

SPONSOR

magazine radio and tv advertisers use

8 MARCH 1954

50¢ per copy • \$8 per year

RECEIVED

MAR 8 1954

NBC GENERAL LIBRARY

NEW

POWER BOOST

316,000 WATTS

WTCN-TV
MPLS.-ST. PAUL

11

WMIN-TV
MPLS.-ST. PAUL

CHANNEL

ONE OF THE MOST POWERFUL TELEVISION STATIONS IN THE COUNTRY

ABC - DUMONT

NATIONAL REPRESENTATIVES

BLAIR-TV

**'SPOT CARRIERS':
PROS AND CONS**

page 29

Greyhound's approach:
network for prestige,
spot for specifics

page 32

"Ideal" media test is
possible, is consensus
of experts interviewed

page 34

**SUMMER SELLING:
SECTION: 1954**

starts page 39

Hiatus-takers risk
sales slump,
brand-switching

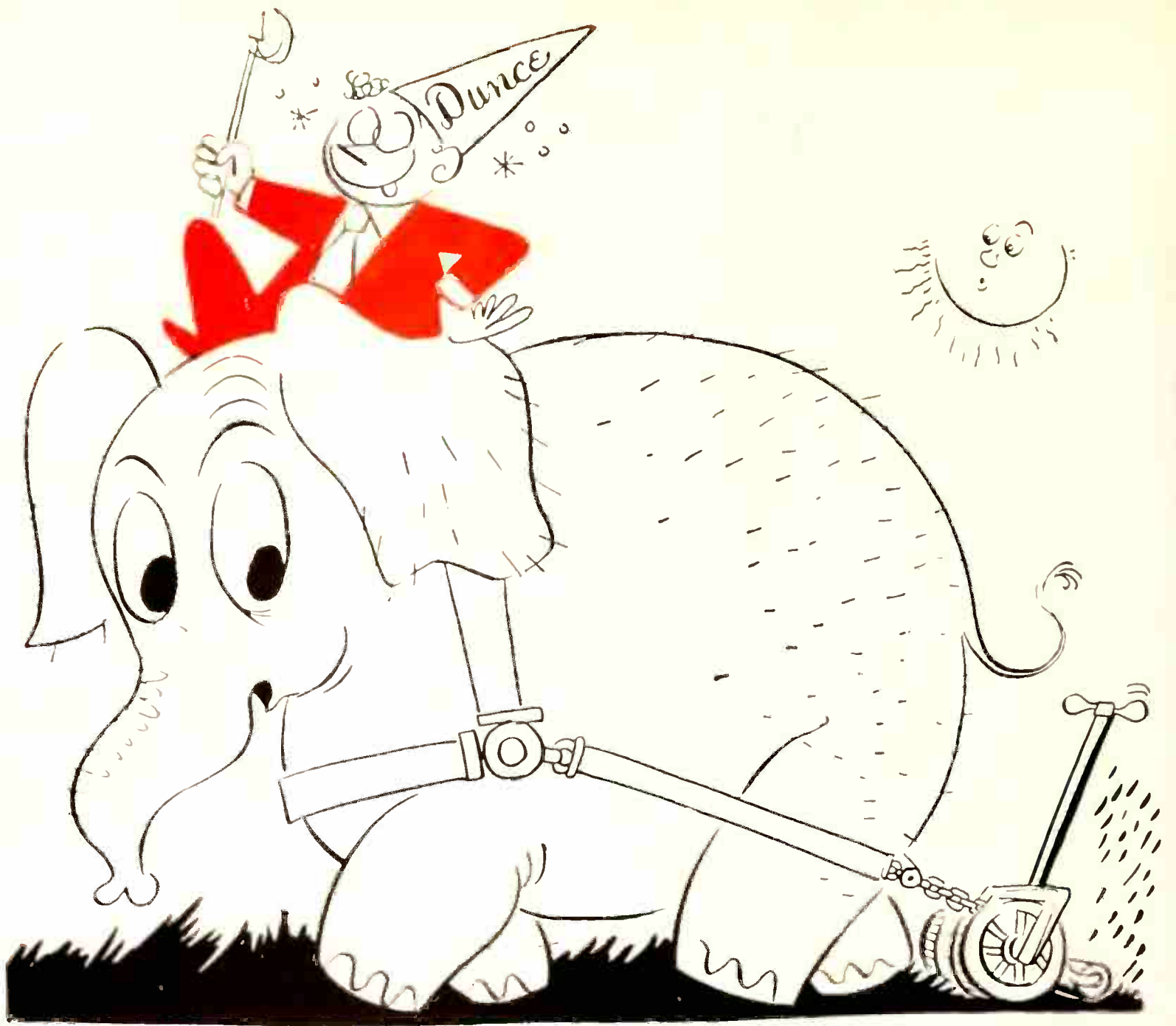
page 40

Is radio winning
the no-hiatus
battle this year?

page 41

Research facts
on summer
radio and tv

page 47



You wouldn't harness an elephant to a lawnmower, would you?

You don't need 50,000 watts—or 10,000 or even 5000 to cover the *compact* Baltimore market!

W-I-T-H will do the job for you *without waste!* Network stations overlap areas covered by their own affiliates . . . their effective coverage is limited to just about the area W-I-T-H itself covers.

NIELSEN SHOWS W-I-T-H IN LEAD!

In Baltimore City and Baltimore County W-I-T-H leads every other radio and television station—network or independent—in weekly daytime circulation.

Let your Forjoe man give you all the facts in this amazing Nielsen Coverage Service Survey.

IN BALTIMORE

WITH



TOM TINSLEY, PRESIDENT

• REPRESENTED BY FORJOE & CO:

**REPORT
TO SPONSORS
8 MARCH 1954**

SPONSOR editor works at C&W "Man from SPONSOR" at Cunningham & Walsh's swank Madison Ave. offices last week was Senior Editor Charles Sinclair. He spent week "working" for agency to learn how \$39 million house with third of its billings in air media operates. Story next issue. Idea came from C&W's ad series, "The Man from Cunningham & Walsh," showing agency personnel at work selling clients' products in stores. This will be first of SPONSOR's new "Inside great American agencies" series.

-SR-

"Show of Shows" to continue Plans for next season's "Your Show of Shows" minus Sid Caesar-Imogene Coca combine envisage use of fresh, young talent. That's only thing definite about Max Liebman's plans following breakup of Caesar-Coca team, one of tv's most long-lived combos. New talent policy means lower price for NBC TV's Saturday night 90-minute showcase. Despite Miss Coca's statement she doesn't know whether NBC will take up option NBC says she'll definitely be on network in fall.

-SR-

SPONSOR's 6th Summer section "Home," NBC TV's late morning magazine-insertion type show, began 1 March with 5 advertisers who will continue during summer: Alcoa, James Lees & Sons, Sunbeam, General Mills, Avoset Corp. Two clients—Dow Corning, American Greetings Corp.—have no plans to go through summer. Additional pair, not yet signed up, may do so. High proportion of no-hiatus clients bodes healthy tv business this summer. For facts about summer air see 6th Summer Selling Section page 39.

-SR-

Auto sponsors active in radio Auto sponsors flocking into network radio lately: Dodge (Grant) bought "Roy Rogers," half-hour weekly on NBC, 5-minute stanza with Titus Moody 3 mornings weekly on MBS, participations in Mutual's Sunday Multi-Message Plan in "Counterspy," "Bulldog Drummond" shows at \$2,100 per participation. Oldsmobile (D. P. Brother) will sponsor 26th Annual Academy Awards (Oscars) Presentation 25 March on NBC. Ford (JWT) just started (1 March) sponsorship of 15-minute "Edward R. Murrow and the News" on 121 CBS stations in Central, Mountain, Pacific Time zones, 3 nights weekly. Chevrolet (Campbell-Ewald) has also bought into MBS' across-board 8:00-8:30 p.m. Multi-Message Plan.

Talent costs of tv network drama shows range from \$10,000 to \$70,000

There are about 20 sponsored evening tv drama shows (excluding crime-detection species). Costs for half-hour dramas range from \$10,000 for "Danger" on CBS TV, to \$30,000 for "The Loretta Young Show" on NBC TV. Lowest hour-long drama cost is "Kraft Theatre's" \$20,000 (on both ABC TV and NBC TV); highest is "Robert Montgomery Presents" (NBC TV) at \$35,000. Ninety-minute "Omnibus" on CBS TV costs \$70,000 per production.

For sampling of talent costs (excluding time) of other tv network drama shows, see selection at right. Complete roster of all tv shows on four networks with costs and other information appears in Comparagraph, page 99. Radio Comparagraph appears in alternate issues.

Suspense, CBS TV	\$13,500
Armstrong Circle Theatre, NBC TV	\$16,000
Lux Video Theatre, CBS TV	\$20,000
Pepsi-Cola Playhouse, ABC TV	\$23,500
Goodyear Tv Playhouse, NBC TV	\$28,000
Studio One, CBS TV	\$30,000

REPORT TO SPONSORS for 8 March 1954

Greyhound uses net, spot media Greyhound Lines, including operating divisions, spends \$1 million of estimated \$5 million ad budget for network tv, some \$425,000 for spot radio, tv. For details of this 2-pronged approach, see page 32.

-SR-

Encyclopedia is sold by air Novel book promotion campaign: J. J. Little & Ives Co., publishers, spending \$125,000 to \$150,000 through Wexton Co. (agency) on 5-week test campaign, now running, to sell Twentieth Century Encyclopedia through 10,000 retail outlets in Greater New York at 79¢ per volume per week (20 vols. in all). Two-thirds of air funds (about \$100,000) is for tv, one-third for radio, with 20-25 announcements daily on WABC-TV, WOR-TV, WNBT, WABD, WPIX, WNBC. Newspaper ads and merchandising stress "tune-in" theme. Campaign tied in with WNBC-WNBT "scholarship contest." May go national later.

-SR-

American Air plans tv entry American Airlines, pleased with results of \$200,000 radio campaign in 1953 (mainly "Music till Dawn" on 6 CBS stations), plans to expand into spot tv soon. Ruthrauff & Ryan is agency. Radio drive continues.

-SR-

How big should test sample be? How big should your media test sample be? Depends on accuracy you want, according to Dr. Lyndon O. Brown, Dancer-Fitzgerald-Sample's marketing research expert. For example, in radio vs. newspaper test, if you wanted 2% maximum percentage of error either way and you expected 1/3 of customers to come in through radio and about same for newspapers, you'd need sample of 1,421. But if you were satisfied with a 10% maximum error either way, then 57 would be enough to question. For SPONSOR's examination of other testing problems see "II. Can you set up an 'ideal' media test?" page 34.

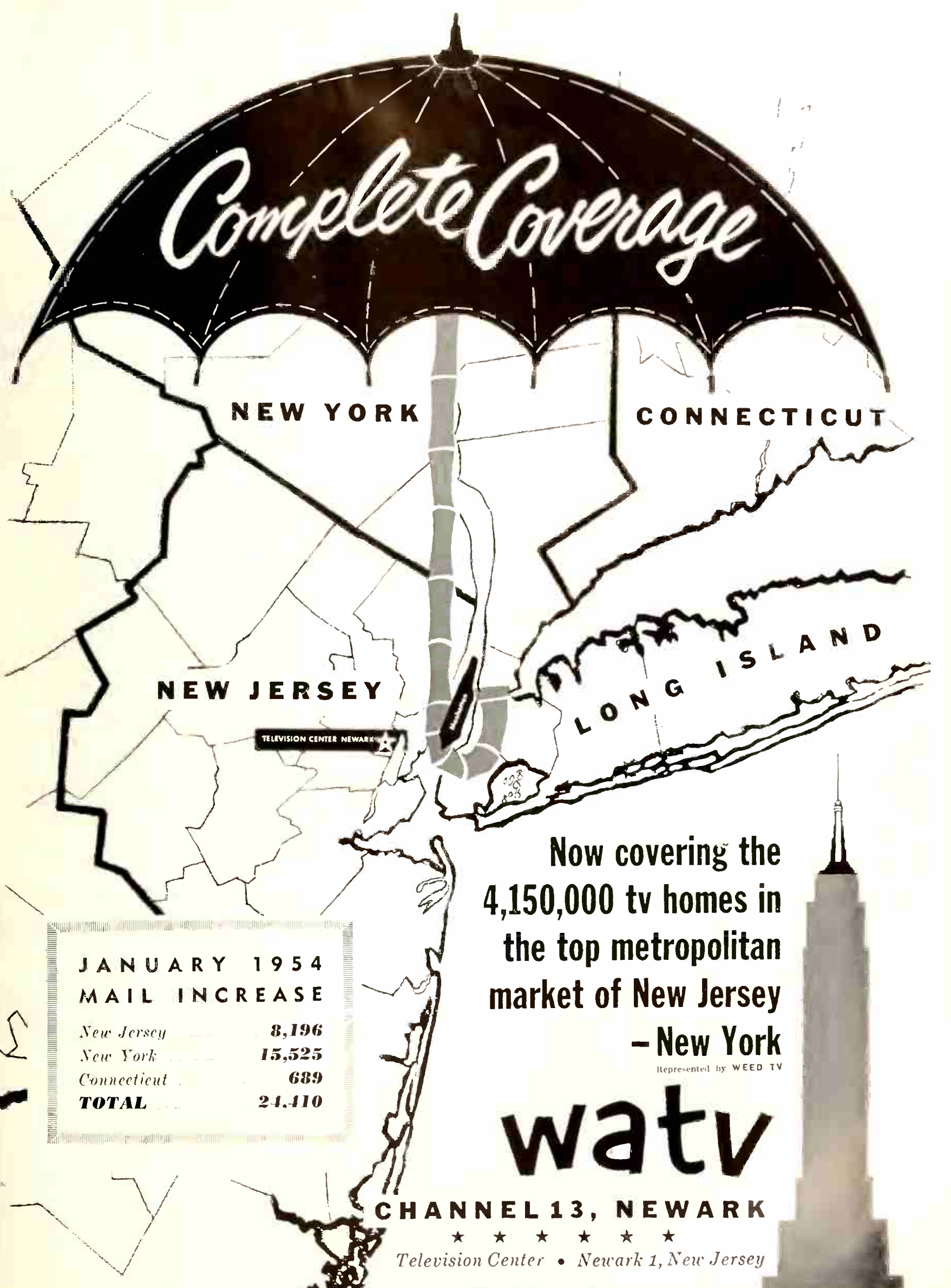
-SR-

Dichter memo for sponsors, admen Institute for Research in Mass Motivation, Montrose, N.Y., now issuing monthly memo for advertisers, agencies. Dr. Ernest Dichter, Institute president, says bulletin can be used as checklist on psychological findings, observations of direct value to industry. March memo covers: (1) Does advertiser show he really likes his product (as seen in his commercials); (2) conclusions of Institute's beer study; (3) suggestions for another approach to tv commercials.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
B. T. Babbitt Co. NY	Glim detergent	Harry B. Cohen, NY	12 major cities	Tv: 20-sec. min film anncts, 6-10 a wk per stn; 15 Feb; 18 wks
Carter Prods. NY	Arrid Spray Deodorant	Ted Bates, NY	6-8 Southwestern mkts	Tv: min anncts in dayti and late night, 1-2 a stn per wk; 15 Mar; 26 wks
Colgate-Palmolive, Jersey City	Super Suds Detergent	Cunningham & Walsh, NY	40 East, Southeastern mkts	Radio: min anncts, 5 a wk per mkt; 1 March; 13 wks
Colgate-Palmolive, Jersey City	Super Suds Detergent	Cunningham & Walsh, NY	12 East, Southeastern mkts	Tv: min dayti anncts, 6 a wk per mkt; 1 March; 13 wks
General Foods, NY	Maxwell House Instant Coffee	Benton & Bowles, NY	25 mkts all over country	Radio: dayti min, chnbrks, from 5-10 a wk to 50 a wk per stn; 8 March; 4 wks
U.S. Steel, Philadelphia	ammonium sulfate fertilizer	BBDO, NY	20 mkts	Radio: RFD prog adjacencies, min anncts; 1 March; 16 wks

Complete Coverage



NEW YORK

CONNECTICUT

NEW JERSEY

LONG ISLAND

TELEVISION CENTER NEWARK

Now covering the
4,150,000 tv homes in
the top metropolitan
market of New Jersey
- New York

Represented by WEED TV

JANUARY 1954 MAIL INCREASE

New Jersey	8,196
New York	15,525
Connecticut	689
TOTAL	24,410

watv

CHANNEL 13, NEWARK

★ ★ ★ ★ ★

Television Center • Newark 1, New Jersey

BARclay 7-3260 (N.Y.) MITchell 2-6400 (N.J.)



ARTICLES

Network "spot carriers": pros and cons

Both sides of the story on the question of network "spot-carrier shows" in radio and tv. Gives point of view of networks, stations, reps

29

Greyhound's network and spot approach

"Omnibus" on tv serves as national prestige vehicle for bus line, spot radio-tv is used to meet local competition, promote seasonal fares and services

32

Can you set up an "ideal" media test? Part 2

Having presented requirements for media testing as set forth by research experts and agency men, SPONSOR concludes that it is possible to set up an "ideal" media test. Part 18 of All-Media Evaluation Study

34

You can't sell a product you don't know

Veteran radio and tv announcer feels that many commercials could be more effective, cost less, if the performers had the chance to contribute their experience-based viewpoints on the pitches

37

SUMMER SELLING SECTION: 1954

What it costs you to take a hiatus

Brand-switching does not stop in the summer and advertisers who let up ad efforts at that time risk sales slump, may put brands in jeopardy

40

Is radio winning the no-hiatus battle?

Expectation is that summer radio billings and out-of-home listening will both reach new peaks this year

42

Summer 1954: tv's biggest yet

Advertisers will hold tightly to time franchises through the hot season to retain prime program slots as well as choice announcement agencies

44

Answers to 7 basic questions on summer air

Research facts on hot-weather radio and tv appear in seven pages of charts and analysis, presented for quick advertiser perspective on topic

47

COMING

Psychological aspects of media

Part 19 of SPONSOR's All-Media Evaluation Study presents an analysis of what psychologists have discovered about advertising in different media

The man from SPONSOR

A SPONSOR editor will work for a week in the radio-tv department of Cunningham & Walsh, then tell first-hand inside story of the operation as he saw it **22 Mar.**

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KWKH
 is heard
 by 22.3%
 more families
 than all other
 Shreveport
 stations
 combined!

KWKH gets 22.3% more Average Daily Listeners than all other Shreveport stations put together—yet costs 44.2% less. Result: KWKH delivers 119.1% more listeners-per-dollar than Shreveport's four other stations combined!

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

Ask your Branham man for the whole 50,000-watt KWKH story.

KWKH

ALL OTHER STATIONS COMBINED

AVERAGE DAILY LISTENERS

50,000 Watts • CBS Radio •

KWKH

A Shreveport Times Station

SHREVEPORT

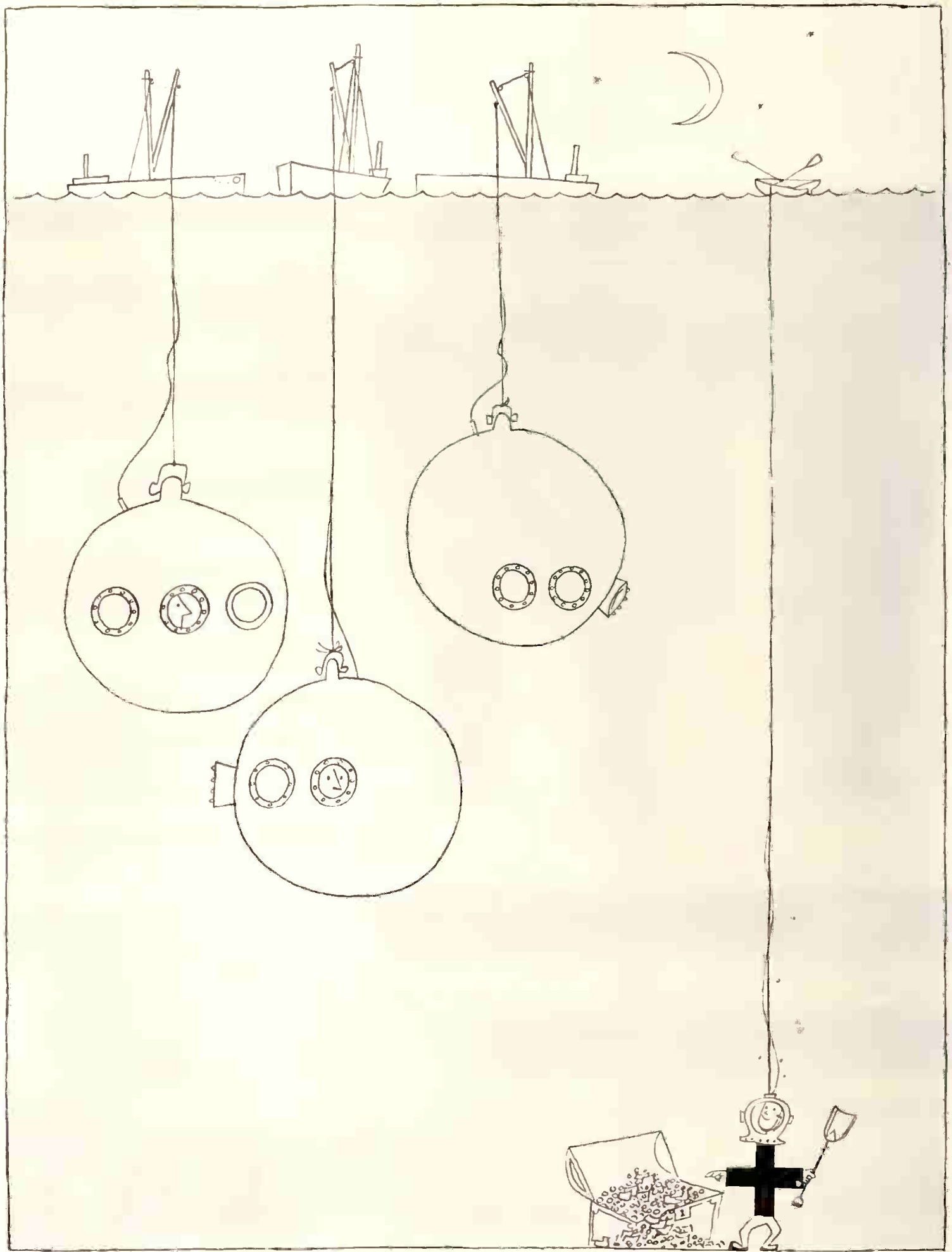
Texas

LOUISIANA

Arkansas

The Branham Co.,
 Representatives

Henry Clay, General Manager
 Fred Watkins, Commercial Manager



for the real lowdown . . .

Mister PLUS, our foot-loose mascot, has often scaled high places to explore the towering advantages of network radio. Especially Mutual's. He now plunges into the question of *cost-per-thousand performance* and takes some deep-sea soundings which sound just fine. *Very* especially Mutual's.

On the over-all record for '53 (as logged by Nielsen, Jan.-Nov., that is), the average cost-per-thousand of all evening commercials on all radio networks is *low*... deep-down proof of the economy which no other medium can match.

And which network hits *bottom* in this year-round, low-man tourney? Well, the diver on the right is Mister PLUS, with a score for Mutual that is 19% lower than the average for the other three networks, and 12% to 24% lower than any one of them!

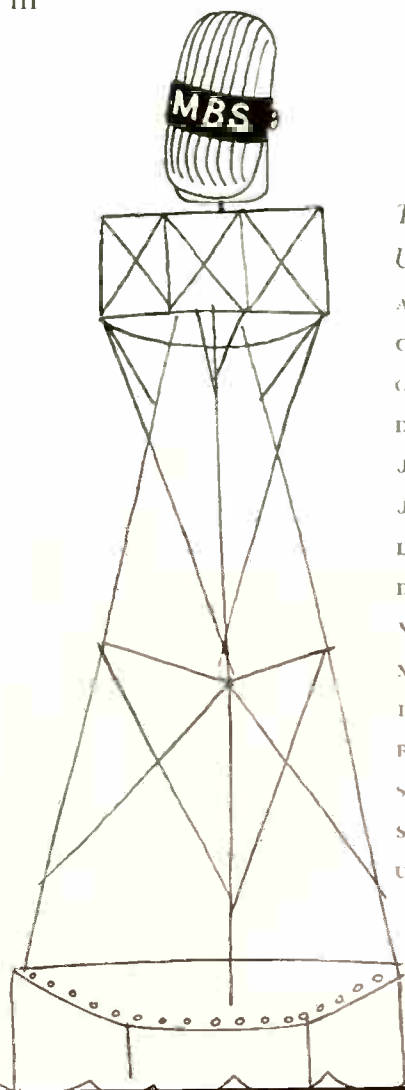
You will observe that Mister PLUS works with a different sort of gear—just as the Mutual Network itself differs from the others. We differ in coverage patterns, for instance, with nearly twice as many stations as anybody else. We also differ in program ideas for listeners, and in profit ideas for sponsors.

These facts explain why more clients than ever are now enjoying lower costs than ever in Mutual waters—actual audience-delivery costs as low as \$1.24* per thousand homes! (And that \$1.24 includes time and talent, of course.) True, we are virtually sold out from 7:30 to 9:15 pm, but there's prime time available for *your* nets, day or night.

Why not set your course *plusward*?

LO 4-8000.....NEW YORK
WH 4-5060.....CHICAGO
HO 2-2133...LOS ANGELES

it's MUTUAL!



*Typical Sponsors
Using MBS at Night*

AMERICAN HOME PRODUCTS
CHEVROLET
COCA-COLA
DODGE
JOHNS-MANVILLE
JACQUES KREISLER
LIGGETT & MYERS
DEEZFREEZE
MILLER BREWING
MUTUAL BENEFIT
PROCTER & GAMBLE
R. J. REYNOLDS
S. O. S.
STATE FARM INSURANCE
UNION PHARMACEUTICAL

What they ^{DO} say about KBIG!

140 ADVERTISERS through 80 ADVERTISING AGENCIES have given their opinion of KBIG in the most potent of all testimonials — their signatures on 1954 contracts!

We quote a few of their reasons.

"KBIG has meant more to us than any type of advertising that we have used, including several Los Angeles papers."

"We need a medium as big as Southern California because that's our territory. KBIG gives us what we want so we bought it."

"I have found our musical programs effective in selling almost every major item handled by our stores. The fact that I have steadily increased my billing with you should prove what I think of KBIG."

"Not overloaded with multiple spotting of announcements."

"KBIG has delivered more orders per dollar spent than any other U.S. radio station."

"We are drawing travelers from all over Southern California through KBIG. You are still our only medium of advertising."

"Best signal while driving—comes in clear when other stations fade away."

"Dollar for dollar, KBIG has been responsible for a tremendous volume of our business, out-pulling all other media used, including metropolitan newspapers."

Any KBIG representative or Robert Meeker man will be glad to show you the complete testimonial file.

10,000 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



Hope Martinez, BBDO, New York, says there are two ways of using nighttime tv. "Class A time," she explains, "is excellent for selling a known or established product, a brand name that is aimed at a maximum family audience. It's reminder copy and even I.D.'s do a good selling job here. But for a product that needs to have an educational job done, late nighttime participations and movie adjacencies are more suitable because longer time slots, such as minutes can be cleared then." Hope's buying heavily for Vitamin Corp. of America.



Lee Gaylor, Doherty, Clifford, Steers & Shenfield, New York, buys time for Borden's Instant Coffee, Vitalis and Ipana. He feels that there is a dire need for a rating service that will measure a station's complete coverage area by 15-minute segments. "The rating services today just don't give a complete picture of a station's total audience within 15-minute segments. These ratings now are comparable only in a metropolitan area. But," he adds hopefully, "maybe the new Nielsen measuring local dialing will take care of that."



Charles J. Helfrich, Cunningham & Walsh, New York, worked on the campaign that introduced the Super Suds Detergent. "An introductory campaign," he explains, "is completely different from a regular air push. For one thing, you've got a big product story to tell, so Class A tv is virtually out of the question, because of the problem of clearing minutes in prime time. We used minutes, usually daytime, both on radio and tv. This solves the availability problem, and enables us to reach the housewife at an economical cost."



Carol Sleeper, Geyer Advertising, New York, thinks it would help timebuyers if they could see film commercials before buying tv time for them. She told SPONSOR, "Now, we just get to know the product, talk to the account man about sales strategy and specific needs, and we know the pitch. But all of this could be greatly supplemented by seeing a finished commercial. Then we could really know its appeal and better judge the right type of adjacencies for it." Among her accounts: Kelvinator, American Home Products, National Paper Co.

BIG

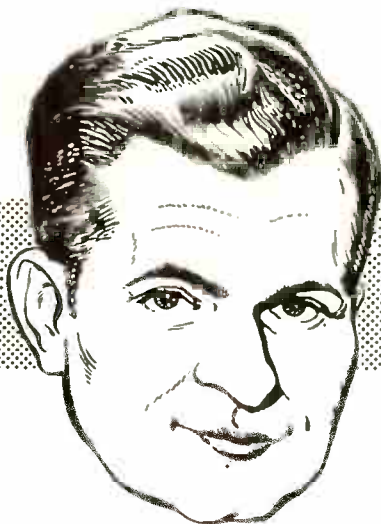
BOB POOLE
of "Poole's Paradise"



ADD PENFIELD
Sports Director & Newscaster



JOE TEW
Farm Director



ON WBIG

To do a top coverage job of one of the South's major markets, call on Poole, Penfield or Tew. They all have huge followings in the WBIG market area—an area containing more than 1,000,000 population with over \$575,000,000 retail sales in 1952.

