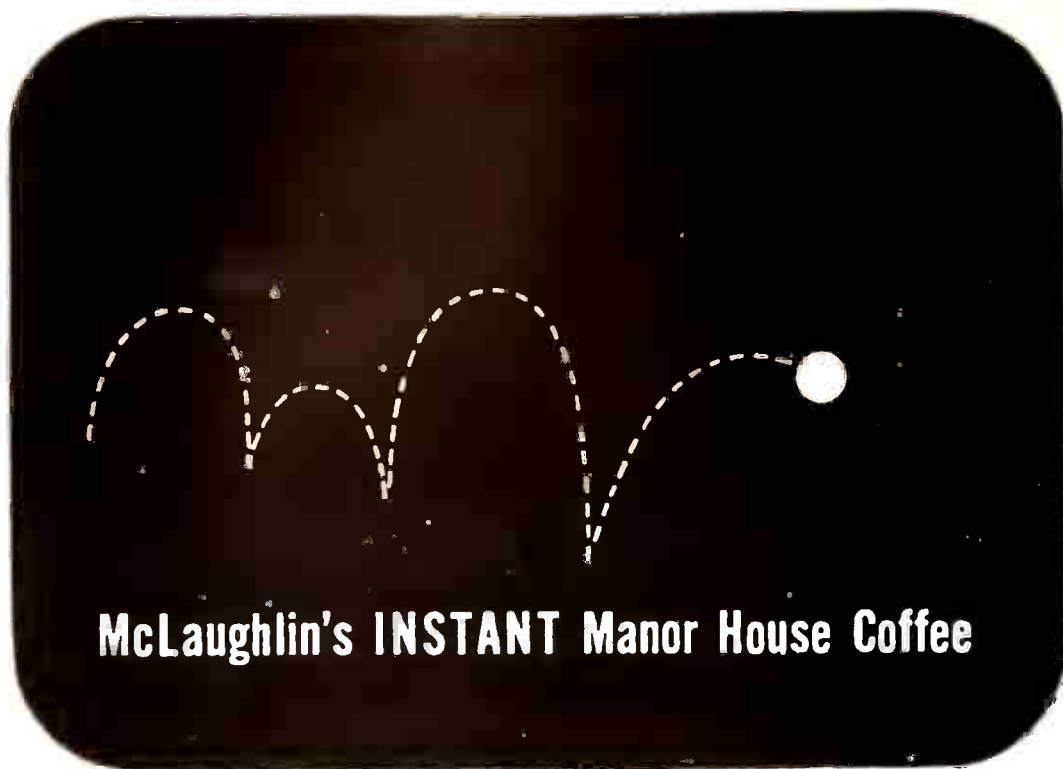
(Please turn to page 96)



R. G. Stolz, Brown Shoe ad manager

### Brown Shoe's co-op approach:

1. Firm had half-hour tv show. It taped separate series of same program for radio, invited dealers to sponsor it by paying for time.
2. Brown Shoe supplies show free and pays all shipping charges. Each show costs the firm under \$2,000 for production and talent.
3. About \$3.50 per show covers tape and shipping charges for each market. In six months 203 dealers have signed the plan.



Bouncing ball traversing the product name is used as a "logo" in series of abstract commercials. Ball bounces in time to music which is used as theme in the commercials

# Modern art comes to commercials

**Novel Earle Ludgin tv film commercial for regional coffee firm uses abstract art coordinated with well-timed music and narration**

**T**oo many rubber-stamped tv commercials send viewers out to the kitchen for a refill.

That's the conclusion Earle Ludgin and Co. came to a few months ago while planning a series of tv commercials for their Midwest regional client, McLaughlin's Manor House Coffee. The Chicago agency wanted a New Look for television commercials.

The 16 slides on these pages from a McLaughlin commercial storyboard show you that Ludgin got its wish. Modern art has come to tv commercials.

An entire series of film commercials has been produced for McLaughlin's (to introduce its instant coffee brand) in which there is neither live action

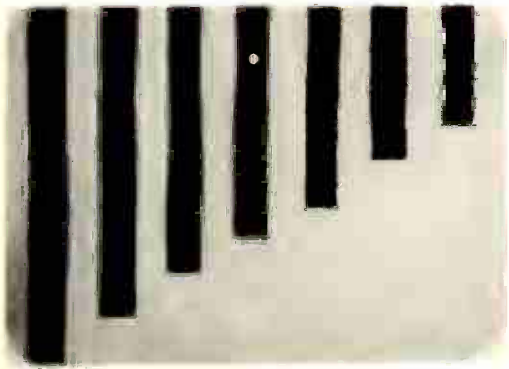
nor animation. Instead the series used a technique which might be called symbolism or semi-abstraction. The commercials are being slotted on tv shows in Chicago and other Midwest markets including Milwaukee. Producer is Five-Star Productions.

The commercials were conceived and written by Jack Baxter, creative group head, working with John Willmarth, v.p. and creative director, and Hooper White, tv production manager (all of Ludgin).

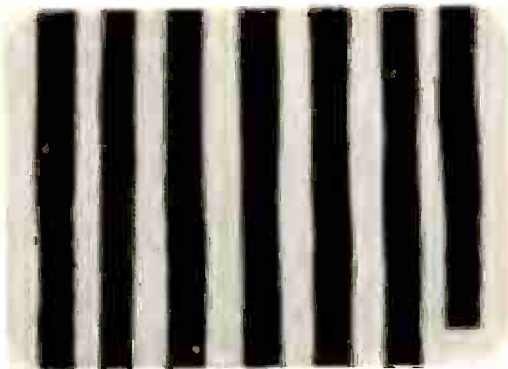
Both agency and client are enthusiastic about the commercials and sales results. The morning after they first appeared on the air, five agencies called to ask for prints they could show their own creative groups. And sales response was strong.

LUDGIN AD IN CHICAGO PAPER HAILED CLIENT'S COURAGE. AD USED LOGO (BELOW) WHICH WAS TAKEOFF ON COMMERCIAL

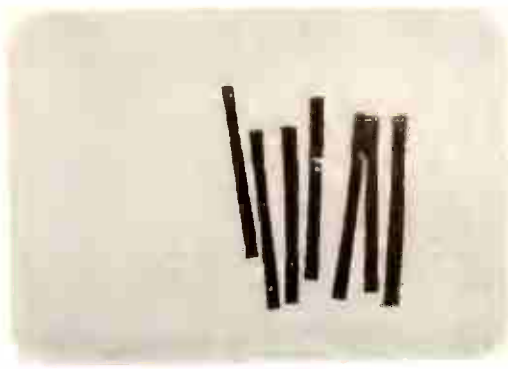




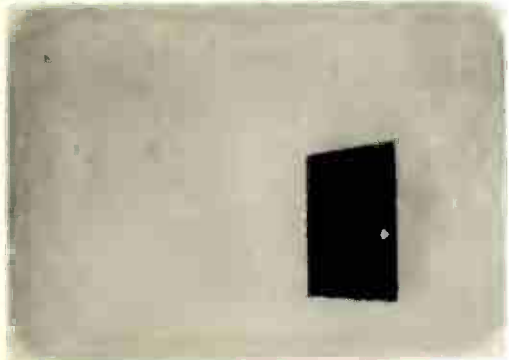
1. Typical commercial in series starts with bars. Voice: "Do you have closed mind?"



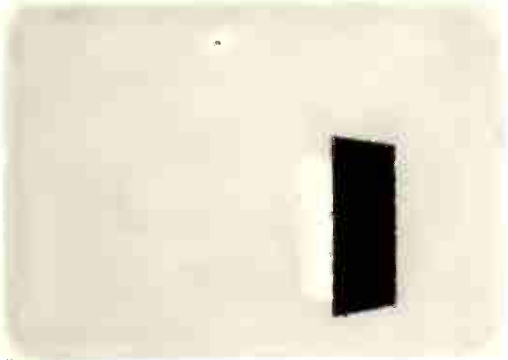
2. Bars form fence. Voice: "Lots of people bar themselves from best things in life."



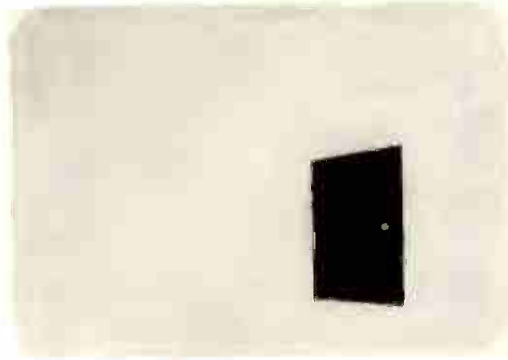
3. Bars move off into clump as voice says these people stay off in corner by selves



4. Bars then form into door. Visual devices like this characterize entire film series



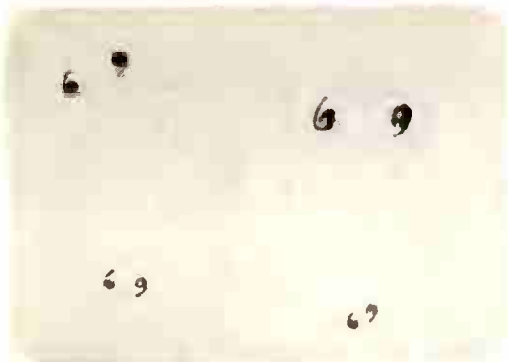
5. "May we ask you to open your mind for a moment," says voice as door opens



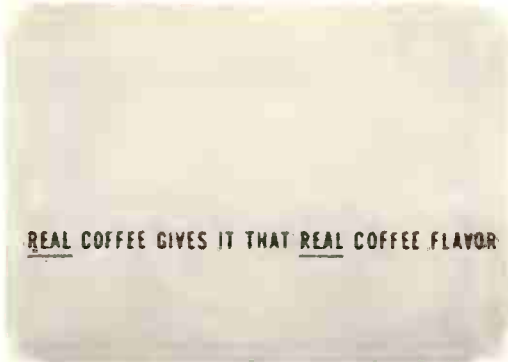
6. "No, don't close your mind!" says voice as the door slams shut once again



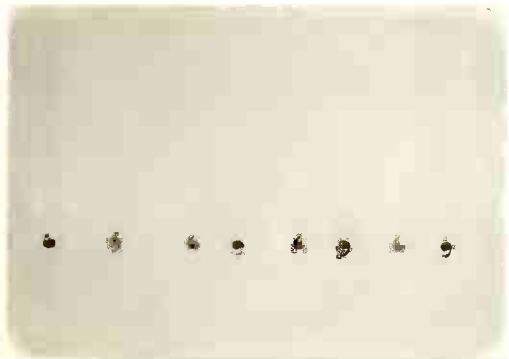
7. Door reopens and letters float out into space to form trademark of the product



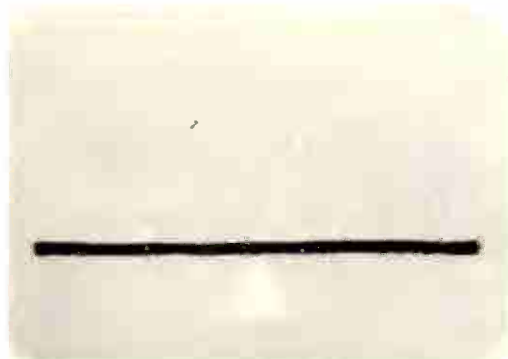
8. Four quotes appear. Voice: 'Delightful! 'So easy to make!' 'Real coffee taste!'



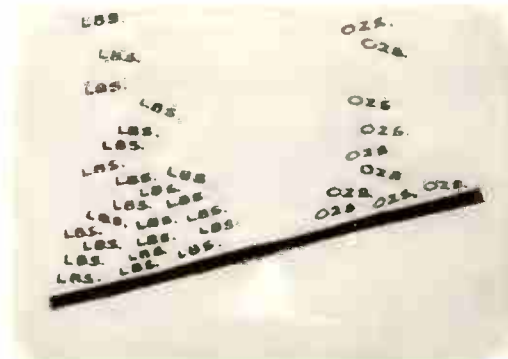
9. Each quote forms word, words form slogan. Music stresses action throughout



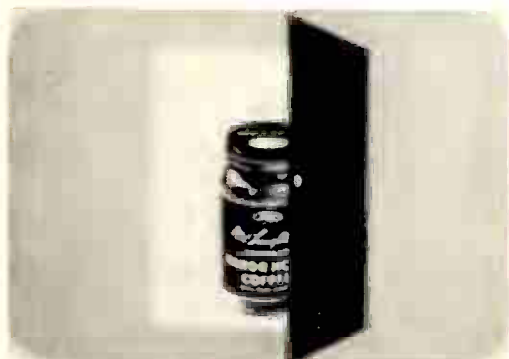
10. Action reverses: Words again become quotes and voice repeats the slogan



11. Quotes form bar, triangle representing scale to weigh lbs. of coffee



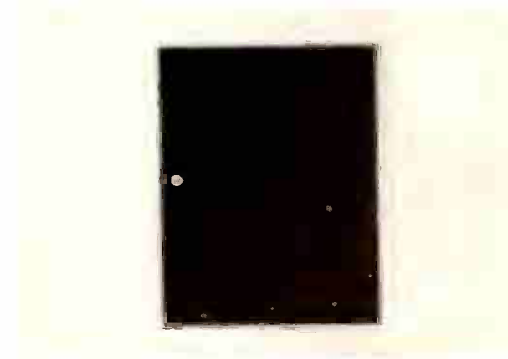
12. Scale shows amount of coffee needed for just a few ounces of instant coffee



13. Door theme is used again to familiarize viewers with product package



14. Jar stands in open doorway while voice slowly repeats name of product



15. Door closes quickly. Voice ends commercial: "You'll like it instantly!"

## How do all the stations in a market compare in programing emphasis?

Backbone of SPONSOR's new programing GUIDE will be a chart of most U.S. radio and tv stations showing number of hours each station devotes to various show types. Sample

below covers Philadelphia stations. It answers at a glance questions like: Which stations have home economics shows? Which program to Negroes; have concert music, hillbilly?

Call letters	Freq.	Watts	Network	National rep	DAILY		WEEKLY HOURS										
					Network hours	Sign on & off	Pop music	Concert	Hillb Westn	News	Sports news	Farm service	Home-ec	For'n lang.	Negro	Post mldn hours	
<b>STATE PENNSYLVANIA</b>																	
<b>KYW</b>	1060	50kw	<b>NBC</b>	Free & Peters	7	5am-2am	38		...	12	3	7	6				12
<b>WCAU</b>	1210	50kw	<b>CBS</b>	CBS Sales	7½	24 hrs	10	10		11	1½	4					36
<b>WDAS</b>	1400	250w	...	Forjoe		6am-2am	55	9½	...	6½	2½		9	13½	37		13
<b>WFIL</b>	560	5000w	<b>ABC</b>	Blair	6	5:30-1am	43		...	5½	2½	2½					6
<b>WFLN†</b>	95.7	20kw	...	GMB*		7am-12m			100	8½							
<b>WHAT</b>	1310	250w	...	Indie Sales		6:30-1am	112			9½				15	65		7
<b>WIBG</b>	990	10kw	...	Radio Reps		6am-2am	100	12		11	2¼						12
<b>WIP</b>	610	5000w	<b>MBS</b>	Petry	5¼	24 hrs	54½	4	2	26¼	1¾	1	3¾				39¼
<b>WJMJ</b>	1510	1000w	...	McGillvra		7am-suns	30	6	12	4½	1½		1¼	47½	6		
<b>WPEN</b>	950	5000w	...	Gill-Perna		6am-2am	88½	1½		18¼	3½						14
<b>WTEL</b>	860	250w	...			sunr-suns		6						25			

\*Good Music Broadcasters †WFLN is an fm station

# New SPONSOR program guide will be tool for timebuyers

Due early next year, SPONSOR's station directory will tell timebuyers kind of shows U.S. stations air

"Where can I get a list of all the U. S. radio stations which have home economics shows?"

"... a list of stations with farm service shows?"

"... a list of stations which program for Negro audiences?"

For the first time in industry history it will be possible to answer these ques-

tions when SPONSOR publishes its new station directory early next year. The directory, called 1954 SPONSOR GUIDE TO STATION PROGRAMING, is intended specifically as a timebuyers' tool.

Backbone of the book will be a list of most U. S. radio and television stations showing the number of hours each station devotes to the various

program types. In addition there'll be lists which break stations down by specialty types—including foreign language, concert music, Negro, other classifications.

The GUIDE will tell timebuyers what the program character is of each station in most U. S. markets. It will serve as a basic indication of the kind of audience the station seeks, without, of course, attempting any kind of rating or ranking of stations.

On these pages appear sample listings from the GUIDE. Above is a list of all radio stations in Philadelphia with hours devoted to show types. It is this type of listing which will be the basic component of the GUIDE. At right is an example of the type of station list timebuyers will be able to quickly assemble from the basic city-by-city facts. It's a list of all U. S. tv stations which schedule feature film in morning and/or afternoon time. (Many of the most frequently used special lists will be assembled within the GUIDE; others will have to be pulled out by individual buyers.) Project editor of the GUIDE is Wallace A. Ross.

Questionnaires flowing into SPONSOR from stations all over the country have given some interesting indications of local-level programing trends. With almost 2,000 questionnaires in hand, SPONSOR editors had these observa-

tious to make on programing:

- Radio management appears definitely committed to supplementing broad community-wide coverage with a program schedule slanted toward some fractional loyal audience. This appears to be true in the case of most powerhouse, network outlets; it's particularly true with respect to independents. Not content with sharpening the music, news and sports formula, independents have shown that fractional audience loyalty can pay off in securing sponsors for the station, and in turn for the advertiser aiming at such audiences. Success of the independents in this direction appears to have influenced the powerhouses and network affiliates to schedule at least some programing in the direction of some fractional segment.

- Examination of questionnaires returned by the stations shows that some 67% of the nation's radio stations either have a farm director, work with the county agent or schedule some farm service programing. Even metropolitan stations (several in Philadelphia, for example) are reaching out in this direction. The farm market is being exploited today as never before. It has been recognized by both stations and advertisers as being worthy of individual concentration.

- In this connection, but even broader in aspect and appeal, the hillbilly-

Western music audience is catered to by some 62% of radio stations, both rural and metropolitan.

- Six out of 10 stations have home economists whom they feature in local homemaker-appeal shows.

- Rapid growth in the number of stations programing after midnight, whether it be to a swing-shift audience, to insomniacs or to metropolitan stay-out-lates, is confirmed by a 19% representation for this category.

- With respect to those audiences most often designated as "specialized," the foreign, Negro, border Spanish,

## p r o g r a m i n g

"good music" and the like . . . the recognition given by SPONSOR feature sections, and in turn by national, as well as local advertisers, appears to be influencing a sharp upturn in the number of stations catering to these important buying segments.

- Some 27% of the GUIDE's respondents indicate that they either have some Negro segments or are primarily Negro in appeal. In the face of television competition, the potential loyalty of Negroes to radio programing in their interest has inspired several new radio stations to take to the air in the

past few months, SPONSOR found.

- While not quite as extensive, the number of radio stations catering to foreign populations, whether in their own language or in English, stands at 19% of all stations replying to the questionnaire.

- This does not include those Texas, California, New Mexico and other stations which are recognizing the extensive Southwest border Spanish-speaking markets. Almost 10% of the nation's stations have some such scheduled appeal, and in California particularly, the number is increasing rapidly.

- It would appear as well that "good music" or concert-loving audiences are receiving new attention from all radio stations. Through the advent of fm and operations such as WQXR, those listeners who prefer an almost exclusive diet of concert music are being catered to by some dozen stations. But in all no less than 53% of radio stations are claiming several hours a week minimum of this category.

- Stations are bolstering their network and local offerings with important news and library service contributions as well. Some 83% subscribe to a wire news service, and 72% take a library service, one of the benefits of the latter being more carefully prepared musical programing.

- Television of course has not had

*(Please turn to page 107)*

## Which television stations in the U.S. have feature film in daytime?

*Lists like this can be pulled from the basic city-by-city chart. It consists of all U.S. tv stations which by press-time had been reported to SPONSOR as having feature film*

*before 6 p.m. Many lists like this will appear in the GUIDE. They are intended as an aid to timebuyers. The list is arranged alphabetically by cities for easy reference.*

ALBUQUERQUE, N. M. \_\_\_\_\_ **KOAT-TV**  
 ALTOONA, PA. \_\_\_\_\_ **WFBG-TV**  
 BATTLE CREEK, MICH. \_\_\_\_\_ **WBKZ-TV**  
 BAKERSFIELD, CAL. \_\_\_\_\_ **KAFY-TV**  
 BALTIMORE, MD. \_\_\_\_\_ **WAAM**  
 BIRMINGHAM, ALA. \_\_\_\_\_ **WBRC-TV**  
 BOSTON, MASS. \_\_\_\_\_ **WBZ-TV**  
 CHARLOTTE, N. C. \_\_\_\_\_ **WBTB**  
 CHICAGO, ILL. \_\_\_\_\_ **WGN-TV**  
 CINCINNATI, O. \_\_\_\_\_ **WCPO-TV**  
 COLUMBIA, S. C. \_\_\_\_\_ **WCOS-TV**  
 COLUMBUS, O. \_\_\_\_\_ **WTVN**  
 DAYTON, O. \_\_\_\_\_ **WHIO-TV**  
 DECATUR, ILL. \_\_\_\_\_ **WTVP-TV**  
 DENVER, COLO. \_\_\_\_\_ **KFEL-TV**  
 DULUTH, MINN. \_\_\_\_\_ **WFTV**  
 ELKHART, IND. \_\_\_\_\_ **WSJV**  
 EL PASO, TEX. \_\_\_\_\_ **KTSM-TV**  
 ERIE, PA. \_\_\_\_\_ **WICU**  
 PRINCETON, IND. \_\_\_\_\_ **WRAY-TV**  
 FORT WORTH, TEX. \_\_\_\_\_ **WBAP-TV**  
 FRESNO, CAL. \_\_\_\_\_ **KMJ-TV**

GALVESTON, TEX. \_\_\_\_\_ **KGUL-TV**  
 HARRISBURG, PA. \_\_\_\_\_ **WHP-TV**  
 HARRISBURG, PA. \_\_\_\_\_ **WTPA-TV**  
 HOUSTON, TEX. \_\_\_\_\_ **KNUZ-TV**  
 KANSAS CITY, MO. \_\_\_\_\_ **WDAF-TV**  
 KANSAS CITY, MO. \_\_\_\_\_ **WHB-TV**  
 KANSAS CITY, MO. \_\_\_\_\_ **KCMO-TV**  
 LANSING, MICH. \_\_\_\_\_ **WILS-TV**  
 LONGVIEW, TEX. \_\_\_\_\_ **KTVE**  
 LOS ANGELES, CAL. \_\_\_\_\_ **KNXT**  
 LUBBOCK, TEX. \_\_\_\_\_ **KDUB-TV**  
 LYNCHBURG, VA. \_\_\_\_\_ **WLVA-TV**  
 MADISON, WIS. \_\_\_\_\_ **WMTV**  
 MINOT, N. D. \_\_\_\_\_ **KCJB-TV**  
 MOBILE, ALA. \_\_\_\_\_ **WKAB-TV**  
 MONROE, LA. \_\_\_\_\_ **KFAZ-TV**  
 MONROE, LA. \_\_\_\_\_ **KNOE-TV**  
 NEWARK, N. J. \_\_\_\_\_ **WATV**  
 NEW YORK, N. Y. \_\_\_\_\_ **WCBS-TV**  
 NEW YORK, N. Y. \_\_\_\_\_ **WOR-TV**  
 NORFOLK, VA. \_\_\_\_\_ **WTOV-TV**  
 OMAHA, NEB. \_\_\_\_\_ **WOW-TV**

PEORIA, ILL. \_\_\_\_\_ **WEEK-TV**  
 PHILADELPHIA, PA. \_\_\_\_\_ **WCAU-TV**  
 PHILADELPHIA, PA. \_\_\_\_\_ **WFIL-TV**  
 ROSWELL, N. M. \_\_\_\_\_ **KSWB-TV**  
 SALT LAKE CITY, UTAH \_\_\_\_\_ **KDYI-TV**  
 SAN ANTONIO, TEX. \_\_\_\_\_ **KEYL-TV**  
 SAN FRANCISCO, CAL. \_\_\_\_\_ **KPIX**  
 SAN FRANCISCO, CAL. \_\_\_\_\_ **KRON-TV**  
 SAN FRANCISCO, CAL. \_\_\_\_\_ **KSAN-TV**  
 SEATTLE, WASH. \_\_\_\_\_ **KING-TV**  
 SPOKANE, WASH. \_\_\_\_\_ **KHQ-TV**  
 SPOKANE, WASH. \_\_\_\_\_ **KNLY-TV**  
 SPRINGFIELD, MASS. \_\_\_\_\_ **WWLP**  
 SYRACUSE, N. Y. \_\_\_\_\_ **WHEN**  
 SYRACUSE, N. Y. \_\_\_\_\_ **WSYR-TV**  
 TUCSON, ARIZ. \_\_\_\_\_ **KVOA-TV**  
 WASHINGTON, D. C. \_\_\_\_\_ **WTTG**  
 HUTCHINSON, KAN. \_\_\_\_\_ **KTVH**  
 WICHITA FALLS, TEX. \_\_\_\_\_ **KFDX-TV**  
 WORCESTER, MASS. \_\_\_\_\_ **WWOR-TV**  
 YOUNGSTOWN, O. \_\_\_\_\_ **WFMJ-TV**

A pair of black-rimmed glasses is positioned over a ruler and a stamping block. The ruler is marked in inches and centimeters. The stamping block has various markings and numbers. The background is dark, and the entire scene is framed by a white border.

## Collectors' items!

Rare buys every one . . . and they're worth more all the time!

WCBS Radio's local participation programs are valuable properties for the advertiser who wants to collect in the nation's number one stamping ground for sales. Month after month, these programs deliver larger average audiences than any other station's local participation shows.

Better yet, their value is increasing all the time. This year, for example, WCBS Radio's local programs are delivering 19.9% larger audiences than last year\* . . . 24.5% larger audiences than in 1947\*, before television.

You can start collecting in New York today with any one (or combination) of these programs. Just call us or CBS Radio Spot Sales, posthaste!