WBIG's "Big Three" are supported by an excellent staff of artists and announcers with a variety of radio talents.

GREENSBORO, N.C.

WBIG

In 27th Year of Broadcasting

CBS AFFILIATE | 5000 WATTS

Represented nationally by Hollingbery

The Importance of Good Connections..



In radio, any microphone will do. The difference is where it's plugged in. For the important thing with a microphone is who's standing behind it. And on the other side, who's listening.

Final reports for 1953 show that for the fifth consecutive year the most popular performers continued to gather at CBS Radio. And the biggest audiences were again out front.

CBS Radio has three times as many of America's favorite programs as all other networks combined. And 22 per cent more listeners than anywhere else.

Which is why CBS Radio has the lowest cost-per-thousand in all radio. Why it attracts more of America's Top Hundred advertisers than any other network.

In fact, advertisers bought more time on CBS Radio in 1953 than the year before . . . giving the network a billings lead over its nearest competitor that's never been equalled: 33 per cent.

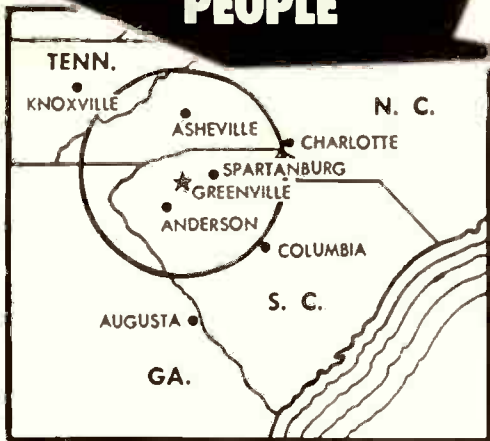
In a medium that reaches 98 per cent of the U.S.—and last year added 12.5 million new outlets—the leader in every connection is . . . **THE CBS RADIO NETWORK**



WFBC-TV

the BIG VHF STATION
in Western Carolinas'

Market of
1,749,245
PEOPLE



. . . a market with
INCOMES . . . \$1,892,961,000.
RETAIL SALES \$1,187,300,000.
TV SETS . . More than 287,266

UP WITH THE SOUTH'S LEADERS

Ahead of Jacksonville, Miami, New Orleans, and Atlanta in size of its total market, WFBC-TV likewise far outranks any other television station in South Carolina. Operating on maximum power, WFBC-TV has the Carolina's highest antenna—2204 ft. above sea level.

Write now for Market Data Brochure and Rate Card. Ask us or our Representatives for information and assistance.



NBC NETWORK
Represented Nationally by
WEED TELEVISION CORP.

49th and MADISON

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

FILM SECTION

Thank you for the January 25 issue of SPONSOR with the film section insert which is probably the finest and most comprehensive job of its kind to come out in a long while. What's good to know about SPONSOR is the fact that you know anything in the magazine is well researched. I can vouch for that because I have been queried more than a dozen times by SPONSOR representatives doing research for various stories. I know from their penetrating questions that they are after the basics.

Again, congratulations on the exceptionally fine issue.

GEORGE F. FOLEY
President
George F. Foley, Inc.
New York

• Extra copies of SPONSOR's 25 January 1954 issue containing the second annual tv film section are available at 50c apiece.

SHOULD THERE BE A TVAB?

While at lunch with a mutual friend my attention was called to the SPONSOR issue of November 30 which I had not seen. I was most interested in your comments about a TVAB ["Should there be a TVAB?" page 29].

The answer has obviously been yes from a way back. I hope it doesn't take some new advertising medium—or an old one—to give television a scare before a TVAB is established.

I was particularly interested in the article because during the winter of 1951-52 I presented the idea of organizing a TAB (I did not know about the Traffic Audit Bureau but hesitated on using TAB because of the old Television Broadcasters Association and the possibility of confusion) and sent my presentation to such people as Hal Fellows and a few other good friends in the industry. My arguments were pretty much those which are brought forth in the article by Miles David. One of my arguments was that even if the organization was minute for the time being, it would at least be in existence. An army in being even though small can go into action—a

dream has a hard time getting under way.

CLAUDE BARRERE
BMI, New York

CHOCK FULL O'NUTS

Many thanks for the story on Chock full o'Nuts coffee ["How to launch a coffee that costs 5¢ more," 8 February 1954, page 36].

I think you did a perfectly wonderful job of reporting the facts and I would like to take this opportunity of thanking you for your kindness and cooperation.

HAROLD S. RIEFF
Executive Vice President
The Frederick Clinton Co.
New York

HOW RATINGS VARY

On pages 34 and 35 of your January 25, 1954 issue, appears a chart, No. 3 in the article ["How the different rating services vary in the same market"], which quotes a figure of "about 3.0" from a tv Hooperatings report. It compares this figure with ratings on the same program from other rating services. The figure used is a misquotation. It should read 14.8. Were the proper figure used, the chart would fail to support the main contention of the article.

C. E. HOOPER
C. E. Hooper, Inc.
New York

• Ward Dorrell, who wrote the article referred to above, replied to Mr. Hooper's letter as follows: "An error was made in copying figures for the chart and Mr. Hooper is correct that in this one instance the figure for Hooper is wrong. Figures for the five other examples in this same chart of serious discrepancy between the ratings are correct, however, and therefore the main contention of the article is in no way altered. Moreover there are many other instances where discrepancies running into hundreds of percentiles occur."

ANY CONNECTION?

Is Bob Foreman who writes "Agency Ad Libs" any relation to the Bob Foreman who used to do the SPONSOR column, ". . . and now a message from our sponsor"?

What prompts this question is the delightful column in your February 8 issue where the "agency-ad-libs" Foreman relates his harrowing experience with a film producer who went bankrupt in the middle of a cycle of 13. Mr. Foreman attributes the bankruptcy and his own ensuing (and I hope fictitious) problems to the fact that the
(Please turn to page 129)

ONCE IS WONDERFUL...
TWICE IS TERRIFIC!

again

TELEPULSE
RATES **KLZ-TV**
DENVER'S MOST POPULAR
TV CHANNEL

this time with FOUR channels on the air!

In November, 1953, Telepulse reported that KLZ-TV... with less than 30 days on the air... had overwhelming audience leadership among Denver's three channels.

In January, with all FOUR TV channels on the air, Telepulse again rated KLZ-TV Denver's most popular station.

**KLZ-TV IS FAR OUT FRONT
ANY WAY YOU LOOK AT IT:**

- ★ QUARTER-HOUR AUDIENCE RATIO
- ★ SHARE OF AUDIENCE
- ★ HIGH-RATING PROGRAMS



To Wit...

- Leads in 29 out of 32 daytime weekday quarter-hours.
- Has 8 of the top 10 once-a-week shows (including first place).
- Has 7 of the top 10 multi-weekly shows (including first place)... and of these, 6 are KLZ-TV local originations.

On KLZ-TV...

Denver's most popular:

- Local newscast and weather... 10 p.m.
- Local western show for kids... Sheriff Scotty
- Local sports show... Lorry Vornell's Sports Shop
- Local kitchen show
- Locally sponsored half-hour program... Life of Riley

...AND OTHER CONVINCING FIRSTS!

See your KATZ man for the Denver TV BUY

This consistent dominance of the Denver TV scene is conclusive evidence of viewer preference for Channel 7's strong program combination... top local presentations and CBS Television shows.

KLZ-TV channel 7 DENVER



AFFILIATE

Owned and Operated by Aladdin Radio & Television, Inc.

Since the above survey, KLZ-TV has doubled its power to 110,000 watts, and will soon go to 316,000 watts!

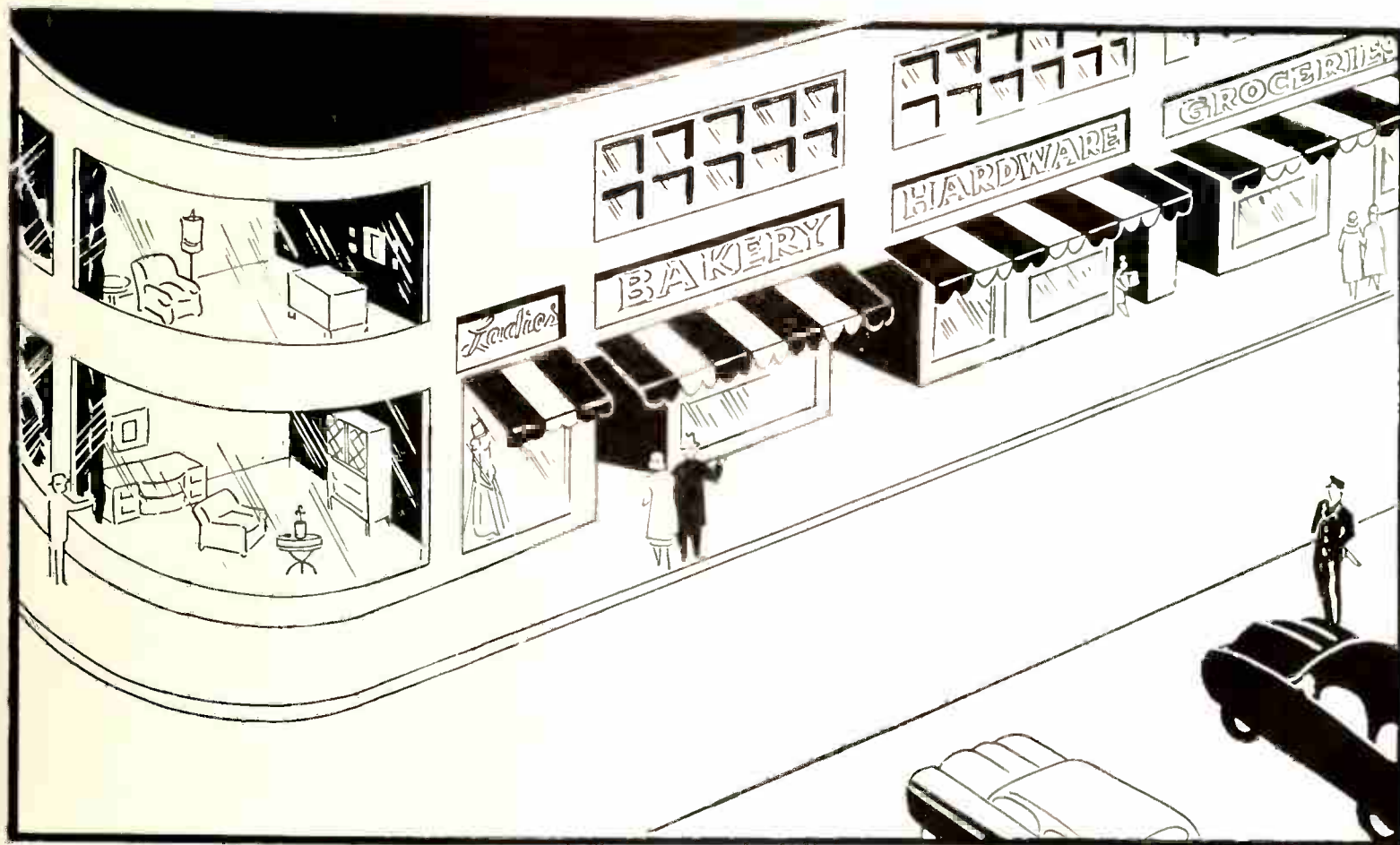
In **SUMMER** Some are **SELLING!**



Moral: **USE RADIO and TELEVISION**



Some are **SLUMPING!**



ALL SUMMER LONG!

IN OMAHA, SYRACUSE, PHOENIX, KANSAS CITY

It's Good to Know "It's a

MEREDITH STATION"

WOW & WOW-TV, Omaha . . . WHEN & WHEN-TV, Syracuse
KPHO & KPHO-TV, Phoenix . . . KCMO & KCMO-TV, Kansas City

AFFILIATED WITH BETTER HOMES AND GARDENS and SUCCESSFUL FARMING MAGAZINES

use all the
IMPACT of

WVEC-TV

CHANNEL 15

in the Great
Norfolk Area!

**NORFOLK
HAMPTON
PORTSMOUTH
NEWPORT NEWS
VIRGINIA BEACH
WARWICK
WILLIAMSBURG
SMITHFIELD**

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

WVEC-TV

is a basic



Television
Affiliate

Represented by
WILLIAM G. RAMBEAU
NEW YORK • CHICAGO • SAN FRAN-
CISCO • MINNEAPOLIS • LOS ANGELES

AGENCY
AD LIBS



by *Bob Foreman*

One of the great luxuries readily available to the folks who work in print advertising and most unavailable to those in television is the opportunity to present advertising in a rough state that closely approximates the finished advertisement.

The very opposite is the sad case in tv. A storyboard, however skillfully illustrated and comprehensively detailed, is a far cry indeed from the finished copy whether that copy is the simplest of straight live commercials or calls for intricate animation plus an involved musical sound track.

Just compare the storyboard approach with even the roughest of tissue layouts for a print ad and you recognize at once the burden placed upon the folks who must talk tv copy over with account men and clients before the job is O.K.'d for production. This is decidedly the toughest row to hoe which tv copywriters, account representatives and advertiser personnel have had to tackle to date in the new medium.

Many of us have had the unnerving experience of showing our storyboards to a client directly after the print group has displayed beautiful full-color renditions with the type all set and leaving little if anything to the imagination. Next come the tv boys holding up their large pages of impossible-to-read verbiage under a dozen or so pencil sketches. One would hardly think the money to be invested in finalizing this work is comparable (usually greater) to what will be spent on the slick magazine comprehensives.

The gap between the tv copy as presented and the final copy on film (or live) is so wide that the entire agency could fall into it. In fact it's almost as if the rough and the finished had nothing in common. And so what do we do next time? Try hard to make our storyboards even more graphic and much closer to what the final job will be like—a service we certainly owe to the folks who must foot the bill.

We shoot still pictures with a Polaroid Camera or we have real snazzy looking drawings done which we then place on single-frame slide films and project them on the wall in the client's office (with the Animatic contraption or any other). Then to our dismay we discover that our attempt to approximate more closely what the final commercials will be like has led us into another trap: Our client, and you can't blame him, sees the pix on his wall which simulates a tv screen and he takes most literally what is revealed to him. So as we jump from one frame to the next covering in a fraction of a second what takes 10 or 12 of smoothly flowing action and transition.

(Please turn to page 34)

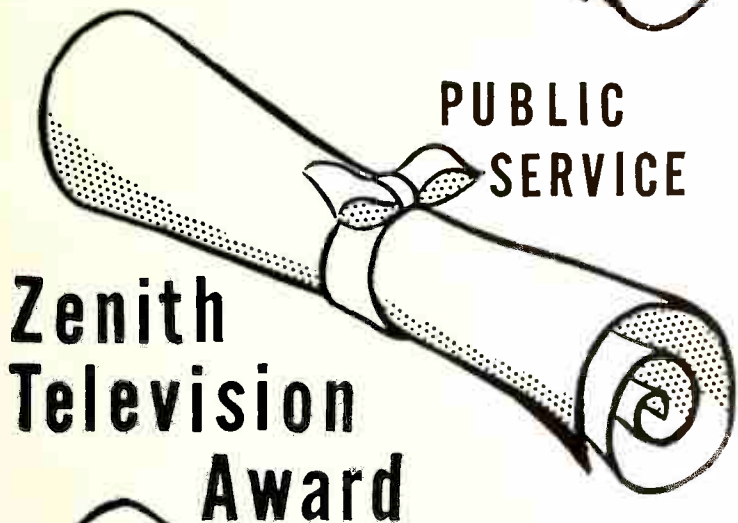
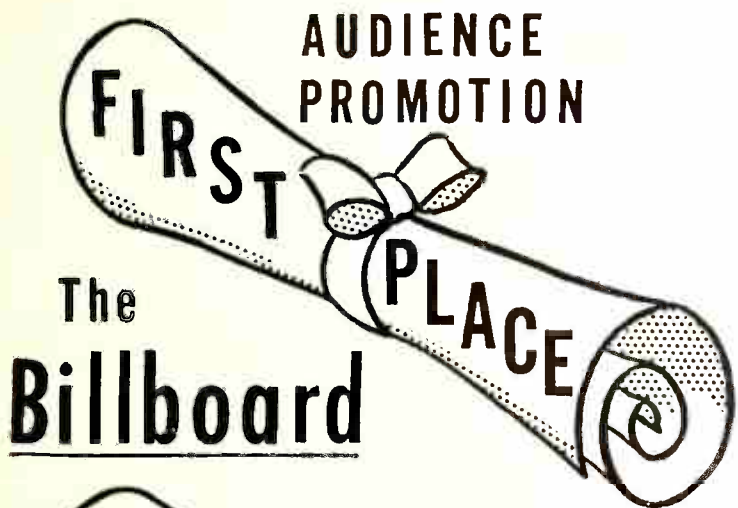


Fast promotion did it.

Six months is a tender age—but we've graduated to the big leagues in our first six months of existence . . . graduated with honors, we might add.

We doff our mortarboard to the Billboard for capping our first half-year with first place in the 16th Annual Audience Promotion Contest. Other achievements include the Zenith Television Award for Public Service, to Miriam Murphy for her Harrisburg Hostess program, and the selection of Joe Gerdes, the Harrisburg entry, as one of the four national winners in the "Voice of Democracy".

Incidentally, we don't specialize in plaque-grabbing. Promotion and public service are extra-curricular with us . . . Our "major" is in sales achievement, for local, regional and network television advertisers.



WTPA

HARRISBURG
PENNSYLVANIA

represented nationally

by **HEADLEY - REED TV**



IN FOOTBALL THE
SOONERS
 ARE THE CHOICE
 OF OKLAHOMA

IN TELEVISION
KWTV
 IS THE CHOICE
 OF OKLAHOMA CITY



BRUCE PALMER
 KWTV NEWS DIRECTOR

IN NEWS, Bruce Palmer is the choice of Oklahoma City. A graduate of Missouri University and a veteran newsman who was formerly press attache to the American Embassy in Colombo, Ceylon, Bruce has built a vast, loyal audience during 24 years as a newspaper reporter, radio newscaster and TV news director in Oklahoma. Yes, Bruce Palmer is one of the winners who have made KWTV-9 the choice of Oklahoma City!

EDGAR T. BELL, Executive Vice-President
 FRED L. VANCE, Sales Manager

KWTV goes to 316,000 watts ERP with a 1572-foot tower in late summer 1954!

the Choice of Oklahoma City

KWTV-9



AFFILIATED MANAGEMENT K O M A CBS
 REPRESENTED BY AVERY-KNODEL, INC.

New and renew

SPONSOR

8 MARCH 1954

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Carter Prods, NY	Ted Bates, NY	NBC 200	Second Chance; M 11-45-12 n; Fibber McGee & Molly; W 10-10:15 pm; It Pays to be Married; 5:45-6 pm. Three Plan partic; start 1 Mar
D-Con Co, Chi	Marfree Adv, Chi	NBC 127	Country Tune Parade Musical; Sat 10-10:15 pm; 6 Mar; 13 wks
Dodge Div, Chrysler, Detr	Grant, Detr	MBS 560	Bulldog Drummond; Sun 6-6:30 pm; 7 Feb; Sun Multi-Message Plan
Dodge Div, Chrysler, Detr	Grant, Detr	MBS 560	Counterspy; Sun 4-4:30 pm; 7 Feb; Sun Multi-Message Plan
Dodge Div, Chrysler, Detr	Grant, Detr	MBS 560	Titus Moody; M, W, F 8-55-9 am; 8 Feb; 52 wks
Doeskin Prods, NY	Grey, NY	CBS 206	Robert Q. Lewis; Sat 10:45-11 am; 3 Apr; 52 wks
Falstaff Brewing Corp, St Louis, Mo	D-F-S, NY	MBS	Game of the Day; 3 days per wk, half of game each day (other half co-op); 29 Mar, thru end of major league baseball season
Ferry-Morse Seed Co, Detr	MacManus, John & Adams, Detr	CBS 204	Garden Gate; Sat 9:45-10 am; 20 Feb; 14 wks
Ford Motor Co, Dearborn, Mich	JWT, Chi	CBS 121	Edward R. Murrow; M, W, F 7:45-8 pm; 1 Mar; 52 wks
Miller Brewing, Milw	Mathisson & Assoc, Milw	MBS 561	Robert F. Hurleigh; M, W, F 9:25-30 pm; 1 Mar; 13 wks
Miller Brewing, Milw	Mathisson & Assoc, Milw	MBS 561	Hazel Markel; Tu, Th 12:20-30 pm; 1 Mar; 13 wks
Nehi Corp, Columbus, Ga	BBDO, NY	CBS 161	Robert Q. Lewis; Sat 11-11:15 am; 3 Apr; 52 wks
Nestle Co, White Palms, NY	Cecil & Presbrey, NY	ABC 350	Space Patrol; alt Sat 10:30-11 am; 3 Apr; 26 alt wks
Oldsmobile Div, GM, Lansing, Mich	D. P. Bother, Detr	NBC 200	26th Annual Academy Awards Presentation; Th 10:30 pm-12 midn; 25 Mar only



2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Thomas Nelson & Sons, NY	BBDO, NY	ABC 200	The Evening Comes; Sun 5:05-30 pm; 28 Feb; 13 wks
Texas Co, NY	Kudner, NY	ABC 375	Metropolitan Opera; Sat 2-5 pm; 2 addl bdcsts, 10 & 17 April

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

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Byron E. Anderson	Deering, Milliken & Co, NY, sls prom Miliun linings	KSTP, Mpls. acct exec
William Anderson	WOR-TV NY, press ed	WNBC, WNBT, NY, mgr publicity dept
Murray Arnold	WIP, Phila, prog dir	WPEN, Phila, asst stn dir
Albert Auclair	WFEA, Manchester, NH, acct exec	Same, sls mgr
Joseph L. Avesian	WXYZ, WXYZ-TV, Detr, adv, sls prom dept	Same, dir of publicity
Raymond C. Barnett Jr	W. S. Grant, LA, office mgr	Katz Agency, LA, sls stf
Frank Beasley	KPIX, SF, acct exec	KAFY-TV, Bakersfield, Cal, hd sls dept
Cliff Bennett	KSWI, Council Bluffs, Ia, sls acct exec	KMTV, Omaha, sls acct exec
Myron J. Bennett	Radio commentator & dj	KSTM-TV, St Louis, prog mgr
John J. Bergen Jr	Film Daily, Radio-TV Daily, LA, vp, treas	Michael Myerberg Prods, NY, vp chg tv, incl, comml films
Robert F. Blake	NBC Spot Sls, NY, dir publicity	Also publicity dir, WNBC, WNBT
Henry Boren	KSL, KSL-TV, Salt Lake City, mdsg coordinator	KSL-TV, mdsg dir
Walter L. Braeger	WILS-TV, Lansing, Mich, adv, prom mgr	WNAM-TV, Neenah-Menasha, Wis, stn mgr
Raymond Brown Jr	WSBA-TV, York, Pa, sls mgr	WTRI, Schenectady, sls mgr
Emerson Burnett	KULA, Honolulu, acct exec	KGMB, Honolulu, acct exec
William Carpenter	Peerless Co, Troy, NY, sls exec	WTRI, Schenectady, sls stf
Dave Cassidy	ABC, NY, supvr tv coop prog sls	John E. Pearson, NY, sls stf
Harold C. Christian	WXYZ-TV, Detr, comml, mdsg mgr	Same, vp chg radio
Norman Cissna	WTTS-TV, Bloomington, Ind, sls mgr	Same, asst stn mgr
Howard C. Clark	Cunningham & Walsh, NY, asst acct & creative exec	WSOK, Nashville, Tenn, continuity, sls prom dir
E. Burt Close	Patterson Prods, Phila, exec	Same, vp, creative dir
Roger M. Coelos	WTTG, Wash, DC, asst stn mgr	KONA, Honolulu, stn mgr
Copp Collins	MBS, NY, press, proml rep	Same, mgr pub rls
Lionel Colton	Radio stn rep, own business, NY	Walker Co, NY, vp, acct exec
J. Robert Covington	WBT, Charlotte, NC, asst vp chg sls & prom	Jefferson Standard Bdcstg, Charlotte (WBT, WBT), vp
William T. Croley	NBC, Cleve district mdsg mgr	Screen Gems, Cleve (new office), central sls mgr
Scribner C. Dailey	N. W. Ayer, Phila, acct exec	Patterson Prods, Phila, vp chg sls
Charles Davies	Everett-McKinney, NY, sls stf	H-R Reps, NY, sls stf
Ralph Dawson	WXYZ-TV, Detr, asst sls mgr	Same, dir tv sls
Walt Dennis	Lansing Bdcstg, ansing, Mich, comml mgr	WILS-TV, Lansing, gen mgr
Harry Diner	MCA, Boston, head of office	KPIX, SF, acct exec
B. P. Fineman	Film prodr, Hywd	Screen Gems, NY, acct exec tv comml dept
William Finkeldey	Consol Tv Sls, NY, acct exec	CBS Tv Film Sls, NY, acct exec

(Continued next page)

Numbers after names refer to New and Renew category

James A. Stable (3)
 Ken Tredwell (3)
 P. Pumphrey (3)
 M. Membrado (3)
 J. R. Covington (3)

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

New and renew

3. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry C. Folts	WINS, NY, mgr	ABC Radio, NY, acct exec
Harvey L. Clascok Jr	WMAL-TV, Wash, DC, sls mgr	WWDC, Wash, DC, acct exec
William Clinert	Consol Tv Progs, NY, acct exec	UTP, St Louis hq, acct exec
Richard H. Gourley	WSPD, Toledo, prom mgr	Edward Lamb Enterprises, Toledo, dir pub rel, a
George L. Criesbauer	Paul H. Raymer, NY, tv acct exec	WTTG, Wash, DC, sls mgr
Jim Haines	WHIO, Dayton, engr	W'NC, Dayton, acct exec
Seymour Handy	MBS, NY, asst comptroller	WOR, WOR-TV, NY, exec asst to vp chg stns
William R. Hight	WKRC-FM, Cinci, sls rep	WTVN, Columbus, sls rep
Herbert W. Hobler	CBS Tv Sls, NY, acct exec	TelePrompTer Natl Sls, NY, gen sls mgr
Robert Hoffman	Tv Progs of Amer, NY, sls stf	Same, Chi sls mgr
George C. Huntington	ABC, NY, net radio sls prom writer	Same, mgr radio sls devel
William E. Huston	Air Music Div, Muzak, NY, sls mgr	Screen Cems, NY, acct exec tv comml dept
Edwin T. Jameson	NBC Spot Sls, NY, acct exec	Same, Eastern radio mgr
Kenneth Johnson	JWT, NY, timebuyer	Everett-McKinney, NY, acct exec
Frank N. Jones	WBNS-TV, Columbus, O, sls dept	Same, local sls mgr
Dick J. Kasten	KSTL, St Louis, asst mgr	Same, pres, gen mgr
Cordon Lainghead Jr	KCRI, Cedar Rapids, Ia, acct exec	WNAX, Yankton, SD, sls prom mgr
Richard Krolik	Life Mag, NY, tv dir	Nasht Intl Prodns, NY, mgr
Boyd W. Lawlor	WENR, Chi, acct exec	Wm. C. Rambeau, Chi office, mgr
Jack Lemmon	Heinn Co, NY state district mgr	Transfilm, NY, acct exec
Don Lilly	KREL, Baytown, Tex, asst mgr	Same, gen mgr
Nick Madonna	WABC, NY, acct exec	Edw Petry, NY, radio sls stf
Robert Mandeville	Everett-McKinney, Chi, mgr office	Same, NY, vp chg eastern sls
Joseph R. Matthews	A. C. Nielsen, SF, western sls mgr	Same, Chi, vp
Thomas C. McCray	NBC, West Coast dir radio net opers	KNBH, LA, gen mgr
Michael Membrado	Cunningham & Walsh, NY, timebuyer	Katz Agency, NY, tv sls stf
Robert Meskill	O. L. Taylor, acct exec	Everett-McKinney, Chi, mgr office
Harold L. Neal	WXYZ, Detr, asst sls mgr radio	Same, sls mgr radio
John H. Norton Jr	ABC, Chi, vp chg central div	Mt Washington Tv, NH, gen mgr
Milton E. Olin	United Artists Tv, NY, div sls mgr	WABC-TV, NY, acct exec
Wade S. Patterson	Cedar Rapids Bdcstg, Ia, mgr radio	Cedar Rapids Tv Co (KCRI, KCRI-TV), Ia, mgr
Charles Payne	K'XL, K'XL-FM Dallas, asst mgr	Same, gen mgr
Frank Peddic	KMTV, Omaha, sls stf	Same, regl sls mgr
Edwin W. Pfeiffer	WDEL-TV, Wilmington, Del, sls rep	Edw Petry, NY, tv sls stf
John Pival	WXYZ-TV, Detr, mgr tv	Same, vp chg tv
Preston Pumphrey	Maxon, NY, acct exec for CE	CBS Radio, NY, bus affairs dept exec
Wes Quinn	WTRY, Troy, NY, sls stf	WTRI, Schenectady, sls stf
William Rambo	KLAC-TV, LA, sls rep	Vitapix Corp, LA, acct exec, Pacific Coast
Ry Reisinger	WBNS-TV, Columbus, O, acct exec	Same, asst mdsg mgr
James E. Rennie	Tv Progs of Amer, acct exec	Louis Weiss, Atlanta hq, Southern sls rep
Earl Rettig	NBC, NY, chg prodn & bus affairs, tv net progs	Same, vp
C. Lud Richards	WBZ, WBZA, Boston, adv, sls prom mgr	Same, sls serv mgr
William B. Rohn	WINS, NY, sls mgr	Edw Petry, NY, tv sls stf
E. J. Rosenberg	Transamer Bdcstg & Tv Corp, NY, exec vp	Du Mont Tv Net, NY, dir sls devel
Michael Ruppe	WILS, Lansing, Mich, continuity stf	WILS, WILS-TV, Lansing, sls prom & publicity
Dale Sheets	UPT, NY, acct exec	Same, asst natl sls mgr
Henry A. Soulie Jr	Wesson Oil, Snowdrift Sls, New Orleans, adv dept	WNOE, New Orleans, acct exec radio
C. Kenneth Spicer	WBT, Charlotte, NC, bus mgr	Jefferson Std Bdcstg, Charlotte (WBT, WBTV)
James A. Stabile	ABC TV, NY, admin mgr network prog dept	ABC, NY, dir new bus affairs dept
Howard Stahlnecker	Meredith Publ, Des Moines, asst to dir radio & tv	KPHO, Phoenix, comml mgr
Ernest E. Stern	ABC, NY, acting publicity mgr	Same, publicity mgr
Charles Stone	WMBR, Jacksonville, Fla, sls mgr	Same, vp chg sls radio & tv
Fred J. Stratmann	Oregon, Wash-Cal Pear Bureau, LA, gen mgr, adv, mdsg dir	ABC Film Synd Div, Hywd, acct exec
Michael Sweeney	WPAT, Paterson, NJ, natl sls dir	Headley-Reed Tv, NY, acct exec
Harry E. Travis	WBKZ-TV, Battle Creek, Mich, gen mgr	WNEM-TV, Flint, Mich, admin asst to gen
Kenneth I. Tredwell	WBT, Charlotte, NC, asst vp chg progs & pub rel	Jefferson Std Bdcstg, Charlotte (WBT, WBTV)
Norton Virgien	Weed & Co, Bost, acct exec	WFEA, Manchester, NH, stn mgr
Harold W. Waddell	WJW, Cleve, vp chg sls	WTAM, Cleve, sls mgr
Ralph Wallace	WABI, Bangor, Me, mgr	WHAM, WHAM-TV, Rochester, NY, dir pro
Barbara B. Whigham	Stn in Jacksonville, Fla, asst prom mgr	publicity
Cordon Williamson	Ver Standig Adv, Wash, DC, radio-tv dir	WJHP, WJHP-TV, Jacksonville, dir sls prom
		WISE-TV, Asheville, NC, gen mgr