*Number One Station in the Number One Market* **WCBS RADIO**

*New York • Represented by CBS Radio Spot Sales*

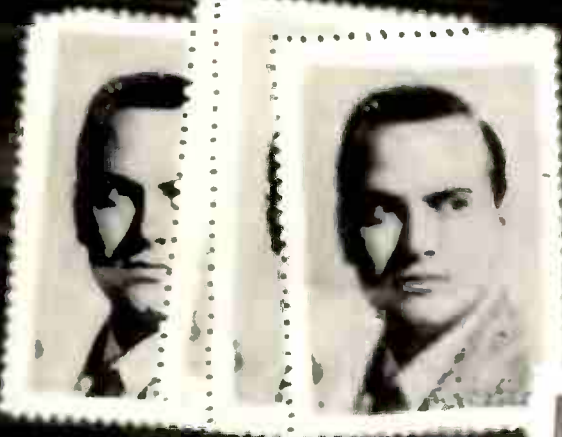
Source: P. 56, June-November 1953

\*Same period

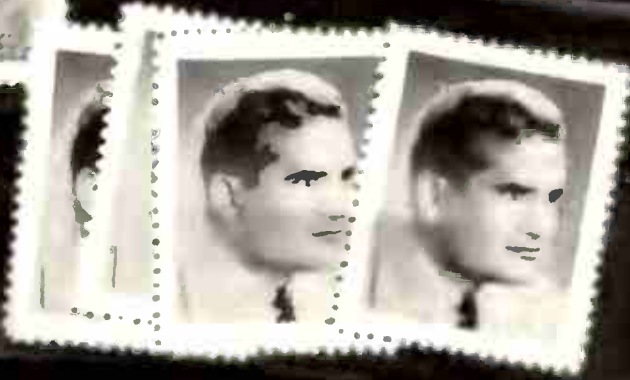




Joan Edwards



Bob Haymes



John Henry Faulk

Bill Leonard

Jack Sterling



Galen Drake



Emily Kimbrough

THE **WINNAH!**  
and **NEW TV CHAMPION**

**JOE  
PALOOKA**



... with a pre-sold audience of ...

**70 MILLION FOLLOWERS**

• **HAM FISHER's** beloved **ALL AMERICAN CHAMP** ... now brings the impact of his great public acceptance to Television ... in a superb Hollywood production ... high adventure, romance, humor, boxing ... with an **ALL-STAR CAST** including Joe Kirkwood, Cathy Downs, Sid Tomack and Maxie Rosenbloom ... plus comprehensive promotion, exploitation and merchandising aids.

• **JOE PALOOKA** is your best guarantee of maximum audience ... maximum influence ... maximum results.

**JOE PALOOKA**

dramatic half hour series available to local and regional sponsors

*Guild Films*  
COMPANY INC

420 MADISON AVE.  
NEW YORK 17, N. Y.  
Murray Hill 8-5365

HOLLYWOOD • PORTLAND  
KANSAS CITY • CHICAGO  
CLEVELAND

IN CANADA S. W. CALDWELL LTD TORONTO

Film notes  
and trends

**Many producers want fast bucks:  
Let the film buyer beware**

by *Ralph Cohn, vice president and general manager, Screen Gems, Inc., New York*

There was a play on Broadway several seasons ago that was moderately successful. At the conclusion of its New York run, it started a road tour in Chicago.

Chicago's colossal indifference to his offering prompted the producer to call a meeting of his staff.

The press agent observed that it was right after New Year's and people were not spending.

The box office treasurer offered for consideration the weather. It was the coldest winter in years.

Someone came up with the inevitable: "This is not a critic's play. It's an audience play and it takes time for word of mouth to get around."

Each in turn offered a little balm to ease the pain of Chicago's blunt rejection of their attraction. Through it all, the company manager slumped in his chair gloomily. Now he brightened. "Did any of you realize," he asked, "that the duck hunting season has just opened and a lot of people are away?"

*South Pacific* never worried about the weather. Critics and public both found *From Here to Eternity* to their liking. And *The Robe* does not expect to take a beating during the duck season. These are shows! Attractions that will really attract people to the box office with money in their hands.

Television is now show business, too. And a good program on television will draw a large audience. It is true that almost anything went in the early days when the medium was a great novelty. But as the industry grew, as the number of set owners and station operators grew, the audience became more selective.

Now, stations are being offered a fairly wide choice of programs on film. Some of it is good, like *Your All-Star Theatre* (the syndication title for the *Ford Theatre*), which we produce and distribute; *I Led Three Lives*, pro-

duced by Ziv; *Victory At Sea*, distributed by NBC Film, and the *Gene Autry* shows offered by CBS Film. Some of it is indifferent and a lot of it is plain horrible. In the latter category is the "product" cheaply turned out by promoters who saw "a fast buck in the tv racket."

Now the industry is expanding. Rate cards are being adjusted upwards. Over three million sets were sold at retail from January through July of this year. New markets are opening up continuously. Now is the time. The time for station film buyers to separate the "men" from the "boys" among film producers.

For the station film buyer daily is being offered the opportunity to be penny wise and pound foolish. He is offered a good program at a reasonable price from the studios of a reputable producer and on the other hand a pitchman with the same *type* of program bewilders him with, "I'll tell ya what I'm gonna do! Ya say ya want a show? Ya say ya want it for a price? All right! I'll give ya a double discount and throw in a bathing beauty contest free, as a promotion!"

Caveat emptor! Let the buyer beware. This has been a meaningful business slogan for centuries. It applies to television today as well.

In television how caveat should the emptor get?

Very!



**New distribution pattern:** CBS TV Film Sales reports its dual-distribution plan for the *Annie Oakley* film series is meeting with considerable success. Breaking precedents last month, it made the film available to local sponsors simultaneously with its sale to a national advertiser.

After CBS Film signed Canada Dry\* Ginger Ale as the national sponsor (the soft-drink firm is scheduling the film in some 80 markets throughout the U. S. and Canada next year), it announced the series was also available on a syndicated basis on alternate weeks.

According to Walter Scanlon, merchandising and promotion manager for CBS Film, the show was sold in "over 15" markets within 24 hours of the announcement.

Here's how the plan works: CBS TV Film Sales and Anne Oakley Productions, Inc., decided to ready a second series of *Annie Oakley* to be sold to  
(Please turn to page 80)



## Like to catch Philadelphia

... or New York, for example, with a "live" Hollywood  
glamour show at 9 P.M. (EST) ... then "air"

the same show same day in Los Angeles 3 hours later—9 P.M. (PST)?

Want to bridge this coast-to-coast gap of time and space effectively,  
brilliantly—at low cost?

**ANSWER: Use Eastman Film** (Air for N. Y.  
and TV-Record at 6; be ready to project and  
show in L.A. at 9 as specified).

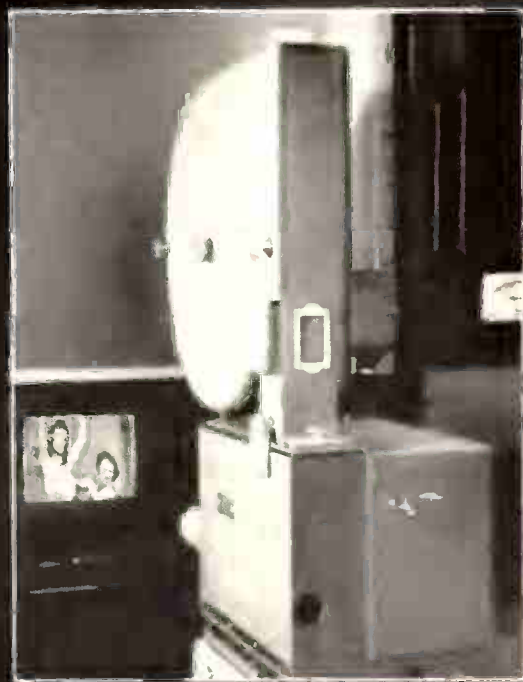
For complete information write to:

Motion Picture Film Department  
Eastman Kodak Company  
Rochester 4, N. Y.

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

Midwest Division  
137 North Wabash Avenue  
Chicago 2, Illinois

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



Eastman  
Television  
Recording Camera  
Installation—  
NBC—  
New York.

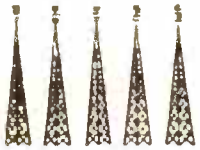
# Tv film shows recently made available for syndication

Programs issued since August 1953. Next chart will appear 11 January

Show name	Syndicator	Producer	Length	Price Range*	No. in series	Show name	Syndicator	Producer	Length	Price Range*	No. in series
<b>ADVENTURE</b>						<b>MUSIC</b>					
Adventure Is My Job	Lakeside Tv	Hal H. Harrison	12½ min.	open	13	Oklahoma Chuckwagon Boys	Lakeside Tv	Lewis & Clark	12½ min.	\$25-500	
Jungle Macabra	Guild Films	Radio & Tv Packages Inc.	15 min.	\$50-400	39	Opéra & Ballet	Lakeside Tv	Transatlantic Tv	12½ min.	open	
<b>CHILDREN'S</b>						<b>NEWS</b>					
Animal Time	Sterling Tv	Sterling Tv	15 min.	on request	104	Drew Pearson's Washington Merry-Go-Round†	MPTv	Charles Curran	15 min.		
King Calico	Kling	Kling	12 min.	\$22-142	65	Fulton Lewis Jr.†	United Tv Programs	United Tv Programs	12 min.		
The Cinnamon Bear	Fitz & Assoc.	Gilwin Prod.	15 min.	50% of Class B	26	United Press-Movietone News	United Press	Movietone News	30 min. 15 min.	on request	unlim
Terry and the Pirates	Difmal Films	Douglair Prod.	26 min.		30	<b>SPORTS</b>					
Time for Beany	Consolidated Tv Sales	Bob Clampett	30 min.		unlimited	Boxing from Rainbo	Kling	Kling	26½ min.	\$40.50-675	
Uncle Mistletoe	Kling	Kling	11½ min.	\$25-156	26	Madison Square Garden	Du Mont	Winik Films	26½ min. 12½ min.	\$55-500	
<b>COMEDY</b>						<b>TRAVEL</b>					
Duffy's Tavern†	MPTv	Hal Roach Jr.	30 min.		39	Hawaiian Paradise	George Bagnall & Assoc.	Franklin	15 min.	on request	
My Hero	Difmal Films	Ed Beloin	30 min.		39	Safari	Sterling Tv	Sterling Tv	15 min.	on request	
<b>DOCUMENTARY</b>						<b>VARIETY</b>					
Wild Life in Action	Lakeside Tv	Lakeside Tv	12½ min.	\$25-500	26	This Is Hawaii	George Bagnall & Assoc.	Franklin	30 min.	on request	26
Wanders of the Wild	Sterling Tv	Borden Prod.	15 min.		26	This World of Durs	Sterling Tv	Dudley Pictures	11½ min.	on request	18
<b>DRAMA, MYSTERY</b>						<b>WESTERN</b>					
Colonel March	Difmal Films	Hannah Weinstein	26½ min.	on request	26	Annie Dakley**	CBS Tv Film	Annie Dakley Prod.	30 min.		26
Flash Gordon	MPTv	Inter-Continental Tv	30 min.		39						
General Electric Theatre	Stuart Reynolds	Sovereign Prod.	25 min.	100% Class A	26						
Janet Dean, Registered Nurse	MPTv	Cornwall Prod.	30 min.		39						
Pulse of the City	Telescene	Telescene	12½ min.	\$50-750	26						
Racket Squad	ABC Film Syndication	Hal Roach Jr.	30 min.		98						
Secret Chapter	Guild Films	Ren Drmond	15 min.	\$50-400	26						
Sovereign Theatre	Stuart Reynolds	Sovereign Prod.	26 min.	100% Class A	26						
The Playhouse‡	ABC Film Syndication	Meridian Corp.	30 min.		26						

\*Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. \*\*Canada Dry is sponsoring this film in 80 markets semi-monthly. Separate series is available for local sponsors in these same markets on alternate weeks. †Available 8 January. ‡Available early next year. §Run originally under another title, now being re-released. SPONSOR invites all tv film syndicators to send information on new films.





# NEW AND UPCOMING TV STATIONS



## I. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REPLY
					VISUAL	AURAL				
ATLANTA, GA.	WQXI-TV	36	19 Nov.	Summer '54	240	120	3	330 vhf	R. W. Rounsaville	Hollingbe
DETROIT, MICH.		62	19 Nov.		200	100	3	1,100 vhf	UAW-CIO Bdstg. Corp. of Mich'gan	
FLORENCE, S. C.		8	25 Nov.		316	191	0	NFA	Jefferson Standard Bdstg. Co.	
MARINETTE, WIS.	WMAM-TV	11	18 Nov.		102	62	0	NFA	M & M Bdstg. Co.	Clark
PORTLAND, ME.	WGAN-TV	13	19 Nov.	Spring '54	240	120	1	20 uhf	Guy Gannett Bdstg. Service	Avery-Knodel
SPARTANBURG, S. C.	WORD-TV	7	25 Nov.		316	204	0	NFA	Spartan Broadcasting Co.	Hollingber
TRAVERSE CITY, MICH.	WTCM-TV	7	25 Nov.		51	31	0	NFA	Midwestern Bdstg. Co.	Ho'man; Bunyan

## II. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP.
				VISUAL	AURAL					
ANCHORAGE, ALASKA	KTVA	11	11 Dec.	3	2	NBC, Du M	2	NFA	Northern Tv Inc. A. G. Hiebert, gen mgr	Hugh Felt
AUGUSTA, GA.	WJBF-TV	6	26 Nov.	0.5	0.3	ABC, NBC	1	NFA	Georgia-Carolina Bdstg. Co.	Hollingbery
BOISE-MERIDIAN, IDA.	KBOI	2	27 Nov.	16	8	CBS, Du M	1	11 vhf	Boise Valley Bdsts. Inc.	Free & Peters
FESTUS, MO.	KACY	14	22 Nov.	500	250		1	NFA	Ozark Tv Corp. John T. McKenna, pres	Raymer
FORT LAUDERDALE, FLA.	WITV	17	1 Dec.	10	5	Du M	2	86 uhf	Gerico Investment Co. R. W. Standart, gen mgr	Taylor
LEWISTON-AUBURN, ME.	WLAM-TV	17	26 Nov.	16	8	ABC, CBS Du M	1	NFA	Lewiston-Auburn Bdstg. Co. E. H. Shute, pres., mgr.	Everett McKinney
LONGVIEW, TEX.	KTVE	32	12 Nov.	1	0.6	CBS, Du M, NBC	1	4 uhf	East Texas Tv Co. W. M. Morrow Jr., com. mgr.	ForJoe
MIDLAND, TEX.	KMID	2	6 Dec.	10	6		1	NFA	Midessa Tv Co. R. H. Drewry, principal partner	Taylor
NORFOLK, VA.	WTOV-TV	27	6 Dec.	20	12	ABC	4	50 uhf	Commonwealth Bdstg. Corp.	ForJoe
OKLAHOMA CITY, OKLA.	KWTV	9	8 Dec.	316	158	CBS	4	237 vhf	Oklahoma Tv Corp. Edgar T. Bell, gen. mgr.	Avery-Knodel
PANAMA CITY, FLA.	WJDM	7	1 Dec.	2	1	CBS	1	NFA	WJDM Inc. J. D. Manley, pres. Mel Wheeler, gen. mgr.	Hollingbery
PINE BLUFF, ARK.	WATV	7	1 Dec.	80	40		1	NFA	Central South Sales Co. John Griffin, pres. John Esau, gen. mgr.	Avery-Knodel
PORTLAND, ME.	WCSH-TV	6	1 Dec.	100	50	NBC	2	20 vhf	Congress Square Hotel Co. Frank S. Hoy, pres.	Weed Tv
SCRANTON, PA.	WARM-TV	16	10 Dec.	245	130		2	100 uhf	Union Bdstg. Co. Martin F. Memolo, pres. W. M. Dawson, gen. mgr.	Hollingbery
STEUBENVILLE, OHIO	WSTV-TV	9	10 Dec.	230	115	CBS	1	NFA	WSTV Inc. J. J. Laux, gen. mgr.	Avery-Knodel
WATERLOO, IOWA	KWWL-TV	7	26 Nov.	50	25	NBC, Du M	1	NFA	Black Hawk Bdstg. Co.	Headley-Reed
WORCESTER, MASS.	WWOR-TV	14	4 Dec.	16	9		1	NFA	Sallsbury Bdstg. Co.	Raymer

## BOX SCORE

Total U.S. stations on air, incl. Honolulu and Alaska (4 Dec. '53) **335**  
No. of markets covered **207**

No. of post-freeze CP's granted (excluding 26 educational grants; 4 Dec. '53) **468**  
No. of grantees on air **268**

No. tv homes in U.S. (1 Oct. '53) **25,690,000**§  
Percent of all U.S. homes with tv sets (1 Oct. '53) **56%**§

\*Both new CP's and stations going on the air listed here are those which occurred between 21 Nov. and 4 Dec. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Power of CP's is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NRC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NRC Research and Planning.

Percentages on homes with sets and homes in tv coverage areas are considered approximate. In most cases, the representative of a radio station which is granted a CP, also represents the tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

**WATCH  
KOLN-TV  
GROW  
IN  
LINCOLN-LAND**

**THE OTHER  
BIG MARKET  
IN  
NEBRASKA!**



*The Feltzer Stations*

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

Associated with  
WMBD — PEORIA, ILLINOIS



**2ND GREAT  
YEAR**  
NOW IN PRODUCTION  
A Grand New Total of 78 Magnificent Half-Hours

## TOP RATINGS IN MARKET AFTER MARKET!

● **SEATTLE - 1st Place!**

Sat. eve. - rates 53.3 - Telepulse, June 1953  
Beats Robert Montgomery, Mr. & Mrs. North, Eddie Cantor, Ford Theatre, Playhouse of Stars.

● **KANSAS CITY - 1st Place!**

Fri. eve. - rates 32.3 - Telepulse, Aug. 1953  
Beats Philco-Goodyear TV Playhouse, Ford Theatre, Kraft TV Theatre, This Is Your Life, G.E. Theatre, What's My Line, Godfrey's Talent Scouts.

● **PITTSBURGH - 1st Place!**

Thur. eve. - rates 41.5 - Telepulse, Aug. 1953  
Beats This Is Your Life, Down You Go, Ford Theatre, Playhouse of Stars, Robert Montgomery.

● **WASHINGTON, D. C. - 2nd Place!**

Tues. eve. - rates 21.4 - Telepulse, Aug. 1953  
Beats Danger, Suspense, Kraft TV Theatre, Douglas Fairbanks Presents, Lux Video Theatre.

● **SAN ANTONIO - 2nd Place!**

Tues. eve. - rates 26.3 - Telepulse, Aug. 1953  
Beats Suspense, Blind Date, Burns & Allen, Kraft TV Theatre, Toast of the Town, Beulah, G. E. Theatre, Robert Montgomery, Lux Video Theatre.

● **PORTLAND - 2nd Place!**

Tues. eve. - rates 58.5 - Telepulse, Sept. 1953  
Beats Break The Bank, Chance of a Lifetime, Playhouse of Stars, The Goldbergs, Big Story.

These leaders have  
**RENEWED FOR 2ND YEAR!**

- **BLATZ Beer in 3 markets!**
- **DREWRY'S Beer in 9 markets!**
- **OLYMPIA Beer in 6 markets!**
- **GENESEE Beer in 5 markets!**
- **SCHAEFER Beer in New York City!**

No. 1 FILM SERIES NATIONALLY!—Telepulse, August, 1953

**NOT ANYWHERE, BY ANYONE, HAS TELEVISION BEEN SO HANDSOMELY AND LAVISHLY ST**



ZIV TELEVISION PROGRAMS, INC.

*Proudly Presents*

# ADOLPHE MIENJOU

YOUR STAR AND HOST IN

# FAVORITE STORY

*Produced with a master's flair...*

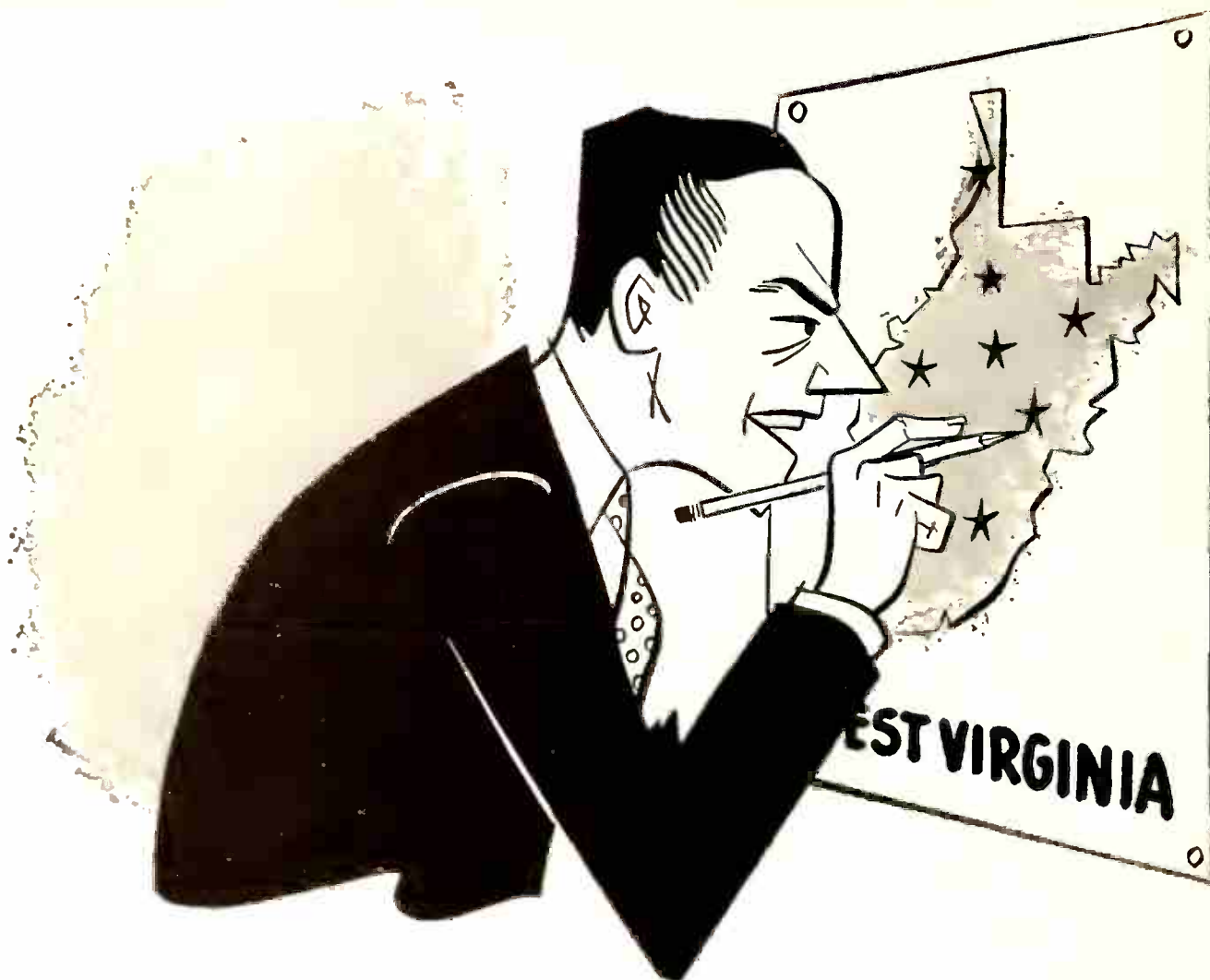
EVERY HALF HOUR A COMPLETE STORY...  
A VIVID AND REWARDING EXPERIENCE  
IN TELEVISION DRAMA!

*The first name in  
outstanding  
television production*



# TV

ZIV TELEVISION PROGRAMS, INC.  
1529 MADISON RD., CINCINNATI, OHIO  
NEW YORK HOLLYWOOD



## WHAT'S OAK HILL, W. VA.—A SUBURB, OR WHAT?

NO, IT'S JUST A SMALL  
WEST VIRGINIA TOWN—

LOVED AND LISTENED-TO BY  
102,200 DAYTIME FAMILIES!

STATION COVERAGE DETAIL BY NCS AREAS

Total Radio Homes in Area	STATE NCS Area County	No. of Counties	DAYTIME						
			4-Week Cum.		Weekly		Average Day		
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*	
	WEST VIRGINIA								
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49	
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36	
	MONROE								
	SUMMERS								
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06	
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11	
	BRAXTON								
	DODDRIDGE								
	GILMER								
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05	
19,440	MERCER	1	8,000	41	6,480	33	3,990	20	
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46	
	CLAY								
	WEBSTER								
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35	
12,290	ROANE	4	2,720	22	1,990	16	1,460	11	
	CALHOUN								
	JACKSON								
	WIRT								
14,750	WYOMING	2	9,630	57	8,610	51	6,730	40	
	BOONE								
225,030	10 TOTAL	21	102,200		92,540		51,320		

\* % of Radio Homes in Area

Write down the name of every "familiar" West Virginia city, and Oak Hill probably won't even make your list! But if you're interested in lots of radio *listeners* for mighty *little* dough, we'll bet Oak Hill's WOAY would rank high on almost any list you draw up. Where else can you get 102,200 daytime families for only \$21.60 per quarter hour? (26-time rate.)

We'd certainly like to have you join our growing and rather impressive list of national accounts. No representative yet, so please write for facts, direct to Robert R. Thomas, Jr., Manager, at:

# WOAY

OAK HILL, WEST VIRGINIA

5000 Watts, Daytime

20,000 Watts FM



**agency profile**

**Michael Levin**

Director of Radio & Tv Creative Production  
Erwin, Wasey, New York

Michael Levin's sizable office is ideally equipped for a radio-tv director: It has a 24-inch tv screen, two radios, a miniature spinet, several telephones and a rear-projection viewing screen in the process of being built.

Between various long-distance calls and the hammering of carpenters who were installing the film projector, Levin gave SPONSOR his interpretation of some current agency trends.

"Agencies are going to have to make more creative and productive contributions than just hiring successful film and package producers. Otherwise, who needs 'em at any percent? Granted a good tv operation can cost more than 15%. Then put it on a percent plus fee basis and make sure the client gets his real money's worth."

Himself a veteran writer, producer, musician, Levin favors what he calls the "integrated system":

"Most agencies make a very bad mistake in separating the creative and production functions. Particularly in commercial work, both must work together. Just as Hollywood came to the integrated function, so will tv. You have to pay the writer-producer-director more, but he costs less in the end, saves collective stomach linings."

Among tv-dollar savers that Levin has used are such production devices as color transparencies or miniature sets in tv commercials to save the sponsor expense of building elaborate sets every week and yet give him a varied commercial. These color transparencies are photographs of various portions of the set and the sponsor's product which are intercut, at air time, with a live demonstration on a pared down full-scale set. By making these transparencies in color Levin achieves a better definition for viewers' screens than through use of black-and-white.

For his Admiral Corp. account alone Levin has a library of over 250 color transparencies. (See "Admiral's sponsorship of Bishop Sheen: Did it move merchandise?" 24 August 1953, page 31.) In 1953 the Admiral Corp. accounted for \$2 million tv billings out of Erwin, Wasey's total air billings.

When not in his office, Levin can usually be found in his apartment on Lower Fifth Avenue, with his wife Jinna Rolf—a high-fashion model—and their blonde two-year-old daughter. That is, when he isn't at the photographer's studio working on color transparencies.

\*\*\*

EVERYWHERE YOU GO, THEY'RE WATCHING

**W·H·E·N**



**I**n Egypt they're watching... in Rome and Delhi, and more than 250 similar communities in Central New York.



What's more, they've been watching for five years—and today 2¼ million of them happily collaborate to wish WHEN a happy 5th birthday. Happy viewers make receptive customers, receptive to your product, your message. You can reach them through WHEN.

SEE YOUR NEAREST  
KATZ AGENCY

*Everybody*  
WATCHES



CBS  
ABC  
DUMONT  
A  
MEREDITH  
STATION

**WVEC-TV**  
channel 15

covers  
greater  
metropolitan  
**NORFOLK**  
**HAMPTON**  
**PORTSMOUTH**  
**NEWPORT NEWS.**

Here's selling power PLUS in the great  
Norfolk Metropolitan Area where only  
WVEC-TV is NBC . . . beaming your  
sole message right to the core of this  
dynamic multi-city market

only **WVEC-TV**  
is an **NBC**  
Television Affiliate

**WVEC-TV**

represented by **RAMBEAU**  
NEW YORK • CHICAGO  
SAN FRANCISCO • MINNEAPOLIS  
LOS ANGELES

# AGENCY AD LIBS



(Continued from page 18)

as the volume of their announcers' voices. And, as I said before, maybe the result isn't a thing of beauty or a joy forever, but it certainly won't "fade into nothingness" which is the intent of the advertiser and a necessity these days.

\* \* \*

As with the Navy and the Marine Corps, there is a constant battle between the folks who write copy for broadcast media and those in the production end. Since television reared its lovely head, this feud has been stepped up. The reason, I suppose, is the fact that tv production and tv copywriting are so much more involved than radio copy is to write or produce—and far more involved than print writing and production. A tv writer must have mastered the mechanics of production, both live and on film, before he is fit to put a word on paper. As for the production people—unless they have some copy savvy and advertising knowhow, their production interpretation of the words in the commercial (especially the video instructions) can emasculate it.

Unlike printed advertising wherein production is mostly mechanical and at best only serves to carry out the wishes of the copywriter and art director, television production is a highly creative job.

Neither the most detailed storyboard nor the most thoroughly worked out script can possibly include half the instructions, angles, pacing and other video necessities which become the responsibility of the television producer. His interpretation and direction, his skill and experience, his undertaking of what is implicit in the copy (over and above the explicit) can make or break the message that results.

So there must be a complete rapport between copywriter, tv artist and production supervisor if the copy is to succeed. And equally important, the production man must have sufficient latitude to use his own creative abilities after the meeting of minds on the script is reached. I don't mean to imply that production personnel should be allowed to go off on tangents of their own but they do, however, require as much authority as the tv writer and should be permitted to exert it when the copy is being shot (live or on film).

In addition, the tv writer has to recognize the domain of the tv artist . . . all of which is sometimes difficult for a copy man to realize, especially when that copy man may have migrated from print copy where he reigned supreme at all times and over all stages of the advertisement. ★ ★ ★

# 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



How ingeniously flexible TV commercials can be is shown in this series created by SARRA for The Great Atlantic & Pacific Tea Company, through Paris & Peart. The basic version opens with a cartoon sequence set to a rollicking theme song; animation highlights the refrain: "Come See—Come Save at A & P!" Live action shots of a woman shopping permit close-ups of A & P brands which provide strong identification. "Open ends" allow the insertion of daily changes in products and prices. Pre-planned cutting and extra footage on major A & P products yield a variety of spots.

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



An effective balance of live action and stop motion is used by SARRA in this series to create a lasting impression of Virginia Dare's "dry sweetness" story. The opening is given immediate appeal with a strikingly beautiful girl coming off the label to sing Virginia Dare's "Say It Again" theme in hauntingly persuasive tones. Live action scenes of home entertaining register prestige and flavor enjoyment. Stop motion magic of moving bottles and filling glasses lead to the reprise, "Say It Again . . . Virginia Dare." Created by SARRA, Inc. for Garrett & Co. Inc., through David J. Mahoney, Inc.

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



Fine scripts, expert casting and some really outstanding live action photography make this series of 6 one-minute TV spots one of unusual interest and conviction. The product story is tactfully woven into the script with delicate persuasion by a charming home maker who takes the viewer to Northern Paper Mills. Here—with the manufacturing processes as a backdrop—Northern's "softness" is demonstrated and dramatized. Excellent brand identification throughout is climaxed by close-up product display at the close. Created by Young & Rubicam, Inc. (Chicago), and produced by SARRA, Inc. for Northern Paper Mills.

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



A new high in captivating entertainment is achieved in this truly novel series of spots by SARRA. Choreographer Dorothy Jarnac, in a dance of brilliant pantomime, enacts the quest of a girl who first selects, then rejects various types of deodorants until . . . she discovers Stopette! The narration and the action of the dance are synchronized to convey a message of strong competitive "sell" to both eye and ear. Produced by SARRA, Inc. (Chicago) for Jules Montenier, Inc., through Earle Ludgin & Co.

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

# SPONSOR Asks...

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

## Do you believe television is over-commercialized



### THE PICKED PANEL ANSWERS



Mr. Mirel

Yes. I believe television is over-commercialized.

But the culprit is not the station alone, the agencies alone or the advertiser alone. It is a combination of all three *with the most important one be-*

*ing the listener.* It is not fair of the listener to expect high-grade entertainment, talent of all kinds including writers, directors, actors and actresses, wardrobe designers, set designers, technicians of all kinds and the hundred and one extra, unseen talents—it is not fair that the listener should expect all this for free. He could not get so many great talents, and so many different plays, revues, movies, sports events, political events and what have you any other place in the world for absolutely no money.

I believe that eventually there will be metered payment television, in combination with commercial advertising television and some public service television.

Wherever metered, or pay-as-you-go television has been tried, it has had a successful reception varying only in degree from community to community.

Soaring costs in television production will not come down no matter how many new television viewers there will be in the next few years. If anything, costs will go up. And tv stations, forced to carry the burden, must invite more commercials and fill in time with awkward, shoddy, old-fashioned movies. My own feeling is that tv viewing is down with more and more selection developing. Is this good? Of course not.

And then have you heard of color?

As color becomes commonplace (within six to 18 months) viewers will demand the fine Technicolor films now available—and will pay for the privilege of seeing them in their homes.

They are planning to film Jules Verne's delightful *80 Days Around the World* in color.

How much would you pay to see it on your color tv set?

Or would you rather sit through the forced, unhappy tv commercials and the old movies?

Advertising people are intelligent. There is no reason why they could not introduce educational, constructive, entertaining and *selling* tv commercials in combination with pay-as-you-go metered television, in perfectly good taste.

Face it, fellas—it's coming.

JULES MIREL

*Jules Mirel Advertising Agency  
New York*



Mr. Abrams

Let me answer the question, "Do you believe television is over-commercialized?" in this way:

Emphatically no! This rather frequently heard charge of over-commercialization of television

just as frequently rubs me the wrong way because I don't believe it is true.

The basic question which anyone must ask is, "What do you mean by over-commercialization?"

If you pick up *Better Homes & Gardens* magazine and find advertising on most of the 300 pages, is this too much advertising? Or, in reading your evening newspapers, if 40% of the printed material is advertising, is this too

much advertising? Or, if you ride in a subway or on a bus and can't escape the car cards, is this too much advertising?

You quickly discover that it becomes a matter of proportion between the advertisement and the vehicle carrying the advertisement.

Now, in television you get three minutes of commercial time in relation to 27 minutes of entertainment in a half-hour program. In other words, only one-tenth of the total time is consumed by advertising. Is this too much to ask for having spent many thousands of dollars in the purchase of time and talent to present such a limited message?

I have felt from the start that television advertisers made a serious mistake in permitting radio standards to be adapted to the new medium. Today, with the cost of a single television program rising with rapid regularity, the cost of one minute of commercial time becomes a startling figure.

On the other hand, I do think the practice of loading program adjacencies with spot announcements is a dangerous practice from both the viewer's and the advertiser's standpoint. The advertiser who spends a considerable amount to put on his program is entitled to some measure of freedom from the "parasitical riders" who cling to his expensive show; the consumer is entitled to freedom from excessive commercialization each time a program changes.

Over-commercialization, as I mentioned at the start, is a proportionate term. In programs, I don't think there is over-commercialization. Around programs, I think there is.

GEORGE J. ABRAMS  
*Advertising Director  
Block Drug Co., Inc.  
Jersey City, N. J.*



Mr. Fried

There is nothing wrong with most commercials — the more the merrier, particularly if my agency is placing the business.

Where else in the world will you find sponsors who provide (on a competitive basis) for free the finest variety shows, dramas, music, sporting events and thousands of other top programs?

In countries where there are no commercials the government is the sole sponsor and the programs are generally inferior, definitely scaled to mediocre thinking, with an unprofessional outlook, and no incentive to present the very best. Government controlled television, minus commercials, is always done cheaply (costs are always carefully checked by the politicians). That is why top artists and entertainers are not anxious to perform — why should they?

In place of so-called "commercialization," government-planned tv substitutes political propaganda from the party in control—some of their favorite third-rate performers—or intellectual drivel. Unsponsored intellectual tv programs (as a public service) have their place, but not at every turn of the dial.

Shows of the entertainment variety are needed to ease tensions and serve a good purpose. They cost money, which the sponsor readily pays in return for his commercials. Good commercials inform the public of available products and services, add newsworthiness to the program, and play an important part in the progressive development of industry and the nation. Commercials are designed to sell merchandise—if they do that in a fair and honest manner, they are successful.

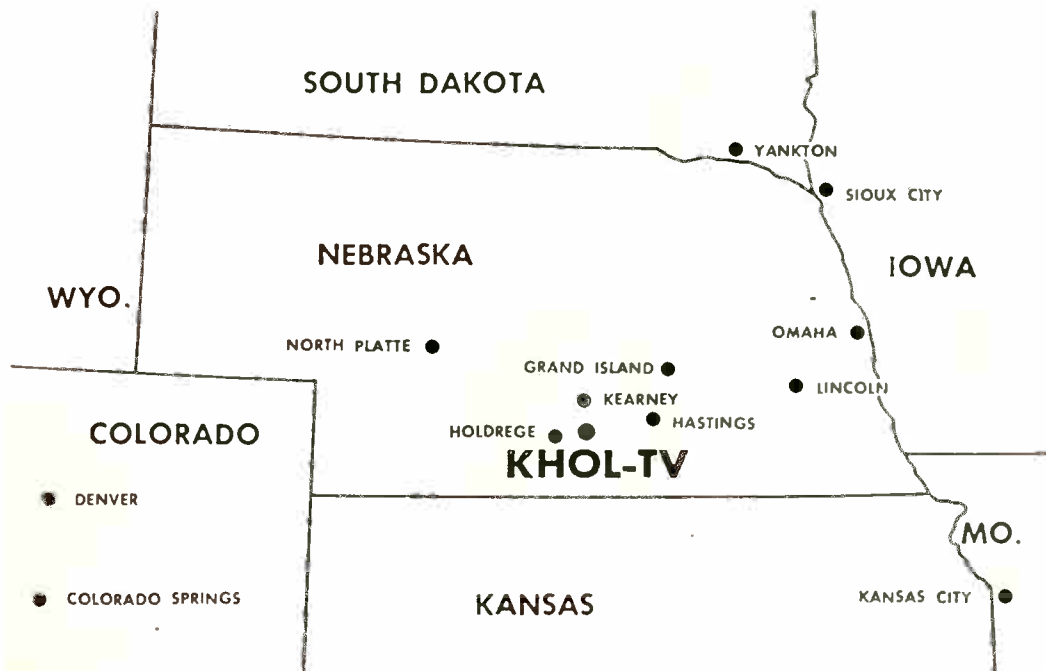
Many of those who harp on "over-commercialization" either have an axe to grind (such as representing a competitive medium), or are self-opinionated demagogues who urge saving us from ourselves via television. Significantly, these do-gooders represent a very small part of the nation and an insignificant part of its purchasing power. Commercials are not designed to reach them, but the vast majority of Americans who have made listening to tv a  
(Please turn to page 108)

*Rich captive market in the heart of the nation*

covered exclusively by



**"The TV Link in the Heart of the Nation"**



128,300 potential TV homes, with an EBI of \$505,153,000 completely isolated from competitive TV markets.

**NOW! YOU CAN CASH IN ON ONE OF THE NATION'S WEALTHIEST, NEWEST TV markets — EXCLUSIVELY on 56,000 WATTS**

**CHANNEL 13 • KEARNEY, NEBRASKA**

ONLY VHF STATION IN CENTRAL NEBRASKA



Represented Nationally by MEEKER, TV, INC.

owned and operated by BI-STATES COMPANY, 414-416 East Ave., HOLDREGE, NEBRASKA  
Duane L. Watts, Gen'l Mgr.



### **Te commercials: Advertising's great opportunity—Cone**

"Good television commercials represent the fulfillment of advertising's greatest opportunity." That's the opinion of Fairfax M. Cone, president of Foote, Cone & Belding, who spoke at the 4A's Eastern Annual Conference in New York late last month.

Noting that advertising exists because there aren't enough personal salesmen to go around, Cone mentioned some "highly rewarding techniques and truly remarkable means" of using the substitute-for-a-salesman, such as "broadest and cheapest of all family coverage . . . radio."

Television, Cone says, is the great-

### **Dichter outlines features of effective commercials**

What makes an effective commercial? Some of the answers to the question were pre-ented last month by Dr. Ernest Dichter, president of Institute for Research in Mass Motivations, Inc., before New York's Radio-TV Research Council.

The listener, said Dr. Dichter, is not a "passive recipient" of the message. "He does something to the commercial. He gives each commercial a 'for me or not for me' test."

The problem is not whether the commercial should be in the mood of the program or a complete break of the mood, said Dr. Dichter. Actually, he said, the problem is whether the commercial is in the "mood of the intermission" required for the program. There should be understanding of the "psychology of the pause," he said.

"The advertiser should realize that the consumer lives in the total world of commercial—and not in the individual world of the single commercial," Dr. Dichter told the research group. The listener "judges all of the advertisers' commercials, rather than just one. Therefore, there needs to be serious consideration of the fact that the advertiser requires recognition and acceptance of the intention of his message and not mere repetition." ★ ★ ★

est thing in advertising since it does everything a personal salesman can do (with three exceptions. i.e.. smell, taste and feel).

To prove his point, Cone showed the group 10 tv commercials which, he said, he wished his agency had made. He pointed out that nine of the 10 were based upon demonstration (the exception dealing with a subject he considered non-demonstrative).

The 10 commercials had such virtues as believability, "repays you adequately for your time." adds to one's knowledge, and "every foot of the action advances the sale." ★ ★ ★

### **Emerson spokesman says radio sales better than ever**

In spite of growing tv audience, sales of radio sets are better than ever.

Emerson Radio & Phonograph Corp., five months after the introduction of its "pocket radio," still cannot produce enough to keep up with the demand. A company spokesman said that "the world's smallest personal radio" is being produced at the rate of 1,000 a day. "A distributor will call in a rush order for 500 of the radios, but all we'll be able to allot to him will be 12," the spokesman said.

At least two radio stations have equipped their salesmen with the radios, for use in selling time. They are WXYZ, Detroit, and WWDC, Washington. ★ ★ ★

### **Use right picture, increase sales via TV**

The right picture to illustrate a sales point can have a "phenomenal effect" upon audience remembrance of an advertiser's TV message. Donald H. McCollum, director of client relations for Schwerin Research Corp., recently told the Art Directors Club of Chicago that his organization had found that by changing the visual portion of the commercial to better fit the audio, remembrance of the commercial was in-

creased as much as eight times.

The most fundamental of all TV principles, said McCollum, is that of illustrating a sales point at the same moment it is stated on the audio. "Once that rule is followed," McCollum declared, "the important thing is to find the strongest possible video devices. Research now is able to . . . audience-test these devices you conceive," he explained.

Other points for advertisers to remember, according to McCollum: Demonstrate a sales claim at the same time it is described; keep the commercials simple; identify the person who delivers the commercial with either the product, the program or else as an authority; make the setting for the commercial authentic.

### **Briefly . . .**

Cincinnati motorists are getting gold "coins" instead of tickets these days from traffic cops. The "coins" are inscribed with a message that the motorist has been singled out for this award because of some act of courtesy as a driver. Sponsored by WKRC-TV in cooperation with the Cincinnati police department, the Courtesy Safe-Driver awards will be given out for the next year. An average of five a day is given to motorists outstanding for their acts of courtesy. Most frequent winners: those who stop to permit pedestrians to cross the street.

\* \* \*

Here is a picture of KTYL-TV's new Zoomar lens. The station, located in Mesa-Phoenix, Ariz., says it is one of the first in the country to be equipped with the versatile lens. It also is one of the first to send SPONSOR a picture of Dawn Riggs, Miss Phoenix of 1953.



Miss Phoenix of 1953 examines Zoomar Lens



A new contract between WATV, Newark-New York, and Weed Television Corp. was signed late last month, shortly after WATV began transmitting from the Empire State Bldg. In



Weed, Rosenhaus, Grabhorn renew contract

the picture, Irving R. Rosenhaus, president and general manager of WATV, signs the agreement as Joseph J. Weed (l.), president of Weed Tv, and Murray Grabhorn, sales manager of WATV, look on.

\* \* \*

More than 5,000 invited guests—the “socially elite” of Cuba—attended the grand opening last month of CMTV, Havana. The station went on the air at 11 a.m., 11 November (the eleventh month) on Channel 11. Taking part in the initial telecast were (l. to r. in the picture) His Excellency, Most Reverend Alfred Muller, auxiliary bishop



Cuban dignitaries participate in CMTV debut

of Havana; Manuel D. Autran, president of CMTV; Dr. Fernando Sirgo, former minister of education for Cuba and now on the staff of CMTV as director of cultural and civic affairs; Jose Baquero, director of radio for Cuba, and Francisco Orue, mayor of Marianao, site of CMTV's studios.

\* \* \*

The best-selling book in the Arab countries right now is, interestingly, *This I Believe*. The book includes the personal philosophies of Arabic guests such as Premier Naguid Bey of Egypt and Americans who have been heard  
(Please turn to page 109)

Advertise  
through  
the skies

CANADA'S MOST POWERFUL  
TV STATION

ON THE AIR

117,000 Watts e.r.p.

CHANNEL  
10  
CFPL-TV  
LONDON, CANADA

In Canada contact  
All Canada Television  
in U.S.A. Weed & Co.

## CORN BEEF

SPONSOR: Corn Beef Riley's      AGENCY: Merle C. Blair  
CAPSULE CASE HISTORY: *To increase the flow of traffic at its outdoor booth in a large public market, Corn Beef Riley's bought a 15-minute news program over KLX. The show is aired three times weekly at a cost of \$123 per week. After a few broadcasts Riley's reported that 20 customers came to the booth on a given Saturday afternoon saying they heard about the stand on the Saturday morning newscast. Riley's reports a continued increase in business due to the broadcast at a period when other booths in the market experienced decreases.*

KLX, Oakland

PROGRAM: Newscast

## HARDWARE

SPONSOR: Lack's Associate Store      AGENCY: Direct  
CAPSULE CASE HISTORY: *After Nick Nicholas opened Lack's Associate Store in Longview, Tex., a few months ago he decided to use radio to acquaint the townspeople with the new venture. He bought 10 announcements over KFRO, at \$5 apiece, followed them up with participations in the Turkey Shoot program. The Turkey Shoot quiz show is aired Mondays 8:00-8:30 p.m., and gives away turkeys to quiz winners. Each participation costs \$6. After two participations on the program, Nicholas reported the store had the biggest day since opening.*

KFRO, Longview, Tex.

PROGRAM: Turkey Shoot

## COLLEGE COURSE

SPONSOR: Worcester Junior College      AGENCY: Direct  
CAPSULE CASE HISTORY: *One radio interview and seven announcements over WTAG filled up two classrooms at Worcester Junior College. The school advertised its adult reading class in announcements and a program interview and received so many registrants that it formed two classes instead of only one, as originally planned. The college reports that 85% of the executives and other businessmen and women who signed up for the course came in response to the radio publicity. The station gave the college free air time as a public service.*

WTAG, Worcester

PROGRAM: Announcements  
Interview

A graphic logo for "Radio results". The word "RADIO" is in a bold, white, sans-serif font inside a black square with a white circle around it. To the right of this square, the word "results" is written in a large, black, serif font.

## VITAMINS

SPONSOR: Vitalife      AGENCY: Richard Meltzer  
CAPSULE CASE HISTORY: *This sponsor's radio investment paid off 10 to one on his KYA program, Ben Sweetland. Ben Sweetland, star of the show, made three announcements offering vitamin packages at \$1 each on a single program. Cost of the three announcements was a total of \$40. Within two days Ben had received 450 orders for the vitamins. The program is aired Monday through Friday from 9:00 to 9:30 a.m., Saturdays and Sundays 8:00-8:30 a.m.*

KYA, San Francisco

PROGRAM: Ben Sweetland

## CLOTHING

SPONSOR: Paul's Tailoring Co.      AGENCY: Direct  
CAPSULE CASE HISTORY: *During a particularly quiet business period, Paul Vescovo, owner of Paul's Tailoring Co., decided to offer 25% discounts on made-to-measure slacks, suits and skirts to stimulate trade. The offer was made 25 times in announcements over Negro-appeal WDIA. A total of \$4,500 in sales was realized from these announcements, at a cost of \$125.75. That's a return of \$36 in sales for every dollar spent on advertising.*

WDIA, Memphis

PROGRAM: Announcements

## INSURANCE

SPONSOR: Preferred Insurance Exchange      AGENCY: West Pacific  
CAPSULE CASE HISTORY: *The Preferred Insurance Exchange was averaging about 300 sales each month before it began sponsorship of a weekly nighttime radio program. It bought Could This Be You? over KHJ Mondays from 9:30 to 9:55 p.m. Within a three-month period Ralph B. Watson, state manager for the insurance firm, reported a 100% increase in sales.*

KHJ, Los Angeles

PROGRAM: Could This Be You?

## SNOWSUITS

SPONSOR: Zellers, Ltd.      AGENCY: Direct  
CAPSULE CASE HISTORY: *When the first snowflake fell this winter a Canadian retail store, Zellers, Ltd., got on the air to advertise its snowsuits. It bought eight announcements over CKLB to push the cold weather outfits. Its total expenditure for air time was \$18.30. The radio campaign resulted in the sale of 121 snowsuits at \$12 apiece, or a total of \$1,452 in sales.*

CKLB, Oshawa, Ont.

PROGRAM: Announcements

"WEEKEND"

Nothing like it ever before and it's getting big audiences, great reviews. "Weekend," radio's only "Sunday Newspaper of the Air," has an all-family appeal—news, features, reviews and music. Two hours of wonderful listening, two hours of wonderful selling. And a one-minute participation costs you only \$2,250.

## THE "THREE" PLAN

You get saturation of your market for as low as \$2,025 per participation. "Three" offers you three or more one-minute sales messages morning, noon and night on three Monday-Friday strips. *Second Chance*, 11:45-12 Noon, *It Pays to Be Married*, 5:45-6:00 P.M., and *Fibber McGee and Molly*, 10:00-10:15 P.M.

# Reach more wigwams for much less wampum

Smart bucks are going on NBC Radio. Now you can buy full network one-minute participations at the lowest prices we have ever offered, in NBC Radio's new sales plans, "Weekend" and The "Three" Plan. Each is tailor-made to get your sales messages into more homes for less dollars. Naturally, the best availabilities will be the first to go.\* To learn how these plans can be adapted to your budget and marketing needs, get in touch with your NBC Radio salesman today.



Headquarters for new ideas

NBC RADIO

12/1/53

## Open letter to ELDON CAMPBELL

Dear Eldon:

Along with basketball and Christmas cheer, this is the time of year when ad campaigns are planned.

We hope to tell you personally about SPONSOR, but it occurred to us that a little "behind the scenes" report might be of value.

So here goes!

EDITORIAL: Our policy of providing facts and figures that buyers can and do use has been very rewarding during 1953. We've noticed a big step-up in readership among advertisers. We are told that our stories are more penetrating, better researched, and generally more useful than ever. Our Media Evaluation Study especially has been well received. This study appears every issue and will soon appear in book form. A short time ago, Ray Lapica, our editorial director, went to Chicago to address a big closed session of the Central Conference of AAAA. He talked for 45 minutes on Media Evaluation. We believe that this is the first time that a trade publication has ever been invited to address a closed session of AAAA. Following his Chicago talk, Ray was invited to Atlanta to address the Southern Conference of AAAA in closed session. In November SPONSOR's publisher talked before the Farm Sales Clinic in New York on the subject of "farm radio tips to advertisers."

Visitors to SPONSOR's new quarters at 49th and Madison in New York are constantly amazed to note that about half the 18 offices are occupied by editors and editorial assistants. This is an indication of where our effort is concentrated. We aim 100% at giving agencies and advertisers the material they need to use radio and television effectively.