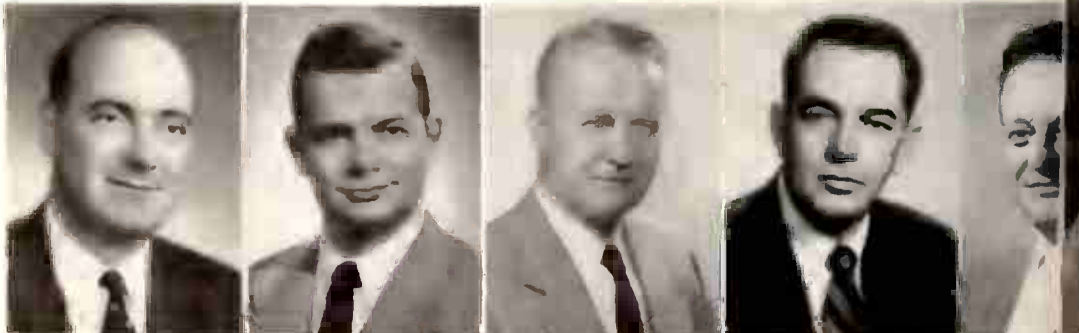


4. New Firms, New Offices, Changes of Address

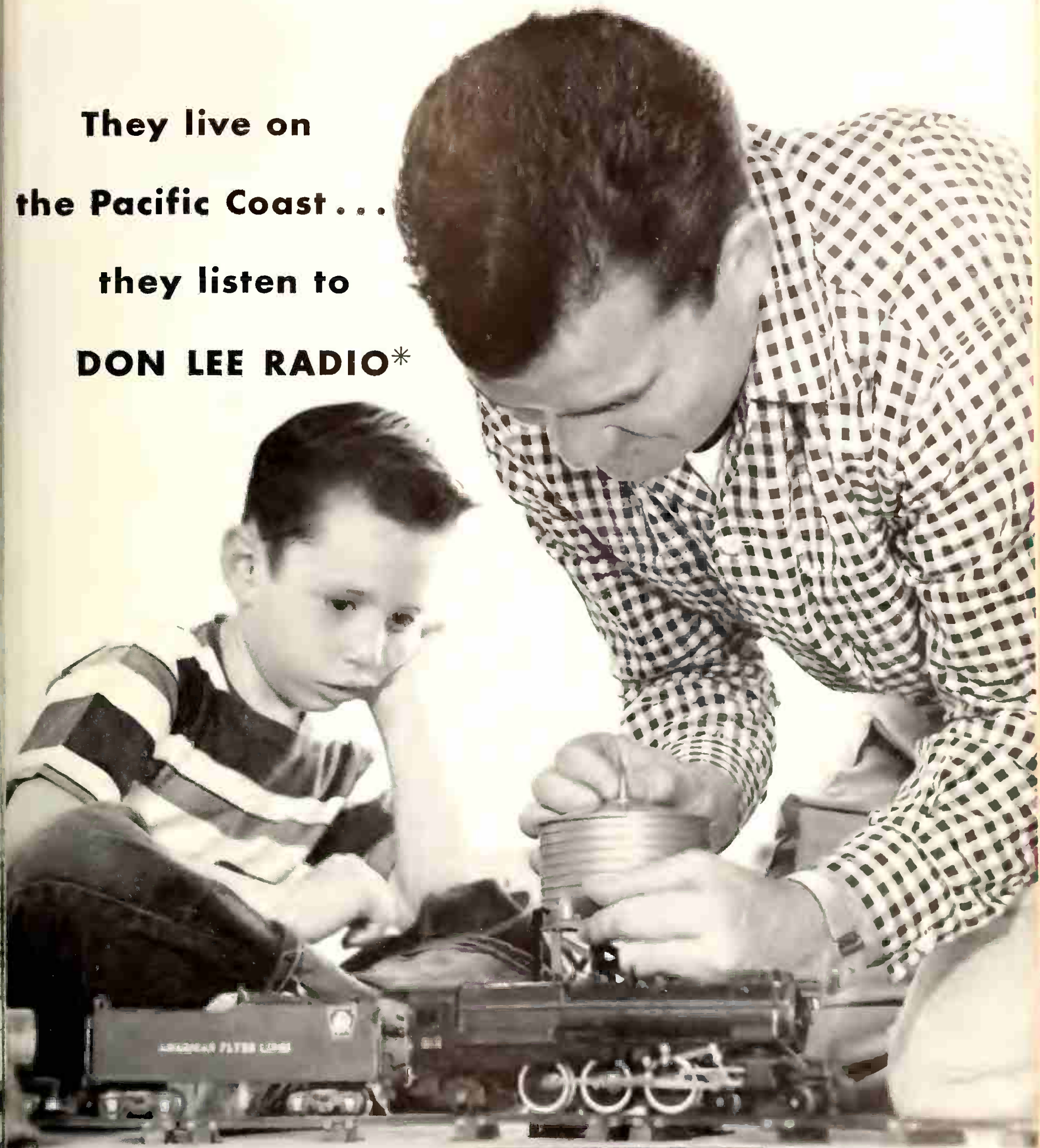
- Assoc Prog Service (Muzak), new address 221 4th Ave, NY 3; phone ORchard 4-7400
- Ayres, Swanson & Assoc, new name for Ayres & Assoc, Lincoln, Neb; Warren M. Swanson, new exec vp
- BBDO, new southwest office, Mercantile Commerce Bldg, Dallas, Tex
- CBS Intl, 488 Madison Ave, NYC; new div CBS to handle export prod sls; Lewis Gordon, pres
- D'Arcy Adv, NY, new address 430 Park Ave; previously 515 Madison
- Phil Dean Enterprises, NY, new public rels, publicity firm formed by ex-publicity dir WNBC-WNBT
- Derrick Dyatt, 3811 Van Ness St NW, Washington, DC, new consultant firm for tv stn applicants, others with tv problems
- Richard P. Doherty Tv-Radio Mgmt Co., Wash, DC, new mgmt consultant firm for bdcstg industry; Doherty is ex-vp chg employee-employer rels, NARTB
- Robert M. Marks & Co, new agency at 32 E. 57th St, 1 owner is ex-member plans bd Silberstein & Goldsmith
- Peck-Heekin, new ad agency, 410 Mercantile Library Cinci 2, O; formed by Richard F. Peck (ex-P&C n buyer) and James R. Heekin Jr
- Cene Peters Assoc, new tv art & prodn co, 127 Montge St, SF; principals: Peter Del Negro; Claud E. Marcus
- Pritchard, Daniels & Dreher, new agency at 15 Rittenh Place, Ardmore, Pa; formed by W. Benjamin Pritchard; Joseph W. Daniels and Ernest W. Dreher
- Rutledge & Lilienfeld, new agency at 317 N. 11th St Louis, Mo; incorporates Cranville Rutledge Adv Ag
- Rutledge, pres; other exec team members: C. H. L. feld; Andrew H. Jessen
- Song-Ads, Hywd, new address 6000 Sunset Blvd, Suite Stark-Layton, new address 270 Park Ave, NY; prev 4 W. 58th St
- Bill Sturm Studios, new offices at 723 7th Ave, NYC

Numbers after names refer to New and Renew category

- E. J. Rosenberg (3)
- C. K. Spicer (3)
- R. G. Barnett Jr. (3)
- R. H. Gourley (3)
- S. C. Dailey (3)
- H. Stahlnecker (3)
- Wm. R. Hight (3)
- G. L. Griesbauer (3)
- Charles Stone (3)
- R. Hoffman (3)



**They live on
the Pacific Coast . . .
they listen to
DON LEE RADIO***



Don Lee IS Pacific Coast Radio

Gear to local impact in local markets . . . buy the 45 local stations of the nation's greatest regional network.

Mutual
DON LEE
RADIO

*Don Lee Broadcasting System,
Hollywood 28, California,
represented nationally by
H-R Representatives, Inc.*

Put your UHF



Do you require "single-direction" coverage?

If so, RCA has UHF Pylons that can produce horizontal field patterns shaped like a Cardioid. Figure 1 shows the calculated pattern, and a measured model pattern, of a "Cardioid directional" Pylon. Operating frequency, 532 Mc.

Do you require "elongated" coverage?

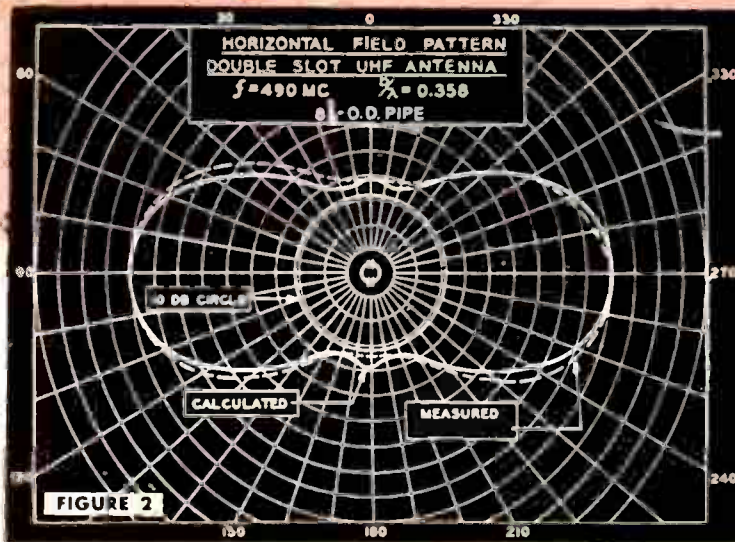
If so, RCA has UHF Pylons that produce a horizontal field pattern shaped like a peanut. Figure 2 shows the calculated pattern, and a measured model pattern, of this type of directional Pylon antenna.

Do you require "circular" coverage?

If so, RCA has a wide selection of UHF Pylons that produce equal signals in all directions.

Do you want BETTER overall coverage—lower signal losses?

All RCA UHF Pylons (directional and circular patterns) have built-in "Beam Tilt." Easily adjusted at your station by moving the inner conductor of the antenna up and down, this feature assures best possible coverage, with minimum power loss in vertically polarized radiation.



Do you need BETTER "close-in" coverage?

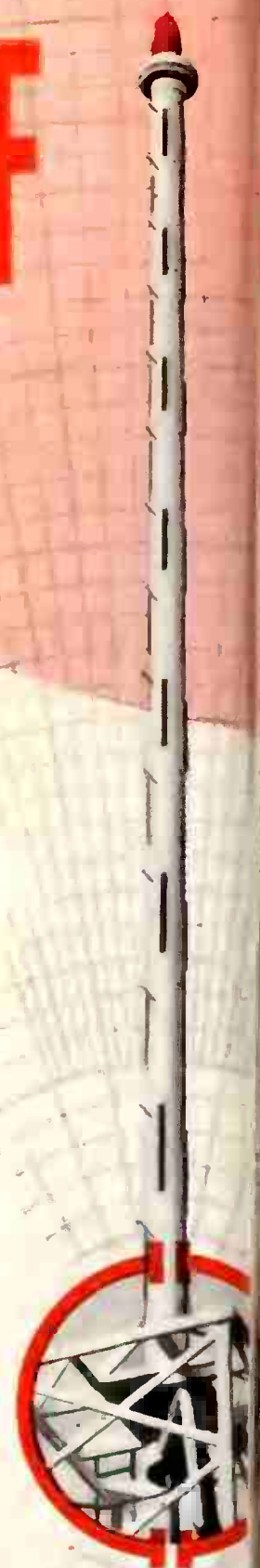
New, advanced null fill-in system, used in conjunction with beam-tilting, offers excellent close-in coverage—even for the "difficult" sites. Figure 4 is a typical measured vertical field pattern of an RCA UHF Pylon. Figure 3 is a nearly ideal field-distance curve produced by a "contour-engineered" UHF Pylon (actual record of a commercial TV station now "ON-AIR").

How much UHF gain do you need?

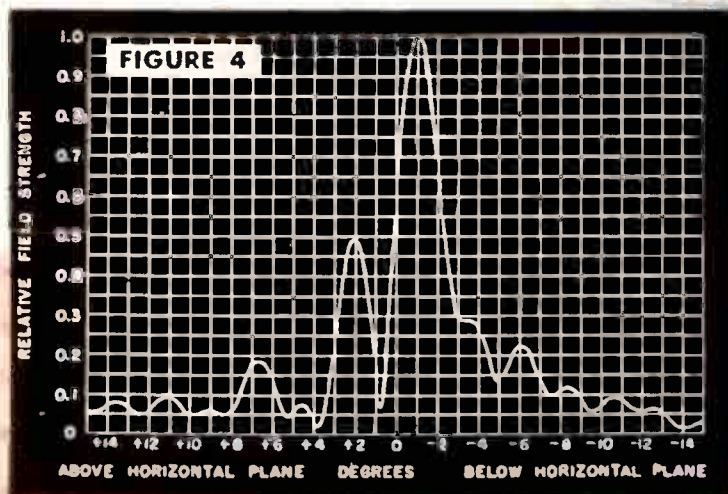
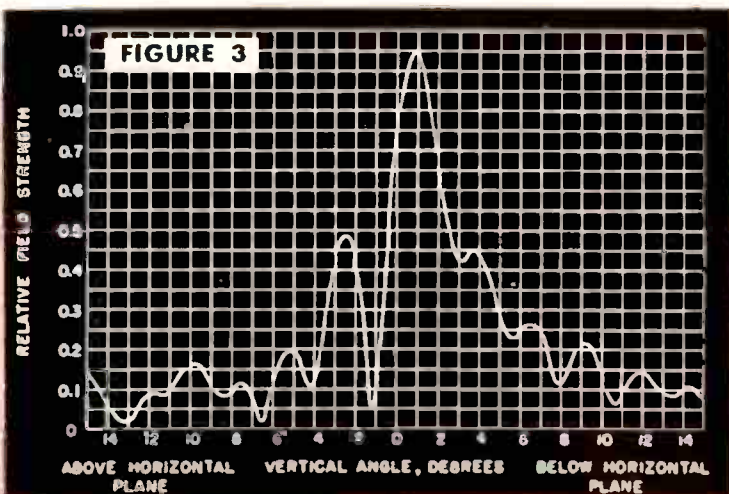
RCA UHF Pylons (standard circulars and directionals) can be furnished with gains in the order of 3, 6, 9, 12, 21, 24 and 27 (see table). No tuning compromises in RCA UHF Pylons—with resultant loss of gain (such as caused by cross-polarized components). *The gain that's published is the gain you get!*

RCA UHF Pylon design is simplicity—plus! Just one feedpoint for the line input

You find no protruding elements on RCA UHF Pylons. The smooth surface of the metal cylinder is the antenna itself. No physical connections on the antenna. Nothing to bend or break under ice or wind load. Signal loss in rain or heavy icing is negligible.



Typical installation of RCA Adjustable High-Gain UHF Pylon



signal where the population is

—Use an RCA “contour-engineered” UHF Pylon Antenna

Power input ratings up to 50 KW!

Select the RCA UHF Pylon to meet your requirements

Channel	Type	No. of Sections	Gain in Db	Power Gain	TV Power Rating**	
					KW	DBK
14-83	TFU-24C*	16	13.8	24	50.0	17.0
14-30	TFU-21DL	14	13.22	21	10.0	10.0
14-30	TFU-240L	16	13.8	24	10.0	10.0
31-50	TFU-240M	16	13.8	24	10.0	10.0
51-83	TFU-27DH	18	14.31	27	10.0	10.0
14-30	TFU-210AL (Custom)	14	Directional Types: Horizontal pattern shapes, RMS and maximum power gains depend on channel. Beam-tilting and null fill-in features are included. All directional antennas are custom-built and specifications are subject to individual study and application.			
14-30	TFU-240AL (Custom)	16				
31-50	TFU-240AM (Custom)	16				
51-83	TFU-270AH	18				
	(Custom)					

*Preliminary data. **Power ratings given are maximum visual power to input of antenna and assume aural carrier of one-half peak of visual sync.-rating. For other values of aural carrier the total average power is 1.1 X TV power rating listed above.

No picture deterioration with an RCA-UHF Pylon-Transmitter Combination, even when the antenna is covered with four inches of ice.

RCA-UHF Pylons are shipped complete in one unit—“custom-tuned” for your frequency at the RCA factory—and tested by the most modern methods known to the television industry. You can put up a Pylon, connect the line, and throw the switch. *Tuning is not required at your station!*

4 NEW BOOKS ON UHF

- 12-page brochure on RCA-UHF TV Pylon Antennas
- 12-page brochure on RCA-UHF TV Waveguides
- 12-page brochure on RCA's 12.5 Kw UHF Transmitter
- 28-page brochure on RCA-UHF Transmission lines and fittings

Ask your RCA Broadcast Sales Representative for copies.

RCA supplies specially matched UHF transmission lines

No UHF antenna functions properly unless your transmission line matches your antenna closely. RCA-designed line, not available anywhere else, has measured performance (VSWR) that is better than 1.05 to 1.0.

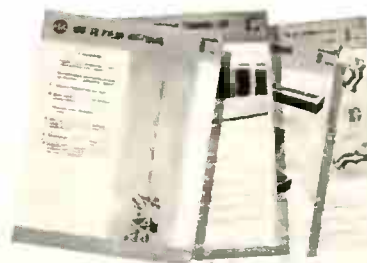
RCA UHF TV Waveguide

RCA supplies complete UHF accessories



Only when everything in your transmitting system is matched—from transmitter to antenna—can you be sure of maximum performance. In this respect, RCA can supply each and every accessory required to complete a UHF antenna installation, including the tower, mitered elbows, line transformers, spring hangers, dummy loads, wattmeters, frequency and modulation monitors, filter-plexers, and hardware—down to the very last bolt. Everything is designed specifically to work with the UHF Pylon. And remember, everything is available from ONE responsible equipment manufacturer—RCA!

For planning help, call your RCA Broadcast Sales Representative.



RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT
CAMDEN, N. J.

ANOTHER LEADER....

... IN THE WEMP PARADE!

BILL BRAMHALL, one of WEMP'S famous air salesmen, emcees two great shows daily. His homespun style is all his own, yet fits like a glove in the WEMP family. One thing is sure, if Bill says it's good, they buy it. Some of his national advertisers are:

Coca-Cola, Oxydol, Omar, Simonize, Robert Hall, Household Finance, Miller Brewing Co., Halo Shampoo, Musterole, Howard Johnson, Bluntone Fuel Oil, Nesbitt.

WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.* Call Headley-Reed!

*Based on latest available Pulse ratings and SRDS rates.

WEMP WEMP-FM MILWAUKEE

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

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Austin Daly

Advertising Manager
Lederle Laboratories, New York

Some of your best customers are sick cows, pigs and chickens. How are you going to advertise your products?

"Radio," says Austin Daly, ad manager of Lederle Laboratories. "Farm radio, in fact. And that's why we went on the air on 1 January with RFD programs over 32 radio stations in the farm area."

For Lederle Laboratories, division of the American Cyanamid Co., this entry into farm radio on a regular basis represents a departure from tradition. Over almost five decades the firm advertised its line of veterinary products primarily in farm magazines, regional and state publications. In 1954, however, Lederle's budget breaks down as follows: 12% in radio, 60% in magazines, 28% for point-of-sale and direct mail.

Daly explains Lederle's venture into radio this way: "Farm radio is a natural medium for our veterinary line, partly because it reaches the farmers, our potential customers, partly because of its flexibility. Sulmet, a drug against 'pink-eye,' may have a high January sales curve in Texas, but might also be needed unexpectedly during a 'pink-eye' epidemic in Minnesota. The point is that the RFD is aware of the changing conditions and rotates copy for our line of veterinary products according to seasonal and market conditions."

The campaign, placed through Lederle's agency, Conklin Mann, consists of five-, 10-, 15-minute RFD programs including: weathercasts, crop prices, farm newscasts, musical shows. The 32 stations over which Lederle's hard-sell copy is being broadcast cover 80% of the U.S. farm area. In short the radio strategy is devised for the least possible waste coverage, with copy keyed entirely to the potential buyers of Lederle veterinary products: farmers, cattle raisers.

Daly has long been in close contact with radio farm directors, who use Lederle research laboratories as sources for their own news and information programs. Because of the RFD's knowledge of agriculture, the firm and its agency can rely upon them to advise Lederle of local market conditions that might suggest a change of copy.

In these commercials Lederle stresses that only a veterinary can properly diagnose the animals' disease. But, adds the RFD, if it is a particular disease, e.g. "pink-eye," this Lederle product is the best drug to use.

Says Daly: "If farm radio pulls as seems indicated, 1955 may be a bigger radio year for Lederle." ★ ★ ★



Top Talent + Top Market =

Top Sales



Lee Knight

Lee Knight, as hostess of Homemaker's Institute, has been serving the interests and needs of Toledo area housewives since 1940. Her program is a nicely balanced combination of sprightly music, household hints, tips on fashions and stories of women in the news.

Lee's years of experience give clients the benefit of top talent for top sales. Minute participation may be either transcribed or live, and commercials are cleverly worked right in as part of the script.

If you need a top participation show in a top market, better investigate this proven morning sales medium.

Homemaker's Institute will sell your product in the billion dollar Toledo market. Call your nearest Katz representative or ADams 3175 in Toledo.

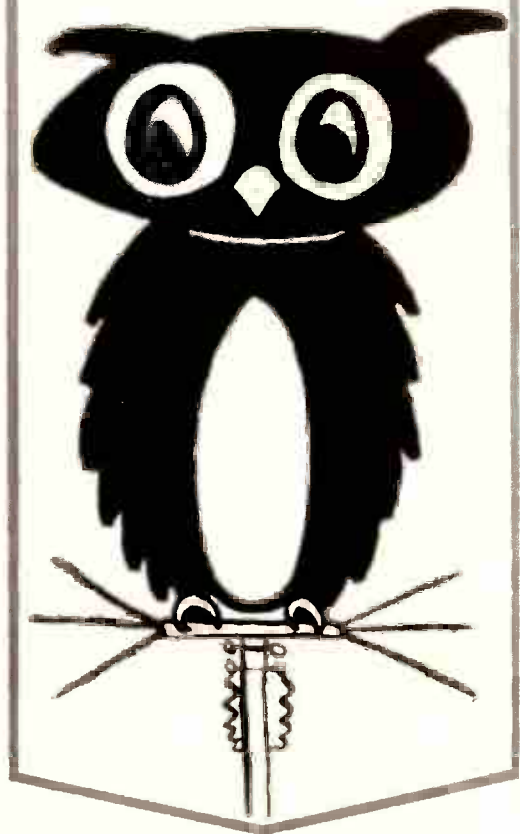
WSPD 

Represented Nationally by Katz
TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK

AM-TV
TOLEDO, OHIO

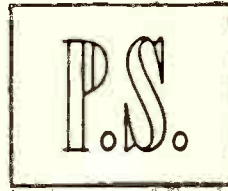


**FOR
SALE
475,000
OWLS!**



In Los Angeles
Owls are wonderful
people—they eat well,
dress well and enjoy the
niceties of good living.
Late each night 475,000
of them watch television
(15.0 average tune-in
Pulse Oct. through Jan.)
To sell this late audience
plus some early birds,
check the KNBH "Bonus
Plan"! KNBH—4 Holly-
wood • NBC Spot Sales

New developments on SPONSOR stories



See: "1954 tv film section"
"1954 tv film commercials"
Issue: 25 January 1954, page 51
8 February 1954, page 43
Subject: Syndicated film programs for tv
Tv film commercial producers

Since publication of SPONSOR's list of 738 syndicated film programs for television, it has been found that 8 programs of Motion Pictures for Television, Inc., were inadvertently omitted. Four of the programs are half hour in length (26:30 minutes running time). They are:
Children's—*Flash Gordon*, produced by Inter-Continental Tv Films. 39 completed.

Comedy—*Duffy's Tavern*, produced by Hal Roach Jr., 39 completed.

Drama—*Janet Dean, Registered Nurse*, produced by Cornwall Productions, 39 completed; *Flash Gordon*, produced by Inter-Continental Tv Films, 39 completed.

Four others are quarter-hour films (12:30, except as noted):

Children's—*Junior Science*, produced by Junior Science, Inc., 39 completed.

News and commentary—*Drew Pearson's Washington Merry-Go-Round*, produced by MPTV, 26 completed (12:00 in length).

Variety—*Junior Science* (see Children's).

Western—*Tim McCoy*, produced by MPTV, 39 completed.

MPTV's Film Syndication Division, New York, includes the following executives: Matthew Fox, chairman of the board; Edward D. Madden, vice president and general manager; Lewis F. Blumberg, administrative assistant to the vice president; Herb Jaffe, Eastern division sales manager; Verne Behnke, Earl Donegan and Bill Merritt, account executives; Guy Cunningham, advertising and sales promotion director; Michael O'Shea, publicity and public relations director. Executives of MPTV's Feature Film Division include E. H. Ezzes, vice president and general manager, Richard Morros and Herb Richek, each assistant to the vice president.

The Los Angeles office of MPTV includes Lew Kerner, vice president in charge of production; Maurie Gresham, Western division sales manager; Charles Alsup, Bruce Collier (Dallas) and Ed Hewitt (San Francisco), account executives. In Chicago, Central division sales manager is Jack McGuire. Account executives include John McPartlin and Al Morey. East-Central division sales manager, with offices in Detroit, is Frank O'Driscoll. Other MPTV account executives include Gordon Wiggin (Boston) and Jeff Davis (Atlanta). In Canada, general manager of MPTV, Ltd., c/o Sovereign Film Distributors, Ltd., is Alex Metcalfe, with offices in Toronto.

In its listing of television film commercial producers, SPONSOR carried 192 companies. Four firms in this category have written to SPONSOR for inclusion in future lists. They are:

H. William Moore Productions, Box 388, Eureka Springs, Ark., and 1027 Swarthmore, Pacific Palisades, Cal.; facilities include color, shipping; accounts—Ozark Playgrounds Association.

Photo-Arts Productions, Inc., 2330 Market Street, Philadelphia; facilities include color, shipping; accounts—Disston Saw, Abbotts Ice Cream, RPM-Power Mowers, Downs Carpets, Sitting Judges, Red Cross, Pio Wine, Fire Ball.