SPONSOR is more than ever aware of the importance of radio during a TV era. It constantly emphasizes radio with pinpointed articles, pinpointed sections, and pinpointed projects. We fight for both radio and TV—no favorites.

CIRCULATION: We've stepped up our circulation effort during 1953, especially among advertisers and agencies. The increase in account executive, ad manager, and agency top executive circulation is gratifying. Nearly 100% of the timebuyers have been reading SPONSOR for some time—we add the new ones as they come along. Of our 8,500 copies guarantee approximately 70% go to national advertisers and agencies.

OFFICES AND STAFF: During the summer of 1953 SPONSOR doubled its footage when it moved to 40 East 49th Street (15th floor). Approximately 30 people now make up the staff, including full-time offices in Chicago (Wally Englehardt), Los Angeles (Ed Cooper), Dallas (Homer Griffith), and Atlanta (Charles Farrar). The latter two are newly-established offices. Their field reports indicate a constantly-increasing prestige with the universal comment that "SPONSOR is doing a better job than ever." In addition, Bernard Platt (our business manager), Ted Pynch, and myself are helping out on sales in the New York office. One of us will be delighted to call on you any time you say.

LINAGE: Business has been good during 1953, particularly during the second half. For example, our 19 October issue closed with 77 pages of advertising; the same issue last year totaled 51 pages. While this is an abnormal increase we've been averaging about 20% higher regularly. To us this is an indication not only of increasing respect for SPONSOR but of the health of radio and television advertising. We think it will be even better in 1954.

A trade paper is only as good as the service it gives. We want SPONSOR to be judged on this basis and to fit into your 1954 advertising plans accordingly.

Regards,

*Norman R. Glenn*

Publisher

NRG/abs

**SPONSOR**

THE MAGAZINE RADIO AND TV ADVERTISERS USE

## STOCK FILM

(Continued from page 39)

cial for Ballantine Beer to be used in the spot-placed *Foreign Intrigue* series. Theme of the commercials: "It's always winter in your refrigerator."

Caravel got in touch with NBC TV's film library, which probably supplies more stock footage for tv production today than all the rest of the libraries put together. We need, said Caravel, some good short scenes of winter sports.

From NBC, Caravel got about 90 feet of assorted 35 mm. shots of skiers,

tobogganists, ice boaters and the like. This was in the form of "scratch prints"—prints which the library has deliberately scratched so they can't be used on the air, but which are quite adequate for viewing purposes. Cost so far: about 7c per foot.

Caravel wound up buying 10 seconds' worth of various action shots, about \$2.50 per foot plus laboratory fees (regular NBC TV film rate for commercials).

The commercial started with a shot of a refrigerator door which is opened on the winter scene, which then wipes

to a shot of a hand reaching for a bottle of Ballantine in a refrigerator.

The result of this billboard technique, blended smoothly with an optical wipe to the "sell" portion of the commercial, was a series of hard-hitting, attention-getting film commercials which mated well with the action nature of the *Foreign Intrigue* series.

This is just one way in which one tv producer used stock film. Several other examples appear on pages 38-39 with stills from the scenes used. Other sponsors, from Electric Auto-Lite with *Suspense* on CBS TV to Kreiser and American Chicle with *Rocky King* on Du Mont use stock footage frequently in programs and commercials.

The most common—but not the only—uses of stock footage are these:

1. As "scene setters" or "bridges" before or between other action. In drama shows, stock footage is often used to transport the action to another locale, accomplishing the same thing as a words-and-music bridge in radio. An example: The hero walks out a door. We dissolve to a shot of a plane flying the Atlantic, flying over the Eiffel tower, then settling down at Le Bourget airport. As our next scene starts, we *know* he's now an American in Paris. We've seen it happen.

2. As a rear-projection background. This is a trick borrowed from Hollywood. Sample: Two actors converse in a Pullman roomette and through the window we see the moving countryside. Actually the scene is just a 10-second loop of 16 mm. film which repeats over and over again, being projected on the rear of a screen behind the window of our train set.

*What subject matter is covered in stock footage?*

You name it.

Film libraries usually break their film footage down by "main subject" and then subdivide further under individual topics. NBC TV's Library, for example, contains some 2,200 main subject heads—from "Academies" to "Zululand"—and is further carved up into some 14,750 individual topics. Then NBC breaks up the topics into shot-by-shot descriptions.

The total amount of stock footage open to tv admen is staggering. As of mid-November there is a SPONSOR-estimated 157,000,000 feet—enough to stretch around the earth at the Equator with plenty of slack—in the vaults of the largest film libraries. And the supply is growing at the rate of some 100,-

# NOW on the air!

## KMID-TV

### MIDLAND-ODESSA-TEXAS

**\$** America's  
**\$** Miracle  
**\$** Market

With **KMID-TV** you reach America's carriage trade in coveralls . . . one of the richest markets on earth.

**Effective buying power:**  
\$6,464.00 per family (\$1,378.00 above the national average)—  
73,500 well-fed families to choose from, made possible by the world's greatest treasure—oil!

Not the **most** people in any one TV market to be sure, but certainly among the best-paid—and as the figures bear out, the most ready, willing and able to spend!

## KMID-TV - - - Exclusive in

### Midland

P. O. Box 2758  
Telephone 2-7321

### Odessa

P. O. Box 133  
Telephone 7-7321

## NBC - ABC - DUMONT

Sid Grayson, Manager

O. L. Taylor Co., National Representatives

000 feet a week today as the footage from staff cameramen, government sources, travel agencies, commercial producers, newsreels and amateur photographers rolls in.

Most of this vast supply of celluloid images is of a news nature because most of the film libraries are offshoots of newsreel companies or tv networks. Almost all of the newsreels you've ever seen in a theatre or on a video screen are catalogued somewhere in a film library. Everything from Hitler's troops marching into Czechoslovakia to last year's Kentucky Derby can be

delivered on short notice. NBC TV even maintains an "emergency list" of stock footage available immediately for the more obvious production needs, such as a shot of Times Square, rain, waves, clouds.

In addition to a bedrock of news-related events all the film libraries contain general, non-news footage—shots of the Statue of Liberty or the Eiffel Tower and collections of scenes rich in local atmosphere. March of Time's library in particular is designed around this type of feature and background material. Fox Movietone has access

on the West Coast to studio-quality stock footage that has been shot over the years for its parent company, 20th Century-Fox—much of it, incidentally, in color.

*Where is stock tv film footage available?*

Here's a rundown on the chief sources of stock footage for tv:

**NBC TV Film Library:** NBC's is the largest by far of the film libraries maintained by the four major video networks and is one of the biggest in the business: it contains 20 million feet of film. Its catalogue, in the opinion of producers contacted by SPONSOR, is the "most minutely detailed" among those of outfits supplying stock footage to video. The film is divided by main topics, and then sub-topics. Under the sub-topics, each scene is described at some length and footage lengths are given, plus an indication of whether it is "long shot" or "close-up," etc. For the benefit of agencies and clients located outside New York, copies of the index are maintained in NBC's Hollywood offices. But most of the film and film-handling equipment is located at 105 E. 106 St., New York City. Contact: Ted Markovic. Phone CI 7-8300.

**Fox Movietone News, Inc.:** Having opened its library to tv in April, Movietone is a recent addition to the film libraries servicing video. Movietone has over 90 million feet of stock film in its vaults. The library is catalogued by main title and by sub-topics, but is not broken down shot-for-shot. Over 90% of the footage is in 35 mm. Special feature backgrounds of studio quality can be purchased from Fox's *Magic Carpet* short subjects, or from the film library of the Hollywood parent, 20th Century-Fox. Location: 460 W. 54 St., New York City. Contact: Frank Barry. Phone CO 5-7200.

**March of Time:** This veteran film organization is the Cadillac of the film libraries (see price data in section below), and has been open to tv since 1951. Some 15 million feet of top-quality footage, shot since the early 1930's for theatrical *March of Time* short subjects, are in its library. Some 80% of this footage is cross-indexed, shot-for-shot. Most of MOT's footage was shot at leisure under the best possible conditions, whereas much of the footage in other libraries was shot for newsreels. Location: 1270 Avenue of the Americas, New York City. Contact: Bill Mead. Phone: JU 6-1212.

**CBS TV Library:** The Columbia

# K F Y O

LUBBOCK, TEXAS

Announces the Appointment of

## THE KATZ AGENCY INC.

As National Representative

Effective December 1, 1953

790 Kilocycles

5,000 Watts Day—1,000 Watts Night

### AMERICAN BROADCASTING CO.

web's film library contains perhaps 100,000 feet. It's the newest tv library, having been started in its present role early this year. CBS TV's biggest sales point: Its cross-indexed library was designed from the ground up to supply tv production needs, and contains nothing which isn't cleared for use on video. In charge of this unit is Clay Adams, formerly the director of NBC's *Victory at Sea* filmed tv series. (Adams' experience in the field can be judged from the fact that it was he who weeded some 60 million feet of naval and military film down to the 61,000 feet which comprise the *Victory* films.) Like NBC TV's film library, the CBS unit is open to all comers. Location: 421 W. 54 St., New York City. Contact: Clay Adams. Phone: PL 1-2345.

*Telenews*: Offshoot of the INS news organization, Telenews opened its rapidly growing film library in 1947. Almost all of its seven million feet of film footage is of a news, sports or general nature, with little special feature or travelogue material. The majority of it is catalogued shot-for-shot. In general, the Telenews library is similar to those of NBC TV and Fox Movietone, although it doesn't date

back much farther than the late 1940's in its material. Location: 630 Ninth Ave., New York City. Contact: Virginia Dillard. Phone: JU 2-2450.

Here are a few others:

In the East: Advance Film Libraries, Films of the Nations, Marathon Tv Newsreel, Stock Shots Unlimited and British Information Services. All of these are in New York. Most are specialists in supplying a particular kind of stock film footage (old newsreels, foreign locales, etc.) but none has a library which compares in size with the biggest stock suppliers cited above.

On the West Coast: Cate & McGlone Film Library (a general library), Wild Life Films (specialists in nature shots, particularly in color) and Cosman Productions (locale backgrounds). Prices are similar to those in the East.

*What's the cost of stock film footage for tv?*

All of the film libraries use similar pricing formulas, if not similar dollar charges. Basically, they work out like this:

1. *Usage Charge*: This could be compared roughly with a costume rental charge, varying with the type of show in which the costume will be used.

In tv stock footage, there are usually two different usage price scales—one for live and/or film programs, another (and usually higher) scale for tv commercials. The cost spread is fairly wide, running for example from CBS TV's charge of 75c and NBC TV's \$1.00 per foot for one-time live air use to March of Time's charge of \$7.50 per foot and up for commercials.

2. *Laboratory charges*: Apart from use fees, there are costs to be borne in connection with the service work done on a stock footage order. Mostly, they are a matter of developing, printing and handling charges. Being mechanical steps not involving original film production costs, they are almost standardized in the film industry. Here are the chief lab costs:

*Scratch prints*: As mentioned earlier, these are scratched prints from which tv admen make selections of final footage, or which they cut up to get a "mock up" of the final stock footage which will be used on the air. Like a photographer's proofs, they are not the final product. But they do give a good idea of what the finished picture will look like. The usual charge is 7c a foot for black-and-white.

*Fine grain master positives*: Unless an advertiser has some fancy optical printing (trick dissolves, wipes, iris-outs, etc.) or other copies to make this is the footage which will finally go on the air in a live show, where the film is being intercut. Rear-projection loops, too, are usually fine grain positives in 16 mm. Cost: about 10c a foot.

*Duplicate negatives*: This is a negative which duplicates a fine-grain master positive of the original negative shot by the film cameraman in the field. It would be used, for example, in processing optical shots where negatives, rather than positives, would be needed. Or, stock negatives would be used where a spot film commercial is being made, and would be cut into the master negative from which all the commercials would be printed. Cost: about 15c a foot.

Here, company by company, are the basic tv stock film charges:

*NBC TV Library*: Charges on final black-and-white 35 mm. orders (you make your selection from the 7c-per-foot scratch prints) are \$1 per foot for use in live TV programs, \$2.50 per foot for use in film programs or commercials. Lab charges are standard, as above. There is a \$20 minimum order.

(Please turn to page 80)

**Worth waiting for!**

*On the air Christmas Eve...*

**...NBC  
FULL 100kw POWER  
CHOICE CHANNEL 4**

*The Denver Picture*

**KOA<sup>TV</sup> 4**  
NBC in DENVER



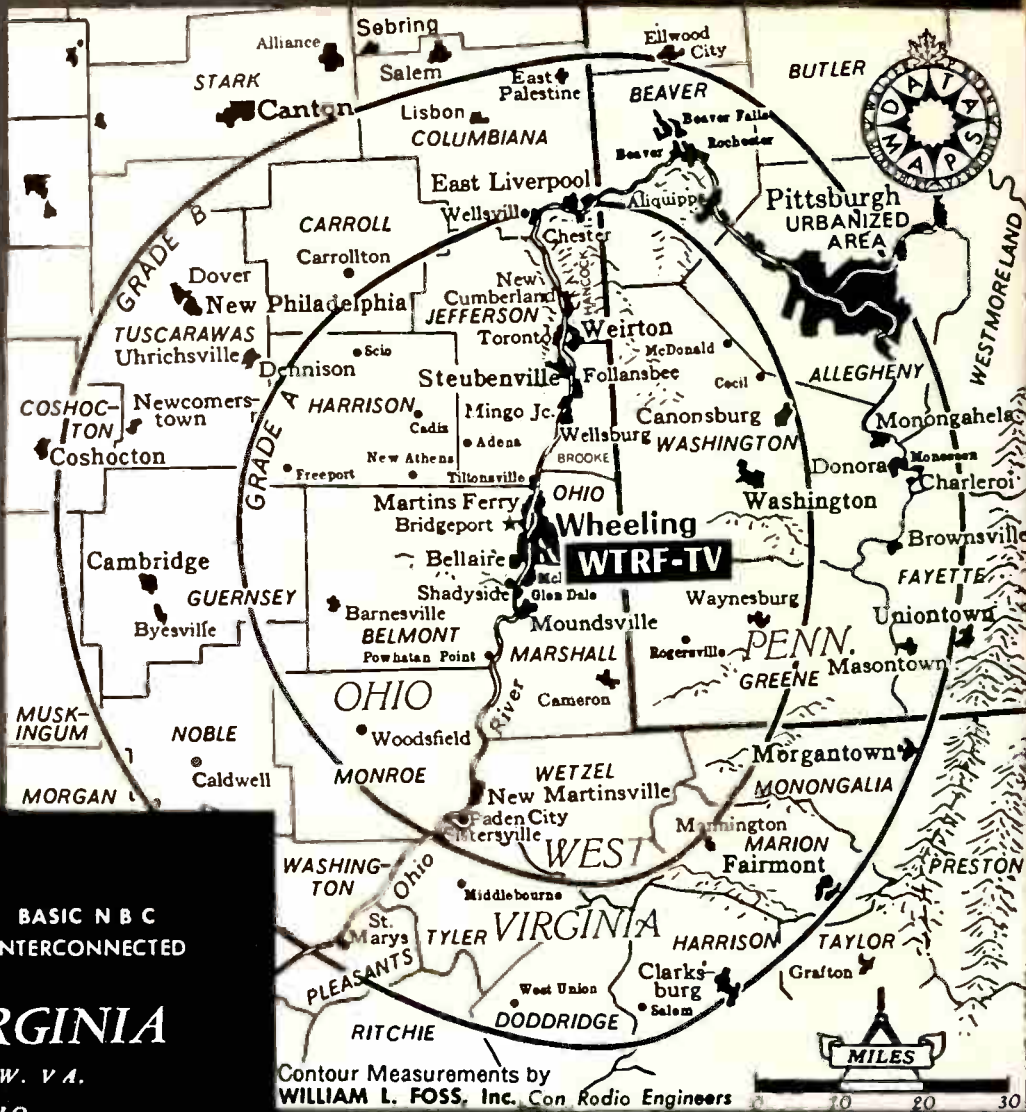
CALL PETRY





NOW ON THE AIR . . .

*the VHF  
station that  
starts with  
478,490 VHF  
sets!*



**WTRF-TV** BASIC N B C  
INTERCONNECTED  
**WHEELING, WEST VIRGINIA**  
STEUBENVILLE, OHIO • WEIRTON, W. VA.  
MARTINS FERRY, BELLAIRE, OHIO

**NOW . . .**

SERVING  
THIS BUSY  
CORNER OF  
AMERICA



THE SKYLINE STATION  
IN THE TRI-CITIES



You start at 478,490 when you start with W T R F-TV. Many of these sets, developed by a VHF station 52 air miles away, are essentially fringe sets to them.

But they're A and B coverage sets to us.

To you they're sales—a VHF market of 3 million buyers in (22) counties in West Virginia, Ohio and Pennsylvania.

Ask **HOLLINGBERRY** for availabilities today.

**WTRF-TV** BASIC N B C  
INTERCONNECTED  
**WHEELING, WEST VIRGINIA**  
STEUBENVILLE, OHIO • WEIRTON, W. VA.  
MARTINS FERRY, BELLAIRE, OHIO

Serving the industrial centers of the **UPPER OHIO VALLEY!**

Radio Affiliates - **WTRF AM-FM** — All represented by **HOLLINGBERRY**

MONDAY			TUESDAY			WEDNESDAY					
CBS	De Mont	NBC	CBS	De Mont	NBC	CBS	De Mont	NBC			
Arthur Godfrey* Kellogg, Burnett Knemark, Mogul 10-10:15 alt das Int'l Cellucotton C&B; Snow Crp Maxon alt das Star-Kist Tuna m,w 10:30-45 Heades & Davis Lever: pepsodent m,w 10:45-11 McCann-Erickson	No network programming all wk	Ding Dong School Ch m-f L (sponsored tu, th, f)  Glamour Girl Hy m-f L	Arthur Godfrey* Kellogg, Burnett Knemark, Mogul 10-10:15 alt-das Int'l Cellucotton C&B; Snow Crp Maxon alt das General Mtrs: Frigidaire Div tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Welss & Geller	No network programming all wk	Ding Dong School Minnesota Mining & Mfg: scotch tape Ch tu onl L BBDD 1/2hr \$985  Glamour Girl Hy m-f L	No network programming m-f	No network programming all wk	Ding Dong School Ch m-f L (sponsored tu, th, f)  Glamour Girl Hy m-f L	No network programming m-f		
Arthur Godfrey* Pillsbury Mills m,w 11-11:15 Leo Burnett Liggett & Myers: chesterfields m,w 11:15-30 Cngnm & Walsh Strike It Rich Colgate: thpst; el, super suds, psalmolive, fab, sjax NY m-f L Esty \$8000	No network programming m-f	Hawkins Falls Ch m-f L  Three Steps to Heaven P&G: duz NY alt das L Compton The Bennetts Ch m-f L Follow Your Heart NY m-f L	Arthur Godfrey* National Biscuit Co tu,th 11-11:15 McCann-Erickson Pillsbury Mills tu,th 11:15-30 Leo Burnett Strike It Rich Colgate m-f (see mon) Esty Valiant Lady Toni Co 47NY tu,th L LB shr \$10,000 Love of Life Amer Home Pr m-f (see mon) Biow Search for Tom'w P&G: joyt m-f (see mon) Biow Guiding Light P&G: Ivory, duzt m-f (see mon) Compton	No network programming m-f	Hawkins Falls Ch m-f L  Three Steps to Heaven P&G: duz NY alt das L Compton The Bennetts Ch m-f L Follow Your Heart NY m-f L	No network programming m-f	No network programming all wk	Arthur Godfrey* Pillsbury Mills m,w 11-11:15 Leo Burnett Liggett & Myers: chesterfields m,w 11:15-30 Cngnm & Walsh Strike It Rich Colgate m-f (see mon) Esty Valiant Lady General Mills m,w,f (see mon); DFS, K-R Love of Life Amer Home Pr m-f (see mon) Biow Search for Tom'w P&G: joyt m-f (see mon) Biow Guiding Light P&G: Ivory, duzt m-f (see mon) Compton	No network programming m-f	Hawkins Falls Wesson Oil, Snowdrift Sales st 1/6 101Ch w,f L Fitzg'ld \$6000 Three Steps to Heaven P&G: duz NY alt das L Compton The Bennetts Ch m-f L Follow Your Heart NY m-f L	No network programming m-f
No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f		
Garry Moore (see hel) Hoover Co Pacific Mills NY L WT 1/4hr \$2038	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f		
Double or Nothing Campbell Soup NY L m-w-f Ward Wheelock \$8000 Art Linkletter Lever: surf Hy m,w,f L ver (see hel) Pillsbury Mills: flour, mixes Hy m-th L B. 1/4hr \$4000	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f		
Big Payoff Colgate: fab, chlorophell th-st, cashmr hqt NY m,w,f L (sus tu,th) Esty \$8500 Bob Crosby Show m-f L 1/4hr \$3,100	Paul Dixon Show m-f 3-4 (Participating segs available; see cost below) Vitamin Corp: rybutol, juvenal 10Cinc L m 3:45-55 seg KFCC River Brand Rice Mills one 10-min seg Donahue & Coe 10min: \$400	Kate Smith m-f 3-4 James Lees: carpets D'Arcy 3:30-45 Corn Prods Ref 3:45-4 C L Miller 50NY L 1/4hr \$3500	No network programming m-f	Big Payoff m-f NY sus tu,th L Paul Dixon Show m-f 3-4 L (Participating segments available) Bob Crosby Show Amer Dalry Ass'n 33Hy L tu,th 3:45-4 Campbell- 1/4hr Mithun \$3100	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f	No network programming m-f		
Action In the Afternoon Western drama Philla m-f L 15min: \$1350 1/2hr: \$3200	No network programming m-f	Welcome Travelers P&G: prell, Ivory snowt 61Ch L alt m DFS 1/4hr \$1200 On Your Account NY m-f L P&G tu, w, f sus m, th	Turn to a Friend NY m-f L	Action In the Afternoon Philla (see mon) L	No network programming m-f	Welcome Trav'rs P&G: prell, Ivory snowt (see mon) DFS On Your Account P&G: tide 62NY tu, w, f L	Turn to a Friend NY m-f L	Action In the Afternoon Philla (see mon) L	No network programming m-f		
No network programming m-f	No network programming m-f	Ern Westmore Show NY m-f L	No network programming m-f	Benton & Bowles \$6500	No network programming m-f	Ern Westmore Show NY m-f L	No network programming m-f	Benton & Bowles \$6500	No network programming m-f		
No network programming m-f	No network programming m-f	Atom Squad Philla m-f L Gabby Hayes Quaker Oats 32NY m,f 30L Per prog: \$1750 S&M Howdy Doody Standard Brands: royal puddings, gelatin 53NY 48L m,th 5:45-49 Bates 1/4hr \$1600	No network programming m-f	Atom Squad Philla m-f L Gabby Hayes NY m-f L sus tu Howdy Doody Kellogg Co: rice krispies 48NY 44L LB (see bel) tu,th 5:30-45 Colgate: ttpat 51NY 5:45-6 48L Bates 1/4hr \$1550	No network programming m-f	Atom Squad Philla m-f L Gabby Hayes NY m-f L sus tu Howdy Doody Kellogg Co: rice krispies 48NY 44L LB (see bel) tu,th 5:30-45 Colgate: ttpat 51NY 5:45-6 48L Bates 1/4hr \$1550	No network programming m-f	Atom Squad Philla m-f L Gabby Hayes NY co-op w L Howdy Doody Continental Bkg: wonder bread, hostess cakes 35NY 29L 1/4hr: \$1550	No network programming m-f		



	THURSDAY			FRIDAY			SATURDAY					
	CBS	Du Mont	NBC	ABC	CBS	Du Mont	NBC	ABC	CBS	Du Mont	NBC	
ork ing	Arthur Godfrey* Kellogg, Burnett Knomark, Mogul 10-10:15 alt das Int'l Cellucotton FC&B; Snow Crp Maxon alt das General Mitra: Frigidaire Div tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Weiss & Geller	No network programming all wk	Ding Dong School Scott Paper Co: scott towels, cutrite wax ppr, scotties 43Ch 38L th only JWT 1/2hr \$985  Glamour Girl Hy m-f L	No network programming m-f	Jack Paar L  Wheel of Fortune NY 10:30-11:30 L 15 min: \$2675	No network programming all wk	Ding Dong School General Mills: cereals, mixes 86Ch L f only Tatham-Laird 1/2hr \$985  Glamour Girl Hy m-f L	Tootsie Hippodrome Sweets Co of Amer: tootsie rls L 49NY L  Smilin' Ed McConnell Brown Shoe Co 43NY F Burnett \$4500	No network programming	No network programming all wk	No network programming	No network programming
ork ing	Arthur Godfrey* Natl Bisect tu,th 11-11:15 McCann-Erickson Pillsbury Mills tu,th 11:15-30 Leo Burnett  Strike It Rich Colgate m-f (see mon) Esty	No network programming m-f	Hawkins Falls Ch m-f L  Three Steps to Heaven P&G: duz NY alt das L Compton  The Bennetts Ch m-f L  Follow Your Heart NY m-f L	No network programming m-f	Wheel of Fortune (cont'd)  Strike It Rich Colgate m-f (see mon) Esty	No network programming m-f	Hawkins Falls Wesson Oil, Snowdrift Sales 101Ch w,f L Fitzgerald  Three Steps to Heaven P&G: duz NY alt das L Compton  The Bennetts Ch m-f L  Follow Your Heart NY m-f L	Space Patrol Ralston-Purina: wheat chex, rice chex 53Hy L Gardner \$6500  Winky Dink and You (Jack Barry) NY L  Rod Brown of the Rocket Rangers Gen Pds, Post Cereals Div 34NY L Y&R \$7500 D'Arcy \$8000	No network programming	No network programming	No network programming	No network programming
ork ing	Vallant Lady Toni Co tu,th (see tu) Leo Burnett  Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom's P&G: joyf m-f (see mon) Blow Guiding Light P&G: Ivory, duzf m-f (see mon) Compton	No network programming all wk	Bridge & Groom NY sus tu,th L Jergens m,w,f	No network programming m-f	Vallant Lady General Mills m,w,f (see mon) DFS, K-R  Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom's P&G: joyf m-f (see mon) Blow Guiding Light P&G: Ivory, duzf m-f (see mon) Compton	No network programming all wk	Bridge & Groom Jergens Co m,w,f (see mon)  Robt W Drr	The Big Top National Dairy Prods: sealtest ice cream, sealtest dairy prods 63Phila L Ayer \$14,000	No network programming all wk	No network programming	No network programming	No network programming
ork ing	No network programming m-f  Garry Moore Swift & Co 59NY w,th L JWT Norge Div, Borg-Warner 63NY th-onl L JWT 1/2hr \$2038	No network programming m-f	No network programming m-f	No network programming m-f	1/6/54 only: Orange Bowl Gm Gillette Safety Razor Co 91Miami L 1:45 to concl Maxon  Garry Moore Converted Rice 54NY L LB (see bel) Kellogg Co: gro-pup 57NY L LB 1/2hr \$2038	No network programming m-f	No network programming m-f	Lone Ranger General Mills: wheates, kix 6NY F DFS \$15,000  No network programming	No network programming	No network programming	No network programming	
ork ing	I'll Buy That Seeman Bros: airwick tu,th 1st 15 min Weintraub Art Linkletter Green Giant Co: canned peas, corn 41Hy th-onl L LB (see bel) Pillsbury Mills m-th 2:45-3 LB 1/2hr \$4,000	No network programming m-f	No network programming m-f	No network programming m-f	Double or Noth'g Campbell Soup m,w,f (see mon)  Ward Wheelock Art Linkletter Lever: surf m,w,f 2:30-45 Ayer Kellogg: all pr 28Hy tu,th L LB 1/2hr \$4000	No network programming m-f	No network programming m-f	No network programming	No network programming	No network programming	No network programming	
ork ing	Big Payoff NY m-f L sus tu,th  Bob Crosby Show Tappan Store KMc&G th 3:30-45 aeg Amer Dairy tu,th 3:45-4 38Hy L Campbell-Mithun	Paul Dixon Show m-f 3-4 10Cine L (Participating segments available)  For 10min: \$400	Kate Smith m-f 3-4 Purex Corp FC&B 3:15-30 half of segment Luden's Mathes 3:15-30 half of segment Doeskin Prods Grey 3:30-45 Simoniz Co: auto finishes th 3:45-4 SSCB 50NY L 1/2hr \$3500	No network programming m-f	Big Payoff Colgate m,w,f (see mon)  Paul Dixon Show m-f 3-4 10Cine L (Participating segments available)  Bob Crosby Show Englander Co Burnett 3:30-45 General Mills 41Hy 3:45-4 L st 12/25 Knox-Reeves 1/2hr \$3100	No network programming m-f	No network programming m-f	Kate Smith m-f 3-4  No network programming	No network programming	No network programming	No network programming	No network programming
Friend	Action in the Afternoon Phila m-f L (see mon)	No network programming m-f	Welcome Trav'rs P&G: prell, Ivory snowf (see mon) DFS  Dn Your Account NY m-f, th L	Turn to a Friend NY m-f L	Action in the Afternoon Phila m-f L (see mon)	No network programming m-f	Welcome Trav'rs P&G: prell, Ivory snowf (see mon) DFS  On Your Account P&G: tide tu, w, f  Benton & Bowles	Horse Racing NY L  No network programming	No network programming	No network programming	No network programming	
more	No network programming m-f	No network programming m-f	Atom Squad Phila m-f L  Gabby Hayes Mute Maid 32NY th-onl L Bates \$3,500  Howdy Doody Kellogg Co tu,th (see tu) Leo Burnett Standard Brands m,th 5:45-6 (see mon) Bates	No network programming m-f	Barker Bill's Cartoons General Mills: sugar jets 81NY w,f F Esty  Christmas Day Festival Longline Witt-nauer Watch 7 NY 5-6 pm L 12/25 only Victor Bennett	No network programming m-f	Atom Squad Phila m-f L  Gabby Hayes Quaker Oats m,f S&M  Howdy Doody Luden's Mathes 5:30-45 Welch Grp Juice DCSS alt f Int'l Shoe HH&M alt f 49NY 48L 5:45-6 1/2hr \$1550	No network programming	No network programming	No network programming	No network programming	No network programming





ALEX F. OSBORN  
(Co-founder)

Batten, Barton, Durstine & Osborn, Inc.

**LIKE MOST  
"Newsworthy"  
ADVERTISING  
EXECUTIVES  
MR. OSBORN'S  
LATEST  
BUSINESS  
PORTRAIT  
IS BY ...**

*Jean Raeburn*

Photographers to the Business Executive  
565 Fifth Avenue, New York 17—PL 3-1882

**STOCK FILM**

(Continued from page 70)

*Fox Movietone News, Inc.:* Charges for 35 mm. footage are as follows. For one-time program u.e. either live or film, the charge is \$2 per foot. In tv commercials, either live or film, the rate is the same. However, if the show or commercial is to be repeated one or more times, there is an additional charge of \$1 per foot. Film of studio quality from the Hollywood vaults is higher, and for color may run to as much as \$7.50 per foot for one-time use. Lab charges are standard with one exception. If the lab order for masters or dupe negatives is placed at the same time the use rate is determined, this is included in the \$2 per foot use charge. No minimum order is required.

*March of Time:* MOT's prices are not cheap, but the quality of its film is said to be uniformly good. Charges for 35 mm. footage shot in the U. S. are \$2.50 per foot in live or film programs. For use in filmed commercials the charge is \$7.50 per foot. Footage shot outside the U. S. costs double these prices, since MOT figures it cost more to begin with. Lab charges are 10c a foot for scratch prints. There is no extra charge for fine-grain positives or dupe negatives. Minimum order at MOT is \$62.50.

*CBS TV Library:* Columbia's video film library's rates for 35 mm. one-time use in live or film shows start at 75c a foot and run up to about \$1.50. For film commercials, or film shows to be re-used, the charge is \$2 to \$2.50. The price is based on what is actually used on the air. Lab charges are the same as NBC TV's and are charged on the total order.

*Telenews:* For one-time use in a live tv show, Telenews charges \$1.50 per foot. For use in filmed tv shows, or in filmed commercials, the charge is \$2.50 per foot. There is a special local rate for live program use of \$1 per foot.

*What's the usual procedure in ordering tv stock film?*

The routine varies slightly between companies, but it usually works out like this:

Step 1. If you have a script or have planned a commercial that calls for the use of stock film footage, try to determine as exactly as possible what type of shot you want. Don't be vague in your ordering: you'll save time.

Step 2. Contact the film libraries in person, by phone or by mail. Tell them what you want in as much detail as possible. Also, tell the film library where you plan to use the footage, and whether or not it will be in a commercial and if it will be repeated later. Thus, the rate is determined.

Step 3. If you think you can make your selection from cards, most libraries will provide you with descriptions of the shots. If you prefer to do your selecting on a visual basis, they will screen selected shots for you. If you want several choices of film to study at leisure, they will provide you with a "scratch print."

Step 4. Having determined what you want and how much you want, you place your order. Allow about a week for laboratory processing. ★★★

**FILM NOTES**

(Continued from page 48)

regional and local advertisers on alternate weeks and on the *same* stations used by Canada Dry. Result: These stations will carry the program every week throughout the coming year. Each half-hour show is a self-contained unit with no relation to the show preceding or following it.

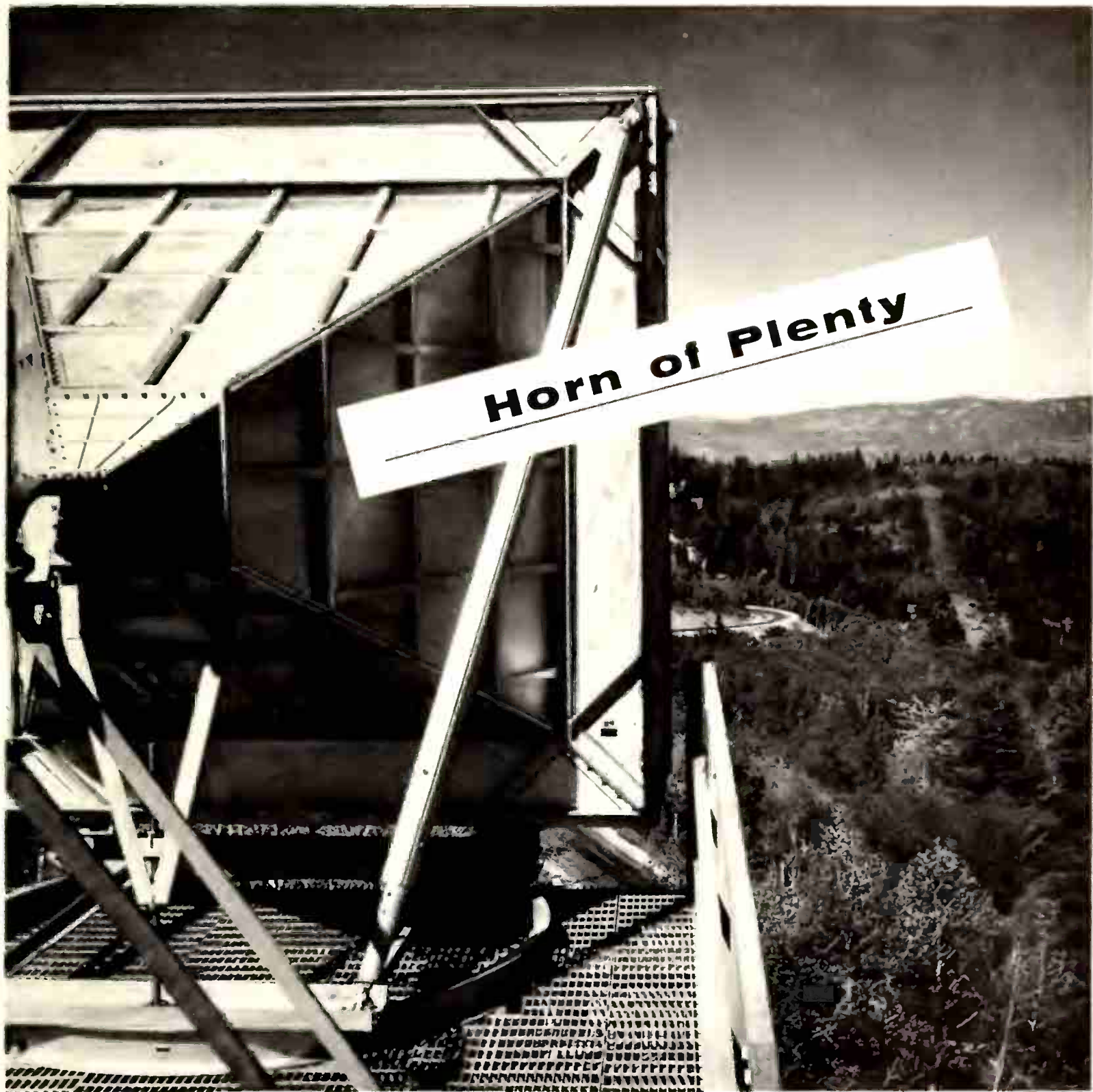
The firmly established pattern of alternate-week sponsorship of network tv shows provided the cue for CBS' action, Scanlon said, adding, "It's been proven that each sponsor's identity with the show can be maintained through effective merchandising."

This pattern of operation for spot-placed tv films has these advantages:

1. It enables a national sponsor of an alternate-week show to put a top-grade production on the air at moderate cost. Because the national advertiser is actually sharing cost with local sponsors, he'll get a higher-grade vehicle. The local sponsors also get a top-quality show at lower prices.

2. Both the alternate-week national sponsor and the local sponsors get the benefits of a larger cumulative audience than they could normally expect from a semi-monthly air effort.

Predicts Scanlon: "We're starting a whole new trend in film syndication. Many others will try the same setup or variations on it because this formula helps eliminate financial problems, programing difficulties and audience loss." ★★★



Like giant horns on the horizon, radio-relay towers carrying television programs throughout the country are now standard fixtures in the American scene.

Today these radio-relay systems together with coaxial cable facilities make possible an audience of one hundred million people who may see and hear the same event at the same instant.

The ability to carry important public events, programs of education and entertainment for

millions of Americans truly makes the horn-shaped radio-relay antennas an important addition to our nation's resources.

Already more than \$100,000,000 worth of Bell System facilities and equipment are devoted to furnishing television network service. The rapidly expanding television routes extend from coast to coast and from the Great Lakes to the Gulf of Mexico. They total some 40,000 channel miles.

**BELL TELEPHONE SYSTEM**

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW





Give Your Client a Real

# Merry Christmas

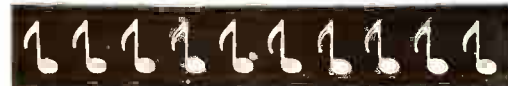
Package with our

## \$75

Audition Record Plan

*This Package will be created for your client's product by Song Ads Co., one of the most successful and specialized packagers of radio-TV musical commercials in the nation.*

Call or write for information.



# 80,000

## tv sets now in Sioux City Sue-land

*(based on RTM 1 & distributor-survey estimates)*



Sioux City, Iowa  
CBS, NBC, ABC & DuMont

Represented by The Katz Agency

## OVER-COMMERCIALIZATION

*(Continued from page 28)*

in effect, the "safety man," and must be on guard for the fumbles of his advertising teammates, many feel.

Broadcasters have shown they agree with this point of view by adopting the present NARTB Code (in March of 1952). Today all four tv networks and 191 stations (out of a total of over 315) adhere to it. But the NARTB Code—and the Review Board which backs it up—has only a limited power.

John E. Fetzer, president-owner of WKZO-TV, Kalamazoo and chairman of the NARTB group, pointed out the limiting factors to the NARTB Convention last spring in Los Angeles:

"We recognize the Code Board has no material power of sanction. It cannot exercise compulsion; neither does it want any such power. I cannot think of a quicker way to destroy voluntary compliance with the Code than for the Board to become busybodies and snoopers. Our job is to precipitate mature voluntary compliance wherein each station manager renders his own decisions in the operation of a decent television property.

"The Code Board could, with fanfare, wield the big stick—which would be most gratifying to some—but if the net result should bring about mass resignations from the Code, or bring litigation on the basis of restraint of trade, or any one of a number of reversals, the whole Code would collapse."

Rightly or wrongly here's how things stand: Broadcasters have the nearest thing to industry censorship. But the NARTB group is more the constitutional monarch who "must rule by not ruling" than it is the industry "strong man" who has declared a kind of advertising martial law. The Code "suggests"; it rarely commands.

Is the NARTB's Code group just so much window-dressing? Or, does it really work?

Admen learned several answers to these questions in a recent booklet, *First Report to the People of the U.S.*, published last month by the NARTB Television Code Review Board. In essence *First Report* is a kind of open letter to the industry summarizing the accomplishments of the first 12 months of Code-regulated tv. It shows some positive gains and gives a revealing picture of how the Code group is slowly becoming—despite the obvious ini-

tial trials of any such effort—a force within the industry.

For example:

*Item*—Just as the Code was getting underway, the 82nd Congress voted to have the House Interstate and Foreign Commerce Committee investigate radio and tv programming for offensive material. The committee, suggested by Congressman Ezekiel C. Gathings (Dem., Ark.), raised a ruckus over low necklines and crime shows, but made a favorable report on the Code. Tv, said the committee, had made considerable improvement between the time of the adoption of the Code and the start of the investigation.

*Item*—Last spring, a subcommittee of the Chicago City Council grew alarmed at newspaper reports that there were links between juvenile delinquency and tv crime shows. NARTB representatives met with the Chicago group as it started to conduct hearings. The group agreed with NARTB that censorship was "dangerous," stated that any connection between tv programs and crime could not be proved. The inquiry was dissolved. But NARTB passed on a summary of the hearings to all Chicago tv stations for their future guidance.

# BMI

## Television Sketchbook

(A Program Aid)

Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety programs or as scene-setting segments.

There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.

A Monthly BMI TV Service

## BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL



## R. F. D.

A woman from a ranch near Mobridge, South Dakota, was giving birth to a baby. She had been given an anesthetic and was awakening just as the ten o'clock curfew whistle blew. She looked about groggily and said, "Ten o'clock—time for Whitey Larsen!"

Whitey Larsen? He's been reporting the news on WNAX-570 (333 miles from Mobridge) for fourteen years.



WNAX-570  
Yankton-Sioux City  
A Cowles Station  
Represented Nationally by The Katz Agency  
CBS Radio

**CBS**  
**IN THE LAND**  
**OF**  
**M**  
**MILK and HONEY**  
**WBAY**  
**GREEN BAY**  
**5,000 WATTS**

*The Only*  
**COMPLETE BROADCASTING**  
**INSTITUTION IN**

*Richmond*

**WMBG—AM**

**WCOD—FM**

**WTVR—TV**

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

*Item*—The Code specifically “suggests” that commercials featuring actors dressed as medical men be labeled “dramatizations” (see box, page 29). Until recently, few networks and stations insisted that sponsors comply with this standard. But last June the AMA fired off an editorial blast at tv. NARTB sat down with AMA leaders and discussed the problem. Result: NARTB issued a resolution in which it reaffirmed the original Code and called subscribers’ attention to it. Latest status: Violations still exist (often in film commercials made prior to this summer) but stations and networks are now starting to get tougher about the “men in white” portion of the Code.

*Item*—A number of minor offenses in network tv shows have been remedied. Many of these modifications have come about as a result of irate letters from viewers to the Code Review Board. Suggestive dance routines, bosomy costuming, off-color ad-libs by comedians and the like have been called to the attention of network programming and continuity acceptance authorities. Stated *First Report*: “The fact that complaints against this type of offense have practically disappeared indicates the success of the Code Review Board through cooperation with the industry.”

*Item*—To keep Congress informed of what the video industry has been doing toward policing itself NARTB earlier this year sent copies of the Code to each member of the House and Senate. Reaction was extremely favorable, with the Representatives and Senators complimenting NARTB. Many stated, incidentally, that they had been receiving a good deal of adverse criticism from viewers in the form of letters to Congress asking the government to step into the business of tv regulation.

*Item*—One of the major duties of the Code Review Board is that of implementing the code in everyday practice. NARTB’s Television Code Affairs Director Edward H. Bronson spends about a third of his time in the field, visiting subscribers and non-subscribers. A monthly bulletin is sent to subscribers informing them of the latest review actions. Specific trouble areas such as offensive material in old Hollywood movies and multiple-spotting at station breaks—are discussed at periodic meetings of the Code group, and remedies suggested.

Indeed, *First Report* shows—as NARTB President Harold E. Fellows puts it—that the Review Board has “encountered many trying situations and has pioneered in the evolution of a pattern for industry self-regulation.”

Is the work of the NARTB group and the existence of the Code enough?

Let’s look again at the replies of the 100-plus admen who answered SPONSOR’s survey.

For the most part, the admen felt that the Code was a major step in the right direction—but not enough.

Roughly speaking, opinion on what to do about over-commercialization in tv divided into two categories: Those admen who felt that the industry should make the Code (or the observance of the Code) tougher and those who felt that tv broadcasters and agencies should educate sponsors as to their on-the-air responsibilities.

Here are some of the opinions in the first category:

“The ANA, the 4A’s, the Television Council, etc. should study the problems involved and take whatever action is indicated by way of pressure and education to correct existing conditions.” (John H. Platt, vice president in charge of advertising, Kraft Foods)

“Limit stations to *one* 30-second commercial between shows and *no* commercial I.D.’s.” (Glenn Bohannon, chief timebuyer, Erwin, Wasey & Co., Los Angeles)

“Stick with the NARTB Code. In multiple-station cities stations might underwrite cost of NARTB monitoring teams which would view and criticize *every* program; then request station and sponsor cooperation in getting and staying in line.” (Edwin K. Wheeler, general manager, WWJ-TV, Detroit)

“Simply sell so much commercial time—10 seconds, 20 seconds, one minute, etc. and so many minutes per quarter hour, half hour. Cut off com-  
*(Please turn to page 88)*”

## FINE OPPORTUNITY

*for Commercial Artist with  
 tv experience and experienced  
 Manager Film Department.*

Write **BOX 1479**

**HONOLULU, T. H.**



**DOMINATE**

the  
mountain  
west  
best  
with

When 50,000 watt KSL Radio toots your horn for you, your product dominates the airways because your message always appears on the program as a solo . . . with a supporting cast of hundreds of the nation's top artists. On KSL Radio, your message plays to the greatest audience in the area: 113.2% larger than that of the next ranking station. KSL Radio, with its whopper of a Hooper, is SRO\* during many time periods, so call today to make your reservations on the KSL Radio bandwagon. For reservations or availabilities, contact your nearest CBS Radio Spot Salesman.

\*Sold Right Out

Source: February, 1953, Hooperatings



SALT LAKE CITY, UTAH  
CBS Radio Network • 50,000 Watts  
Represented by CBS Radio Spot Sales

In Kansas City, The Swing is to  
 WHB and WHB-TV



Don Davis, Pres.  
 John T. Schilling,  
 General Mgr.

**WHB**  
 710 K.C. 10,000 WATTS  
 MUTUAL NETWORK

KANSAS CITY'S  
**OLDEST**  
 CALL LETTERS  
 Represented  
 nationally by  
 JOHN BLAIR & CO.

**WHB-TV**  
 CHANNEL 9 BASIC CBS-TV  
 SHARING TIME WITH KANSAS CITY

Represented Nationally by

**BLAIR**  
 INC.

Sales  
 Swing in  
 Line  
 on  
 Channel  
 Nine!

**WHBF**  
**+CBS**

Adds up to—

**BETTER QUAD-CITY  
 COVERAGE AT NO  
 INCREASE IN COST!**

Les Johnson, V.P. and Gen. Mgr.



*Quad-Cities' favorite*

**WHBF** AM  
 FM  
 TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS  
 Represented by Avery-Knodel, Inc.

## CRITIQUE OF EMIL MOGUL-RAYCO MEDIA TESTING SYSTEM

(For details see "How Emil Mogul tests media weekly for Rayco," SPONSOR 19 October 1953)

Part 12 of SPONSOR's *All-Media Study*, published 19 October, showed how Emil Mogul's media-testing system upped sales 36% in 18 months for Rayco

SPONSOR's *All-Media Advisory Board* raised three basic questions about the system, after reading advance copies of article.

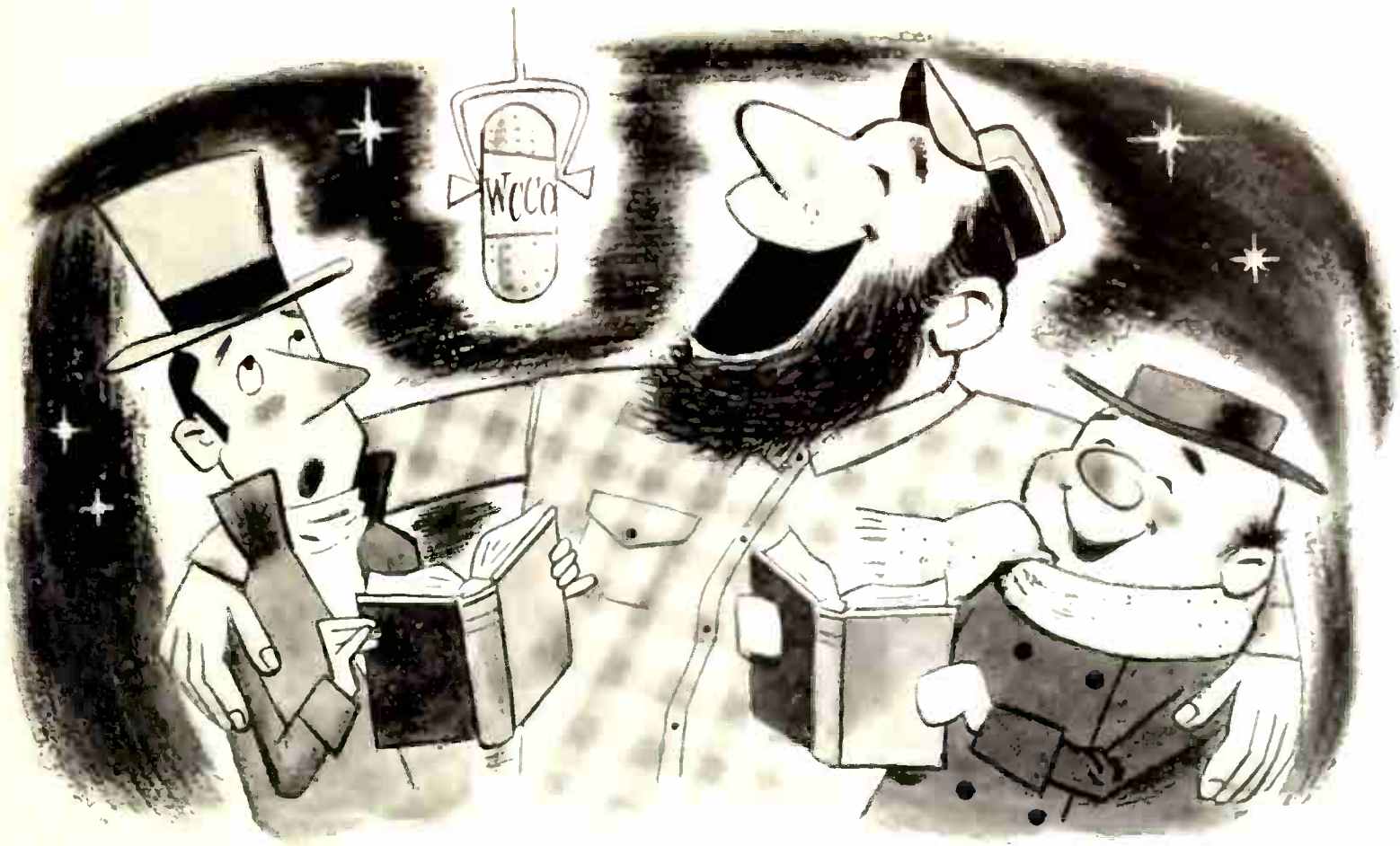
1. How does the Mogul method evaluate media without a method of strictly controlling the variables which, of course, affect media—such as copy, position, and adjacencies?
2. Is it safe to claim astounding validities and reliabilities for this type of empirical made-for-the-situation operation which won't stand up under quantitative analysis?
3. If retail stores provide this "scientific laboratory" for media (or copy or merchandising or anything) testing, have the *Allieds*, *Sears*, *Penneys*, and *A&P's* been pig-headedly unprogressive? Many retail clients and agencies know the amazingly restricted scope of retail sales test methods.