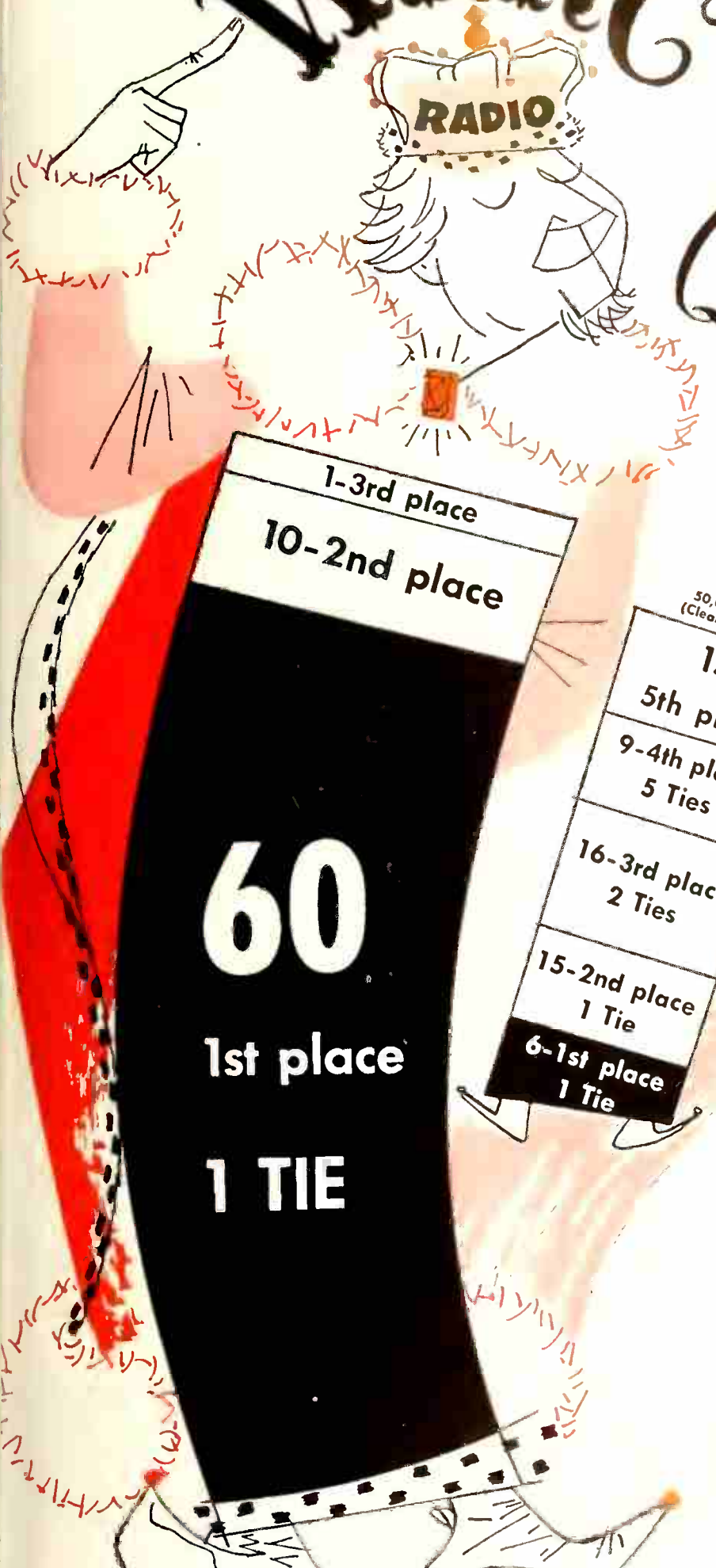
Al Simon Productions, 1040 N. Las Palmas Ave., Hollywood; accounts—General Electric, B. F. Goodrich, Chevrolet, Carnation Co., Friskies, Adolph's Meat Tenderizer, Dawson Beer, Frankenmuth Beer, Frosty Fruit Pie, Wedgewood Range, Sof-Foam Baby Oil Shampoo.

Soundac Productions, Inc., 704 Elmwood Ave., Buffalo, N. Y.; facilities include animation, color, shipping; accounts—50 local and regional advertisers, plus animation for several film companies.

WKRC

the **KING**

in the *Queen City*



1-3rd place
10-2nd place
60
1st place
1 TIE
17
5th place
9-4th place
5 Ties
16-3rd place
2 Ties
15-2nd place
1 Tie
6-1st place
1 Tie

A (50,000 Watts (Clear Channel))	B (5000 Watts)	C (50,000 Watts)	D (250 Watts)
7-5th	22-4th	2-5th	28-5th
4 Ties	25-3rd	7-4th	22-4th
	4 Ties	2 Ties	7 Ties
	6-2nd	20-3rd	3-3rd
	1 Tie	5 Ties	3 Ties
	3-1st	30-2nd	9-2nd
		2 Ties	
		2-1st	

WKRC RADIO
reigns in Cincinnati in
Quarter Hours Monday
through Friday*

All top ten daytime and nine of the
ten top nighttime shows are heard
over WKRC Radio. *

*Nov.—Dec. Pulse

Kenneth W. Church
National Sales Manager
Radio Cincinnati, Inc.

* CINCINNATI

REPRESENTED BY THE KATZ AGENCY—CBS RADIO NETWORK

SIGNS OF CHARLOTTE

36th
in
wholesaling

The signs of Charlotte are signs of a market more important by far than city size indicates. Take wholesaling, for example:

So populous and so rich is the area Charlotte serves that the city's wholesale sales bore up to a \$334,000,000 total*—36th among the nation's cities.

Charlotte's wholesale sales are almost triple those of any other Carolina city—surpass Toledo, Rochester and Providence—exceed the individual totals of fifteen sovereign states.

Also wholesalers (of your advertising message) are Charlotte's two great area stations—50,000 watt WBT and top power WBTW, 100,000 watts on Channel 3. Charlotte's wholesalers, with the help of Charlotte's two wholesale advertising media, will do a wonderful job for your product.

*"Merchant Wholesalers" only—Sales Management, 1953

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

WBT-WBTW

CHARLOTTE, N. C.



The Radio-TV Services
of the Jefferson Standard
Life Insurance Company

The network spot-carriers

Controversy

SPONSOR presents both sides of the story

One of the most basic controversies among members of the radio and television industry is the "spot carrier" dispute. Many stations and their reps over the past four years have charged that the networks are "encroaching" on national spot preserves by developing programs and plans which allow the sponsor to insert his message flexibly *à la* participations in a d. j. show. (Hence the term "spot-carrier.")

Operation Tandem on NBC Radio was among the first, though not *the* first, episodes in the dispute. Since then the controversy has erupted periodically as the radio networks each introduced a form of participation plan. On ABC it was the Pyramid Plan; on CBS the Power Plan; on MBS the Multi-Message Plan.

The battle zone has spread to television, too. Some station executives feel that the multiple sponsorship of television shows, as in the big-star packages and the daytime participation-type formats, puts the television networks into competition with them for the national spot dollar.

Recent highlights of the controversy have been the ABC Radio plan to sell Martin Block in participation style during station time; the rejected MBS plan in which affiliates would have traded airtime without compensation in return for free co-op shows—a plan which some MBS affiliates felt would be accompanied by increased sale of participations.

Developments which were brewing at SPONSOR's presstime were (1) announcement of an extension of the "spot-carrier" principle to more NBC Radio programs and (2) the imminent launching of CBS TV's new *Morning Show* to be sold flexibly like NBC TV's *Today*.

Because the dispute has raged frequently on impulse rather than as a measured debate, SPONSOR will seek to air both sides of the matter in these pages so as to help provide a calmer perspective. It is SPONSOR's belief that brickbat publicity blasts which characterize the controversy help no one.

SPONSOR went about gathering material for its debate-on-paper in this manner: Statements were prepared summarizing the station-rep criticism of "spot carriers," the network defense of these programs and plans. Mimeographed copies of these opposing viewpoints were sent to a cross-section of executives on both sides. They were asked to add their rebuttal, anonymously if they wished.

From the replies and the original statements have come the summaries of both points of view which you will find on the next two pages. In addition you will find measured expressions of the opposing viewpoints by two industry leaders. For the spot point of view, John Blair, president of the Station Representatives Association; for the network viewpoint, Adrian Murphy, president of CBS Radio.



1

Networks are entering into competition with affiliates via radio and tv shows which are a "carrier" for spots. They are attempting to siphon off dollars which would ordinarily go to spot. This hurts the

station and its ability to serve the advertiser because from network time it derives only about 30% of the rate where spot pays the stations 60 or 70%. The spot carrier, moreover, is often a poor adjacency.

2

What the networks are doing is attempting to imitate on the national level the successful pattern stations have evolved to provide advertisers with flexible participation buys. Instead of imitating the

station's programing and sales approach, networks should become more creative in developing new programs of their own. The networks have resources to spend on developing shows through experiment.

3

The "spot-carrier" programs are said to provide flexibility which the advertiser needs nowadays. Yet they are not at all as flexible as buying national spot. They don't allow you to vary your advertis-

ing pressure with the market. The advertiser who has different problems across the country is not going to solve them with a "spot-carrier" show which spreads messages uniformly by a network.

4

The networks contend that by establishing "flexibility" they are allowing new advertisers to come on who could not otherwise afford to. But there seem to be few cases where new advertisers were

attracted to radio by "spot carriers." Instead networks are cannibalizing the industry where they ought to be selling radio creatively. Many of their participation clients are the existing big spenders.

5

The networks are using their various plans and participations as a device to cut rates without stating clearly that they have done so. In the phrase of one spokesman, they are "rate cuts tainted with

plausibility." Moreover some of the network shows are designed to go into station time, thus extending network control over a station's time while at the same time cutting down a station's potential revenue.

6

Unless affiliates recognize what is happening and find ways to assure station independence, the networks will have even greater power to jettison tv rates someday than the radio networks had when

they sacrificed their radio affiliates on the altar of competitive expediency. The "spot carriers" are part of a process of creeping encroachment over affiliates' rates and time that has been taking place.

John Blair, Station Reps. Assoc. president, says nets must become creative

Those who have been in radio for a good many years and have lived through the days of network prosperity and program dominance must feel a considerable regret for the situation in which the radio networks now find themselves.

The truth is that the radio networks have lost their classic function and are not now able to provide a fully adequate service to radio stations. The historic function of a radio network has been to provide radio stations with program service of a type and quality which the radio station could not provide for itself. In the process of fulfilling this function the radio networks created a completely new entertainment medium with its own stars, its own formats, in fact a completely unique system of home entertainment. Because of the importance and desirability of this new form of entertainment, network programing, to a large extent, became the dominant influence in determining the audience to a radio station.

All of this was true until 1948. At that time television presented to the public another device for entertainment in the home, which to some extent supplanted radio in the field of pure entertainment. Since 1948, however, it has become more and more apparent that radio itself has a continuing function of listener service which it alone can provide. This function is to provide music, news and information about local events, such as sports, for a listening audience which has become accustomed to being provided with this sort of entertainment and service on virtually a continuous basis. It is this type of service which radio can perform better and at lower cost than television, and it is for this reason that there has been a substantial growth in listening to radios outside the living room or, for that matter, outside the house. The network has no place in this sort of pattern. First, it cannot provide local service; second,

(Please turn to page 127)

1

To some extent networks have always been in competition with affiliates, just as they compete with other media. Stations have a great advantage in this competition: they can sell to local and regional

as well as national clients. All of the net participation plans involve full or near-full net lineups which means only national firms are prospects. The kind of competition, therefore, is unchanged.

2

The plans are designed to attract clients to net radio who could never afford it and bought other national media, mainly magazines. Over-reliance of net radio on million-dollar sponsors is dramatically

illustrated by fact that in 1952 88% of network time billings were from this group compared to 50% for newspapers, 49% for magazines. Switching to tv and spot radio of big clients left networks in trouble.

3

Network plans can not only attract new clients to net radio but will also win back some of the millionaires. They are designed to substitute for conventional shows rather than to supplant national spot.

In net tv participations are a necessity because there aren't enough big advertisers to support it on a program basis, especially with color, more stations, higher rates. The magazine concept is a must.

4

No one can question the fact that network programming was responsible for the development of radio audiences all over the U.S. A major share of affiliates' spot revenue is derived from sale of adja-

cencies around net shows. Network sustaining shows save stations the cost of building programs or buying from packagers. Networks need the revenue from participations so they can furnish programs.

5

Clients buying three minutes of commercial time within a program should not pay more for time and talent than would three advertisers each buying only one-third of the commercial time. Participa-

tion plans have generally been priced so that the advertiser buying an entire program will pay less for his "wholesale" purchase. There are no grounds, therefore, for terming participations a rate cut.

6

Stations have always attempted to sell both programs and announcements. They do so today. Networks have never objected to station sale of programs. Moreover the nets won't relent in selling full

shows to those who prefer them. Many of the radio operators have newspaper interests involving a national Sunday supplement. Supplements sell same space units as the papers and no one questions it.

Adrian Murphy, CBS Radio president, answers critics of "spot carriers"

Although you offered us the privilege of anonymity I am glad both to give our frank views on "spot-carrier" programs and to sign our network's name to them.

At the outset let me say that we feel your printed forum on this topic can perform a highly useful service for the industry. For the current unfortunate controversy does no one any good—unless it is our competitors in other media who may find new sales ammunition in our disputes.

At the center of our misunderstanding, it seems to me, is the old familiar 30-60% ratio: the point that stations get about 60% of the national spot dollar (after quantity discounts) and only 30% of the network advertising dollar. Most of us recognize, I think, that this ratio is superficial and misleading. Yet through constant repetition the 30-60 proportion has done damage.

What we all know, when we allow ourselves to think

about it, is that along with the 30% (or more) dollar, the network also sends along much additional value in programs, sales help, promotion and public service.

Actually there are some nine distinct values that a network provides for its stations:

1. The network provides revenue to the stations free of station sales expense.

2. Network programs (both commercial and sustaining) reduce station program and production expense. The actual dollar income from a network is the increment of paragraphs one and two.

3. Network programs bring big audiences to stations and help keep these audiences tuned to the stations in local program time.

4. Network audiences make it easier to sell a large number of spots and other station time at higher rates justified by additional circulation.

5. Networks provide, for local sale, cooperative

(Please turn to page 127)



Greyhound's approach: network

"Omnibus" serves as national advertising umbrella for bus line, spot radio-tv

If world traveler Richard Halliburton had lived to see television, Greyhound Lines would have taught him that the "romance of travel" is not confined to moonlight baths in the lily pond of the Taj Mahal nor to swimming across the Hellespont.

Greyhound Corp., through its agency, Beaumont & Hohman in Chicago, spent close to \$1 million for network television in 1953 to show people the romance of travel is to be found within the U.S. and Canada.

Such hemispheric prejudice is understandable since the Greyhound Corp.'s 6,500 buses traveled 553,645,000 miles during 1953 from the tip of

Florida to Prince George, B.C., Canada.

Greyhound's problem in advertising their inter-city buses was manifold:

- They wanted to reach a maximum audience. As Henry A. Hohman, Beaumont & Hohman's president, puts it: "Since Greyhound carries approximately 170 million passengers a year, we do not have a limited market. We feel that everybody is a prospect for a Greyhound trip."

- They were selling a service, not a product, and therefore had to sell the intangibles of emotional appeal as well as price and convenience advantages.

- This service is one with a different seasonal curve in the various regions

—that is, bus travel may be at a peak in Florida during the same time it is slack in Minnesota. Also the reasons people travel by bus vary with the region.

Greyhound Corp.'s solution to these problems is to operate on two levels. (1) They have a national advertising campaign, institutional in nature, which is keyed to the advantages of Greyhound Bus travel anywhere in the U.S. or Canada. (2) They have set up local advertising programs, planned and paid for by the regional Greyhound bus companies.

(The corporate structure of Greyhound Lines includes eight separate

PRESTIGE: Greyhound spends 20% of budget for quality programing like Respighi's "Sleeping Beauty" (picture below) on "Omnibus," to put over national ad theme—"romance of travel"—by Greyhound bus anywhere in U.S., Canada



For prestige, spot for specifics

ed to meet local competition, promote seasonal fares and services

operating divisions and 12 operating subsidiaries, each with its own local advertising budget over and above the contribution the division or subsidiary makes to the over-all national budget.)

Greyhound's total advertising budget for 1953, both national and local, is estimated at about \$5 million. Nearly \$1 million, or about 20% of the total, went into network tv. Local radio and tv used by the regional divisions, both program and announcement schedules, cost approximately \$425,000, or 9% of the over-all budget.

With its network tv advertising Greyhound sought to reach a maximum au-

dience. The problem, then, was one of selecting the type of network programming that would both reach a good cross-section of tv viewers and bespeak prestige for the advertiser.

Greyhound's choice: *Omnibus*, CBS TV, Sundays 5:00-6:30 p.m. EST.

Greyhound started on the Ford Foundation program 4 January 1953 for an 18-week run through 3 May 1953 when the show went off for the summer. For \$13,000-per-show in production and talent costs alone Greyhound got a two-minute commercial each week and four five-minute documentaries produced by the Ford Foundation on subjects related to the Grey-

hound Corp. The four films during Greyhound's first cycle as *Omnibus* sponsor included: a travelog showing scenic routes; historic places covered by Greyhound buses; a film on driver training; another about the new air-suspension system that replaced metal springs, and one on highway engineering technique.

Greyhound's second season on *Omnibus*, at \$17,500-per-show for production and talent, extends from 4 October 1953 through 28 March 1954 (when *Omnibus* goes off the air). During this 26-week period Greyhound again has four five-minute documentaries.

(Please turn to page 115)

SPECIFICS: Greyhound has eight regional divisions with own ad budgets to sell specific trips, fare specials, fight competition. Below, "Omnibus" announcer Nelson Case visits one of local lines to make film commercial with realistic backdrops



WHEN IS A TEST NOT A TEST?

A. C. Nielsen Co.'s 10-point check list on running tests applies to media as well as market testing. It should prove useful to anyone planning a media test. For Nielsen a test is NOT a valid test when:

1. The test market fails to be representative.
2. There is no adequate base period against which to measure trends.
3. There is any variable introduced other than the one being tested.
4. Sales are measured for your brand but not for competitors.
5. Sales are measured without regard for all possible sales influencing factors (of which advertising is but one).
6. The test markets are not carefully balanced against control markets.
7. The test results are not subdivided according to the variable being measured. (Example: In a tv test, for heavy vs. light exposure.)
8. There is not enough time allowed for customers to buy and rebuy following the original promotion by the advertiser.
9. The statistical probable error (the 50-50 chance) of the measurement of the test is anywhere near as large as the change which might be expected to result from the test operation.
10. The responsibility for measuring, evaluating the result is not in expert hands.

II. Can you set up the "ideal" media test?

**Part 18 of SPONSOR's 22-article
All-Media Evaluation Series quotes some of 158
experts consulted on how it might be done**

by Ray Lapica

What should the "ideal" inter-media test include? Why is testing media so hard? What are 10 "do's" in setting up an inter-media test? These are some of the questions answered in Part 17 of SPONSOR's All-Media Evaluation Series published in the 22 February 1954 issue. In addition six experts were quoted as saying that an "ideal" test couldn't be made but gave no reason: four others went into detail. The concluding portion of this two-section article details the problems of setting up a national media test. Seven authorities on media offer some good advice on solving the media-testing

problem. The four methods of market analysis one independent researcher recommends are examined. You'll also find the names of some organizations that will run tests for you plus a list of advertisers who have tested media (see box page 36). One agency researcher details his "ideal" media test of radio vs. tv step by step. Finally SPONSOR draws a few conclusions.

The experts said "no" in the previous issue of SPONSOR to the question headlining this article.

Undaunted, SPONSOR took the problem of setting up a crystal-clear inter-media test on a national basis to a leading media researcher. Instead of a solution he offered seven important questions which he said needed "complete resolution" before such a test could be conducted.

And in any case, he says: "Overzealous preoccupation with cost-per-M sales effectiveness comparisons (one major advertising medium vs. another) seems to me to deny that each medium has unique characteristics, special areas of strength and cost efficiency, which have caused it to continue to exist and prosper in its own right. At the very least, it is to de-emphasize what I believe may be the most important area of advertising truth—that for almost every type of product and service there is a particular optimum combination of the major advertising media. This, when discovered and put to work, will produce a catalytic sales-effectiveness-plus greater than any cost-per-M effectiveness differences which can be genuinely proved among the media."

Seven questions: The seven questions offered by this veteran researcher regarding media tests are as penetrating an analysis of the problems besetting every media tester as SPONSOR has seen. Here they are:

"1. How can I be sure I'm testing 'media' rather than 'copy' in a major inter-media test? I'm not even sure I know how to set aside the wide intra-media range in 'copy' effectiveness within a single medium while I then proceed to assess the absolute and relative cost-per-M effectiveness of the particular medium itself.

COMING: Part 19 of SPONSOR's All-Media Evaluation Study, "Psychological aspects of media," details latest theories on which medium transmits your message best.

BARTON'S 4 STEPS

Sam G. Barton, president of Market Research Corp. of America, suggests these four steps in testing and measuring your marketing tactics and strategy. They can be narrowed down quite easily to testing or analyzing media alone. Note that two steps involve little more than use of a pencil and lots of hard thinking to avoid usual pitfalls.



1. Thoroughly analyze all available past records.
2. Plan geared-in tests as a regular part of your business.
3. Try small and inexpensive controlled experiments.
4. As last resort, make expensive, time-consuming test city operation.

Barton's advice: Always ask: "Has this ever been done before? Who did it. What happened? If you can find the answers, you know marketing research"

"2. Suppose I use the conventional method of simply comparing purchase of product among advertising-exposed persons with purchase among a 'matched sample' of non-exposed persons. How can I be sure I'm not falling into the 'chicken-vs.-egg' dilemma? Even within any one medium how do I separate the extent to which advertising exposure causes purchase from the extent to which purchase or usage causes greater awareness of the product's advertising? And if I use

the same sample and recheck it at two different times, this question still needs answering.

"3. Another question on the use of the conventional 'matched sample' technique: How can I be sure that I have matched my two samples on all factors other than advertising exposure which influence buying?

"I can prove quite easily after the study has been completed that I probably have not matched the samples on all pertinent factors. If my study has

148 of 166 agencies and advertisers "test" media

Nearly all 148 agencies and advertisers responding to SPONSOR's media questionnaire said they tested media effectiveness in some way. Their methods:

"Testing" Method	Ad Agency*		Advertiser†	
	No.	%	No.	%
Sales results	73	82	46	78
Test markets	55	62	27	46
Coupons	51	57	25	42
Rating services	29	33	16	27
Use different media in different cities	25	28	11	19
Surveys	8	9	4	7
Keyed response	7	8	.	.
Public response	3	3	1	2
Don't test or no answer	5	6	13	22

*Based on 89 agency respondents. †Based on 59 advertiser respondents. Total answers in each case exceeds number respondents because of multiple answers. Of 2,000 agencies, advertisers queried on media 166 responded.

Above indicates most agencies and advertisers are concerned with determining media effectiveness, but the methods vary almost with the number of respondents. Chief one used and not shown above: "experience," which means rule of thumb. Table shows that a simple, reliable means of testing media is badly needed. Figures also indicate that agencies "test" more than single advertisers. Top answer, "Sales results," is a catch-all, of course, since most media tests are designed to measure sales results.

51 FIRMS WHICH TESTED MEDIA (Only 10—those with dagger—found correlation between media and sales)

American Chicle	Bristol-Myers	Illinois Watch Cases	Peter Paul
Anahist	†Brown & Williamson Tobacco	†Kraft Foods	Peoples First National Bank & Trust (Pittsburgh)
†Archer-Daniels-Midland (farm feeds)	Continental Oil	Libby, McNeil, Libby	Prudential Insurance
Atlantic City (resort adv.)	Cory Corp. (appliances)	Glenn L. Martin Co.	Ralston Purina (farm feeds)
Atlantic Refining	Deepfreeze	†Medico Pipes	Rosefield Packing
Bank of America	†Detroit Edison	Merck & Co.	Scott Paper Co.
C. J. Bates & Son (toilet requisites)	Drackett Co. (cleansers)	Mid-Continent Petroleum Corp.	†Tea Council
†Bauer & Black (first aid products)	Thomas A. Edison, Inc.	New York Central System	Tide Water Assoc. Oil
Bell & Howell	Firestone Tire & Rubber	Olin Industries	VCA Labs. (vitamins)
†Block Drug	General Tire & Rubber	Pal Blade	Washington State Apple Comm.
†Borden Co.	Griggs, Cooper & Co. (food prod.)	Pan-American-Grace Airways	Webster-Chicago Corp. (phonographs, recorders)
Brewing Corp. of America	†Hamilton Watch Co.	Dr. Pepper Co.	White Sewing Machine
	Higgins, Inc. (ships, flooring)	Pennsylvania Salt Mfg. Co. (chemicals)	
	Hudson Pulp & Paper		

*Based on SPONSOR survey. List is sample only and not supposed to be complete. †Established correlation between sales and medium used.

taken the trouble to check both samples on purchase of all brands competing with the advertised brand under analysis. exhaustive cross-tabulation will usually prove pretty quickly and embarrassingly that the claimed effectiveness-plus for the advertised brand in point is not sufficiently counterbalanced by effectiveness-minuses among the other brands in competition."

To anyone who has ever seriously reached the stage of actually attempting to plan a genuine inter-media test, one thing very quickly becomes obvious, this veteran researcher says. For reasons of cost as well as for many other technical considerations any such study can at best encompass only one or more pairs of specific "matched" markets.

"It may be elementary but I think it is important to remember that the four major advertising media do have different characteristics," he explains. "Magazines are essentially a national medium; newspapers are essentially a local medium; radio and television are national media if used on a network basis and local or regional media if used on a 'spot' basis."

If the test is to be limited to specific markets, then here are some more basic questions which need answers, according to this media researcher:

"4. How specifically do I set up a genuine relative cost-per-M effectiveness test between national magazines

on the one hand and local newspapers on the other?"

"5. How do I avoid a charge of unfairly favoring newspapers and spot radio and television if my test has to be conducted in a universe matching the basic characteristics of these particular media as opposed to the basic characteristics of magazines, network radio and network television?"

"For example, with local media the advertiser can more often direct people to specific stores, make special sale

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the spring after the remaining articles in the 22-article series appear. Price has not yet been determined, but you may reserve a copy now. Just send a card.

offers and set the in-town value of heavy local media coverage. The advertiser in national media, on the other hand, has the prestige and merchandising values of a broadcast program or national magazine, and he also gets more even coverage in all areas in-town and out-of-town.

"6. Just how practical is it to expect that, even with the maximum cooperation of an advertiser introducing a new product, adequate distribution could first be assured in, say, four

separate 'matched' markets and that we could then go from absolutely 'no advertising' in any of them and proceed to measure comparative sales effectiveness as achieved by using a different one of the four major media in each market? If I'm wrong, and this is practical, how do I know that the same results could be achieved with long-established products?"

"In other words how would I know that one particular medium may not be best for launching a new product and another medium best for maintaining or increasing an advertiser's share of the market for an already established product?"

Regarding the seemingly most simple test method of all—cost-per-M comparison of 'premium-pull' achieved by the several media—this researcher raised his seventh and final question:

"7. Having seen such widely divergent results for all kinds of 'offers' within each medium, how can I be sure that this approach will truly test the relative strength and cost efficiency of the various media or whether it will merely be measuring the degree to which I am utilizing each medium to its own maximum advantage?"

Lest anyone hasten to charge this media researcher with doubting the value of using major media, he stresses that two "fool-proof" tests can be made quite easily to determine their effectiveness. (Please turn to page 95)

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You can't sell a product you don't know

Almost anyone can read sentences clearly. But a good announcer is one who's taken time to learn sales points of product and can relax during commercial

It's seldom—if ever—that an advertiser or agencyman gets the performer's point of view on his show or commercials. But many a commercial could be more effective if performers got the chance to pass on their opinions.

In this article SPONSOR gives one veteran radio and tv announcer the opportunity to tell advertisers and agencies how to improve their commercial messages. Ed Cooper has developed strong views on announcing during his many years of varied experience in different places. Other talent, as well as advertisers and agencymen will doubtless find points of agreement and disagreement with his analysis. SPONSOR invites additional comment.

A good announcer is more than just a word-mouthing machine with a perpetual smile.

He's a salesman who can understand the message he reads and can make others understand it.

That's how Ed Cooper, radio and tv announcer with 15 years' experience in broadcasting, sums up the primary requisite for his profession.

"You've got to know what you're selling before you can sell it," he told SPONSOR. "Some advertisers tell their announcers, 'Don't worry about what we say, boy, you're just here to say it.' They're making a big mistake.

"Almost anyone can read a few hundred words clearly with the proper pronunciation. But if you aren't familiar with the product, how it's made, what its unusual features are—then, you're going to wind up sounding like a high school orator delivering the valedictory address.

"Announcing, like acting, should be approached with a creative spirit."

Cooper has a varied background. He has been over-all announcer and commentator for Midwest radio stations, radio and tv announcer on live commercials as well as for filmed an-

ED COOPER IS A VETERAN RADIO, TV ANNOUNCER ON SUCH ACCOUNTS AS MILLER BEER (BELOW), ADMIRAL, SEALY MATTRESS



nouncements. While at the stations Cooper had the chance to see commercials through from start to finish: He worked with program directors on developing new shows; planned commercials with continuity directors; helped salesmen service accounts.