*Emil Mogul's Research and Media Director Joel L. Martin answered:*

FIRST, we are not interested in abstract comparisons of media. What we want to know is how the best we can do in one medium stacks up against the best we can do in another. What sales does a given expenditure produce in one medium as against another? All standard variables that affect media performance, are, under our system, allowed to play their normal roles. It isn't necessary to establish "laboratory conditions" because the only yardstick we use in the final analysis is sales. For example, the fact that consistently poor ad position weights the case against a particular newspaper doesn't alter the fact that under those circumstances the newspaper doesn't pull well. We are primarily interested in how well the medium pulls—and only academically interested in WHY. To eliminate the variables would actually defeat our purpose.

SECOND, as to whether this system stands up under quantitative analysis, the simplest answer I can give is that the system IS quantitative analysis in the truest sense. We do not contend for a moment that the identical system could be employed for all advertisers. It was indeed tailor-made for the Rayco situation. However, we do feel that a variation of this system can be advantageously applied to most advertised lines, other than packaged goods, for which we believe other "made-for-the-situation" systems should be devised, as we have done for many of our clients.

THIRD, if other well-known retail advertisers do not take advantage of their in-store "scientific laboratories," it is a surprise to me and I certainly cannot explain why they don't. Unquestionably, they have, in most instances, attempted measurements of various sorts. Whether or not such measurements have leveled off making further study unnecessary, or whether the methods themselves were faulty, I cannot say. But there is no question that most advertisers are much more desirous of a measurement of their advertising sales effectiveness than of any other available research tool. Frankly, this is where we believe most current research falls down. Consumer panels, for instance, or store inventories, merely associate sales curves to current or past advertising, drawing conclusions by indirection.



*Rest Ye, Merry Gentlemen . . .  
but not on Christmas Day!*



We offer an un-ortho-  
dox Holiday sugges-  
tion to those of you  
who have time  
scheduled on our  
stations:

In the 107 counties of  
*Paul Bunyan Land*,  
where WCCO is tuned

in on more sets than any other sta-  
tion, Christmas is a home day. *All*  
the family is around the receiver—  
even those usually not able to enjoy

daytime shows. We estimate the  
*increase in listeners and viewers* to  
be as much as 80%.

This tremendous increase in audi-  
ence offers a challenge to sponsors:  
Express your seasonal sentiments  
. . . but tell the folks, also, what you  
make that can add to their comfort,  
pleasure or well-being!

Let's exchange greetings . . . but,  
shucks . . . there's still a lot of  
potatoes to be dug!

*The  
Paul Bunyan Buy!*

**WCCO**

MINNEAPOLIS *CBS* ST. PAUL

**TELEVISION 100,000 WATTS CH. 4**  
(Free and Pottery)  
**RADIO 50,000 WATTS. 830 K.C.**  
**CLEAR CHANNEL**  
(Radio Spot Sales)

**OVER-COMMERCIALIZATION**  
(Continued from page 84)

mercial exactly when time is up. It may take guts but it will soon get results." (President of a large Midwestern manufacturing firm)

"Stations should refuse to schedule two and sometimes three commercials at the break." (Account executive of J. Walter Thompson)

"Confine commercials to two in a half-hour program." (Vice president of a Grand Rapids manufacturer)

"Not more than one commercial in succession. Police commercial time in

some programs." (Merchandising director of a household product firm)

"Limit station breaks to one spot. Limit commercial time periods." (Account executive of Chicago's Buchen Co.)

"Tougher rules, higher standards by stations." (Charles H. Wolfe, radio-tv director, McCann-Erickson, L. A.)

"Reduce tv rates so sponsor doesn't have to try so hard to make program pay." (Donald L. Arlen, national sales manager, Knapp-Monarch Co.)

"Broadcasters should maintain standards—treat all comers fairly and equal-

ly but positively. Lack of this hurts all of us." (Manager of a station in New York area.)

"Limit commercials between programs to a maximum of two to keep your audience. Produce commercials digestible by other than gushing bobby soxers." (Erwin H. Klaus, marketing director, Northrup, King & Co., Cal.)

"Eliminate double and triple spotting." (Joe H. Langhammer, president, Langhammer Advertising, Omaha)

"Stop double, triple, quadruple spotting!" (Manager of a Hollywood ad agency)

"Throw the carnies off the air!" (New Jersey station manager)

Here are some of the comments from admen who feel that within-the-industry education is the solution:

"Concentrate on good entertainment or educational programs. There is a tendency on the part of the public to buy the product of the best entertainer. I have noticed this when marketing. There are too many no-talent commercials. The 'hard sell' is outmoded in the city. (Executive of Warwick & Legler, L. A.)

"The record proves short commercials will produce results. The broadcaster should educate the sponsor." (Dick Sampson, general manager, Broadcast Corp. of America, Cal.)

"Use tv as a video medium instead of an audio medium." (Midwestern station manager)

"Persuade station management to adhere to NARTB code without the exceptions that break down the structure." (Don Frank, owner, Frank, Gold & Rich, L. A.)

"Prove by research that sales do not suffer from civilized commercials." (B. J. Katz, public relations director, Jerrold Electronics Corp., Philadelphia)

"Clients in many cases can be sold on the advantages of brief commercials well done—from a selfish standpoint." (Partner of a leading Eastern ad agency)

"Educate clients away from constant 'hard sell' and cut down on the number of commercials." (Leonard Shane, president, Leonard Shane Agency, L. A.)

*the* **WHLI** *Long Island story*

Long Island's amazing  
Nassau County ranks

**17th**

nationally in **FOOD STORE SALES**

**\$264,005,000** (Sales Management)



**WHLI**, "THE VOICE OF LONG ISLAND," has a larger daytime audience in the big booming major LONG ISLAND MARKET than any network or combination of independents... (Conlan)

**WHLI**

A M 1100

F M 98.3

H E M P S T E A D  
L O N G I S L A N D . N . Y .

Paul Godofsky, Pres.

*the voice of  
Long Island*

Represented by Rambeau

**TV COSTS GOT YOU DOWN?**  
**The Sportsman's Club**

52 popular, well rated, 15 minute hunting, fishing and outdoor shows featuring Dave Newell and panel of experts. Write for audition prints.

**SYNDICATED FILMS**

1022 Forbes Street Phone: EXpress 1-1355  
Pittsburgh 19, Pa.

The **XL** Stations

K XL  
PORTLAND

K XL Y  
SPOKANE

K XL F  
BUTTE

K XL L  
MISSOULA

K XL J  
HELENA

K XL K  
GREAT FALLS

K XL Q  
BOZEMAN



K XL Y-TV4  
SPOKANE

K XL F-TV6  
BUTTE

*Low Cost - Rich  
Test Market*

**KXLF-TV6**  
*Butte, Montana*

*\$100 per hour less  
dollar volume and  
XL Station Group  
discounts, totalling  
as much as 36%*

☆ NBC  
☆ DuMONT

*(\$100 per hour is for both time and facilities.)*

**PACIFIC NORTHWEST BROADCASTERS**

SEATTLE, WASHINGTON  
Jones Building  
MUtual 3377

SAN FRANCISCO 5, CALIF.  
116 New Montgomery St.  
EXbrook 2-8033

HOLLYWOOD 28, CALIF.  
6381 Hollywood Blvd.  
Hollywood 9-5408



**THE WALKER COMPANY**

MINNEAPOLIS 2, MINN.  
1687 N.W. Nat. Bank Bldg.  
GEneva 9631

NEW YORK 17, N. Y.  
347 Madison Avenue  
Murrayhill 3-5830

CHICAGO 1, ILLINOIS  
360 North Michigan  
Andover 3-5771

"Use more ingenuity in integrating commercials into program, such as inserting strip commercials over program picture." (General manager of Wisconsin station)

"Tv is over-commercialized not in number but in quality. Make commercials more believable. Give them more integrity." (Advertising manager of large Detroit-area manufacturer)

"Have broadcasters, agencies and advertisers watch an audience writhe through some of the over-commercialization!" (Sales director of group of radio-tv stations)

How do admen on the other side of the fence feel—those who do not think tv is over-commercialized?

Here are some of their comments:

"Tv is a private enterprise. The handling of their programs is their business." (Vice president of a San Francisco ad agency)

"How else can advertisers pay the bill?" (Partner of ad agency in Atlanta)

"Tv is not over-commercialized. But there are exceptions. Broadcasters accept and insert extra commercials to secure added income. A standard practice should be followed by all." (Douglas Wall, media director, Allen & Rey-

nolds, Omaha)

"Too many people expect free entertainment and expect the sponsor to pay huge production costs. Let the people pay!" (Owner, ad agency, Beaumont, Tex.)

"Television is over-commercialized—except on our own company's shows." (A large Chicago advertiser)

Like this last respondent, several admen straddle the fence on the question of commercialization, as witness these opinions:

"Tv is not over-commercialized on a network basis. Most flagrant abuses occur with individual stations on local sales." (Radio-tv advertising director of a leading Midwestern milling company)

"Yes—but mostly on local or regional shows." (Public relations director, a large insurance firm)

"You can't answer this with 'yes' or 'no.' In spot tv, 'yes.' As a whole, 'no.'" (Quentin David, David, Inc., St. Paul)

One adman, Graham S. Mason, an executive of Philadelphia's Lewis & Gilman ad agency, took time out to write what was perhaps the most comprehensive reply received in SPONSOR's opinion poll.

Stated adman Mason:

"Whose fault is it? Everybody's."

"The networks and stations—they had their hungry days; now they're offered a banquet. Who can blame them for grabbing at it? Later on, let us hope, they will become more moderate.

"Advertisers—too many have the notion that tv is the infallible road to sales. So they want in, on any basis they can squeeze in. And then, too, when they look at the bills they feel the urge to sell the factory's complete output for a year, or the store's entire inventory, in one program. Later on, let us hope, they will consider the use of tv more realistically.

"And agencies. With clients breathing hot down their necks to get them in tv, they'll hold still for double, triple and quadruple spotting, just to get a foot in the door. And again,

★ ★ ★ ★ ★ ★ ★ ★

"If the Nielsen Food and Drug Index Service has established any one fact over the years it is this: Your client can't maintain his share of the sales unless he maintains his share of the promotion—barring, of course, the possibility that he can develop and maintain a better product, price or package, or a more efficient type of promotion."

J. P. NAPIER

Executive Vice President  
A. C. Nielsen Co.

★ ★ ★ ★ ★ ★ ★ ★

looking at the costs, and knowing the client is watching, they'll turn on all the heat they can generate to plug the client's products. Later on, let us hope, they will regain their judgment.

"We are in a transition period. Hard to take and hard to deal with. It is to be hoped that television, as an advertising medium, will soon attain the maturity that television audiences acquire after the first six months of set ownership. It is a condition which, through abuse, should cure itself." Mason concluded.

And, from California, came a statement from Lisle Sheldon, president of Los Angeles' Sheldon Advertising:

"NARTB and all others associated with the radio and television business know without the use of a survey the answers to (your) questions.

"As long as there are station owners who demand more profits (or more money to try to cover losses), as long as we have clients who demand unreasonable results for the advertising dollars they spend, as long as agencies promise to deliver the impossible to

## KOA gets through even when snowplows can't!

A land of great distances (302 counties in 12 states), the Western Market's basic means of communication is radio. And radio is KOA-Radia.

KOA's is the single signal capable of reaching this entire 480-million acre market. More than a million families live in the Western Market—better than half of them rural.

Last year they earned \$5-billion, spent \$4-billion in retail sales.

The Western Market farmer has an income 74.3% greater than the national average. And he's a prime customer for consumer goods of all kinds plus the equipment and materials aiding him in his production capacity.

50,000 WATTS • 850 KC  
CALL PETRY



In the Western Market: Sell your product...buy KOA-Radia.



Covers The West...Best!

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





## Hoosier con Pollo

■ When Harry Martin (he's the bird on the right) started billing and cooing about a certain kind of chicken feed, the distributor gave him a clutch of White Rocks and Rhode Island Reds. This was not an act of subversion, but a tribute to his husbandry. Martin is a farm editor who was born on a farm, well aware that pollos (chickens) eat until they're eaten. When Martin says that chickens go for Blank feed, they go for Blank feed.

It would take a Wabash Indian to claim earlier roots in Indiana. Harry was born on the farm which was bought from the government by one of Martin's ancestors in 1826, ten years after Indiana be-

came a state. Pioneering's in his blood: Harry began the first regular farm tv program in Indiana, did the first live studio demonstration commercials in Indiana (both for WFBM-TV) and, some years earlier, was the only male member of his high school graduating class not on the basketball team.

Never one to hang around cocktail bars and live on potato chips. Harry's ruddy look is honestly come by. As befits the man who plows a full schedule of farm programs on WFBM, originates agricultural news reports for CBS, handles weather reports, a travelogue series, and a mail bag program on WFBM-TV, Harry commutes to his little acres fifteen miles outside Indianapolis, where he raises rutabagas, Indiana limestone and, with the help of his wife, children (Judy, 9; Debby, 6; Danny, 3).

In his spare time (for fun) Harry studies Spanish.

"Say something for us in Spanish, Harry," we suggested.

"Una imagen en television vale por 10.000 palabras except when its on radio," he replied.

That's our Harry, in there selling every minute.

# WFBM WFBM-TV

INDIANAPOLIS • CBS

*Represented Nationally by the Katz Agency*

Affiliated with WEOA, Evansville; WFDF, Flint; WOOD AM & TV, Grand Rapids



**Now NBC SPOT SALES  
will bring you our story!**

Effective January 1, NBC Spot Sales will be telling you the facts that have made WAVE one of the truly outstanding regional radio buys in America.

It's brief and simple. To cover the entire State of Kentucky, you need many of the State's 51 radio stations. But you can cover the compact Louisville Trading Area with WAVE *alone* reach 59.8% of the State's drug sales, 57.5% of its automotive sales, 51.3% of its food sales with one medium-priced station.

No matter how you look at it, WAVE is the one best radio buy in Kentucky. Ask NBC Spot Sales for detailed analysis.

**5000 WATTS  
NBC AFFILIATE**

**WAVE  
LOUISVILLE**

NBC Spot Sales, *National Representatives*

clients—just that long will we continue to have commercials that are too lengthy, too flamboyant and untrue.

"You can't fine the violators. You can't throw them in jail. You can't put them out of business. But you can expose them.

"If the NARTB were to clock the stations and publish a list of agencies, clients and stations involved in breaking the rules, perhaps this 'public black list' might impede the momentum at which this mad pace is moving.

★ ★ ★ ★ ★ ★ ★ ★  
 "Grow up your agency men and women to be bigger men and women, grow up your hearts and hands to let the truth that is in you shine forth in your advertising. Write advertising out of your deepening understanding of your customers—and your customers will thank you, in today's or any world."

JEAN W. RINDLAUB  
 Vice President  
 BBDO, New York

★ ★ ★ ★ ★ ★ ★ ★

"Believe me. I'm not mad at anyone. This radio and television agency business has been good to me, measured by friends I have and dollars in the bank. I have just tried to be honest."

What lies ahead?

Not long ago, John Fetzer, chairman of NARTB's Television Code Review Board told a group of broadcasters:

"The Board has demonstrated that it can get rough and tough with habitual violators. These behind-the-scene activities in ironing out difficult and untenable situations, to a large degree, make for smooth running.

"As a matter of fact, the comparative serenity which enables the industry to run its operations without widespread external attack can be said to be the result of the Code system of militant check and balance.

"I can assure you that I would not be devoting my time, at great personal sacrifice, to the chairmanship of the Code Board to deal in platitudes."

★★★

SMALL BUDGETS MAKE BIG SALES  
 IN THIS OVER-A-MILLION MARKET

Ask RAMBEAU about national advertisers and their "Small Budget Success Stories" on KEYD.

## CHRISTMAS GIFTS

(Continued from page 35)

"and a pretty desk calendar. For years I got a whole bunch of individual lighters every year, then I began getting desk lighters. The past few years, though, I haven't gotten any lighters."

Another woman timebuyer has received a number of trays, appointment books, and nuts and fruit. One year she got a corsage on Christmas eve. Another time she received a set of highball glasses.

"Most of the things I have gotten do not have the stations' call letters," she said. "There seems to be a trend away from stamping everything with call letters. A gift *sans* advertising seems more like a gift," she observed.

Umbrellas have been given to women timebuyers from time to time, too. "I didn't have any pretty umbrellas," a timebuyer remarked, "and so I appreciated the one a station sent me. I also like the wallets and perfume which I have received in the past."

One woman timebuyer said she liked to get liquor, but that was one gift she would rather get at home. "I guess I'm one of the few people who never has gotten a paperweight," she said. "And I've only received one lighter."

Younger timebuyers, incidentally, apparently are missing out on some rather lavish Christmases. One woman timebuyer who has been in the business for the last 15 years said stations formerly sent very expensive gifts. She said she couldn't understand why she hasn't received as much recently, especially since many radio stations say they are doing better than ever.

Gift giving is a custom which belongs to radio stations almost exclusively, some timebuyers noted. They explained that tv stations — unless owned by an am outlet — seldom sent gifts.

So much for what timebuyers receive. Now, what do they want?

First of all, whatever it is, most of them would prefer to receive it at home. Only a few buyers out of several dozen contacted said they would rather get their gifts at the office. One, a bachelor, recalled he had gotten a case of fruit at home and for days was passing out fruit to all his friends. He would have had an easier time giving it away at the office, he thought.

One timebuyer would like cards from the stations with an inscription something like this: "Good cheer. In

# FIRST

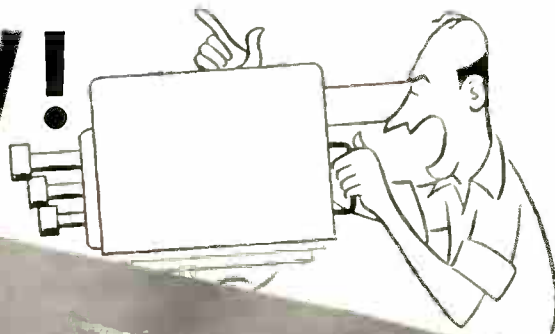
## IN RADIO!



## NOW

# FIRST

## IN TV!



## in Wichita Falls ★ Texas!

CBS AND DuMONT  
TELEVISION NETWORKS

Wichita Falls Television, Inc.

the name of the nation's timebuyers, we have given \$250 (or whatever it might be) to a local charity."

Evelyn Jones, timebuyer at Donahue & Co., who made the suggestion, said, "I love to get presents; I love surprises. But some gifts—although well intentioned—are completely impractical. I'd feel a lot better, and have a lot more 'Christmas feeling,' if stations would give the money they spend on gifts for timebuyers to one of their favorite local charities."

Miss Jones pointed out that such contributions, like business gifts, are

considered tax-deductible items.

Several other timebuyers, when told of Evelyn Jones' suggestion, enthusiastically agreed and said that one can use only so many lighters, ashtrays and paperweights.

A majority of timebuyers would like to keep getting gifts, however.

Among men, liquor was mentioned most frequently as a good present. Next in order of popularity were fancy packages of cheese or food, "something useful," gift certificates and subscriptions to magazines.

Several timebuyers said they were

getting SPONSOR as a Christmas gift from a station or representative, and they appreciated the magazine. Some said they not only enjoyed tradepapers, but liked consumer magazines such as *Esquire*, too.

Women timebuyers rank perfume first ("But make it good perfume," they plead), rate fancy food packages and liquor second in popularity. But a few women said "I don't want any more perfume." A few made comments like, "Well, food is extremely interesting—but then, so is liquor." The women didn't seem to share the male timebuyers' interest in things useful. "I'd like something that is more of a luxury," one woman confided.

"Very easy question to answer," Sally Reynolds of Scheideler, Beck & Werner said. "Mink coats and Cadillac cars!"

(In all fairness to the distaff side, it probably should be mentioned that one or two men also mentioned Cadillacs as a welcome gift.)

What about those who frown on Christmas gifts?

They are not anti-Christmas—far from it. But they see in Christmas gifts to timebuyers a problem not only of ethics but also of intra-agency relationships.

One timebuyer, from one of the country's largest agencies, said that in every field whoever does the buying of anything gets gifts at Christmas, as well as at other times during the year. He would like to abolish the practice—at least in the agency field—for two reasons. First, it looks as if a station were trying to "bribe" timebuyers. Secondly, "most of the stuff is utterly useless."

Another timebuyer, although conceding that he personally liked to receive presents, said there was something about a gift which "implies that reasons other than Christmas generosity are behind the gift."

For timebuyers to receive gifts creates problems within the agency, according to some timebuyers. One buyer, with one of the top five agencies, said people on the agency staff who don't receive gifts are resentful when they see timebuyers getting presents. He said the practice was not fair to the estimators, the copywriters, the account executives—in fact, he believes it is completely unfair. "Other agency personnel 'rib' you about your presents, even when you split the loot with them," he complained.

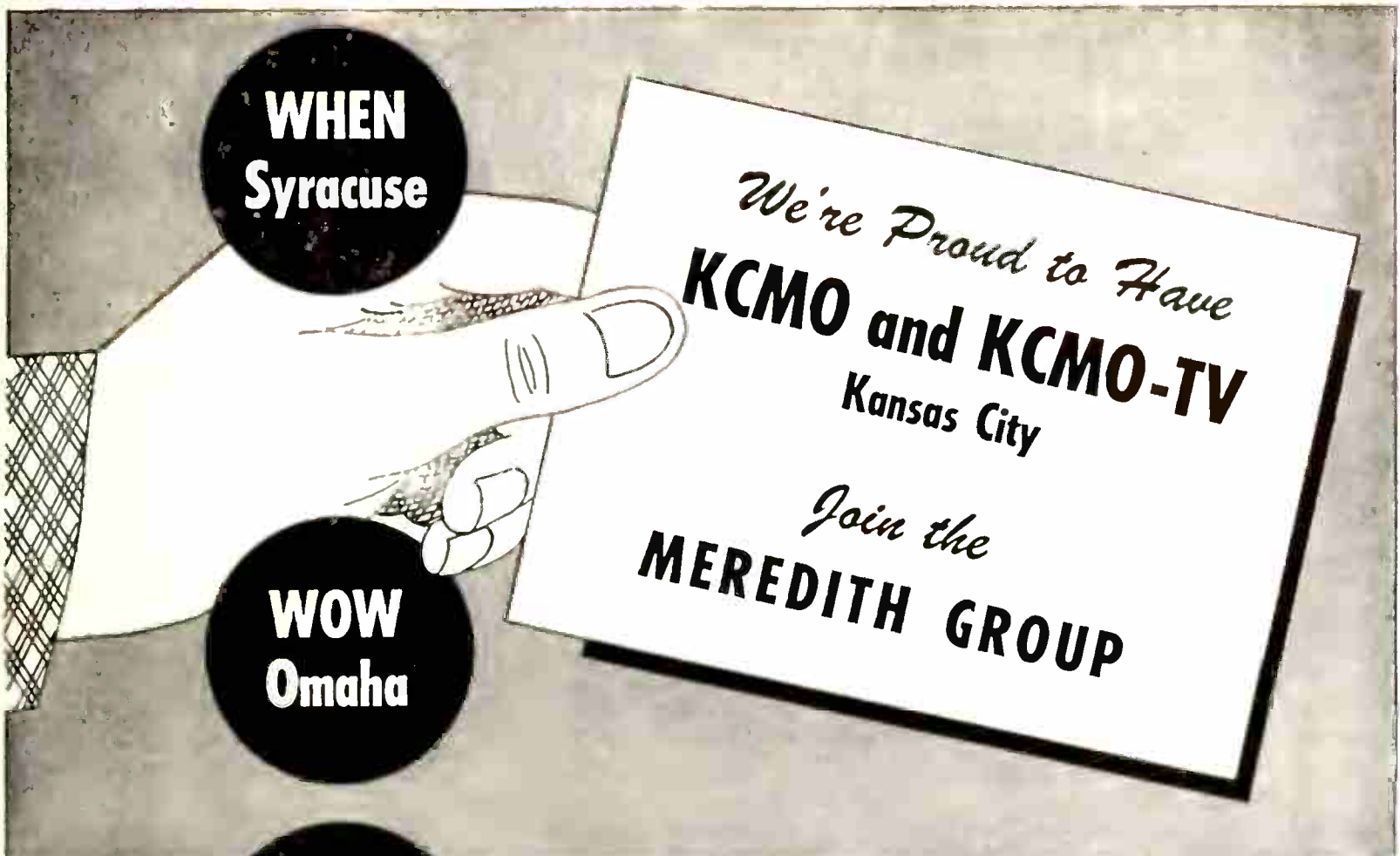
## SELL MORE IN THE SOUTH'S No. 1 State!

You Hook a BIG Market With—

RETAIL SALES OF  
\$625,075,000\*  
FOR  
WINSTON-SALEM'S  
**WSJS**  
15-COUNTY  
MARKET

Sales Management  
\*1953 Survey of Buying Power

A recent Pulse Report shows WSJS, the Journal-Sentinel Station, FIRST in the morning—FIRST in the afternoon—FIRST in the evening! For the finest in AM-FM coverage, it's WSJS in Winston-Salem.  
Represented by: HEADLEY-REED CO.

An illustration of a hand holding a rectangular sign. The hand is drawn in a simple, sketchy style. The sign is white with black text. The background is a textured, greyish-brown color.

**WHEN  
Syracuse**

**WOW  
Omaha**

**WOW-TV  
Omaha**

**KPHO  
Phoenix**

**KPHO-TV  
Phoenix**

**IT'S GOOD  
TO KNOW IT'S  
A MEREDITH  
STATION**

*We're Proud to Have*  
**KCMO and KCMO-TV**  
Kansas City

*Join the*  
**MEREDITH GROUP**

We're proud to have KCMO and KCMO-TV, Kansas City, join the Meredith Group.