This many-sided experience pounded this lesson home to him: You've got to live with a product to sell it.

Ideally, he says, the announcer should spend "one day a week" in the sponsor's manufacturing plant or at sales meetings to get training just like the firm's regular salesmen do. He should take notes on various products and processes, study and digest them.

"I make it a rule to follow this procedure whenever possible," he told SPONSOR. "My most intensive 'sales training' course took place in the summer of 1952 just before the political conventions.

"I had been hired by Admiral to do all the commercials for the Republican and Democratic conventions over ABC TV during the two weeks they would be telecast. Early in the game I got together with Ed Sherwood, Admiral's tv promotion man, and Russ Young, television director for the agency, Russell Seeds. We all decided that it would be nearly impossible to memorize all the commercials for that length of time on the air. And I don't like using prompting devices.

"In addition many times a commercial would be thrown in unexpectedly during a lull in the proceedings, or, a pitch would be cut short when something exciting was happening on the floor. The messages had to be flexible."

Accordingly it was decided that



Cooper's early years in broadcasting as announcer, commentator for Midwest stations, gave him picture of commercial's place in total scheme. Above, he interviews Satchel Paige for WGN-TV

Cooper would put in a full working day for two weeks' time either at the agency or at the Admiral plant, working with the appliance firm's ad director, home economist and promotion department as well as with agency principals and the account executive.

During this time Cooper took more notes than the average college freshman does during an entire semester. Admiral had 10 products in all that it wanted plugged; Cooper filled in with vital information on each one.

When the Republican convention opened Cooper appeared on the scene

with notes in hand. Then, when he'd get instructions that the next commercial was to be on a refrigerator, or specific tv model, he'd take a quick glance at the notes and meet with the director. After a few minutes all the camera directions would be worked out and Cooper would ad lib the commercial accordingly.

Cooper, who spends much of his time today on tv commercials, still uses the note-taking device as a memory aid. "The first time I used a mechanical prompter," he told SPONSOR, "the thing jammed and I had to ad lib the rest. Ever since then, I've been leery of mechanical devices.

"I've found it's much safer to get the message down pat, then take a few notes on a card and keep it just out of camera range. Then, if you ever pull a blank, you can take a quick glance at the key words on the card and the whole message comes back to you."

Another reason Cooper dislikes relying on prompters is because of the tendency for the performer to stiffen up when reading a message. "Informality is the secret of good salesmanship," Cooper says. "An ad-libbed message gives just about the most relaxed effect you can get. But if you're pitching a commercial that's in print, reading the message kills it."

Most sponsors don't go in for the
(Please turn to page 125)

Here are 4 of Ed Cooper's tips on announcing:

1. You've got to know what you're selling before you can sell it. Unless announcer is familiar with the product, how it's made, he's going to sound unconvincing. He should spend time at sponsor's plant to learn.

2. Avoid attempting to mimic delivery of "name" announcer. Each person has own style, abilities. Sponsors should capitalize on them instead of getting a poor imitation of one particular successful type of delivery.

3. Announcer has thorough knowledge of how to get message over successfully, knows when certain copy approach is right or wrong. Give him leeway to make slight changes in copy, when necessary, to suit style.

4. Provide relaxed atmosphere for announcer while working. It'll help him give confident performance, give him ability to ad lib way out of freak accidents which are apt to occur during live commercials.



Summer Selling

Section: 1954

Battle against summer air hiatus has made great strides. Here's outlook for '54, review of '53 plus facts and charts

Produced by Alfred J. Jaffe

What it costs to take a hiatus

Introduction to SPONSOR's sixth Summer Selling Issue discusses importance of advertising during the hot months, points up the economic, advertising outlook for summer of 1954. SPONSOR's missionary role in gathering facts to fight hiatus habit has long history..... **page 40**

Is radio winning the summer battle?

A review of network and spot radio last summer plus look at the coming season indicates radio has been holding its own and even inching ahead despite the competition of tv. Summer, out-of-home listening trends are disclosed. Economies of radio selling during the summer are shown..... **page 42**

Video looks to its greatest summer

Television's continued growth bodes well for network and spot this summer. Video's dimensions and the probable total of interconnected stations and cities are estimated. The importance of time franchises is covered and so is hiatus protection. A look at last summer's highlights is included..... **page 44**

**This
We Fight
For**

As it has for the past seven years SPONSOR, in this 1954 Summer Selling Issue, fights for a greater understanding among advertisers and agencies of the importance of remaining on the air during the summer months.

7 pages of research facts on summer

This report to advertisers includes facts on consumer income and spending, availability of radio-tv audiences, summer sets-in-use. **starts page 47**

1. *For the most part, the U.S. economy does not have a summertime slump. Income levels are virtually the same as winter; sales are healthy.* **page 48**

2. *More than 90% of the regular wintertime audience is available during the summer months, three major research studies report* **page 50**

3. *In-home radio listening, as measured by A. C. Nielsen, holds up strongly during the mornings and afternoons in summertime* **page 54**

4. *Pulse figures show that summertime out-of-home radio listening is higher in 14 out of 15 major U.S. markets than winter levels* **page 57**

5. *More than half of the out-of-home air audience is in the 20-44 age bracket; more than 60% of the o-o-h listening is in cars* **page 60**

6. *In 1953, summertime tv viewing held up well during the day, fell behind only at night due to the quality of hiatus-filling shows* **page 63**

7. *Exiting from radio-tv during the summertime invites a sales slump; brands that remain on the air increase their leads* **page 67**



What it costs you

The argument for air advertising during the summer is basically the same as the argument for advertising at any time of the year.

If you stop advertising, you stop selling.

The truth of this axiom should require no elaboration. It is, after all, the keystone of the advertising business. Indeed any adman will tell you that it is the keystone of U.S. prosperity.

To extend this axiom to summer selling on the air is no great mental feat. It has been obvious to a great number of advertisers and it is significant that the blue chip sponsors are prominent among them. The fact remains, however, that many advertisers became converts to hot weather selling on radio and tv after World War II only after the most earnest missionary efforts by agencies, broadcasters and others.

SPONSOR is proud to have been among the missionaries. When SPONSOR's first complete issue on summer selling appeared in 1949, it discussed the problem during its first spring. (See "The case for and against summer replacements." June 1947.)

The advocates of summer selling have made great strides but they have not won a complete victory—yet. The battle will undoubtedly continue along the same lines which have proved the most fruitful. In this battle the emphasis has been more and more on facts and figures and less and less on feeling and emotion.

Many of the facts come from special studies. Others come from case histories. They show not only that summer air advertising can generate sales but the reverse of the coin: The sponsor who takes a hiatus can lose sales.

Some of the studies have provided further confirmation of a concept that was only dimly appreciated a few decades ago but which is basic to advertising. This concept does not apply to summer selling only but it has a striking relevance to summer selling. It is: Brand switching has become (or, perhaps, it always was) an irresistible force in American selling, a restless phenomenon that must be countered by constant advertising pressure.

Whether modern advertising spawned the brand switcher or whether brand switching is just part of the orneryness of human nature, the fact remains that the advertiser who coasts on his advertising laurels or who lets up even for a few short months stands in peril of being unceremoniously dumped from whatever sales position he may have clawed his way to by previous hard selling.

Pinpointing the need for facts about summer selling is something SPONSOR will go along with heartily. Its five previous selling issues have been full of facts. They have been of different breeds and varieties but they have had one purpose: to upset the notion still popular in some quarters that it's proper for air advertising to take a nap when the mercury climbs. These facts have pointed out:

This picture is BAB's way of pointing out that radio stays close to its audience during the summer, whether it goes to beach or mountain

Take a hiatus

Brand switching never stops. It can lose sales for you in the summer as well as any other season

1. The consumer spends just about as much money during the summer as during any other season. This has been brought out in various ways in every summer selling issue. A special look at products for the home in the 1949 summer selling section brought out the fact that "They buy in the fall, but decide in the summer."

2. The dip in listening and viewing is less than is commonly supposed and, anyhow, with discounts and low-cost replacement shows the advertiser's cost-per-1,000 is not any higher than during the winter. It can even be less. SPONSOR has shown the actual facts, ma'am, about summer listening and viewing through charts and stories and, in two of the sections (1949 and 1951), traced the extent to which soap operas hold up in ratings during the hot months.

3. The dip in radio ratings is partly counter-balanced by out-of-home listening. The importance of out-of-home listening as well as summer cottage listening was brought out in SPONSOR's first summer selling issue.

4. The dip in listening and viewing is partly due to the hiatus of big-name shows. While advertisers often use cheaper summer shows for budget reasons the lessening of program competition offers an advertiser willing to spend the money a fancy opportunity to grab a fancy share of the broadcast audience as well as attract an audience which might not otherwise tune in.

5. The available audience is actually not much less

than during the winter despite vacation taking. SPONSOR's first sentence of its first paragraph of its first story in its first summer selling issue pointed out there are plenty of people home during the summer.

These facts have been driven home by experience stories of advertisers (other than the obvious summer-only type) who have mounted successful summer campaigns on the air and leveled off their sawtooth sales curves.

In this issue SPONSOR brings these facts up to date, sums up the meaning of last summer's radio and tv experiences and takes a look at the coming hot weather picture. While there's nothing revolutionary to say about summer advertising in 1954 and while summer plans are not yet firm, some factors already seem obvious:

1. The economic outlook for this summer foreshadows some of the hardest selling since the depression of the 30's. For the reasons, see box below.

2. Summer radio billings will hit a new high in 1954.

3. Tv advertisers will keep a white-knuckled grip on their time franchises. This applies to spot as well as network clients.

4. Out-of-home audiences will reach a new peak this summer. Auto listening is the most important factor.

5. There will probably be more use of film reruns on network tv.

The background for these factors will be discussed in detail in the stories and research that follow. ★ ★ ★

SUMMER REPORT



Economic outlook for radio-tv advertising promising

While economists foresee continuation of recession during summer, broadcast advertising, as in '48-'49 recession, will not be affected. Basic reason is that a small slide downward in business does not usually bring cut in ad

budgets but rather intensified selling by manufacturers. Because of fixed costs a 5% drop in sales means more than 5% drop in profits. Hence advertisers try hard to keep volume up. It is serious economic downturns that cause drop in ad budgets. Sidney S. Alexander, economic advisor for CBS, Inc., feels summer business in '54 will be worse than '53 but explains that is only saying summer of '54 will be second best summer in history of U.S. Alexander points out radio-tv would weather serious economic storm better than other media since tv is still growing and local radio hasn't reached maturity. Low cost of radio would also help.

Is radio finally winning the no-hiatus battle?

Last summer's business topped the previous year's hot season and 1954 billings expected to top them all



RERUN: Amana bought reruns of CBS Radio's "People Are Funny" last summer at one-third of winter's production

Radio has made a lot of progress in curing some advertisers of that strange, sleepy feeling that used to come over them during the summer.

This year, as it looks toward summer 1954 radio has hopes of reaching new heights in hot weather billings.

As yet there are few figures to tote up. It's too early for that. But there are indications to bolster this optimism.

Summer spot billings have been climbing in recent years. SRA, as well as a number of individual reps, reported that summer business last year was better than 1952. The reps see no reason to assume that an increase won't be chalked up again.

There was certainly no evidence of that nervous twitch that used to ap-

pear whenever anyone mentioned the word "television."

The networks have suffered more from television than the stations, but they can point out that while total gross billings dipped a little last year, billings from June through September actually inched up over 1952. (The network billings picture was not uniformly happy, however. CBS and Mutual registered gains while ABC and NBC showed a hot weather decline.)

Billing trends are not the only harbingers of what the coming summer will bring. Audience figures have been turning up some indisputable trends about summer radio.

For example, ABC Radio will incorporate in its summer presentation Nielsen data showing that per-home radio

listening in tv homes declines less in the summer than (1) tv viewing or (2) radio listening in all homes or (3) radio listening in radio-only homes.

These figures are from last year but they are a glimpse into coming summers, too. For the lesson will not be lost on advertisers that radio listening in tv homes is the pattern of the future.

In making its radio-tv comparison, the ABC Radio research staff assigned January an index of 100 and showed that in July the tv viewing index went to 64 (a decline of 36%) while listening in tv homes only went down to 85 (a decline of 15%). The indices for all radio homes and radio-only homes in July were a little over 70.

These figures, of course, do not include out-of-home listening, which

Spot radio figures for selected group of clients show 20% summer decline during 1953

Chart below with figures taken from "Spot Radio Report," while not a complete picture of spot radio activity (about 50 reporting ad agencies are involved), gives fairly accurate cross-section of what

happens during the hot months. The decline, about 20%, is about double that indicated by SPONSOR's check of some of the larger reps. The latter say they expect more summer business this year than last

	JAN.	FEB.	MAR.	APR.	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC.
TOTAL NO. OF STATIONS USED	3578	3759	4390	4615	4928	4942	4081	3802	4446	4471	4292	4274
NO. OF SCHEDULES	198	199	213	199	207	189	161	174	194	200	203	198



LES PLAN: MBS' Multi-Message Plan attracted many clients during summer of 1953

AUTO SHOW: NBC Radio's "Roadshow" is new bid for auto listeners, underlines import of out-of-home

peaks in the summer time. Out-of-home listening is not only greater in the summer than in the winter but is growing summer by summer. This has been shown in Pulse winter and summer out-of-home studies in metropolitan markets (where television has made its greatest inroads).

The increase in summer over winter out-of-home listening and in one summer over the previous summer is not tremendous but it is noticeable in practically every market studied by Pulse.

Take Detroit. The percent added to in-home listening by out-of-home listening in January 1953 was 16.2. Last August it was 21.5. The percent of homes reporting out-of-home listening came to 3.8 in the Motor City during August. The previous summer the fig-

ure was 3.0 for the same month.

The growing importance of out-of-home listening led to an effort at NBC to bring Nielsen's April 1952 out-of-home listening percentages up to date in relation to in-home. The network's Research and Planning Dept. came up with data indicating that by October 1953 the percent of out-of-home to in-home listening had increased over the year before by 50% and more during some time periods. NBC does not regard these figures as the last word but they are considered provocative, to say the least.

While NBC didn't measure summer there is no doubt among research people that the increase shown by NBC would have been topped if it had measured, say, August of last summer.

Nor is there much doubt that an even greater figure will be turned up if August of this coming summer is measured.

Whether it will be measured is another question. There is no monthly measurement of out-of-home listening. The nearest thing to a regular measurement is Pulse's twice yearly study and this has been done in no more than two dozen markets. (Pulse measures out-of-home listening in the New York area four times a year.)

Another question is what to measure. Out-of-home listening is made up of a large, diffuse audience widening out of the hard core of in-home audiences like concentric ripples which gradually disappear into the water.

(Please turn to page 88)

Auto listening, largest segment of out-of-home listening, is higher in summer than winter. Car audiences have been and still are

growing. In metropolitan markets nine out of 10 postwar autos have radios, while average for all cars is 70%, according to BAB study



Summer '54: best yet for tv

Medium's continued growth, competition for time franchises and new daytime programing indicate healthy business for hot weather

Summer television looks good.

That's SPONSOR's firm conclusion from a pre-spring survey of hot weather video for 1954.

While most advertisers' plans for the summer have not yet hardened there appears little doubt that tv will enjoy its best summer. Aside from the fact that tv has long since proved its potent selling abilities there are three powerful factors that will work to boost summer video billings to new heights. They are:

1. The medium will continue to grow lustily. Advertisers are now well aware from previous summers' experiences that despite the decline in per-home listening as the mercury rises, tv's growth provides them with summer audiences that are just as large, if not larger, than the previous fall-winter-spring season.

2. Advertisers who fall into a summer tv siesta take a chance on losing valuable time franchises unless they sponsor the top network shows. Even where the network provides hiatus protection, there is the danger that certain key markets may be lost to other clients panting for a chance to flex their video muscles. The competition for

video time applies also to spot clients. Advertisers with choice announcement slots will think twice—assuming they think about it at all—before giving them up for the summer.

3. There will probably be more daytime network programing this summer than ever before. NBC's battle to catch up to CBS during the day will not flag this summer and there's evidence of more activity at ABC also.

Here's what an advertiser can expect in terms of tv's dimensions by this summer: 30 million homes sometime between 1 July and 1 August and more than 400 stations by the same time. SPONSOR's *Fall Facts Issue* last year (13 July) reported a total of 188 tv stations as of 2 July; the number of tv homes as of 1 July was reported at 24.5 million.

The complex job of linking up stations via coaxial cable and microwave relay is keeping pace with tv's expansion. By the middle of last month, 278 stations in 174 cities were tied together by AT&T and a few private links. Firm orders at AT&T indicate that this total will rise to 310 stations in 195 cities by 1 July this year. There may be additional orders before the summer but

this will be offset to a certain extent by broadcasters turning back construction permits to the FCC.

The extent to which tv's growth has bolstered summer audiences despite the drop in average viewing has been documented in detail by the networks. For example:

CBS has made a study of its year-round shows together with ARB ratings to prove this point. During 1951 there were 11 CBS TV shows which ran intact through the summer. They reached on the average 8.9% more viewers during July and August than they did during the preceding winter season. In 1952 there were 14 shows which took no hiatus. They reached 11% more viewers in August than during the preceding season. (July was not included in this measurement because of the political conventions.)

Last summer CBS TV had 12 no-hiatus programs. Not only were ratings during the summer months practically identical to previous winter ratings but hot weather audiences were 25% greater. The summer programs averaged 14,769,000 viewers during July and August 1953 compared with 11,819,000 during the previous October-April period.

NBC has brought out somewhat similar figures for daytime tv. In its presentation on summer daytime tv which will be shown to advertisers this spring NBC points out that in a four-week period last summer the average daytime network show reached practically the same number of homes as it did in a four-week winter period. Using Nielsen cumulative audience figures, NBC shows that the average daytime program in March and April 1953 reached 7,398,000 homes while during July and August the cumulative figure was 7,355,000.

Summer daytime advertisers can figure on the same thing happening this year, NBC says. The network assumes three things: (1) there will be 30 mil-

Blue-chip spot tv clients don't join third-quarter dip

While over-all spot tv activity in 1953 slowed a little in third quarter, top 25 clients actually increased their buys as figures below from "Rorabaugh Reports" show. Important factor in this increase was advertisers' efforts to sew up time franchises. Stations reporting jumped from 120 in first quarter to 195 in last

	FIRST	SECOND	THIRD	FOURTH†
TOTAL MARKETS BOUGHT (TOP 25)	1,786	2,053	2,234	2,928
TOTAL SCHEDULES BOUGHT (TOP 25)	116	144	148	158
SCHEDULES BOUGHT BY ALL ADVERTISERS	8,294	10,962	10,088	15,215
TOTAL NO. OF SPOT TV USERS	1,260	1,876	1,772	2,153

†Quarters of the year

lion tv homes by the summer, (2) the coverage of the average daytime show will be the same as it is now—about 80% and (3) the average summer daytime rating in 1954 will be the same as it was last summer—10.3.

If these things come to pass—and there seems to be no reason why they shouldn't—the average daytime tv show this summer will reach 2,472,000 homes. This compares with the average daytime homes-reached figure in December 1953 of 2,456,000.

The CBS figures discussed above are actually two arguments in one. They not only point up the husky size of summer audiences but suggest strongly that one of the biggest reasons for the dip in average tv summer viewing that does take place is the fact that many top shows go off the air. This is indicated by the fact that the ratings (a measurement of relative popularity) of the 12 no-hiatus shows were about the same as in the previous winter.

The networks have been arguing with advertisers for years that summer ratings would hold up if sponsors would only keep their regular shows on. They have made somewhat of a dent but there are still advertisers who can come back with: "The talent wants a vacation," or "I can't afford it."

A way out of this dilemma is indicated by Nielsen's recent comprehensive study of tv film reruns. The study showed that summer film reruns did just as well as a representative group of non-rerun summer shows. (For details see "Reruns: they mean 20-50% of film nut" SPONSOR, 25 January 1954.)

The film rerun solves the problem of vacations for the talent and partly solves the problem of cost. While there is a certain amount of money that must be put out for reruns in the form of re-use payments as well as extra compensation for the star, reruns are still a good deal cheaper than first-runs.

Of course advertisers have been attacking the cost problem by using cheaper replacement shows for many summers now. Here are some examples

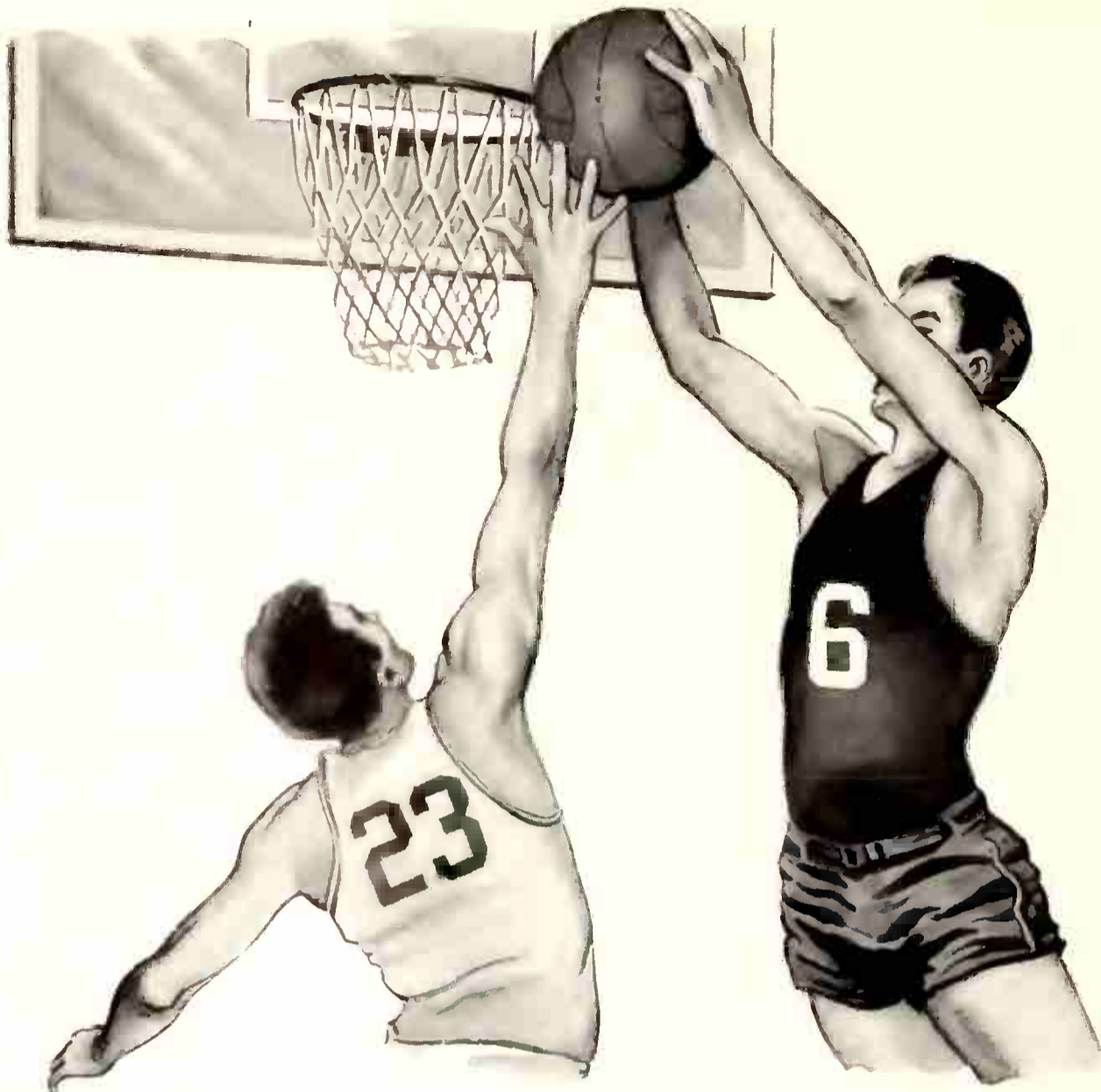
(Please turn to page 120)

Among sponsored shows continuing through summer: "Name's the Same" (ABC TV), top

Growing film tv rerun trend last summer is typified by "Burns & Allen" (CBS TV), center

NBC TV's low-cost "Saturday Night Revue" with H. Carmichael replaced "Show of Shows"





YOU MIGHT SCORE 100 POINTS* —

BUT... YOU NEED WKZO RADIO TO PILE UP SALES IN WESTERN MICHIGAN!

PULSE REPORT — 100% YARDSTICK
KALAMAZOO TRADING AREA — FEBRUARY, 1953

MONDAY-FRIDAY

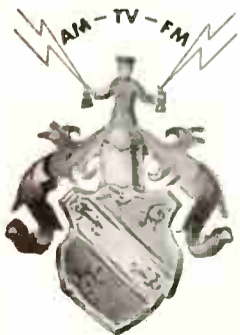
	6 a.m.-12 noon	12 noon 6 p.m.	p.m.-midn.ght
WKZO	59% (a)	59%	48%
B	21	14	23
C	5 (a)	4	6
D	4	4	4
E	3	4	7
MISC.	9	14	12

(a) Does not broadcast for complete six-hour period and the share of audience is unadjusted for this situation.

WKZO, Kalamazoo, is Western Michigan's first station on almost every count. First in programming, first in listeners-per-dollar, first in Pulse ratings (left)!

Take the WKZO news operation. According to Pulse, WKZO newscasts get an average rating of 12.5%, as against 4.7% for the next-best station! In 1953, WKZO Radio News won the annual Michigan Associated Press radio award, for the second year in a row!

No newscast availabilities at present, but your Avery-Knodel man will be glad to steer you onto some other equally good WKZO buys.



The Felzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WKZO

CBS RADIO FOR KALAMAZOO AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

*Frank Selvy of Furman set this NCAA record in a 1954 game against Newberry College.



Summer questions

Answers to 7 basic questions on summer radio and tv

**Up-to-date charts cover every
major phase of summer air plans,
from economics to sales results**

The summer of 1954 presents both opportunity and challenge to American agencies and clients.

It's an opportunity because economists now feel that the corner may be turning in the current downward trend of business and farm incomes and that the nation's economy this summer should be healthy even if below '53 peaks.

It's a challenge because the latest radio and television research shows clearly that more than 90% of U. S. families are home—and available for air advertising—in the summertime. Even when away from home they represent a large potential audience. Some 70% of the cars in the U. S. now have radios, auto industry experts estimate, and out-of-home listening is at an all-time high. And almost all vacation areas are now tv-covered.

SPONSOR editors have carefully culled the most meaningful and up-to-date research concerning summertime radio and tv, and present seven pages of charts and editorial analysis as a guide to summer air selling. Each of the major topics—economics, audience measurement, out-of-home listening, and so on—is covered on a single page.

1. Is it true that sales for most items go to pot in the summer? (page 48)



2. Are the people at home to listen and watch in summer months? (page 50)



3. Does radio listening take a sharp dip during summer months? (page 54)



4. What will out-of-home audience add to radio in summertime? (page 57)



5. How does out-of-home audience break down qualitatively? (page 60)



6. Does tv viewing decline sharply during the summer months? (page 63)



7. What proof is there that going off the air in summer hurts sales? (page 67)



Headlines state the topic; charts present the latest facts. Special editorial text accompanies each chart to analyze the facts for admen.

As in the past, certain broad conclusions emerge from this research about summer radio-tv:

1. With the exception of the specialized seasonal products (cold remedies, vitamins, winter clothing), the sales curves of most major categories of retail activity are now virtually stable the year 'round.

2. With less than 10% of the air audience away on vacation on the average at any point in the summer, those who remain represent a near-normal audience potential and a consumer market that will tend to switch brands unless held by near-normal air selling.

3. With the development of auto radios to a point of perfection in price and performance, with sales of portables at record highs and with tv now having moved in to cover most of the former "holes" in the television map the U. S. audience can be reached during the summer months even when they're away on vacation.



Summer questions

Is it true that sales for most items go to pot in the summer?

INCOME: Personal, farm incomes are steady during summer, government surveys show

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.
1. Personal income (billions-adjusted)	\$280.5	\$281.0	\$283.6	\$282.7	\$284.7	\$286.3	\$287.5	\$287.0	\$286.3	\$287.2	\$285.9
2. Farm income (millions)	\$2,834	\$1,949	\$2,100	\$2,001	\$2,010	\$2,193	\$2,456	\$2,494	\$3,197	\$3,693	\$3,491

ANALYSIS: As in the previous postwar years the nation's personal and farm incomes held up strongly and even increased slightly during the summer of 1953. At year's end, incomes nosed down from predicted levels as businessmen started to reduce big inventory stockpiles. But Washington experts and business leaders now feel that

the U. S. economy may be set for an up-swing and that personal and farm incomes may approach 1953 levels, the best year in business history. Monthly personal income figures above are from the Dept. of Commerce, and are adjusted for the theoretical annual rate. Farm income, from the same source, is actual cash receipts to farmers.

SALES "BIG THREE": Summertime sales are better for retail, food, drug categories

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.
1. Retail trade (millions)	\$13,054	\$12,329	\$13,956	\$14,167	\$14,665	\$14,578	\$14,385	\$14,476	\$14,082	\$14,951	\$13,955
2. Food stores (millions)	\$3,395	\$3,095	\$3,301	\$3,395	\$3,485	\$3,377	\$3,478	\$3,425	\$3,350	\$3,567	\$3,291
3. Drug stores (millions)	\$392	\$387	\$381	\$383	\$397	\$396	\$392	\$390	\$377	\$394	\$384

ANALYSIS: U. S. retail trade figures above, barometer of consumer purchasing, were noticeably higher in 1953 than in 1952, and again showed the standard U. S. pattern: Retail sales, on the whole, are as good in the summer as they are in winter; often, they are better. Food and drug products, two of air advertising's biggest client

categories, show similar sales strength in the summer, and are likely to repeat the performance in 1954. For many food and drug products summer is a peak season. According to A. C. Nielsen's Food and Drug indices summer sales top winter levels for packaged soaps, spiced meats, cold cereals, dentifrices, shampoos, wave sets.

OTHER SALES CATEGORIES: Gasoline sales rise in summer, home furnishings hold up

	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.	Sept.	Oct.	Nov.
1. Gasoline stations (millions)	\$779	\$752	\$810	\$826	\$888	\$916	\$971	\$960	\$908	\$914	\$898
2. Furniture, appliance stores (millions)	\$676	\$656	\$676	\$676	\$752	\$796	\$741	\$785	\$724	\$830	\$813

ANALYSIS: Summertime is traditionally the season when Americans use their cars—most of which are today equipped with radios—much more than in winter. Thus the month-by-month Dept. of Commerce sales figures above for gas stations, in which the peak comes in August, will be no surprise to admens. Other purchases in the automotive field (tires, accessories) hold up equally well dur-

ing the summer months, government figures show. The other set of figures, however, may surprise many. In 1953, retail sales of furniture and appliance products not only held up strongly during the July-August-September period but passed the levels which had been set earlier in the year. Reason: higher consumer incomes and greater sales pressure by manufacturers and stores.

ACROSS NEW YORK STATE



an **EXTRA AUDIENCE OF THOUSANDS**



IS ON THE MOVE



All summer long, cars loaded with prospects for your products roll on in an unending procession along the new New York State Thruway and other thousands of miles of WHAM-covered highways. More than 70% of these cars are radio equipped thus creating a tremendous plus or extra audience.

The strongest radio station signal heard at all points along the new super highway and byways between Syracuse and Buffalo is WHAM.

The WHAM coverage area embraces 26 counties. In these counties there is a vast, permanent audience riding in nearly a half million automobiles. In addition there is an annual influx of thousands of visitors. These listeners are ready to buy and shop anywhere along the route, motivated by your sales message on WHAM.

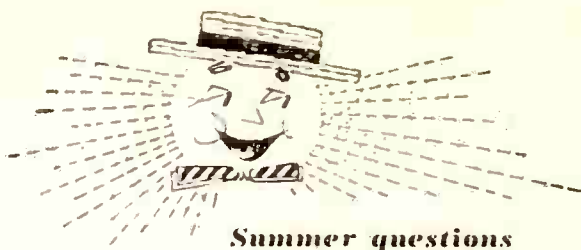
People succumb to the call of the open road, get out of the house during the summer months . . . reach them in their automobiles, on the move, with a program or spots on WHAM.

WHAM

**SELLS WESTERN NEW YORK
NOT JUST ROCHESTER!**



The STROMBERG-CARLSON Station, Rochester, N. Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, National Representative



Summer questions

Are the people at home to listen and watch in summer months?

ANALYSIS: Audience research in the last few years consistently reveals the same story: There are almost as many people available to tune radio-tv in the summer as in winter.

Three charts on this page bear out this contention. The first, at right, is the result of a study made by Advertest Research during the first week of August 1953 in the New York area. The second, in the center of the page, was made in two Midwestern markets in 1948 by Psychological Corp. The third, at bottom of page, is an NBC TV study made in New York in 1951.

All tell virtually the same story, with only minor differences. According to Advertest, 70.9% of the radio-tv homes are available the average hour day or night, and on any given summer day 91.1% of the families have one or more members at home. According to Psychological Corp. about 92% of the mid-summer audience is at home. NBC TV's over-all figure shows that 94.8% of radio-tv

families are at home, on the average, during the summer months, with the rest on vacation. It's obvious that the U.S. pattern changes only slightly over the years, since part of the differences was caused by samples, techniques and locations of the three summertime research studies. ***

How many homes available during day?

BASE: 751

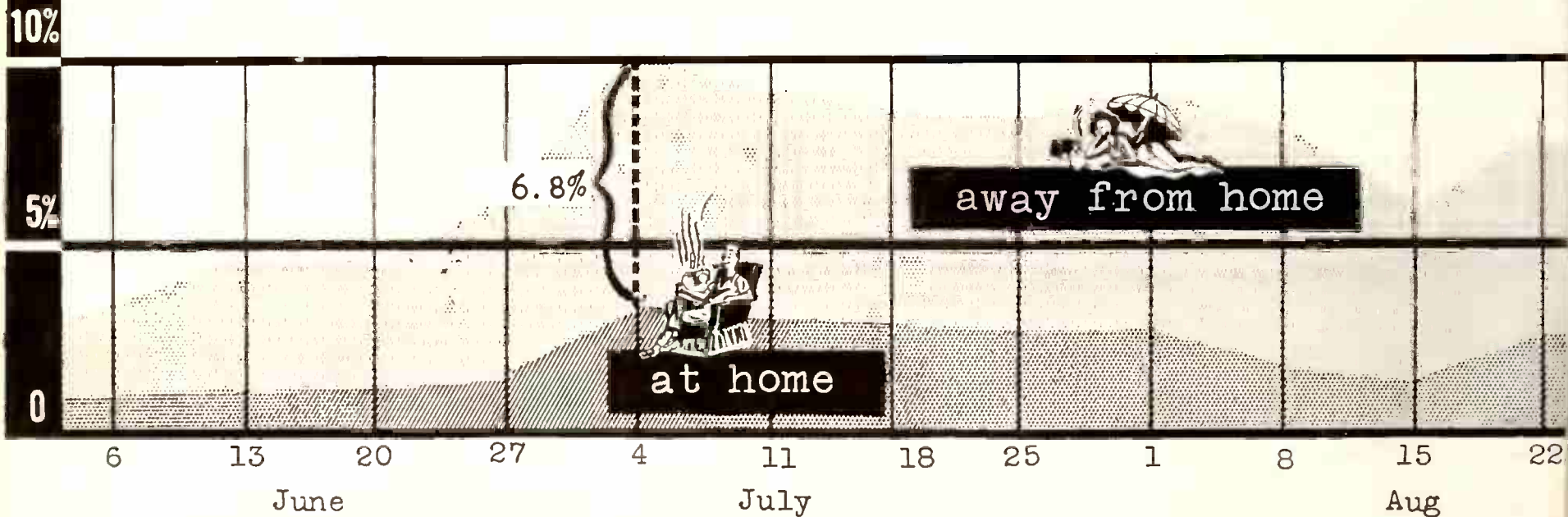
Period: Aug. 6-17, 1953

SOURCE: ADVERTEST

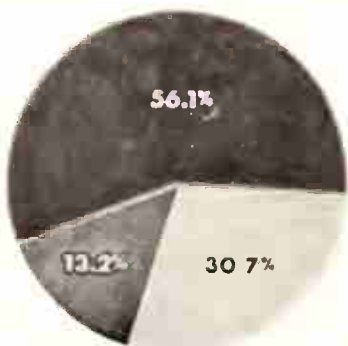
7- 9 a.m.	82.8%
9-11 a.m.	72.8%
11- 1 p.m.	61.9%
1- 3 p.m.	49.5%
3- 5 p.m.	51.9%
5- 7 p.m.	69.1%
7- 9 p.m.	82.5%
9-11 p.m.	84.5%
11- 1 a.m.	83.2%
AVERAGE	70.9%

PERCENT TAKING VACATIONS (BY WEEKS)

64% take vacations May 2 - Oct. 1



SOURCE: Psychological Corporation



- 56.1% | took no vacation or spent their vacations at home
- 30.7% | went away on vacation with all members of the family out of town at same time
- 13.2% | went away on vacation, but had left one or more members of the family at home

In summer average tv family is present 94.8% of the time








Only about a third (30.7%) of the radio-tv families in New York actually take an away-from-home vacation at some point in the summer, a 1951 NBC TV study shows. The others either took no vacation, spent vacations at home, or left some part of their family at home. Averaged against the entire tv group, 94.8% of tv families were available.

Buy WHO

and Get Iowa's Metropolitan Areas..

Plus the Remainder of Iowa!

TAKE AUTOMOTIVE SALES, FOR INSTANCE!

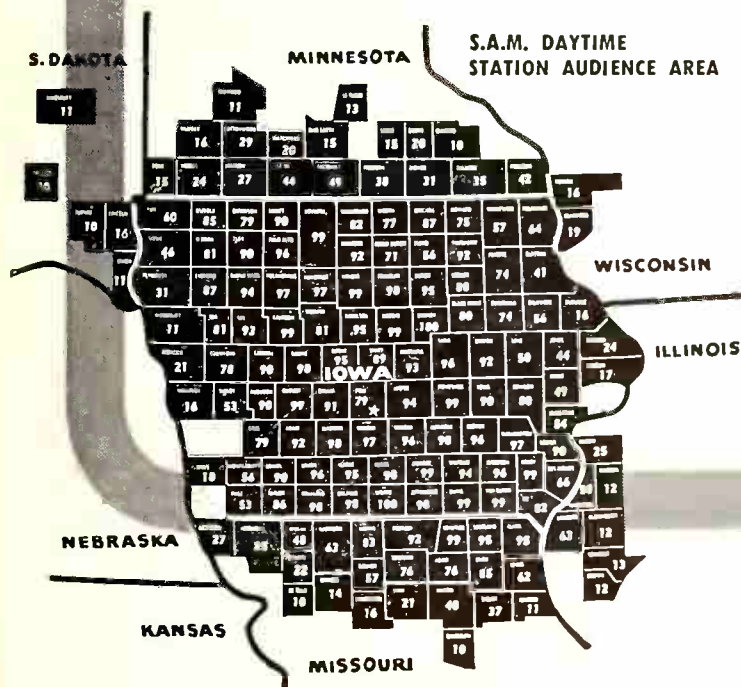
5.4%	CEDAR RAPIDS . . .	
4.5%	TRI-CITIES	
13.3%	DES MOINES	
2.6%	DUBUQUE	
4.3%	SIoux CITY	
4.0%	WATERLOO	
65.9%	REMAINDER OF STATE	



THE "REMAINDER OF IOWA" ACCOUNTS FOR THESE SALES: (Which You MISS Unless You Cover the Entire State)

- 67.2% Food Stores
- 63.2% Eating and Drinking Places
- 47.9% General Merchandise Stores
- 57.5% Apparel Stores
- 61.4% Home Furnishings Stores
- 65.9% Automotive Dealers
- 74.9% Filling Stations
- 80.8% Building Material Groups
- 62.0% Drugstores

Source: 1953-'54 Consumer Markets



FREE & PETERS, INC., National Representatives

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

WHO

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

marc



ESTELLE PARSONS
special projects editor



MISS SIDNEY SMITH
home decoration editor



DR. ROSE FRANZBLAU
family affairs and child care editor



EVE HUNTER
fashion and beauty editor



POPPY CANNON
food editor



WILL PEIOELBECK
gardening and "how-to-do-it" editor



ARLENE FRANCIS
editor in chief

1st 1954

remember this date.

In the future it will

be known as the day

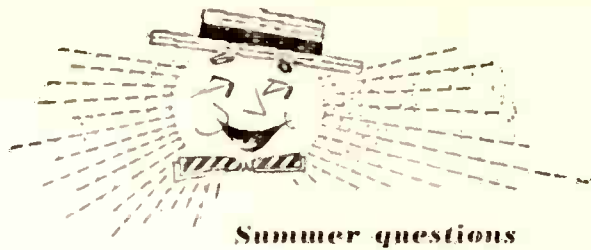
*that **H****OME** had*

its premiere

NBC television

a service of Radio Corporation of America

10:00 A.M. DING DONG SCHOOL 10:30 A.M. ONE MAN'S FAMILY 10:45 A.M. THREE STEPS TO HEAVEN 11:00 A.M. HOME



Does radio listening take a sharp dip during the summer months?

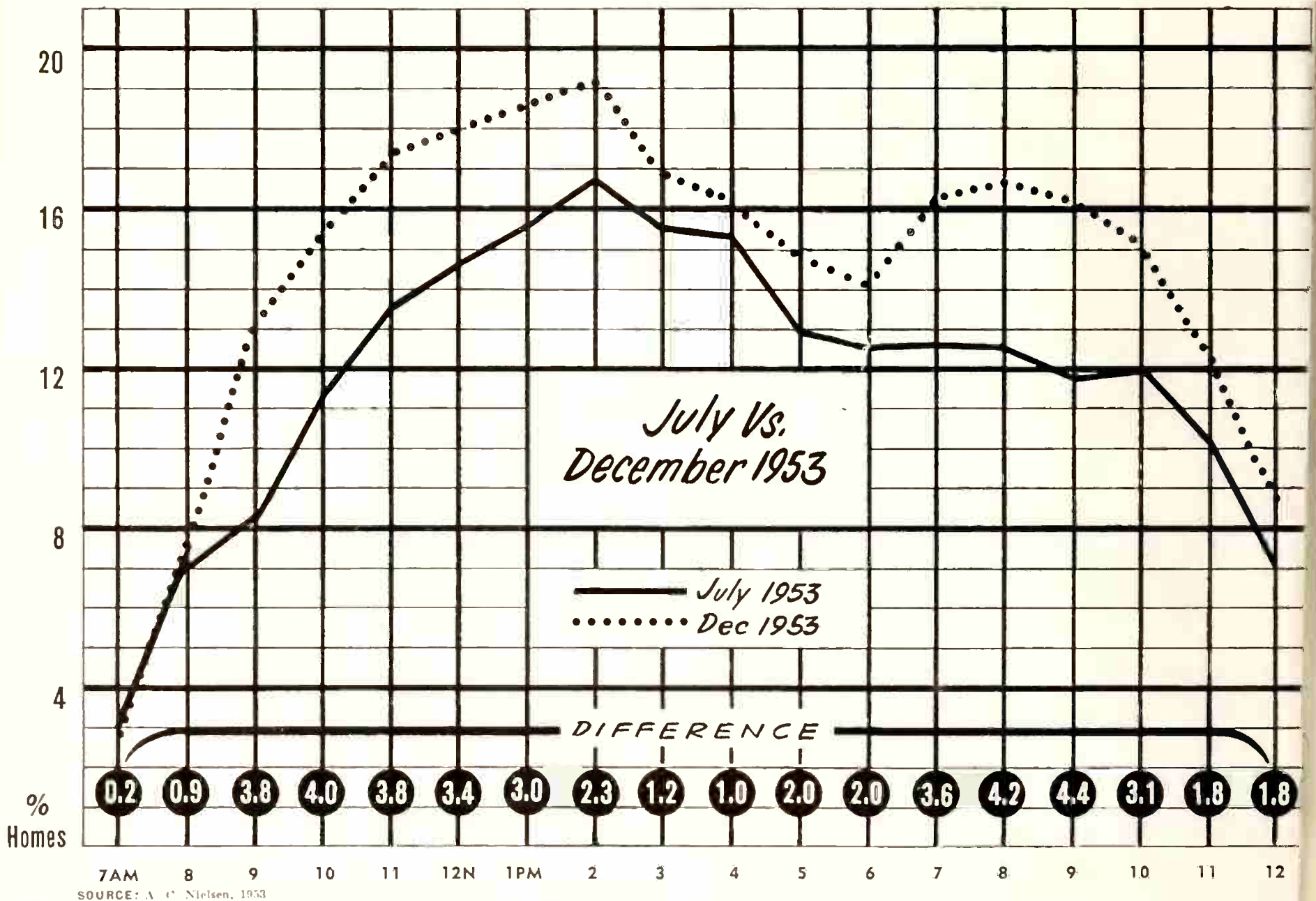
ANALYSIS: In the Nielsen chart below radio sets-in-use (on a home basis) for the U.S. are compared, December vs. July 1953. Hour-by-hour differences in radio levels are noted below the curves at each major time segment.

Generally speaking the summertime radio curve of the U.S. has a pattern similar to the winter radio curve. Summertime's daytime peak, like winter's, comes in the 1:00-2:00 p.m. period. The nighttime peak in summertime listening, like winter's, is in the period between 6:00 p.m. and 8:00 p.m. Morning radio, as it does in the winter, shows a rapid and continual rise between 6:00 a.m. and noon. The two curves are only a point or two away from each other during the entire afternoon with the average difference amounting to 3.7.

Admen should not assume that daytime radio is "bigger"

than nighttime radio, both summer and winter, on the basis of the figures shown above. Reason: the number of listeners-per-set differs between day and night. According to American Research Bureau, there are 1.6 persons listening to each radio during the daytime; 2.4 at night. In other words a daytime radio show that reaches a million homes is being listened to by some 1,600,000 people. At night, a million homes represents about 2,400,000 people—an increase of 50%.

The figures for December 1953 in the chart below were corrected by Nielsen to reflect the listening in multiple-set U.S. homes. The July figures were not corrected thusly. July therefore was a bit closer to the December level than was charted. The up-grading to allow for multiple-set homes should be around 5% of the sets-in-use. ★★★



SOURCE: A. C. Nielsen, 1953

1



"This is the Deacon Speakin' "

By all odds the top farm-program personality in Central New York, Bob Doubleday, the RFD Deacon, mixes wisdom and wit to hold the enthusiasm of his huge farm audience. City slickers listen, too. Participating, Monday through Saturday,

5 to 7 a.m.

2



WSYR Timekeeper, Elliott Gove

Central New York's most popular timekeeper on Central New York's top-rated local morning program. At least five years' continuous sponsorship by more than half of the present sponsors. Participating, Monday through Saturday,

7:05-9:15 a.m.

3



Jim Deline and the Gang

After 16 years, the Jim Deline show is still the top radio variety show of Central New York. Sponsors' sales figures prove it. Participating, Monday through Saturday,

9:15-9:55 a.m.
(Also 1:00-2:00 p.m.)

Reasons Why Morning Radio **PAYS OFF** for **WSYR Advertisers**

Any way you want to look at it — Nielsen, SAMS, Pulse —
WSYR is **FIRST** in rich Central New York

WSYR ACUSE
570 KC

Write, Wire, Phone or Ask Headley-Reed

**WSYR-AM-FM-TV — the Only Complete Broadcast Institution
in Central New York. NBC Affiliate**

THEY KNEW IT IN VAUDEVILLE!



Every act on the boards knew there were certain cities that responded better to their performance. A typical performer's reaction was, "You should have caught th' act in Oskaloosa . . . they loved me there!"

Things haven't changed a bit; regions, areas and localities still differ in their tastes—tastes better evaluated and met by those *right on the spot*.

That's why independent radio is scoring so many outstanding successes . . . why independent radio has thrived in the face of competition! If you want to put your product over in Home Town, America, *be independent . . . think independent!* Contact any of the top independents listed below!

These Top Independents Sell the Home Folks Best!

WCUE — Akron, Ohio	WMIL — Milwaukee, Wisconsin	KREM — Spokane, Washington
WCOP — Boston, Mass.	WKDA — Nashville, Tennessee	WTXL — Springfield, Mass.
WDOK — Cleveland, Ohio	WAVZ — New Haven, Conn.	KSTN — Stockton, California
KMYR — Denver, Colorado	WTIX — New Orleans, La.	KSTL — St. Louis, Missouri
KCBC — Des Moines, Iowa	KBYE — Oklahoma City, Okla.	WOLF — Syracuse, New York
WIKY — Evansville, Indiana	KOWH — Omaha, Nebraska	KFMJ — Tulsa, Oklahoma
KNUZ — Houston, Texas	KXL — Portland, Oregon	KWBB — Wichita, Kansas
WXLW — Indianapolis, Indiana	KITE — San Antonio, Texas	WNEB — Worcester, Mass.
WJXN — Jackson, Mississippi	KSON — San Diego, California	CKXL — Calgary, Alberta, Canada
KLMS — Lincoln, Nebraska	KYA — San Francisco, California	CKNW — Vancouver, B. C., Canada
WKYW — Louisville, Kentucky	KEAR — San Mateo, California	CKY — Winnipeg, Manitoba, Canada
WMIN — Minneapolis—St. Paul, Minn.	KOL — Seattle, Washington	

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

Aim for BULL'S-EYE results...with the AIMS GROUP





Summer questions

What will the out-of-home audience add to radio in summer months?

ANALYSIS: Out-of-home radio listening, the Pulse chart below makes clear, is not a summertime exclusive. But the amount of radio listening that takes place outside the home is noticeably larger in the hot weather months as compared with winter. Indeed percentages added by summertime out-of-home audiences are larger in every one of the 15 major markets represented in the chart, with the usual jump being about three or four percentage points.

Admen will notice another interesting trend as revealed by these Pulse figures. Out-of-home radio listening, as a plus value of radio advertising, is increasing steadily in value. In every case but one (Detroit, where winter '52 and winter '53 levels were tied), the cold-weather figures on away-from-home listening were higher last year as compared with the year before.

Summertime out-of-home listening is making equally impressive gains. In almost every market surveyed (except

tion: Washington, which also reached a tie between the summertime out-of-home levels of '52 and '53) the gains between the two summers were just as good as the gains between the two winters. Average '52-'53 winter gain: about 0.3 percentage points. Average '52-'53 summertime gain: about 0.25 percentage points.

The percentage added to radio sets-in-use levels by the out-of-home audience varies somewhat according to the geographical location of the market. In cities like Minneapolis-St. Paul and Seattle, the '53 summertime out-of-home audience added some 17.8% and 15.7% respectively due perhaps to cooler climates. But warm Southern cities, like Birmingham, don't gain much more, due to an even, year-round climate. The biggest gains appear to be made in cities like New York, Philadelphia, Chicago and Boston where the winters are cold and summers are fairly hot, driving millions to the beaches and outdoors.

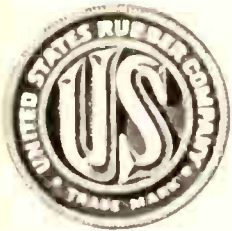
WINTER '52 AND '53*

MARKET	Homes using radio In Jan. '53	O-o-h listening homes		% added by '53 winter o-o-h
		Winter '53	Winter '52	
ATLANTA	18.6	3.3	3.1	17.7
BALTIMORE	16.7	3.2	**	19.2
BIRMINGHAM	22.3	3.2	3.0	14.3
BOSTON	19.2	3.8	3.3	19.8
CHICAGO	18.5	3.1	2.6	16.8
CINCINNATI	17.7	3.1	2.6	17.5
DALLAS	20.1	3.3	**	16.4
DETROIT	18.5	3.0	3.0	16.2
LOS ANGELES	21.3	4.2	**	19.7
MINN.-ST. PAUL	20.3	3.1	2.9	15.3
NEW YORK CITY	19.3	4.0	3.5	20.7
PHILADELPHIA	16.1	3.5	3.3	21.7
SAN FRANCISCO	20.9	3.9	**	18.7
SEATTLE	22.8	2.8	2.6	12.3
WASHINGTON, D. C.	19.8	3.2	3.1	16.2

SUMMER '52 AND '53†

MARKET	Homes using radio July-Aug. '53	O-o-h listening homes		% added by '53 summer o-o-h
		Summer '53	Summer '52	
ATLANTA	16.1	3.6	**	22.4
BALTIMORE	15.8	3.5	3.2	22.2
BIRMINGHAM	20.1	3.5	3.3	17.4
BOSTON	18.6	4.2	4.1	22.6
CHICAGO	17.8	3.7	3.2	20.8
CINCINNATI	16.3	3.6	3.1	22.1
DALLAS	19.3	3.9	**	20.2
DETROIT	17.7	3.8	3.0	21.5
LOS ANGELES	19.6	4.4	4.3	22.4
MINN.-ST. PAUL	19.1	3.4	3.3	17.8
NEW YORK CITY	17.9	4.4	4.3	24.6
PHILADELPHIA	14.3	3.8	3.7	26.6
SAN FRANCISCO	20.1	4.4	4.3	21.9
SEATTLE	20.4	3.2	3.1	15.7
WASHINGTON, D. C.	18.1	3.6	3.6	19.9

*Jan. 1953 except N.Y. In Feb. 1953. †July-Aug. 1953, except N.Y. in Aug. only. Dallas in June-July 1953. **Not surveyed. NOTE: Figures in chart above show percentage of homes listening during average quarter hour, from 6.00 a.m. to midnight, seven days a week. SOURCE: Pulse, Inc.



Rainier

Wheatena

SKYCOACH

CROSLEY TV

SUPERBA

Best Food

TWA

THEY ALL CHOOSE.

Here are great names in American marketing, all users of KSFO, San Francisco.



OLDSMOBILE



TIOE WATER ASSOCIATED OIL COMPANY
New York Tulsa San Francisco



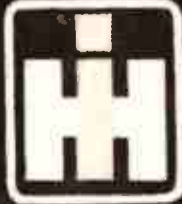
The Saturday Evening POST



HILLMAN

ROBERT HALL

AMERICA'S LARGEST CLOTHING CHAIN



COVERED WAGON



JOURNAL **Tillamook** HALO HANDLERY HOTELS

HOLLANDER BREAD ROMA **BUICK**

Lipton - NORTH AMERICAN AIRLINES  *Evening in Paris* DR. LYON'S

WILDROOT GENERAL MOTORS **PAPER MATE**

U MONT *Coca-Cola* *Dr. Penland's* **EMERSON** **DE SOTO**

KSFO

560 SAN FRANCISCO

ONE OF AMERICA'S
GREAT INDEPENDENT STATIONS

Sound reasoning, seasoned judgment, mark their choice of San Francisco radio stations. In KSFO they find the widest coverage of any Northern California independent, realistic rates that combine with consistently high ratings to give lowest cost per thousand listeners of any San Francisco station, network or independent, and splendid merchandising service that ties together advertiser, distributor, retailer and listener.

Wesley I. Dumm, President
Alan L. Tarbet, General Manager
Gary Garlund, Commercial Manager

represented by Headley Reed

Tetco Motorola Radio
ELEVEN CELLARS WINES

ICE FOLLIES *Payne*

Langendorf *Borden's*

Kaiser **ZENITH** TELEVISION

SIMON *Kelvinator*

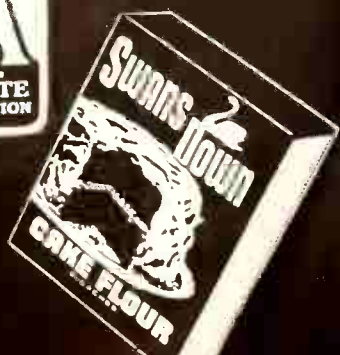
Dennison's **RANCHO SOUP**

MERCURY *White Rock*

Admiral **PHILCO** **PICTSWEET**

ANACIN *Factory to you* **Muntz TV** 

READ



DICED CREAM *Arden*



Summer questions

5. How does out-of-home audience break down by qualitative factors?

Analysis: During a typical mid-summer day better than four out of 10 homes have one or more persons listening to radio on an out-of-home basis, a Pulse study (see chart below) of the New York area indicates. The summertime figure of 44.1% is noticeably higher than the comparable November 1953 figure of 38.9% (only summer figures in chart below).

Of this out-of-home audience better than half (55.5%) represents an age category between 20 and 44 years old, thus doing away with any notions that the away-from-home audience is composed of youngsters, teenagers and oldsters. Nearly a third (31.3%) of the out-of-home audience is in the age group between 20 and 34 years.

The ratio between men and women dialing out-of-home in the summertime is balanced almost 60-40 in favor of men. The actual figures: 59.1% for men; 40.9% for women. In the winter, by comparison, the positions are almost reversed. November figures show that 42.3% of the out-of-home audience is male; 57.7% is female in New York.

Automobiles top the list of favorite places in which the out-of-home air audience conducts its listening to summertime radio shows. No less than 61.8% of the away-from-home listeners mentioned autos as their primary location of out-of-home dialing. The auto incidentally is equally popular in winter as a mobile radio receiver. In November

55.6% of out-of-home listening is done in cars, says Pulse.

Although other locations of out-of-home listening are important (see chart) the automobile is by far the most popular. This popularity has steadily increased in the postwar years. Back in 1948 auto industry sources estimated that some 50% of the cars on the roads were radio-equipped. Two years ago the figure was calculated to be over 60%. (Partial confirmation of this is found in the 1952 study by Dr. Forest L. Whan of the New England area, in which 62% of the cars had radios.) Latest predictions by auto dealers and independent researchers say some 70% of U.S. autos will be radio-equipped by summer.

Independent stations have long been aware of the fact that Americans take to their cars during the summer months, particularly on weekends. Many of these independent radio outlets beam special programs to car listeners. Major networks are in the act too now.

Two years ago, the Broadcast Advertising Bureau sponsored a study of auto radio listening, and found that more than a third of the cars on the jam-packed U.S. roads and highways have their radios tuned in on Sunday afternoons.

Such figures as these should be taken into consideration by admen planning summertime radio campaigns. The gain in summertime out-of-home audience helps to balance the drop-offs in radio as charted by Nielsen on page 54.