The 17 years of Kansas City radio experience which has made KCMO the first Kansas City choice of smart timebuyers is also seen in KCMO-TV, which went on the air in September.

For you (as well as for us) it's good to know that KCMO is now a Meredith Station. KCMO and KCMO-TV are affiliated with ABC.

REPRESENTED BY THE KATZ AGENCY

*Affiliated with*

Better Homes and Gardens and  
Successful Farming Magazines

Reggie Schuebel, veteran buyer and partner of Wyatt & Schuebel, and Bob Reuschle, now national sales manager for WHUM-TV, Reading, Pa., and formerly chief timebuyer at McCann-Erickson, agreed that stations should stop sending timebuyers gifts. Summed up, their comments were they would prefer stations save "gift" money and lower their rates, do more merchandising or promote their programs.

"Don't tell stations what to give timebuyers," one agency's timebuyer admonished SPONSOR. "Tell them 'don't do it.'" He said that "for every one who gets a present, there are two who don't. But more important—the stations would not lose one nickel's worth of business if they cut out the practice. And it would make everyone feel a lot better."

"You know all a station has to do?" one timebuyer asked. "Just send out Christmas cards. But send them to *everyone*. Everybody likes to get a pretty Christmas card, and no one would feel slighted or resentful."

"An awful thing," was all one timebuyer would say about Christmas giving.

"An awfully nice thing," was another timebuyer's comment.

"I know some people are against Christmas presents," the buyer continued, "and it's true—there may be some problems to the gift giving. But I like the idea of giving presents to timebuyers for two reasons.

"1. Gifts take buying time out of a highly mechanical impersonal category. I don't think the senders have any evil notions when they send us presents. They do it because they want to be nice and they want to be friendly. I see nothing wrong with that.

"2. The gifts do have remembrance value. Let's face it. In a market where all other factors are absolutely equal—and this happens fairly often—you'll give the nod to the station which seems most familiar to you. It's not a matter of bribery at all, because if anyone should ask 'why,' you can produce your tables and charts and facts which show that all factors were equal, and it simply was a matter of picking one.

"No timebuyer is going to let a Christmas present affect his time buying decisions when there is a clear-cut choice," the buyer concluded. ★ ★ ★

*Suggestion to stationmen: Clip and save this article. It may come in handy next year when the discussion comes up of what to buy agency contacts.*

## BROWN SHOE

(Continued from page 41)

Brown Shoe's agency, Leo Burnett & Co., Chicago, came up with the idea of selling directly to children, instead of to the parents, and using a medium that would be sure to attract the youngsters—radio. In February 1943 a test campaign was launched over a 13-station NBC Pacific Coast Network. The program: same as today, the *Smilin' Ed McConnell Show*. The half-hour children's show includes adventure stories, songs and chatter by Ed McConnell and a group of imaginative characters known as Froggy, Squeaky and Midnight. At the end of 13 weeks the company reported unqualified approval of the show.

The following year the network was increased to the 52 basic NBC stations and the show soon became a 52-week operation, at an annual cost of about \$250,000. In 1945 the lineup was increased by over 100 additional stations, for a total of 165 stations. The annual cost of Brown Shoe's radio advertising ran about \$500,000 at the time.

The firm's advertising picture remained fairly static for the next six years. Then in 1950 the company re-evaluated its advertising.

Television seemed like a natural medium for a children's show and for showing shoe styles. And the new medium had prestige value for its advertisers.

The firm's ad manager, R. G. Stolz, agreed with the tv proponents. But radio was still a vital, low-cost and effective way of advertising. And, what about the areas without television?

During the last half of 1950 Brown Shoe ad executives decided to adapt the radio show to television. Frank Ferrin, who produced the radio program for the Buster Brown division, agreed to put the show on film for tv. Each film cost about \$12,000 for talent and production and was shot in color. Black-and-white prints were made from the color negatives.

While tv preparations were rushing onward, company executives sat back and thought about radio. Should it be dropped altogether? Or was it possible to continue the pre-television radio schedule without any changes?

According to Stolz, "We decided that we did have to hang onto radio, that we could not afford to neglect the

**WBNS**  
gives you the  
lion's share in  
Central Ohio



More people listen to WBNS Radio than any other station in Central Ohio! King-sized local talent with top CBS network programming treats listeners to the top 20 rated programs (Pulse). Yes, you get the lion's share of the rich Central Ohio market with WBNS.

CBS for CENTRAL OHIO



# KVOO

*reaches*

**MORE** *Homes*

**MORE** *Spendable Income*

*Than any other Oklahoma Station*

Yes, KVOO *does* reach more homes and more spendable income than any other Oklahoma radio station!

There's proof of this fact in every survey made by Nielsen, the recognized authority in radio measurement. Spendable income figures are provided by Standard Rate and Data, United States Census figures and any other accepted source you may wish to employ.

KVOO, located in the Northeast section of Oklahoma (the richest, most productive in minerals, dairying, number of highly paid white collar workers, air transportation, manufacturing and rate of growth of manufacturing—to mention a few) serves additional counties in Kansas, Missouri, and Arkansas with 50-100% coverage, and,

According to Rand McNally, the Tulsa Market Area includes all of these KVOO counties.

Thus it is evident that KVOO reaches *more homes* and *more spendable* income than any other Oklahoma radio station.

KVOO is located in Oklahoma's No. 1 market.

KVOO is your best buy to reach the *most people*, the *most spendable* income at the *lowest cost* per family.

See your nearest Edward Petry & Company office for detailed factual data on KVOO and this No. 1 market for time availabilities.

KVOO  
TULSA

OKLAHOMA'S GREATEST STATION

*Covering*

OKLAHOMA'S NO. 1. MARKET

## RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

thousands of other communities and thousands of dealers not covered by television due to the freeze." NBC got together a special network of 140 stations completely eliminating any duplication of areas covered by the proposed tv lineup.

In spring 1953 the high cost of television forced the company to drop radio altogether, even though it realized, says Stolz, that "there were still many important parts of the country without television no matter how fast the new uhf stations were opening and other vhf permits were being granted."

A few months later Brown Shoe announced its new cooperative radio and tv program to its sales force. Brown Shoe salesmen were instructed to try to sell all their accounts on the idea. Two months later only six radio stations—no tv stations at all—had been signed.

The company reversed its strategy, deciding the most effective way to push the new cooperative plan was to sell direct. It consulted O. W. Heath, its account executive at Leo Burnett, and came up with an attention-catching eight-page giant broadside. It dis-

tributed the brochure, titled, "America's No. 1 shoe salesman can now be yours," to more than 1,200 radio stations and 150 tv stations.

The booklet gave pertinent facts on the cooperative plan, urged dealers in a given city to team up, particularly on tv, to cut costs:

"You get \$250,000 worth of tv films and recorded radio programs *and you don't pay a cent for either!*" the booklet points out.

It continues: "There's never been anything like this before in the history of retail advertising!"

"These are the television films and recorded programs that have sold more shoes than any other advertising in the whole world—and it's all yours!"

"None of these great tv films has ever been shown in your area. A total of 36 thrilling half-hour adventure programs. Many were made deep in the jungles of India last year. You'll be the first to show them in your community.

"And radio? Buster Brown offers you the entire series of famous *Smilin' Ed* shows that helped build your Buster Brown business—the greatest selling record in the shoe field."

Less than three weeks after the brochures had been distributed Brown Shoe had signed 203 radio stations and 24 tv stations.

Today, the tv shows cost Brown Shoe about \$15,000 apiece for talent and production of new shows, \$12,000 for time. The cost per print to service dealers who pay for their own time charges runs around \$45.

The radio program, which represents the edited versions of best shows during the program's 10 years on the air, costs Brown Shoe between \$1,000 and \$2,000 per show for talent and production. Tape and shipping charges are about \$3.50 per show per market.

Dealers can begin sponsorship of either the radio or the tv show at the beginning of any 13-week cycle.

R. G. Stolz sums up the company's reaction to the plan this way: "It's productive, it answers all of the questions of the transitional period from radio to television, of expanding the television network to include new stations and the continued transition of radio to new television stations whenever they are opened in dealer's areas who are now using radio."

The company plans to continue the present advertising setup along the same lines in 1954.



**W DAY**

**(FARGO, N. D.)**

**IS ONE OF THE NATION'S  
MOST POPULAR STATIONS!**

Last year, WDAY was swamped with 145,659 letters and postcards from its listeners! This is the equivalent of a letter or card from over 70% of the 211,550 families who listen regularly to WDAY—an average of slightly over 399 letters per day, including Sundays and holidays!



**NBC • 5000 WATTS • 970 KILOCYCLES**

**FREE & PETERS, INC., Exclusive National Representatives**



they're  
personal friends-  
**OUR AUDIENCE**  
and  
**OUR TALENT**

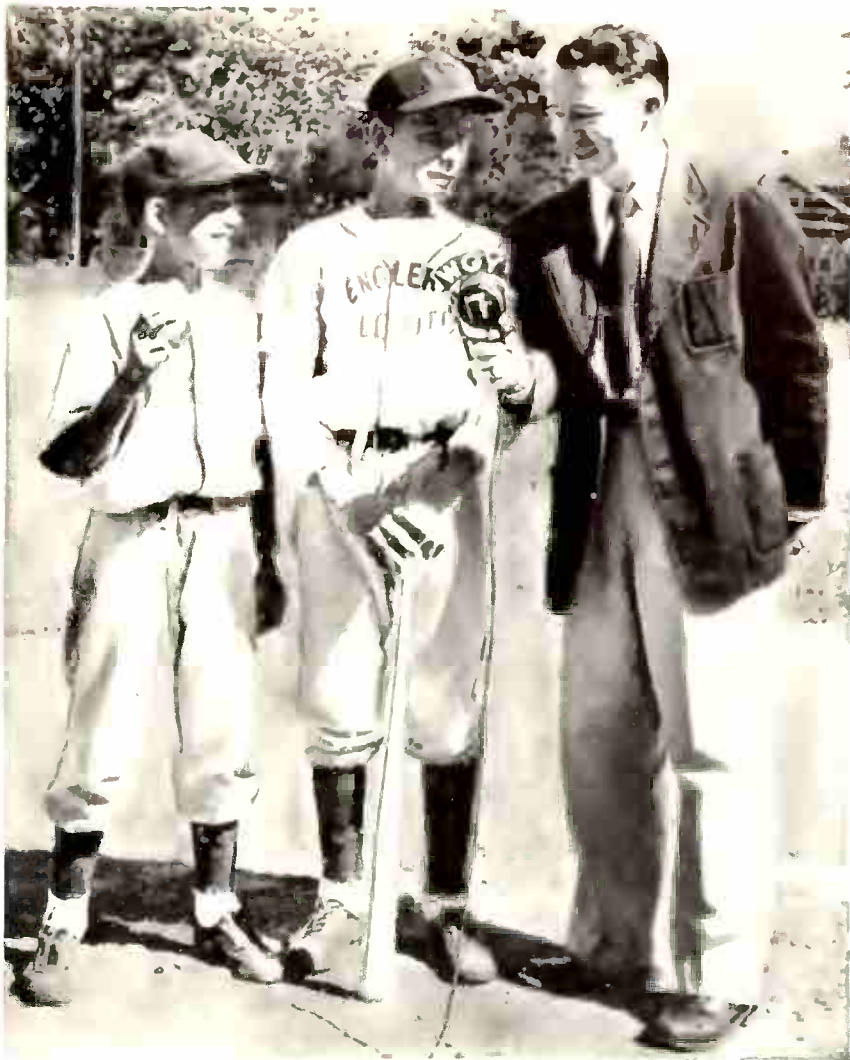
And well might they be friends. For during the month of October WGY staff artists made more than 100 personal appearances in cities and towns that stretch across our coverage area—Cooperstown and Cobleskill, Cohoes and Saratoga. From Oneida in the West to Brattleboro, Vt., in the East. From Saranac Lake south through the river valleys to Catskill, our people are always out making new friends for WGY. It's great to be a good neighbor in such a beautiful neighborhood.

**WGY**

**A GENERAL ELECTRIC  
STATION**

**SCHENECTADY, NEW YORK**

Represented Nationally by Henry I. Christal Co. New York ★ Boston ★ Chicago ★ Detroit ★ San Francisco



Bob Bender, WGY Sportscaster, talks baseball with Schenectady Little Leaguers.



Don Tuttle, WGY Farm Editor, addresses a group at the Farmers Museum at Cooperstown, N. Y.

Brown Shoe learned some valuable lessons during the early years on radio which it is using today to good advantage in both air media.

Among the most important was the fact that children listen to radio in the "off" hours. From the firm's past experience Stolz knew that children listen to radio most in the late afternoon on weekdays and during the morning on Saturdays. However, he decided to test the tv show in a time period different from either a weekday afternoon or a Saturday morning to see if the same principle applied to tv.

He slotted the show in Class A time (Saturdays between 5:00 and 6:00 p.m.). Dealer and audience reaction proved the time slot was a bad one for a kid show. Reason: The show was telecast at a time when the whole family was around. It was in competition with many adult programs which the family preferred to an exclusively juvenile show.

The tv program accordingly was moved into an 11:30-12:00 noon time slot on Saturdays, Class C time. In 1950 only one other children's tv program, Sealtest's *Big Top Show*, was slotted on Saturday morning. Immediate sales reaction to the *Smilin' Ed*

show and high ratings indicated the right formula had been found—at a considerable saving in time costs to the manufacturer. The tv program has gotten ratings as high as 24%.

According to Stolz, during the peak listening months—the winter—a total estimated audience of 850,000 children and 150,000 adults watch the tv shows on Saturday mornings. The tv show is now seen over ABC TV 10:30-11:00 a.m. Saturdays.

Stolz sums up his broadcast advertising philosophy this way: "I believe it's good business to produce low-cost shows which will give the lowest cost-per-1,000 when carefully placed in the right time slots. When you're operating on a limited budget, it's the best way to get the most impact for the least amount of dollars."

Brown Shoe has consistently used the show to tie-in with its dealers throughout its years on radio. It is following the same policy today.

Back in 1944, just one year after the radio program was inaugurated, it started printing a giveaway Buster Brown comic book (the division was named for the comic-strip character popular in the early 1900's). The 32-page, all-color book was published

four times a year to be given away by retailers at Easter, summer vacation time, back-to-school time and Christmas—the peak shoe-selling seasons. Each issue 1,400,000 copies of the book are published, and most Brown Shoe dealers get four issues annually, even today.

Next year Brown Shoe is planning a fiftieth anniversary on-the-air promotion (the Buster Brown division will be 50 years old in 1954) built around the comic books. The contest involves coloring of the Buster Brown comic books; the prize, a gold-plated bicycle. Here's how radio copy will link the contest with its Easter shoe promotion:

Smilin' Ed: "You'll like today's story, gang, but before we go on, I've got some excitin' news for you. Yes-siree! Buster Brown is celebrating his fiftieth anniversary this year with a great big coloring contest. It's a real easy contest, and lots of fun. And, oh, just let me tell you—the first prize is a genuine 14-carat GOLD-PLATED Schwinn Bike—why, there's not another bike like it in the whole world. And YOU might win it. I'll tell you about all the other swell prizes a little later. Now, listen, here's all you do to enter the contest. Have Mother take you to your Buster Brown shoeman to get your *free* copy of Buster Brown's Coloring Contest Comic Book. Besides excitin' new stories, the picture Buster wants you to color is inside the book, along with directions and pictures of all the swell prizes. And say, gang, while you're at the store, be sure to see the swell lineup of Easter Parade shoes 'cause you want to be *sure* to wear Buster Brown shoes for Easter so you'll be a real member of Smilin' Ed's Buster Brown gang. Don't forget to look inside the shoe for the picture of the boy and his dog."

Another facet of its dealer tie-in program which also originated back in the Forties—still being used today—is a direct reference to dealer listings in the yellow pages of the phone book. During the middle commercial of each program there is generally a request that kids turn to the yellow pages of their phone directories whenever their mothers want to buy shoes.

The Brown Shoe Co., today one of the top shoe manufacturers in the United States, was founded in 1878 by George Warren Brown. Bryan, Brown & Co., as it was then called, grossed \$110,000 in its first year of operation. In 1952 its gross sales

**New WJAS AM & FM**

**MONEY - THE SUNNY SIDE OF THE DIAL**

**sells your product 35 different ways!!**

★ **Top Talent!!**—Herb Morrison, Bill Brant, Barry Kaye and Hilary Bogden daily from sign-on to sign-off. Station promotion all day long!

★ **Public Transport**—Dash-cards and car-cards carry your message to a huge traveling audience.

★ **Billboards**—identifies your product and program along important traffic arteries.

**PLUS . . . 27 sensational merchandising services in leading Pittsburgh area super-markets.**

Get all the facts today!

Serving the  
**GREATER PITTSBURGH Metropolitan Area**

**5000 Watts 1320 KC.**

Write . . . phone . . . or wire . . .  
**George P. Hollingbery Co.**

\*26 week package as published in S.R.D.S.

# WSM pulls in the mail for Martha White

**MARTHA WHITE MILLS, INC.**  
 GENERAL OFFICES • NASHVILLE 6, TENNESSEE

September 21, 1953



*Martha White*  
 A QUALITY LINE SINCE 1880

Mr. Thomas C. Harrison  
 Radio Station WSM  
 Nashville, Tennessee

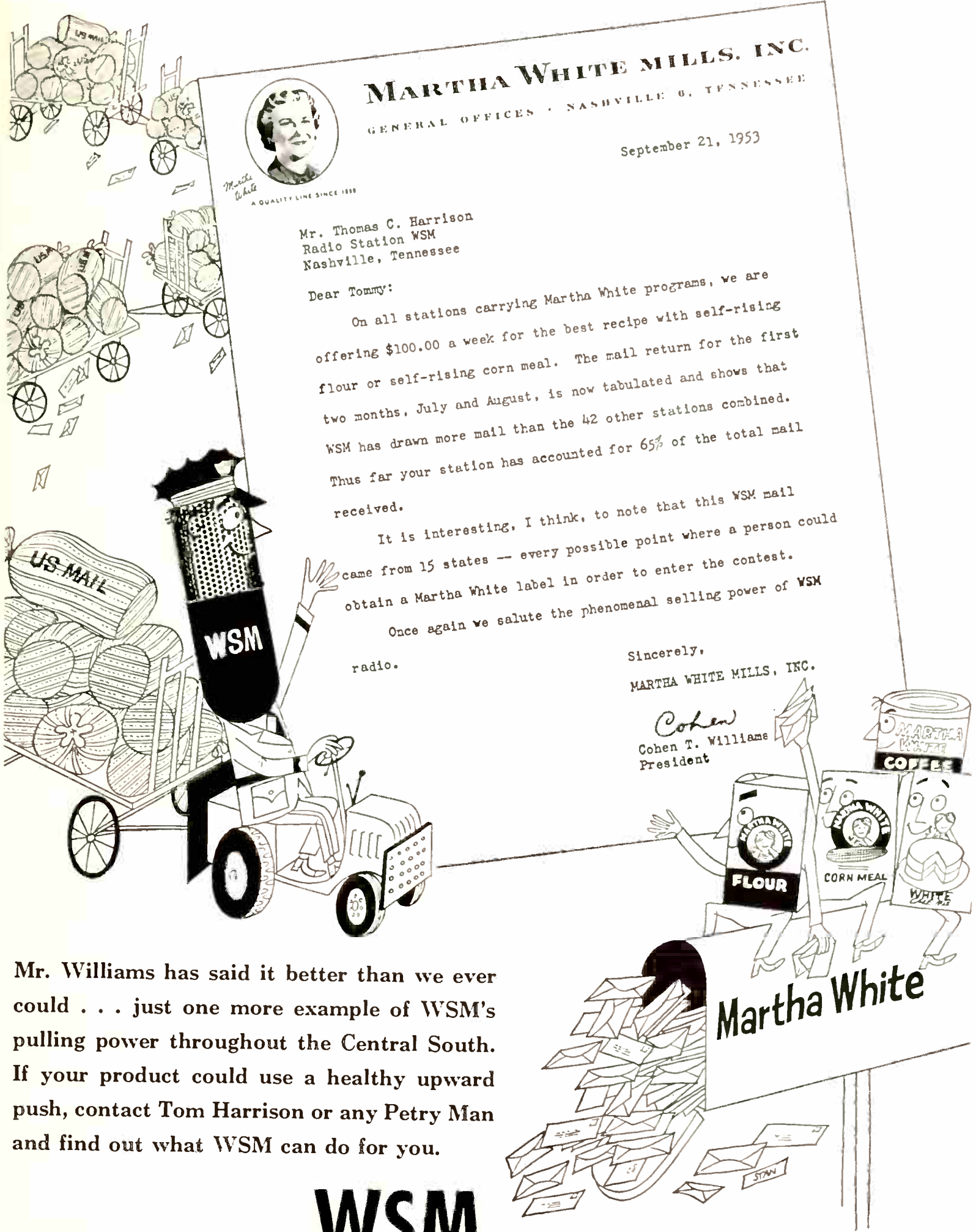
Dear Tommy:

On all stations carrying Martha White programs, we are offering \$100.00 a week for the best recipe with self-rising flour or self-rising corn meal. The mail return for the first two months, July and August, is now tabulated and shows that WSM has drawn more mail than the 42 other stations combined. Thus far your station has accounted for 65% of the total mail received.

It is interesting, I think, to note that this WSM mail came from 15 states — every possible point where a person could obtain a Martha White label in order to enter the contest. Once again we salute the phenomenal selling power of WSM radio.

Sincerely,  
 MARTHA WHITE MILLS, INC.

*Cohen*  
 Cohen T. Williams  
 President



Mr. Williams has said it better than we ever could . . . just one more example of WSM's pulling power throughout the Central South. If your product could use a healthy upward push, contact Tom Harrison or any Petry Man and find out what WSM can do for you.

**WSM** Nashville • Clear Channel • 50,000 Watts

totaled \$135,000,000. During this 74-year span the original five-man factory has grown to a 36-plant operation where 15,000 workmen turn out 100,000 pairs of shoes a day.

Today Brown Shoe Co. has eight major divisions, each with its own sales manager, stylist, designer, merchandis-

★ ★ ★ ★ ★ ★ ★ ★

“It seems to me that in our business of creative communications, we get along best when we concentrate on digging for the basic ideas about our clients’ problems, policies and objectives . . . and interpreting them in terms of what the public wants to know about the company . . . not necessarily what the company wants the public to know.”

RIDGE L. HARLAN  
BBDO, New York

★ ★ ★ ★ ★ ★ ★ ★

ing and production assistants. These divisions are: Air Step, Buster Brown, Life Stride, Naturalizer, Pedwin, Roblee, Robin Hood and Westport.

Buster Brown, the oldest of these divisions, today sells more children’s shoes than any other brand in America, according to the company. The division was named after the cartoon character whose popularity at the turn of the century compared with that of Superman today. ★ ★ ★

## WHO LISTENS

(Continued from page 37)

of radio (how many, how long, etc.) are important. But they do not describe wholly the importance of the medium. These quantities are not radio. They are the end product of radio’s special qualities to serve people.

“Those ‘qualities’ of radio are real and basic to an understanding of what radio is and what it can do. Research cannot ever describe perfectly the services radio performs—the reasons radio is indispensable. But this, nevertheless, is what is really important and it is something advertisers and agencies include in their thinking about each medium, whether consciously, by intuition, or on objective evidence.

“In the field of specific conclusions—briefly summarized—these points stand out:

“1. Radio, as a constant companion of the busy, busy American people, is the *only* medium capable of serving in multiple-attention situations.

“2. That television—a powerful medium, but one without this characteristic—has failed to displace radio from

this fundamental role is thereby easier to understand.

“3. A new challenge to the creative use of radio has been set up, now that its basic personality difference as a medium with an exclusive characteristic has at last been suggested.

“4. More fundamental basic research on the further significance of this idea should immediately be undertaken: it is a very big advertising idea, worth big investment.

“Radio owes it to its listeners to give advertisers and their agencies this information,” adman Stanford concluded, “to show them how and why radio continues to deserve their confidence. And the radio industry itself needs this clearer picture of the medium so that it can act more surely to meet—on behalf of radio—the responsibilities that so many millions of Americans have given to this medium.”

What was Stanford so enthusiastic about?

To judge from his running comments throughout the study in its latest form, Stanford was enthusiastic about fact that Politz narrowed his investigation to measuring individuals, with the emphasis on motives and attitudes. Naturally, a good deal of quantitative data was accumulated.

Probably the biggest single thing that the Politz researchers probed was, as the study describes it, “the human capacity for multiple attention.”

This sounds like research gobbledygook. But it’s really very simple.

Reported Stanford:

“For example, when you drive your car through heavy traffic, you are also likely to be smoking a cigarette and conversing animatedly on a variety of matters with your companion. That is multiple attention.

“Or, you may be having a business lunch in a noisy restaurant. You concentrate on the conversation at your table and don’t ‘hear’ the hubbub elsewhere in the room. Yet if someone at the next table speaks your name, your ear at once catches that significant sound. That too is multiple attention.”

In radio, as Stanford sees it, multiple attention means “you can listen to radio while you are doing something else. Radio is a constant, friendly companion in people’s lives, present almost wherever they go or whatever else they do all around the clock. This privilege is enjoyed by no other medium. Its values have not begun to be

**In this 5-Station Market,**

**WSYR is FIRST**

**Any way you look at it**

**PULSE OF SYRACUSE**  
**April, 1953**

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

**NIELSEN 1952**

**WSYR FIRST**  
**by 47% to 212%**

**SAMS, 1952**

**WSYR FIRST**  
**by 29.8% to 239%**

**WSYR SYRACUSE**  
570 KC

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

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



*All I Want... are Girls*  
 (AND PLENTY OF NEW CONTRACTS TOO)  
*for Christmas! Vic*

- WAZL**
- A. Kitty Kahler
  - B. Nancy Meikrantz
  - C. Cathy Briese
  - D. Betty Mulligan
  - E. Nancy North
  - F. Dotty Beard

- WHOL**
- G. Lois Heffner
  - H. Ruth Miller

- WHLM**
- I. Claire Peifer
  - J. Patsy O'Brien
  - K. Nancy Miller
  - L. Frances Saunders

- WIDE**
- M. Kathleen Rowan
  - N. Chris Drinas
  - O. Lucille Doucette

- WVDA**
- P. Susan Manello
  - Q. Claire Weber
  - R. Gay Swankin
  - S. Marion Kloury

**WAZL** ★ **WHOL** ★ **WHLM** ★ **WIDE** ★ **WVDA**

Leighton, Pa. NBC-MBS    Allentown, Pa. CBS    Bloomsburg, Pa.    Biddeford-Saco, Me. MBS-Yankee    Boston, Mass. ABC

consciously exploited by the advertiser."