The four-out-of-10 homes with out-of-home listening: who tunes? where?

AUGUST 1953

	NO O-O-H	DID LISTEN		DID LISTEN		
BY AGE GROUP	5-13	14.5%	6.1%	BY PLACE	AUTO	61.8%
	14-19	7.6%	12.0%		WORK	25.5%
	20-34	23.2%	31.3%		VISITING	14.1%
	35-44	14.5%	24.3%		PORTABLES	5.0%
	45-64	29.9%	22.2%		RESTAURANTS	3.9%
	65 & OVER	10.2%	4.1%		RETAIL SHOPS	6.3%
		100.0%	100.0%		SCHOOLS, ETC.	1.0%
BY SEX	MALE	42.3%	59.1%		117.6%*	
	FEMALE	57.7%	40.9%			
	100.0%	100.0%				

SOURCE: The Pulse, Inc. Figures are for 24 hour period in New York market.

*Multiple responses.



OAK HILL, W. VA. COVERS WHAT?!

YES, SIR, YOU HEARD RIGHT!—OAK HILL'S WOAY

DELIVERS 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								
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40	
	BOONE								
225,030	10 TOTAL	21	102,200		92,540		51,320		

Lots of you radio advertisers may never have even *heard* of Oak Hill, but Oak Hill's WOAY actually is the *second* most-powerful station in West Virginia, and reaches 102,200 daytime families, according to Nielsen!

Also — we would like to point out that you get this audience for a cozy \$21.60 per quarter hour (26-time rate)! If you'd like to know more about us, including availabilities, please write direct to Robert R. Thomas, Jr., Manager, at:

WOAY

OAK HILL, WEST VIRGINIA

10,000 Watts AM

20,000 Watts FM

*% of Radio Homes in Area

"My Ideal Rep"

says **BETH BLACK** of
HARRY B. COHEN

*"knows his stations'
programs. He can tell quickly
whether 'Aunt Tillie's Note Book'
is a kid show or a cooking school.
It usually makes a difference."*

JEPCO knows
the difference.
The rule of the
Pearson shop is—know
your stations
and know them well.
You can count
on that.

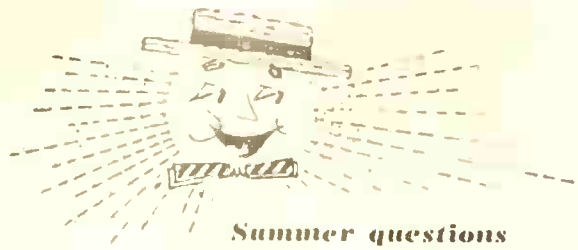
John E. Pearson Company

RADIO AND TELEVISION STATION REPRESENTATIVES



JEPCO knows how the wind blows

NEW YORK • CHICAGO • MINNEAPOLIS • DALLAS • LOS ANGELES • SAN FRANCISCO



Summer questions

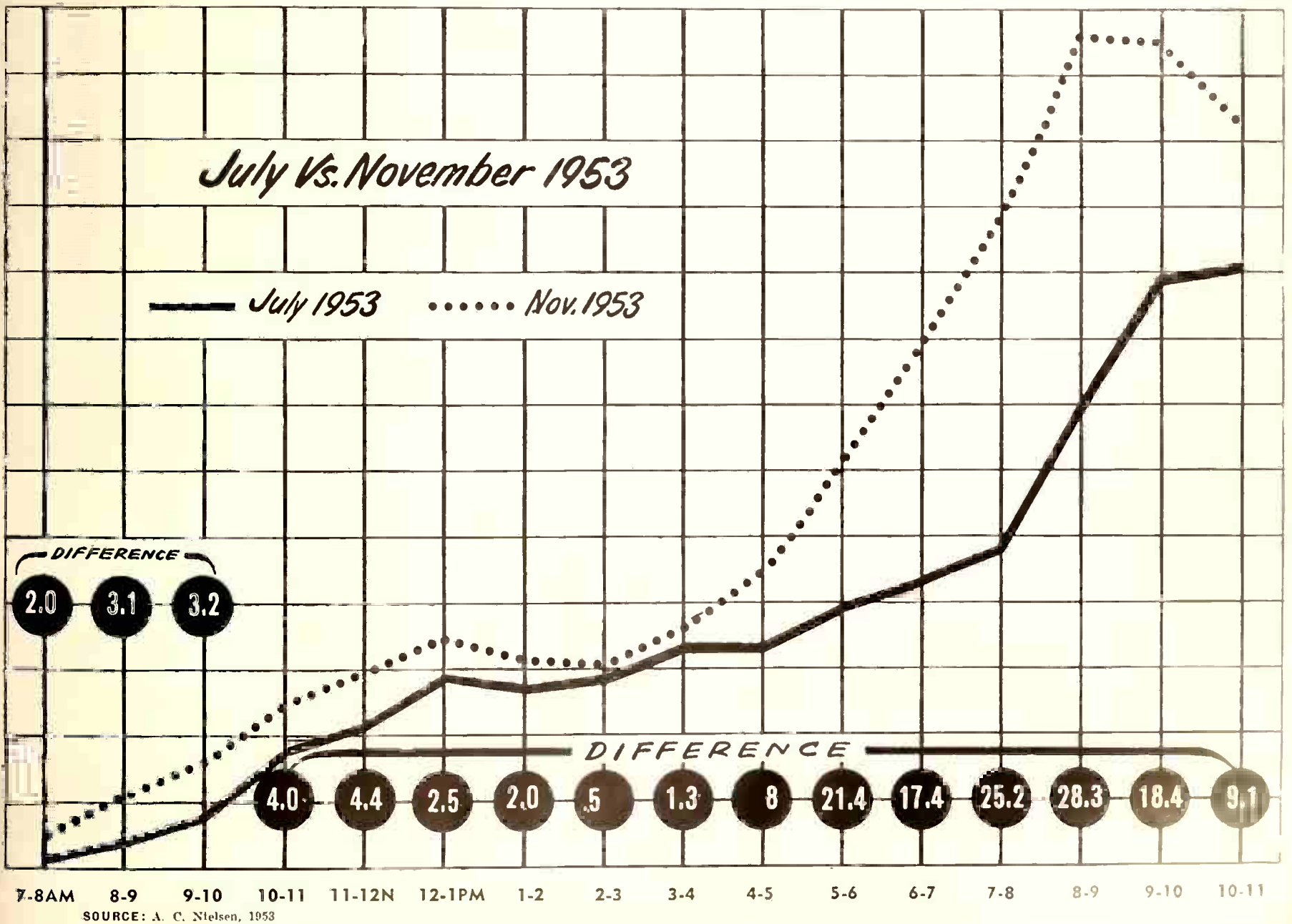
Does tv viewing decline sharply during the summer months?

ANALYSIS: Throughout the morning and afternoon, tv in the U.S. holds up almost as well in the summer as compared with winter. A comparison of A. C. Nielsen tv data for July and December 1953 indicates. Proof of this can be seen in the hour-by-hour differences in tv sets-in-use levels.

From 6:00 a.m. to around 5:00 p.m., the two curves are never more than four or five points apart; the average is 2.6. After 5:00 p.m. the wintertime curve is decidedly higher than the summertime curve until around 10:00 p.m., when they start to merge again. Reason: Daytime tv is largely a year-round proposition with few shows taking a hiatus. Daytime viewing, therefore, carries on at a good level throughout the summer months due to audience loyalty. Nighttime tv is another matter. Most of the star-name nighttime tv shows go off the air for the summer, following

an advertising pattern remarkably similar to that practiced in pre-war nighttime radio. As a result, with fewer top-bracket shows to watch, nighttime tv viewing in the summer takes a dip. Ratings of individual nighttime shows that *do* stay on, however, show that viewers are there in abundance at night during the summer months.

Admen will note that late-night (after 10:00 p.m.) viewing in summer and winter are fairly close. Here again the question is one of year-round programing vs. hiatus shows. Late-night programs (news, weather, sports, movies) seldom show much change between summer and winter; therefore the drop-off in summertime audience is much less at 11:00 p.m., when it is down by just one point, than it is at 8:00 p.m., when the summertime level is a full 28.3 points below winter. ★★★



SOURCE: A. C. Nielsen, 1953

BOING! GOING! GONE! ...IN MA

LOOK

BOUGHT EX

- WCAU Philadelphia, Pa.
- WXYZ Detroit, Michigan
- WCPO Cincinnati, Ohio
- KDKA Pittsburgh, Pa.
- WNAC Boston, Mass.
- WGY Schenectady, N.Y.
- KPRC Houston, Texas
- WMIE Miami, Fla.
- KOOL Phoenix, Ariz.
- WXLW Indianapolis, Ind.
- WFLA Tampa, Fla.
- KTUC Tucson, Ariz.
- WILS Lansing, Mich.
- WKNX Saginaw, Mich.
- WELL Battle Creek, Mich.
- WVLK Lexington, Ky.
- WDWS Champaign, Ill.
- WBBC Flint, Mich.

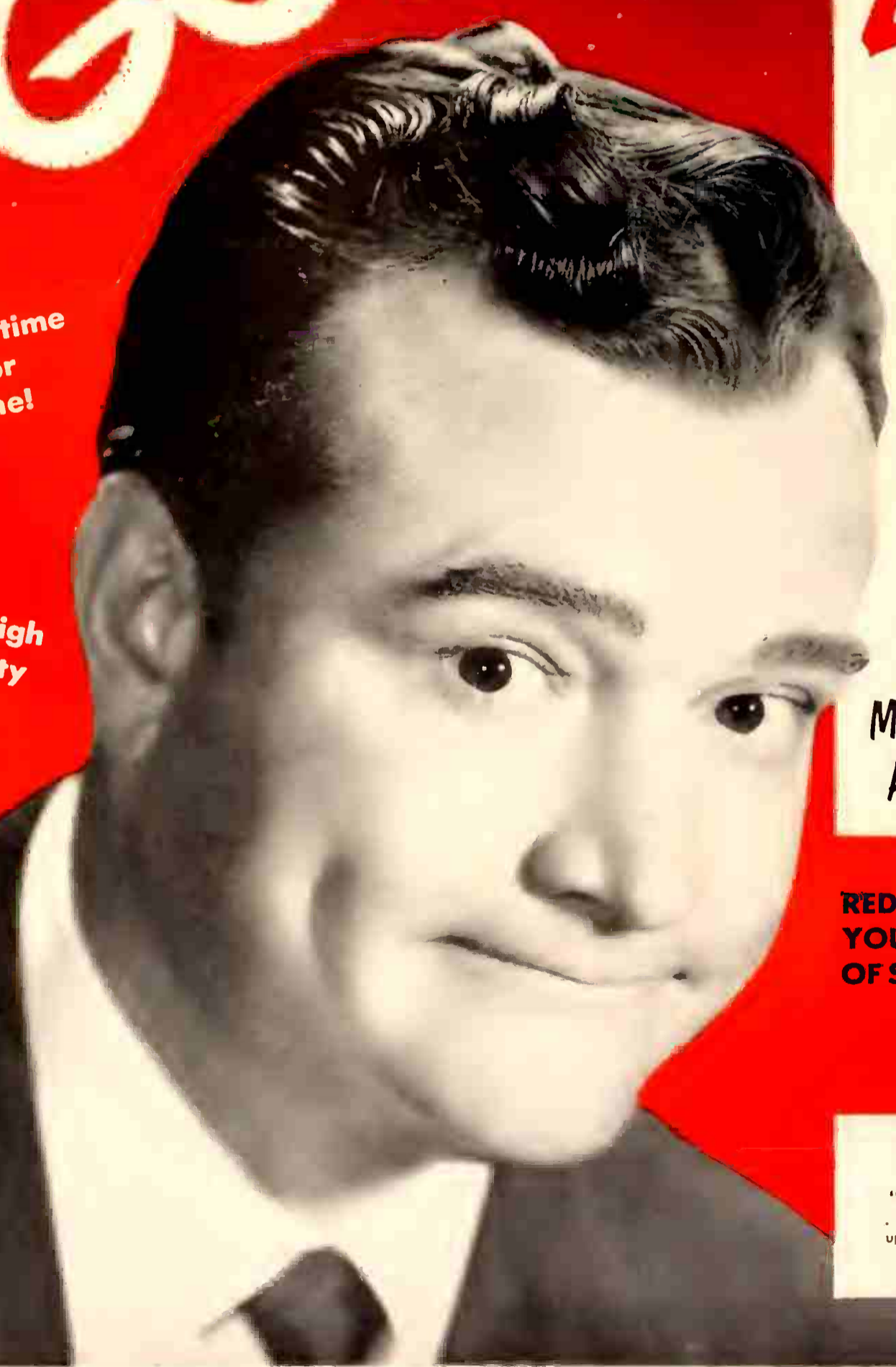
**A laugh-time
of fun for
everyone!**

**a new high
in Hilarity**

**MEMO TO AGENCY
AND ADVERTISERS**

**RED GETS THE LAUGH!
YOU GET A LAUGH-TIME
OF SALES OPPORTUNITY!**

RED'S A RIOT
... as the
"MEAN WIDDLE KID"
... Red keeps fans in an
uproar ... Sponsors say
"I DOOD IT."



MARKET AFTER MARKET!

It's crazy, man, crazy. Everybody wants the sales-happiest show on radio. Stations, sponsors, agencies in market after market are scrambling to sign up.

THESE STATIONS (AND MANY MORE) HAVE THESE RIGHTS TO, AND ARE NOW OFFERING.

WNOW York, Pa.
 WCOS Columbia, S. C.
 WCBA Corning, N. Y.
 WCYB Bristol, Va.
 KXO El Centro, Calif.
 KOLD Yuma, Arizona
 WBRW Welch, W. Va.
 KXIC Iowa City, Iowa
 WCSS Amsterdam, N. Y.
 KROS Clinton, Iowa
 WAGM Presque Isle, Me.
 KBBA Benton, Ark.
 WARE Ware, Mass.
 WOAY Oak Hill, W. Va.
 WVOW Logan, W. Va.
 WMTE Manistee, Mich.
 WALM Albion, Mich.
 WBEV Beaver Dam, Wis.

WDOV Dover, Del.
 KVSA McGehee, Ark.
 KPQ Wenatchee, Wash.
 KSUN Bisbee, Ariz.
 KUBA Yuba City, Calif.
 WBAT Marion, Ind.
 WNIX Springfield, Vt.
 WLBH Mattoon, Ill.
 KGAR Garden City, Kan.
 WRFS Alexander City, Ala.
 KSWO Lawton, Okla.
 KCAP Helena, Mont.
 KOJM Havre, Mont.
 KVBC Farmington, N. M.
 KGAK Gallup, N. M.
 KVOC Casper, Wyo.
 WBPZ Lock Haven, Pa.
 WLFH Little Falls, N. Y.

ZIV'S ROLLICKIN', RADIO LAUGH-FEST!

"THE RED SKELTON SHOW"

260 zany, zingy, hilarious half-hours!

POT AVAILABILITIES ARE BEING GRABBED UP FAST! GET IN TOUCH WITH YOUR LOCAL STATION AND GET IN ON THE PROFITABLE SKELTON ACT!

MEMO TO STATIONS

YOUR MARKET MAY STILL BE AVAILABLE!

Better say "I doo it" by wire or phone today. Tomorrow may be too late... so hurry, hurry, hurry!

60 half-hours planned for 5-per-week... full of COMMERCIALS, full of LAUGHS, full of AUDIENCE RESPONSE!



IT'S A PANIC
 original chuckle-head
KADIDDLEHOPPER
 d's homespun humor
 super hilarious.



HIS ANTICS ARE FRANTIC
 ... OS
CAULIFLOWER McPUGG
 punchy Champ who leads
 with his head.

FREDERIC W. **ZIV** COMPANY
Radio Productions
 1529 MADISON ROAD • CINCINNATI 6, OHIO
 NEW YORK HOLLYWOOD



He reaches customers in kitchen and car

Want to talk to the lady of the house while she's preparing the evening meal? Want to get the ear of her husband while he's driving his car?

Then let Hal Morgan tell your food, beverage, drug or automotive story on "Morgan's Matinee"—the sixty-minute show with double-barreled appeal for homemakers and motorists alike.

From 4:30 to 5:30 each weekday afternoon, Hal Morgan serves up a blend of *good music, news, weather, time and road conditions . . .* preferred fare for the man driving home from work, *and* for the homemaker in the kitchen.

While Morgan is on the air, Greater Cleveland traffic is at its peak. Over a *quarter-million* motorists are on the move—90% with car radios! During this same period, radios are tuned to Hal Morgan by busy homemakers.

Reach customers in a mood to buy—on "Morgan's Matinee"! Participations and quarter-hour segments available. Check your nearest Christal office today.

WGAR

THE STATION WITH
**4½ MILLION FRIENDS
 IN NORTHERN OHIO**

CBS—Cleveland—50,000 Watts
 The Peoples Broadcasting Corp.
 Represented by The Henry I. Christal Co., New York
 In Canada by Radia Time Sales, Ltd., Toronto



Summer questions

What proof is there that going off the air in summer hurts sales?

ANALYSIS: The relative difference in actual product sales between the advertiser whose tv activity continues through the summer and the advertiser who isn't on tv averages—for a list of 52 packaged products covering most types of tv-sold goods—no less than 28.1%.

Thus the penalty for dropping out of air advertising in

the summer is a loss of customers, since customer turnover can range between 36% and 89% in a three-month period.

This conclusion, and charts below, are from NBC TV's recent study, "Summer Television Advertising," for which field work was done by W. R. Simmons and Assoc. during Jan.-Aug. 1951. Same principle applies to radio. ★ ★ ★

Summer TV sales results: all 52 brands studied



Relative difference **28.1%**

By carefully matching groups of viewers and non-viewers, virtually identical except for exposure to summertime tv selling for various brands, NBC TV learned the following:

1. For a total of 52 brands 14.6% of the program viewers purchased the average brand.
2. Only 11.4% of the matched non-viewers bought the brand in a four-week period.
3. Summer tv advertising resulted in a sales bonus of 3.2 buyers per 100 viewers. The relative difference between brand purchases of program viewers and non-viewers is 28.1%.

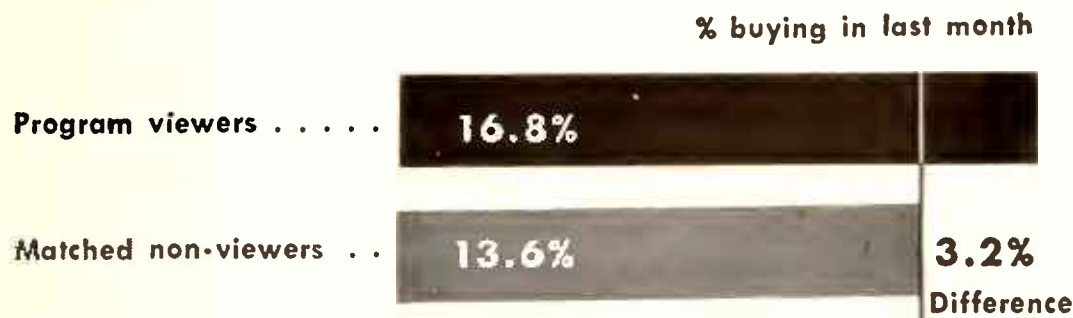
Summer TV sales results: 21 "new" brands



Relative difference **40.2%**

In the same study NBC learned that 11.5% of program viewers bought "new" tv brands during the summer—brands that had begun tv advertising campaigns after May 1951. A matched sample of non-viewers showed a buying figure of only 8.2%. The actual difference between the two groups was 3.3 percentage points. But the relative difference was a sizable 40.2%. Stated NBC TV: "Once again we are impressed with the fact not simply that television works in the summer, but that it works so swiftly." One brand produced a difference of 28% in two months.

Summer TV sales results: 31 "stay-on" brands



Relative difference **23.5%**

During the summer of 1951 31 brands stayed on tv with no hiatus. All of them, according to NBC TV, showed increased sales among program viewers as compared to matched groups of non-viewers. For all of the 31 brands 16.8% of the program viewers bought the product during the course of a month prior to the study. Among non-viewers the figure was 13.6%. Relative difference: 23.5%. And stay-on brands increased their sales leads among tv owners (vs. non-owners) from the wintertime level of 20% to a summertime level of 37%, improving competitive rank as well as volume.

Tv film shows recently made available for syndication

Programs issued since November 1953. For complete list see 25 January 1954 issue. Next chart will appear 5 April

Show name	Syndicator	Producer	Length	Price Range ¹	No. in series	Show name	Syndicator	Producer	Length	Price Range ¹	No. in s
ADVENTURE						EDUCATIONAL					
Secret File, U.S.A.	Offical Films	Arthur Orefuss	30 min.		26	Find a Hobby	Natl. Telefilm	Houston Color Film Lab	15 min.		28
CHILDREN'S						MUSIC					
Bobo the Hobo	Natl. Telefilm	Fantasy Features	15 min.		26	John Kieran's Kaleidoscope	ABC TV Film	Intl. Telefilm Prod.	15 min.		194
Junior Science	MPTv	Junior Science, Inc.	15 min.		39	NEWS					
Sleepy Joe ³	Killing Studios	Killing Studios	30 min.		13	Musie from the Masters	Natl. Telefilm	Eternal Films	15 min.		13
Superman	Natl. Telefilm	Natl. Comics	11 min.		16	QUIZ					
The Birth of the Sandman ⁴	Foundation Films	Telorama Prod.	15 min.	on request	13	Orew Pearson's Washington Merry-Go-Round	MPTv	Charles Curran	15 min.		28
Time for Beany	Consolidated Tv Sales	Bob Clampett	30 min.		unlimited	Fulton Lewis Jr. ⁵	United Tv Programs	United Tv Programs	12 min.		98
COMEDY						RELIGIOUS					
Duffy's Tavern	MPTv	Hal Roach Jr.	30 min.		39	Layman's Call to Prayer	Natl. Telefilm	Transco Tv	5 min.		52
Father Knows Best ⁶	Screen Gems	Cavaller	30 min.		26	Man's Heritage	Natl. Telefilm	Ely Landau	10 min.		13
My Hero	Offical Films	Ed Beloin	30 min.		39	SPORTS					
DOCUMENTARY						VARIETY					
Health & Happiness	Tv Exploitation Co.	Jack Schwartz	4 min.		104	Eva Gabor Show	Natl. Telefilm	Ely Landau	15 min.		13
MD	Tv Exploitation Co.	Natl. Video Prod.	5 min.		130	WESTERN					
DRAMA, MYSTERY						WESTERN					
Capsule Mysteries	Charles Michelson	Charles Michelson	5 min.		39	Annie Oakley ²	CBS TV Film	Annie Oakley Prod.	30 min.		26
Colonel March	Offical Films	Panda Productions	26½ min.	on request	26	The Tim McCoy Show	MPTv	MPTv	15 min.		39
Damon Runyon Theatre ⁴	Screen Gems	Screen Gems	30 min.		26	WESTERN					
Ellery Queen	TPA	Norvin Prod.	30 min.		52	WESTERN					
James Mason Show	Natl. Telefilm	Portland Prod.	15 min.		26	WESTERN					
Janet Oean, Registered Nurse	MPTv	Cornwall Prod.	30 min.		39	WESTERN					
Mr. O.A. ⁷	Ziv Tv	Phillips H. Lord	30 min.		39	WESTERN					
Paragon Playhouse ⁵	NBC TV Film	Sound Masters	30 min.		39	WESTERN					
Racket Squad	ABC Film Syndication	Hal Roach Jr.	30 min.		98	WESTERN					
The Passerby	Natl. Telefilm	Ely Landau	15 min.		26	WESTERN					
The Playhouse ⁶	ABC Film Syndication	Meridian Corp.	30 min.		26	WESTERN					
Your Star Showcase	TPA	Various	30 min.	on request	52	WESTERN					

¹Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. ²Canada Dry is sponsoring this film in 80 markets semi-monthly. Separate series is available for local sponsors in these same markets on alternate weeks. ³Available in color. ⁴Available in June. ⁵Run originally under another title, now being re-released. ⁶Available early in April. ⁷Carter Products has 20 markets, Samsonite Luggage has 35 markets. Rest available for local sponsors. SPONSOR invites all tv film syndicators to send information on new films.



Stop!

CUT IT OFF!

We're Overloaded!

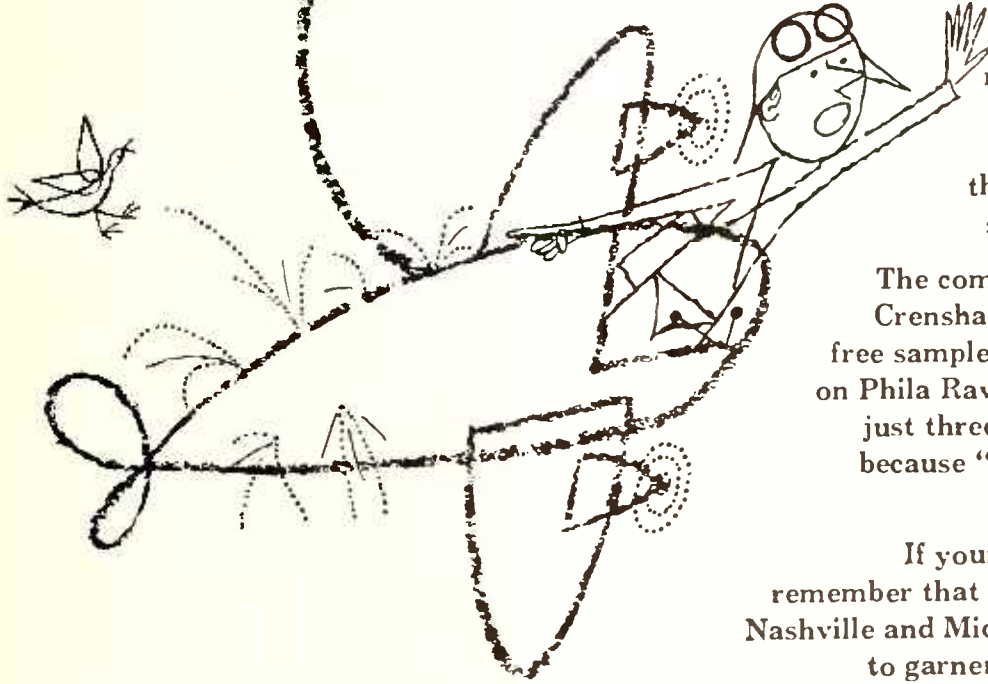
Just three one-minute spots on WSM-TV supplied enough sales leads to last for weeks to come!

Here's the story chronologically

To get So-Ten Meat Tenderizer into new markets, the So-Ten Company of Memphis decided to invite people to write in for free samples, fill such requests promptly, then have its salesmen follow-up by visiting stores in towns from which requests came.

The company, through its advertising agency Getz Crenshaw of Memphis, decided further to make its free sample offer in one-minute spot announcements on Phila Rawlings' "Kitchen Kollege" program. After just three airings, they had to call a temporary halt because "our salesmen can't keep up . . . requests have come from 80 towns so far!"

If your sales force can use a mid-flight refueling, remember that WSM-TV has been airborne longest in the Nashville and Middle Tennessee market — and has the gear to garner loads of leads. Contact Irving Waugh or any Petry Man for details!



WSM-TV Channel 4
Nashville

4 ways you can use this valuable SPONSOR feature

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

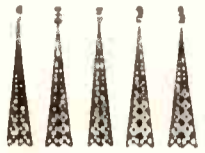
1. You can plan campaigns far in advance by check-

ing on-air target dates given in chart.