Like a good news reporter, the study tried to find out the "who," "where," "when" and "why" of radio listening in television communities, as well as an estimate of what listeners think of radio today.

Here, in highlight form, are the answers the Politz study for the 11 Christal-apped stations turned up:

#### 1. *WHO* listens to radio?

Almost everyone in tv areas listens to radio; during an average winter-season day, two out of three adults tune it in. The audience changes all day long, but it also accumulates. By the time people go to bed, radio has reached no less than 65 out of every 100 people living under the electronic umbrella of tv outlets.

Reported the study: "Among the adult (over 15 years) population of 61,600,000 in tv areas 58,200,000 (94.5%) have one or more home radio sets in working order. Some 32.4% have two radios and 22.8% have three to seven sets."

Set ownership Politz found to be highest in the upper economic levels,

but even in the lowest income groups nine out of 10 homes have at least one radio in working order. Car radio ownership was additional; 70.9% of the people in tv areas live in car-owning households and 51.6% (31,800,000 people) have one or more cars equipped with radio.

Commented Stanford: "Interesting, creative challenges to current commercial writing techniques abound in the variations one sees in answer to 'who listens.'"

#### 2. *WHERE* do they listen?

Radio penetrates wherever people are, and accompanies them wherever they go. People just don't crowd around radio sets, unless something super-special is going on. Radio listening goes on virtually all the time in each of a variety of places outside the home—in cars, at work, at the beach,—as well as in it.

In tv areas, about one out of three (29%) of all adults join radio's audience before breakfast, Politz found. As the day goes on, some drop out—but are replaced by others. Some who drop out resume their listening later in the day, often in a different place. For

example, 16% of the people reported listening "in car while driving." And, some 41% of the people reported listening to radios in the kitchen "between breakfast and lunch"; some 32% "between lunch and supper"—thus explaining, as Stanford put it, "the values the food advertiser has traditionally found in radio."

#### 3. *WHEN* do people listen?

No effort was made by Politz researchers to define by the clock exactly when listening takes place. Tabulations were made of the percentages of the population in tv areas listening to radio on one or more occasions in each of seven logical (though unequal) segments of the day.

Heaviest listening periods: "Between breakfast and lunch," "Between lunch and supper," and "Between supper and going to bed."

However, people listen more *attentively* in the evenings, while in the daytime people are more likely to be listening while doing something else.

Commented Stanford: "So many varieties of 'other things' people do while listening are relatively automatic, almost reflex occupations (bathing, shaving, cooking, driving) that deep attention to a well-aimed message suffers little handicap."

"The extra-attentiveness in the evening (some 56% listen in the living room), together with the peak amount of listening in the evening also dramatize why the evening hours have particular importance and value. They should be thought of in very different terms from daytime radio's 'audience in motion'."

#### 4. *WHY* do people listen?

Although almost all Americans rely on radio's companionship—in fact, take it for granted—they expect different things at different times. They turn to radio for many reasons—reasons that vary with time, place, sex, age, economic level and education. The sum total of all these individual reasons determines both the size and the composition of radio's audience at any given time.


However, in the broadest terms, people rely on radio for two things—entertainment and information.

When radio listeners in tv areas were asked why they had radios, some 70% gave reasons referring to entertainment features and programs. Some 66% gave reasons which centered on

**1000 WATTS**

**730!** Charleston's most far reaching station

**PAL** says



"Remember my book of a few months back? That edition gave you all the pertinent facts about w-PAL, its coverage, its people, its location, its effectiveness.

"Well—we're doing it again. The second edition of my book, 'PAL SAYS', will be off the press within a couple weeks.

"Watch for the bright-red-cover containing real valuable radio station information.

"Somp'n for everybody, in the *new* edition of 'PAL SAYS'!

"Watch for it!"

**W-PAL**  
of CHARLESTON  
SOUTH CAROLINA

Forjoe and Company }  
S. E. Dora-Clayton Agency } **All this and Hoopers too!**

# 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.*

**S**ponsor  
the magazine  
radio and TV  
advertisers  
use

## This is Mr. E. H. T. Crowder

President, Crowder Motor Company  
South Charleston, W. Va.



### This is what he says

*"We have found that Mr. Lewis has an extensive listening audience (via WTIP, Charleston, W. Va.). And we could not ask for a better audience or means of delivering messages regarding our Chrysler-Plymouth products to the people of the Great Kanawha Valley. We are very happy to be counted among Mr. Lewis's sponsors."*



### This is Fulton Lewis, Jr.

whose 5-times-a-week program is available to local advertisers at local time cost plus low pro-rated talent cost. Currently sponsored on 361 stations by more than 750 advertisers (among them 65 automotive firms), the program offers a tested means of reaching customers and prospects. For availabilities, check your Mutual outlet or the Cooperative Program Department, **Mutual Broadcasting System**, 1440 Broadway, NYC 18 (or Tribune Tower, Chicago, 11).

radio's informational aspects (news, weather, for example).

Some other findings of the Politz study:

71% of the women referred to "entertainment" when asked why they listened between breakfast and lunch, but only 39% of the men did so.

Poor people have a slightly greater preference than the well-to-do for radio's entertainment aspects (74% vs. 65%). Conversely, those on the upper economic levels referred more often to radio's information features (75% vs. 60%).

News interest peaks at middle age, but reliance on it declines with education. Interest in entertainment rises with education, but declines with wealth.

Only 5.5% (3,400,000 people) had radios that didn't work. Of this group, about one in 10 said they didn't bother to get it fixed because they watched tv.

#### 5. *WHAT do people think of radio?*

As mentioned at the beginning of this SPONSOR report, one out of two (49%) people in tv areas look on radio as a necessity, as compared with the one in four (22.8%) who can't do without their video receivers. To get a general comparison, 71.4% and 57.9% respectively of the tv-covered adults felt that telephones and automobiles were a necessity.

Radio listeners in tv areas have few complaints about the medium. Indeed, as Politz reports, "when asked what they considered the disadvantages of radio, 71% could not think of any. On the other hand, seven out of 10 people could cite one (and usually more) advantages radio could claim. Chief advantage: radio fitted in with other activities."

And, as mentioned earlier, some 3,500,000 people in tv areas said they planned to buy a new home set. As Politz found true a year ago: "In the past four-and-a-half years, people living in tv areas have bought 21,000,000 home radios while they have bought some 18,000,000 tv sets.

Commented adman Alfred Stanford:

"One needs to pinch oneself in reading these figures on 'intend to buy a new radio,' to realize that these are people in television areas talking."

With the current boom in clock radios, midget portables and high-fidelity am-fm radios continuing, there seems to be no visible evidence that radio's future is anything but assured. ★ ★ ★



## PROGRAM GUIDE

(Continued from page 45)

to reach out so dramatically for population components. The very advent of tv has been dramatic enough in most sections. However, to supplement their network schedule, tv managers have been quick to develop local, money-making attractions that build loyal audiences. Feature film, for one thing, is not only relatively inexpensive, it is an audience puller to such an extent that over 60% of the stations program late evening features before closing, while 33% program the Hollywood features in morning, mid-afternoon or late afternoon time slots (see listing). No less than 13% of tv respondents to the questionnaire program feature film three times a day.

The feature that makes the 1954 SPONSOR GUIDE TO STATION PROGRAMING unique among directories in the field is that it affords the timebuyer, ad manager and broadcaster a ready impression as to the character of every station. Naturally, he wants to go beyond that to facts and figures that establish what each station can do in any given market, but in no other place can he find the increasingly vital data to tell him the kind of people he's buying when he orders time for his message.

The GUIDE—out early next year—will be issued separately, but will go to all SPONSOR subscribers. Listings are free, and stations were given three opportunities to reply to information questionnaires. Forms were mailed on 15 September, 15 October, and 15 November to the general managers of all stations. In addition, national representatives were urged to solicit their stations' cooperation. ★ ★ ★

### '54 Guide: vital buyer tool

The 1954 SPONSOR GUIDE TO STATION PROGRAMING (published by SPONSOR SERVICES INC.) will offer advertisers and their agencies a three-way opportunity to determine the programming character of radio and tv stations: (1) a front-of-the-book programming breakdown for all reporting stations; (2) individual listings of stations specializing in the various programming categories, and (3) numerous informative ads placed by the stations and other broadcast services. The GUIDE will go to all SPONSOR subscribers at no extra charge.

MUTUAL

# CKLW

**LOWEST COST  
MAJOR  
STATION BUY  
IN THE  
DETROIT AREA**

**MEASURE** YOUR ADVERTISING  
"DOLLAR DISTANCE" IN TERMS  
OF SALES RESPONSE! CHOOSE  
CKLW, THE LOWER COST MAJOR  
STATION TO GET YOUR ADVERTISING  
MESSAGE ACROSS IN  
THE DETROIT AREA! . . . AND  
WATCH YOUR SALES CHART  
GROW up . . . UP . . . UP!

★

*CKLW covers over 17,000,000  
population in five  
important states!*

**50,000  
WATTS  
800 KC.**

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

Guardian Building

Detroit 26, Mich.

J. E. Campeau, Pres.



Check First

### CLEVELAND'S CHIEF STATION

5,000 WATTS—850 K.C.  
BASIC ABC NETWORK  
REPRESENTED BY  
H - R REPRESENTATIVES



#### 4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

**Jewish Market of Metropolitan New York**

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of "WHO'S WHO ON WEVD"  
HENRY GREENFIELD  
WEVD 117-119 West 46th St.  
New York 19  
Managing Director

### SPONSOR ASKS

(Continued from page 61)

great national day-in and day-out habit.

The non-professional critic who tells the advertising people what they should do, is like the fellow who makes the most noise at a supper club, enjoys the dinner and show, then doesn't even attempt to pick up the check. He will tell you what is wrong with the service while taking a free ride.

The television industry does practice self-control and is regulated by the FCC. Any experienced agencyman tempers commercials with good judgment. Only in exceptional instances, do a few exercise bad taste, and these fall of their own weight, eventually proving themselves unsuccessful commercially.

Television itself has cost millions to develop. If one waited for the government to start stations throughout the country, produce the expensive shows, raise the necessary financing, American tv would be nowhere today. Had it not been for the sponsors and their commercials, no one would have invested the large sums necessary to give us the grand entertainment we now enjoy at the mere flick of a dial.

AD FRIED  
Ad Fried Advertising Agency  
Oakland, Cal.



Mr. Settel

Is television over-commercialized?  
Yes.

Television has been guilty of excessive exploitation of the "goose that laid the golden eggs." It is not unusual for a viewer to experience as many as

five commercials in a row during a station break.

From the point of view of station and network executives, there might be some justification for each flagrant violation of the feelings of the listeners. With television costs still mounting the temptation to sell every available fraction of time period is just about overwhelming.

However, the industry is obviously

defeating its own purpose. Continuous hammering of commercials frequently develops within the viewer's mind, a callus which becomes increasingly difficult to penetrate. Numerous research reports have indicated a startling loss of viewers during "commercial" periods. One analyst gave dramatic emphasis to his conclusions by indicating that the consumption of water is greatly increased at half-hour intervals, a fact which points up the need for change. Another news item reports a tremendous increase in the sale of a "gadget" which by remote control permits the viewer to switch off sound, presumably of commercials.

These grievous symptoms can only be diagnosed as a very bad case of television over-commercialization. The cure lies in a complete re-evaluation of commercial techniques by our networks, agencies and stations. This must come very soon lest we find the situation one in which "the operation was successful but the patient died."

IRVING SETTEL  
Television Promotion Consultant;  
Instructor, Tv. Pace College  
New York

**Within 15 Miles of this tower**

*lives the greatest concentration of buying power served by any single station anywhere!*

**in New York ask Don Rich for the proof or write**

**THE NEW WBEL**  
6th FLOOR, TALCOTT BLDG.  
ROCKFORD, ILLINOIS

• JANESVILLE  
• BELOIT  
ILL. 5000 WATTS AT 1380 "BASIC INDEPENDENT"

• ROCKFORD

# KWJJ

Chief of N. W. Independents  
Help um Scalp Competitors!

You make friend with this mighty warrior and before many moon you much richer paleface. Chief KWJJ help you capture Oregon country, plenty big hunting ground. Send smoke signal now—and chief tell you secrets of him powerful strength.

National Representative  
BURN-SMITH CO., INC.

# KWJJ

1011 S.W. 6th Ave.

PORTLAND 5,  
OREGON



## ROUND-UP

(Continued from page 63)

on Edward R. Murrow's CBS Radio series. The entire first edition of 30,000 copies was sold immediately.

Thanksgiving breakfasts in agency and sponsors' homes (as well as in newspaper editors' homes) were brightened with a jar of Maine-Maid Apple-Sass. The apple-sass came from WLAM-TV, Lewiston-Auburn, Me., which, appropriately enough, began broadcasting on Thanksgiving from its location atop Apple-Sass Hill in Lewiston.

The first day it was offered for sale, 200,000 shares of common stock in the Storer Broadcasting Co. were sold. With a par value of \$1 per share, the stock was offered at \$14 per share; two days later, it was selling over-the-counter for \$14.75 per share. There are about 1,106,000 shares of common stock, 51% of which is owned by George B. Storer. Storer owns five tv, five fm and seven am stations in the United States, and has majority interest in CMTV, Havana, Cuba.

A radio in every kitchen by Christmas is the goal of NBC. Starting last week the network scheduled 35 musical announcements daily, sung by "The Satisfiers" to the tune of "Jingle Bells" and other Christmas melodies. No particular brand of radio is being plugged; the campaign instead is aimed at getting housewives—who spend one-fourth of their waking hours in the kitchen—to listen to NBC on a kitchen radio set.

Newspaper salesmen can pass out samples of their product to space buyers without much trouble, but radio stations are faced with a more difficult problem. If the timebuyer or media director is in a distant city, it's seldom he can hear just what a radio station sounds like. KOWL, Los Angeles, has licked the problem, however, by recording excerpts from its broadcast day on a 16-inch long-playing record. The recorded story also features a humorously-drawn "Mr. Statistician" who, at appropriate times, interjects pertinent market data and other facts into the record. KOWL features its Negro and Mexican programming on the record—a total market of 750,000 people, according to the station.

Now . . . buy the Keyline!

**SAVE 20% ON  
NORTHERN CALIFORNIA  
COVERAGE**

Four booming California markets (2,200,000 buyers) with one low-cost buy!

**KSJO** San Jose

**KBOX** Modesto

**KGST** Fresno

**KHUB** Watsonville

Represented by

**RAMBEAU**

New York • Chicago • San Francisco  
Los Angeles • Minneapolis

Write, wire or call for complete information

Use WMBD To SELL  
the Heart of Illinois  
**Obviously  
OUTSTANDING**

Population (SM)	584,300
Radio Homes (SAM)	127,870
Food Sales (SM)	\$152,571,000
Drug Sales (SM)	\$24,259,000
General Mdse. Sales (SM)	\$65,386,000
Effective Buying Income (Net) (SM)	\$940,168,000
Per Family Income** (SM)	\$6,157
Per Capita Inoome** (SM)	\$1,886

\*\*Peoria County only.

(SM) 1953 Sales Management Survey of Buying Power. Further reproduction not licensed.

(SAM) Standard Audience Measurement.

**PEORIA**  
CBS Radio Network • 5000 Watts  
Free & Peters, Inc., Nat'l. Reps.



Same old story  
in Rochester . . .

**WHEC WAY  
OUT AHEAD!**

Consistent audience rating  
leader since 1943.

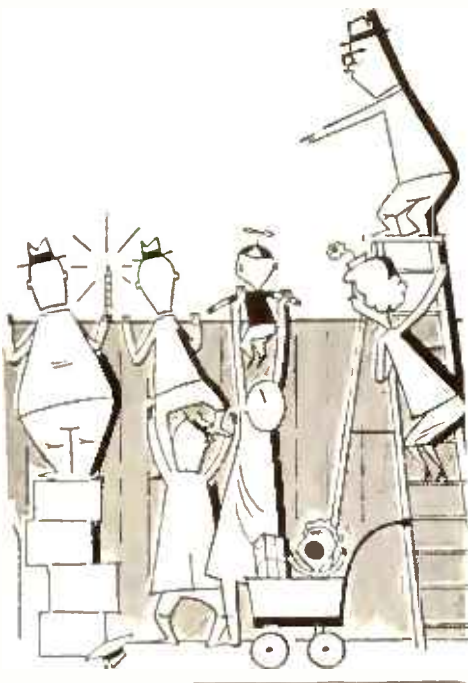
# WHEC

ROCHESTER, N. Y.  
5,000 WATTS

Representatives . . .

EVERETT-MCKINNEY, Inc., New York, Chicago  
LEEF O'CONNELL CO., Los Angeles, San Francisco





**Don't miss it!**

With a 5-fold increase in power

**WOWO**  
FORT WAYNE

will soon extend its signal to  
cover 20 additional counties  
—1,700,000 more listeners!

Our new quarter-million-dollar transmitter now almost completed will provide blanket coverage of 69 counties in the great, rich Midwestern market. Full 50,000 watts will give WOWO greater intensity and clarity, too greater value for advertisers than ever before. Another great example of Westinghouse's continuing faith in radio, yours for audience action.

**WESTINGHOUSE**  
RADIO STATIONS



**WBZ • WBZA • KYW • KOKA**  
**WOWO • KEX • WBZ-TV • WPTZ**

National Representatives, Free & Peters,  
except for WBZ-TV and WPTZ; for the  
television stations, NBC Spot Sales

# Newsmakers in advertising



**Sylvester L. (Pat) Weaver Jr., 44,** newly elected president of NBC, joined the network four years ago as tv head after 23 years in broadcasting and agency business. A year ago last summer he was named head of both am and tv networks and was elected vice chairman of the board December 1952. He reports directly to Brig. Gen. David Sarnoff. Weaver said he hopes "to build on what has gone before." He noted "the value and permanency of radio" and added that NBC is determined to increase business for sound broadcasting.



**Robert W. Sarnoff,** vice president of NBC's film division and executive officer to Sylvester L. Weaver Jr. was elected executive vice president of NBC at the same time Weaver was elected president. Sarnoff, 35 years of age, served under Admiral Halsey in the Pacific during the war, then became assistant to Gardner Cowles Jr., who is newspaper publisher and president of the Cowles Broadcasting Co. He joined NBC in 1948 as account executive in the sales department. He was elected NBC vice president in 1951, film division head in '52.



**Charles L. Whittier,** retired vice president of Young & Rubicam, stricken with illness in his New York hotel room, started to record his speech to 4A's Eastern annual conference. Halfway through recording he called for wheelchair, arrived at conference to give speech in person, received standing ovation. "It is possible to synthesize genius," he told group. It's done, he said, by carefully reading popular magazines, asking oneself why editors did what they did, then making every ad—for whatever medium—a personal challenge.



**James W. Cecil** on 1 January becomes chairman of the board of Cecil & Presbrey, succeeding Charles Presbrey who has been inactive in recent years. Cecil said much of agency's growth since the war is attributable to television. Thomas J. Maloney becomes agency president, and Samuel Dalsimer, senior vice president, will become executive vice president. The agency's executive committee, expanded to six members, includes Frank Gilday, vice president and radio-tv director.



# **WERD** — SALES RINGER IN **ATLANTA**

**WERD** delivers a vast, scarcely tapped market—Atlanta's great Negro audience!

**WERD** stimulates sales. Its listeners go out and **BUY!** They have confidence in their station—the only Negro owned and operated radio outlet in the U.S.

**WERD** wants the opportunity to sell for you. Write for our "Proof of Performance." We're loaded with success stories! Surprising—WERD is your most economical radio buy in Atlanta. Call or write for details.

RADIO DIVISION  
Interstate United Newspapers, Inc.

Represented nationally by

**JOE WOOTTON**

**WERD** ATLANTA

1000 WATTS • 860 ON EVERY ATLANTA DIAL

**J. B. Blayton, Jr.**, Gen. Mgr.



### Why they like spot radio

We estimate spot radio and tv will gross a record \$230 million this year, up \$30 million from 1952. Of this radio will certainly get more than the \$124 million it commanded last year.

In the first of two articles on the subject (see page 30), we list the 10 basic reasons submitted to us by major sponsors and their agencies as to why they use this form of advertising. Actually there is only one—flexibility—but these spell the word out as to the uses spot air media can be put. (Six major radio sponsors are covered this issue; six tv advertisers will be described in the 28 December issue.)

The six advertisers used to illustrate the first part of this article were chosen because each employs spot radio in a different way.

*Life* magazine lets local announcers prepare their own copy on some 30

stations. Pall Mall likes to use all the stations it can get in 45 markets for saturation effect. Esso concentrates on newscasts on 55 stations in 53 markets plus 2,000 announcements in 18 cities over a six-week period to push its new gas. Mennen likes announcements and participations mostly in the morning to reach men. Shell Chemical has used 300 stations this year to get the speed it needs because of changing weather conditions or to reach insect-infested areas. And American Airlines stays on all night on six CBS stations to tell the American people about flying.

Maybe spot radio has a place for you too.

\* \* \*

### Two-fisted uhf

Come what may, a number of uhf stations decided that the road to success is accentuating the positive.

Furthermore, they follow the adage that "in unity there is strength."

Attending a two-day meeting of the Ultra High Frequency Association in New York in late November were representatives of 22 uhf stations.

Out of their open-door, shirt-sleeved sessions came these objectives:

1. All-out drive to develop and distribute efficient all-channel tv receivers and build high-power uhf transmitters.
2. Drive to convince the general public of the positive superiority of uhf reception over vhf.
3. Negotiations with the FCC and networks to achieve better affiliation agreements for uhf outlets.
4. Fifty new members added to the association by February 1954, when

the next meeting will be held.

President of the new uhf association is two-fisted Lou Poller, WCAN-TV, Milwaukee. Poller has never allowed grass to grow under his feet and is helping establish a remarkable record in keeping Milwaukee one of the top tv set markets in the nation. Other officers and directors are: Don Faust, WENS, Pittsburgh; Harry Tenenbaum, WTVI, Belleville, Ill.; Marshall Pengra, KSTM-TV, St. Louis; Jack Garrison, KACY, Festus, Mo.; Byrne Ross, KLPR-TV, Oklahoma City, and Ben K. McKinnon, WGVL-TV, Greenville, S. C. Membership fee is \$500.

\* \* \*

### The new team

Fascinating, dynamic, talented Pat Weaver is the new president of NBC—and his chief lieutenant is none other than Bob Sarnoff, who has been elected executive vice president.

This is the new top team at NBC, one that augurs well for the future.

These men have worked together long and well. Their teamwork and abilities are well known to the General. Weaver likes to look ahead, and his record of achievement in broadcasting is not inconsiderable.

Further, the lines are more tightly drawn at NBC Radio and NBC TV than at any other time in recent years. Jack Herbert, Bill Fineshriber and Ted Cott are more than competent, and they have less complex chains of command to back them up.

Organizationally the future looks better for NBC.

## Applause

### The Sylvania tv awards committee

The 16-man committee of judges of the Sylvania Television Awards deserves applause on two counts:

1. It spent three days watching kines of nearly 100 programs and came up with a list of awards that few will criticize.
2. It issued a report on what it thought of Tv 1953—a document that deserves to be read by every broadcaster, sponsor and agencyman interested in improving tv.

The awards, "to honor those who are advancing creative television technique," ranged from the Coronation

coverage by ABC, BBC and CBC to the Tv-Radio Workshop of the Ford Foundation for *Omnibus* and *Excursion*. Among the talent honored were Donald O'Connor, Danny Thomas, Rod Steiger and Mary Martin. Shows cited included *What's My Line*, *Ding Dong School*, *Shakespeare on Tv*, Ed R. Murrow's *Person to Person*, Theodore Granik's *American Forum of the Air*, *Dragnet* and the *Ford 50th Anniversary Show*. Paddy Chayefsky and Irving Gaynor Neiman won writing awards.

The committee's report mixed praise with criticism. It stressed that tv has come a long way in just two years, for

example, so far as the general level of program standards is concerned. However, it pointed out that "mediocrity is still the chief characteristic of too many television programs." And because it felt tv commercials had not kept pace with the advance in program technique, it refrained this year from selecting any tv commercial as outstanding.

SPONSOR is confident that both the awards and the report will help stimulate the tv industry to greater efforts to increase the quality of its programming and the effectiveness of its commercials in 1954.

# THE BIG



# in Kansas City!

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

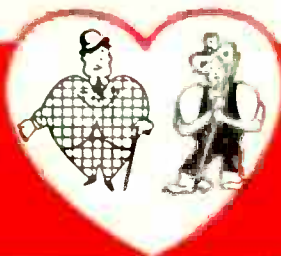
In television, KMBC-TV is the "Big 1" in Kansas City—both literally and figuratively. With the CBS Television Network (KMBC-TV shares time with WHB-TV on Channel 9), KMBC-TV immediately took the spotlight and its fair share of audience. (A special promotion tie-in with TV Preview Magazine conducted before Channel 9 had been on the air a month resulted in nearly **12,000 pieces of mail**). KMBC-TV originates eight live TV programs daily to add to the station's popularity. More are to be added in the near future.

KMBC-TV, the big "1" of television in Kansas City, and The KMBC-KFRM Team, undisputed radio leader in the Heart of America, belong on your sales force. See your nearest Free & Peters colonel now.

# KMBC-TV

BASIC AFFILIATE CBS TELEVISION NETWORK... SHARING TIME WITH WHB-TV

KANSAS CITY, MO.



# The KMBC-KFRM Team

**CBS RADIO FOR THE HEART OF AMERICA**

W

E

E

D

*Television*

TELEVISION STATION REPRESENTIVES

NEW YORK · CHICAGO · DETROIT · BOSTON · SAN FRANCISCO · ATLANTA · HOLLYWOOD