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

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

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



NEW AND UPCOMING TV STATIONS



I. New construction permits

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REPT
					VISUAL	AURAL				
CAROLINA BEACH, N. C.		3 ¹	17 Feb.	15 May	6	3	0	NFA	Wilmington Tv Corp. O. C. Tucker, pres. G'enn M. Turker, v.p. Milton Hamrr, sec. A. L. Wheeler, treas.	
CHARLESTON, W. VA.	WCHS-TV	8	11 Feb.	May	316	200	1	30 vhf	Tierney Co. Lewis C. Tierney, pres.-treas. John T. Gelder, v.p.-gen. mgr. George Kallam, sec.	Branham
CHICAGO, ILL.	WOPA-TV	44 ²	10 Feb.		204	110	4	1,810 vhf	WOPA-TV Edmont Sonderling, pres. Richard Goodman, v.p. Mason Loundy, sec.	Forjoe
CLARKSBURG, W. VA.	WBLK-TV	12	17 Feb.	1 Sept.	4	2	0	NFA	Ohio Valley Bcstg. Corp. (News Pub. Co., Wheel- ing, W. Va.) Austin V. Wood, pres. George H. Clinton, v.p. Louis Committe, sec.-treas. Carl Loose, gen. mgr.	Branham
EL CENTRO, CAL.		16	10 Feb.		22	12	0	NFA	Valley Empire Telecasters William B. Ross (part- ner and half-owner) W. G. Ross (partner and half-owner)	
ELYRIA, OHIO	WEOL-TV	31 ³	12 Feb.		96	52	0	NFA	Elyria-Lorain Bcstg. Co. Roy W. Ammel, pres. O. O. Thomas, v.p. R. J. Finch, treas. Loren M. Berry Alex Buchan, gen. mgr.	Walker
MODESTO, CAL.	KTRB-TV	14	17 Feb.		20	11	0	NFA	KTRB Bcstg. Co. William H. Bates Jr., pres.-treas.-gen. mgr. I. W. Fiscalini, v.p. Margie W. Cleary, sec.	Grant
STOCKTON, CAL.		13	12 Feb.	1 June	144	72	1	NFA	Radio Diablo, Inc. H. L. Hoffman, pres. Orrin H. Brown, v.p. J. A. McCullough, v.p. W. W. Eitelj, v.p.	
WAUSAU, WIS.	WOSA-TV	16	10 Feb.	1 July	22	12	0	NFA	Alvin E. O'Korski (sole owner)	Rambeau
WEST PALM BEACH, FLA.	WEAT-TV	12	19 Feb.		50	27	1	21 uhf	WEAT-TV, Inc. James R. Meacham, pres.-gen. mgr. James W. McLaughney, v.p. E. H. Cochrane, v.p.	Walker

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					
AUGUSTA, GA.	WRDW-TV	12	14 Feb. ⁵	102	51	CBS	2	71 vhf	Radio Augusta, Inc. Grover C. Maxwell, pres. W. R. Ringson, gen. mgr.	Headley-Reed
DULUTH, MINN. ⁶	KDAL-TV	3	1 March	100	50	NBC	3	36 vhf	Red River Bcstg. Co. Dalton LaMasurier, pres.	Avery-Knodel
SAVANNAH, GA.	WTOG-TV	11	14 Feb.	60	30	ABC, CBS	1	NFA	Savannah Bcstg. Co. William T. Knight, pres.-gen. mgr. F. S. Knight, v.p.	Katz
SAN JUAN, P. R.	WKAQ-TV	2	15 March	5	3	CBS	1	NFA	El Mundo Bcstg. Corp. Angel Ramos, pres.	Inter-Ameri- can
SUPERIOR, WIS. ⁷	WDSM-TV	6	1 March	100	50	CBS	3	36 vhf	WDSM Television Co. R. B. Ridder, pres. W. B. Fryberger, v.p.	Free & Peters

BOX SCORE

Total U.S. stations on air,
incl. Honolulu and Alaska (28
Feb. '54)

367

No. of markets covered

226

No. of post-freeze c.p.'s grant-
ed (excluding 28 educational
grants: 28 Feb. '54)

515

No. of grantees on air

259

No. tv homes in U.S. (1
Jan. '54)

27,500,000[§]

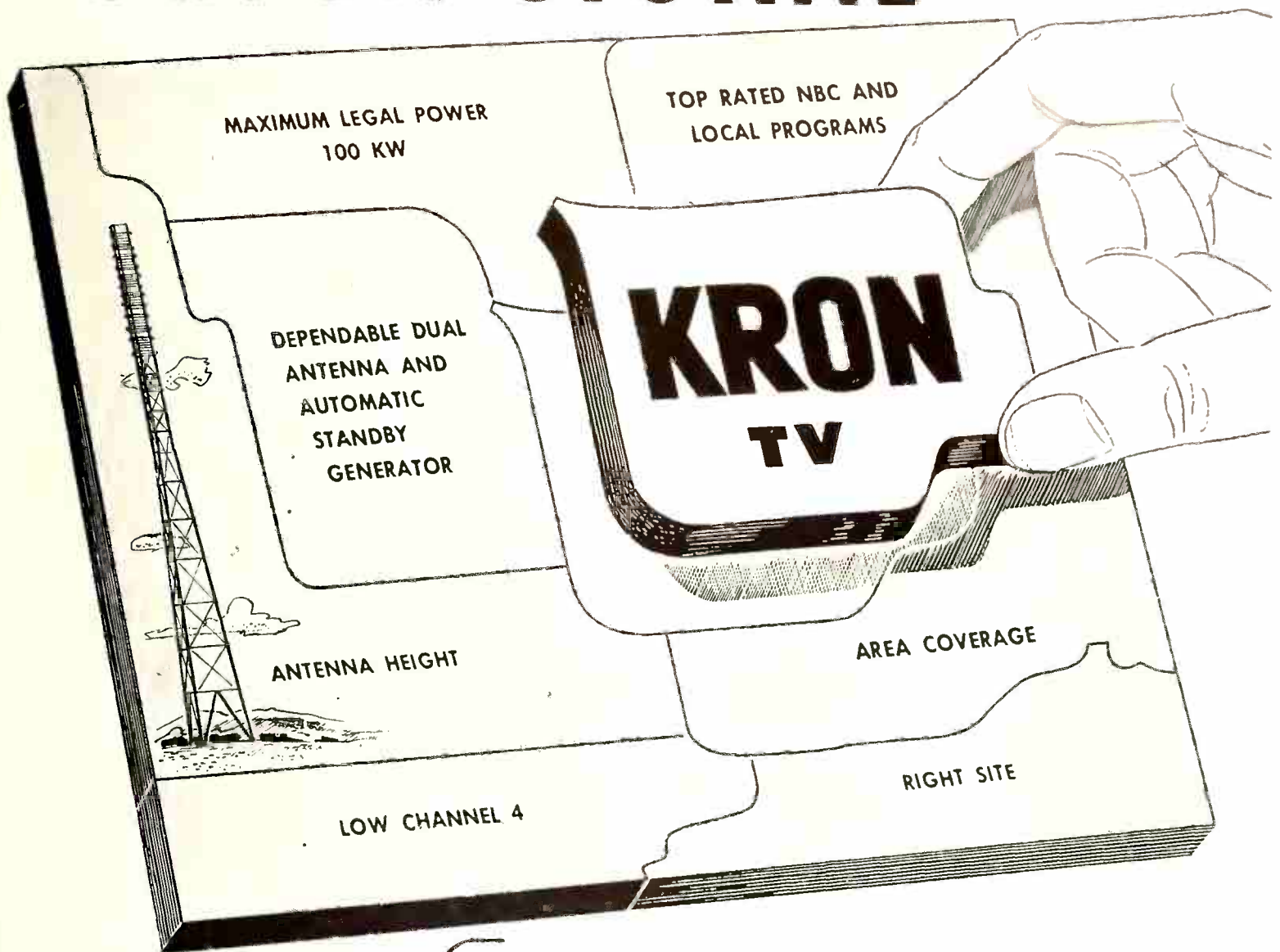
Percent of all U.S. homes
with tv sets (1 Jan. '54)

60%[§]

*Both new c.p.'s and stations going on the air listed here are those which occurred between 12 Feb. and 28 Feb. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages on homes with sets and homes to tv coverage areas are considered approximate. §In most cases, the representative of a radio station which is granted a c.p. also represents the new

tv operation. Since at present it is generally too early to confirm tv representations of most grantees, SPONSOR lists the representative of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at press time on sets in market. ‡Channel is assigned to Wilmington, N. C. †Station WOPA (am) is located in Oak Park, Ill. ‡Channel is assigned to Lorain, Ohio. †Radio Diablo operates KSBT (fm), San Bruno, Calif. †SPONSOR, on the basis of earlier information, reported station went on the air 15 Dec. This is correct listing (in total stations on-air count, this station is counted only once). †Also covers Superior, Wis. ‡Also covers Duluth, Minn.

There's no Puzzle about a
SUPER SIGNAL



CHANNEL **4** SIGNAL

- **RIGHT TRANSMITTER SITE.**
KRON-TV's site provides "area-wide" coverage certainty.
- **ANTENNA HEIGHT.** KRON-TV's, highest in San Francisco at 1441 feet, "sees further."
- **MAXIMUM LEGAL POWER.** KRON-TV's 100,000 Watts has blanketed Northern California since February, 1953.
- **TOP RATED NBC and Local Programs.**
KRON-TV leads consistently.
- **GREATEST DEPENDABILITY.**
KRON-TV's double antenna system and automatic standby generator minimize "discrepancies."
- **SELLING POWER.** Fit these pieces together and you have KRON-TV's Super Signal—the solution of your sales problem.

FREE & PETERS, INC.
 National Representatives

KRON TV 4
 SAN FRANCISCO

WHO SUBSCRIBES TO SPONSOR AT THE

IT HAS been proven that a handful of advertising agencies place about 90% of the national spot radio and tv billing.

But within this handful of agencies (generally numbered at 20) are hundreds of important timebuyers, account men, and other key executives who make the individual decisions vital to you.

Several years back SPONSOR checked and discovered that it averaged 10½ paid subscribers at these leader agencies.

In 1954 we have just completed a similar analysis of SPONSOR subscribers at top advertising agencies—but with a difference. The difference: included are (1) the top 33 ad agencies in radio and tv billing, (2) the names of individual subscribers at each agency.

Today SPONSOR averages 17 paid subscribers among the top 20 agencies; 13½ among the top 33. Even more important, you'll find virtually every decision-maker (for your station) included*

The 33 advertising agencies are: Ayer, Bates, BBDO, Benton & Bowles, Biow, Burnett, Campbell-Ewald, Cecil & Presbrey, Compton, Cunningham & Walsh, D-F-S, D'Arcy, DCS&S, Erwin Wasey, Esty, Foote, Cone & Belding, Fuller & Smith & Ross, K&E, Kudner,

**Play this fascinating game. Jot down 10 names of the most important (to you) ad agency decision makers. Then check the SPONSOR list. If you find more than 2 names missing SPONSOR will pay you \$10.*

33 TOP-BILLING ADVERTISING AGENCIES?

Lennen & Newell, Maxon, McCann-Erickson, MacManus, John & Adams, NL&B, Ruthrauff & Ryan, Sherman & Marquette, SSCB, JWT, Wade, Warwick & Legler, Ward Wheelock, Weintraub, Y&R.

SPONSOR — the use magazine — stands alone in the field it serves. It is the one and only magazine 100% devoted to radio and tv while pin-pointed at key agency and advertiser readers. 7 out of every 10 copies of SPONSOR go to the men who foot the bills.

Every magazine has a story to tell. But only one magazine can top your trade-paper list. Consider these facts. SPONSOR is (1) exclusively devoted to air-advertising, (2) exclusively edited for key agency and advertiser readers, (3) the accepted magazine that agencies and advertisers use, (4) the magazine of minimum waste circulation, (5) read not only by timebuyers, but also by account executives, agency principals, ad managers, and company heads, (6) number one in paid circulation among radio and tv buyers.

If the foregoing interests you with respect to your 1954 trade-paper planning, please write and ask for a full look at SPONSOR's subscribers at the 33 leading advertising agencies.

SPONSOR

the magazine that radio and tv advertisers use

ON THE AIR!

WTRI
TELEVISION



*In the
Nation's
31st
Retail
Market*

**ALBANY
SCHENECTADY
TROY**

*New York State's
Billion Dollar Market*

**WTRI CAPTURES
THE AUDIENCE!**

PROGRAMMING

Star studded line-up of top
rated CBS network shows!

POWER

Highest powered UHF station in
area with 368 kw at the maximum!

COVERAGE

Direct Line-of-Sight contact
from tower to entire area.

*See Your
HEADLEY-REED Man
for Prime Availabilities*

Film notes and trends

**Mystery, variety films hottest
properties, ABC affiliates say**

by Don L. Kearney, national sales manager,
ABC Film Syndication



Mr. Kearney

George Shupert (v. p. in charge, ABC Film Syndication) and I recently returned from a swing around the country which included meetings with the ABC TV affiliates and other station executives in six major cities outside New York. We carried with us some questionnaires which we hoped would give the station men anonymous opportunity to tell us their real needs in syndicated film programming and to get off their chests what was bothering them about film. We know their opinions will be valuable to us in future planning—and it will probably be of general interest to advertisers and their agencies. At this writing something over 80 stations have responded.

Station men reported that, in the past, the easiest tv film programs to sell were mystery and variety shows but predicted that the programs with the greatest sales potential this year will probably be situation comedy, adult Western and espionage series.

In response to a question about what type of syndicated news program could

be sold locally, 60% of the station men replied "none." The remaining favored news interviews over news panels.

A question about new programs which would have the greatest juvenile appeal and would be most successful for sales and rating purposes, evoked a number of votes for science-fiction and Westerns.

Of special interest to us was the response to questions concerning reruns. Some 75% of the stations are rerunning between one and five program series; 9% are repeating between five and 10 shows. Only 16% are not using any repeats at present and of this group only a few indicated any particular reason.

Queried as to the volume of film programming, about half of the stations replied that they will use more film in 1954 than they used in 1953, about a quarter of them will use the same amount, the remaining plan to use slightly less.

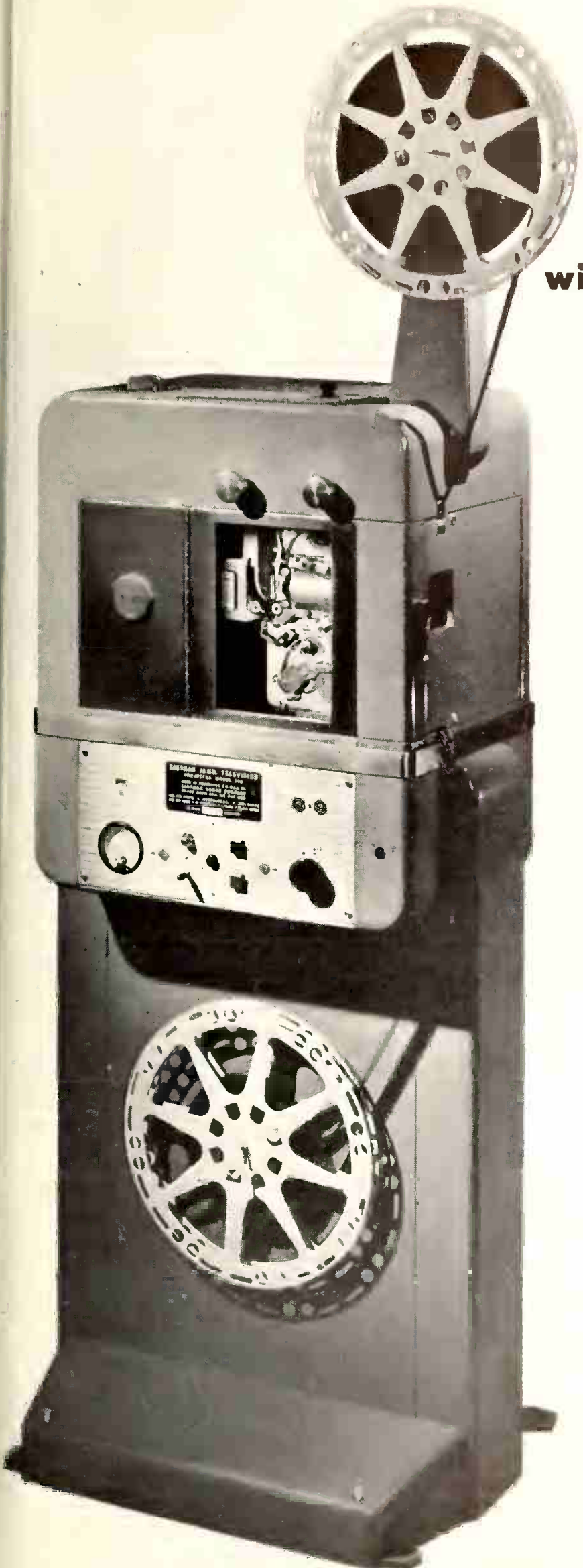
We wound up our survey with a question which we knew would stimulate interesting comments: "What are your chief complaints against film distributors?" The answers varied to a great degree. Here are some of the typical ones: "Goofing in scheduling and shipping. No promotion material." "Cost discrepancies and variance." "Difficult to measure quality against cost to sponsor." "Not giving commissions to agencies." "Will not permit stocking of prints." "No price stabilization."

Station management generally understands the great audience and sales rewards pertaining to reruns, but they still have some trouble selling the rerun philosophy to local sponsors. The new rerun study ABC Film Syndication has released, "Lightning Strikes Twice," met with high praise from station sales managers. ★ ★ ★

Highlights of ABC survey of stations on film*

1. *Mysteries, variety programs are hottest film fare now. But situation comedies, Westerns, spy series have greatest potential for '54, stations predict.*
2. *Some 75% of stations are rerunning between one and five program series; 9% are repeating five-10 shows.*
3. *Science-fiction, Westerns have greatest juvenile appeal.*
4. *Some 50% expected to use more film this year than last.*
5. *Chief gripes against distributors: Lack of price stabilization; few promotion aids; little sales assistance.*

*Based on 80 station replies to its questionnaire on syndicated film programming



FIRST CHOICE with Sponsor and Station . . .

With more and more money invested in film, advertisers are demanding better and better projection—insisting upon maximum quality at the tube—*quickest possible reaction to selling messages*. As a result, they favor stations using the Eastman 16mm. Projector, Model 250.

**Six reasons why the EASTMAN
16MM. TELEVISION PROJECTOR,
Model 250, rates A-1 with everyone . . .**

1. **Variable Transformer** permits raising or lowering level of illumination to accommodate material used. Tungsten light source—protected by standby lamp.
2. **Increased Signal Strength:** Optical system allows use of high red and infrared absorbing filter. Assures clearer pictures, greater signal strength.
3. **Still-Frame Projection:** With unwanted radiation removed, and separate drive for shutter, single frame of film can be left indefinitely in gate. .
4. **Refined Sound System with low flutter and distortion**, gives optimum results for either emulsion position.
5. **Projection Optics:** An $f/1.5$ optical system corrected for the 12:1 magnification required by television provides truly high resolution.
6. **Lower Maintenance.** Heavy-duty mechanism designed for long life, trouble-free operation, minimizes repairs. Model 250 is available for prompt delivery.

For further information address:
Motion Picture Film Department
Eastman Kodak Company
Rochester 4, N. Y.

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

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

Midwest Division
137 North Wobash Avenue
Chicago 2, Illinois

FRESH FRUIT

SPONSOR: Trexler Farms

AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor uses a five-minute participation program six days a week at a cost of \$33. Here's what he thinks of radio: "We have found that with radio we can tell our story over and over again, a dozen times a day if necessary, with far better results than any other means of advertising . . . With radio you can add power of the spoken word the conviction, warmth and persuasiveness of the human voice. You're bound to get results and results we are getting . . . We are more than pleased . . . as our sales have increased tremendously over last year's sales for the same days . . ."*

WAEB, Allentown, Pa.

PROGRAM: Musical Kings & Queens



RADIO results

CREAMERY

SPONSOR: Northwestern Creamery

AGENCY: Direct

CAPSULE CASE HISTORY: *For many years this creamery advertised on CJVI using institutional programs mainly. Then on the advice of the station it switched to jingle-type one-minute announcements—one selling general milk quality and speed of delivery, the other emphasizing a changing ice cream "feature flavor." "Results were felt immediately," the station reports, "with the creamery getting an increase in traffic on both lines advertised, and much favorable comment from retail outlets and dealers." Campaign was renewed recently for six months. Cost is \$4.50 per announcement—or \$9.00 a day.*

CJVI, Victoria, B. C.

PROGRAM: Announcements

SHOE STORE

SPONSOR: The Florsheim Shoe Shop

AGENCY: Direct

CAPSULE CASE HISTORY: *During its sale month the Omaha Florsheim Shoe Shop used only 15 announcements on WOW to advertise the event. No other advertising was used. When the last day of the sale arrived there was standing room only in the store. The store's manager said: "I doubt if we ever bought any advertising that proved more resultful or productive." Some indication of the sale's success, he said, can be had from the fact that "the clerks had trouble waiting on so many customers." The WOW announcements cost \$150.*

WOW, Omaha

PROGRAM: Announcements

PERFUME

SPONSOR: Federal Home Products Corp.
(Famous Brand Perfumes)

AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor is a mail order house which offered KYW listeners Famous Brand Perfumes for \$1.00, plus a 25¢ postage and handling charge. Describing the results of the offer, Allen C. Kaye-Martin, president of Federal Home Products, said, "Our maximum allowable cost on our . . . offer is approximately 40¢. You will be happy to know that . . . several thousands of orders during the past two weeks on KYW . . . cost just under 14¢ each . . . Needless to say, with results like these . . . we'll be on KYW until women no longer want to be beautiful!"*

KYW, Philadelphia

PROGRAM: Announcements

ELECTRIC TRAINS

SPONSOR: Miles Hardware, Ltd.

AGENCY: Direct

CAPSULE CASE HISTORY: *Shortly before last Christmas this company bought five one-minute announcements on CHUB at 9:55 a.m. to sell Lionel trains. The station taped the actual train whistle of a Lionel train and used it as an introduction and sign-off for the spot announcements. After the five announcements—which cost a total of \$20—nearly \$1,000 worth of Lionel electric trains were sold.*

CHUB, Nanaimo, B. C.

PROGRAM: Bing Sings

PHARMACY

SPONSOR: South Central Pharmacy

AGENCY: Direct

CAPSULE CASE HISTORY: *"We thought Serenata Nocturnal was a very good idea from the beginning since it provides the only Spanish-speaking program on the radio in the evening. We are now convinced it was a good idea, because of the sales results we have felt . . ." So Thomas Moss, owner of a pharmacy, described his results on KRIZ. "To be specific," Moss continued, "we have more than doubled floor traffic here . . . and attribute the entire increase of more than 100% . . . to the advertising on the program . . ." The pharmacy uses one participation each night, at a cost of \$2.25 per announcement.*

KRIZ, Phoenix

PROGRAM: Serenata Nocturnal

AUTOMOBILES

SPONSOR: Erdelac Sales & Service Co.

AGENCY: Direct

CAPSULE CASE HISTORY: *This automobile dealer decided to introduce his new line of 1953 Studebaker cars via a two-day program schedule. The interview-type programs originated from the dealer's showrooms and were conducted by Tom Armstrong, WGAR personality. No other advertising was used by the dealer, who reported that as a result of the programs 28 new automobiles were sold. The programs, featuring recorded music and commentary by Armstrong (WGAR's automotive editor), cost a total of about \$1,000.*

WGAR, Cleveland

PROGRAM: Special events



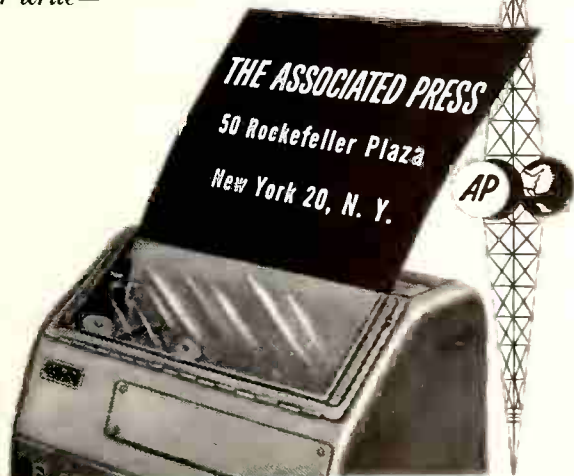
Uses **AP** newscasts as rifle for specific sponsor targets

Dick Harris, commercial manager of KXEO of Mexico, Mo., has long been acquainted with the value of Associated Press newscasts for attracting general audiences. More recently, he learned that AP news is a weapon for marksmen, too . . . to shoot at, and hit, specific sponsor targets.

A local LP gas dealer wanted to enlarge his market to include truckers. A survey showed that the cattle truckers usually load stock for the next day's market between 3 and 5 p.m. With the comprehensive range of newscasts provided by AP, it was no trouble at all to line up a program of special interest to the cattlemen at that time. It includes weather and highway conditions for four states, grain reports and a capsule presentation of top general news. After only four weeks, the sponsor expressed complete satisfaction.

Success has stimulated Harris to apply the same technique for other prospective sponsors. "AP's wide program range" he says, "gives us a flexibility to meet almost any sponsor requirement. That means we can talk about how useful we can be *to him* — instead of merely resorting to vague generalizations."

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



Manager Harris also has this to say:

"I find one recurrent factor in selling AP newscasts—the sponsor doesn't quibble about whether it's 'good enough.' He knows AP, knows AP is top-quality, and has confidence that his prospective customers feel the same way."

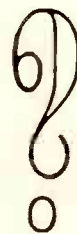


*Those who know famous brands . . .
know the most famous brand in news is **AP***

SPONSOR Asks...

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

What are tips on promotion, copy, merchandising devices to tie in with summer for air advertisers



THE PICKED PANEL ANSWERS



Mr. Kirsch

In the summertime, our No-Cal advertising campaign takes on three new aspects:

1. More radio and tv programs are added to our air schedule. Last summer for example, several new radio and tv personalities were used to help exploit No-Cal, increasing to 11 the number of programs on the air which we sponsored.

2. There's an entirely new copy theme. During the winter, we promote the fact that when you drink No-Cal, "Nothing goes to waist." During the winter we also play up the sugar-free, calory-free advantages of the beverage. In the summer, however, the appeal is two-fold. We continue to promote No-Cal as the perfect drink for the girth-conscious, but we add the appeal of No-Cal as a grand thirst-quencher. In fact, the thirst-quenching theme actually is dominant in the summertime.

3. Newspaper, magazine and trade advertising, as well as sales promotion (or point-of-purchase) advertising, is increased considerably during the summer months. During summer 1953 more newspapers were added to our schedule, several magazines were added, and our campaign in the beverage industry trade papers was stepped up by our use of full pages instead of half pages.

Last summer, to tie in all our various advertising media, we selected a Miss No-Cal. She was Midge Ware, one of the feature players of *The Fifth Season*, now on Broadway, and she was

the nucleus for all kinds of sales promotion or point-of-purchase displays. Incidentally, No-Cal's promotion included window displays, metal stands to hold No-Cal, counter displays, cut outs, metal key plates, metal signs, bottle holders and other material. The possibility of selecting a new Miss No-Cal for 1954 for exploitation during the summer months is being considered.

MORRIS KIRSCH
President
Kirsch Beverages, Inc. (No-Cal)
New York



Mr. Ratner

Among the accounts at our agency which use summertime radio and television are three companies which are particularly interesting. They each use the medium for a different reason and

in a different way from the others.

The first is Sweet Orr Co., manufacturers of men's work clothes. This company is on the air year-round. The company buys participation announcements on WOR, New York, during the 6:30 to 7:45 a.m. portion of *John Gambling*. During the summer the copy changes as the weather changes, and the company's lightweight shirts, pants and jackets are plugged.

The second is the De Jur-Anisco Corp., which specializes in motion picture cameras and equipment. Like Sweet Orr, De Jur is a year-round air advertiser. The height of the season for De Jur is summertime, when people naturally take more pictures. The company started with *Rain or Shine*

with Carol Reed, a Saturday evening weather program (it's just signed another contract, on WCBS-TV, New York). In addition, it bought *Tex & Jinx* on WNBC last October, and will stay on this program—Fridays at 8:30 a.m.—through the summer.

During the winter, De Jur tells movie makers about taking pictures indoors.

Come summer, film clips of beach scenes, vacation picnics and other subjects are shown with the commercials to show viewers the fun they can have with a camera. A Saturday night commercial, for example, might talk about the pictures viewers could take the next day when out on a drive.

Here's the audio portion of a typical De Jur summertime tv commercial:

I wish I had a nickel for every person who took movies last weekend with a De Jur movie camera. You see this particular model everywhere—beaches, parks, all around town. It's the wonderful De Jur Citation 8 millimeter camera—the easiest camera in the world to use, it's foolproof. Even a child can take perfect pictures. All you do is push this button. You shoot in color or black and white outdoors or indoors—rain or shine...

The third advertiser has a problem exactly the opposite from De Jur. Instead of the bulk of its sales being in the summer, its best season is winter. Yet the Lafayette Radio—which uses radio to sell hi-fi equipment—keeps the summer schedule to spur sales as much as possible. And the Lafayette campaign is different from the De Jur campaign in another way: The copy is not changed. There are two copy themes: one asks listeners to visit one of the Lafayette showrooms and the other asks listeners to write in for a free hi-fi guide. Lafayette went on WQXR, New York, in January 1953, with three announcements weekly. The

schedule now has been increased to five announcements weekly during *Symphony Hall*—an evening program.

ED RATNER

*Radio and Television Director
Friend, Reiss, McGlone
New York*



Mr. Neumann

Trying to sell ice cream in the summer time is like moving umbrellas — no matter how well you plan ahead, the biggest influence on your final volume is the unpredictable weather. This is especially true for Good Humor Ice Cream, which is sold almost entirely by truck and hand cart.

From a media point of view the problem is further complicated because their ice cream sales are split almost evenly between grown-ups and children. Since our budget did not allow a dual schedule, we resolved the problem by adapting Good Humor's advertising to the summer pattern of living last year.

First, television spots were run during the week for appeal largely to the younger audience. Participations were bought close to the dinner hour. This gave three distinct advantages: (1) the use of full one-minute spots to tell our product story; (2) identification with leading local personalities, who had a youthful following in their markets; (3) continuous reminders for children to watch for the white Good Humor truck.

Secondly, from Friday evening through Sunday, we ran an intensive radio spot schedule. This brought the adult population into the picture and held close to the profile of summer habits in metropolitan areas: (1) backyard and porch relaxation which means greater radio listening; (2) the large volume of weekend automobile traveling; (3) portable radio listeners at beaches and recreational areas.

It was a new media pattern for Good Humor's advertising and its total result was a substantial success—in fact, the largest sales volume Good Humor has ever experienced.

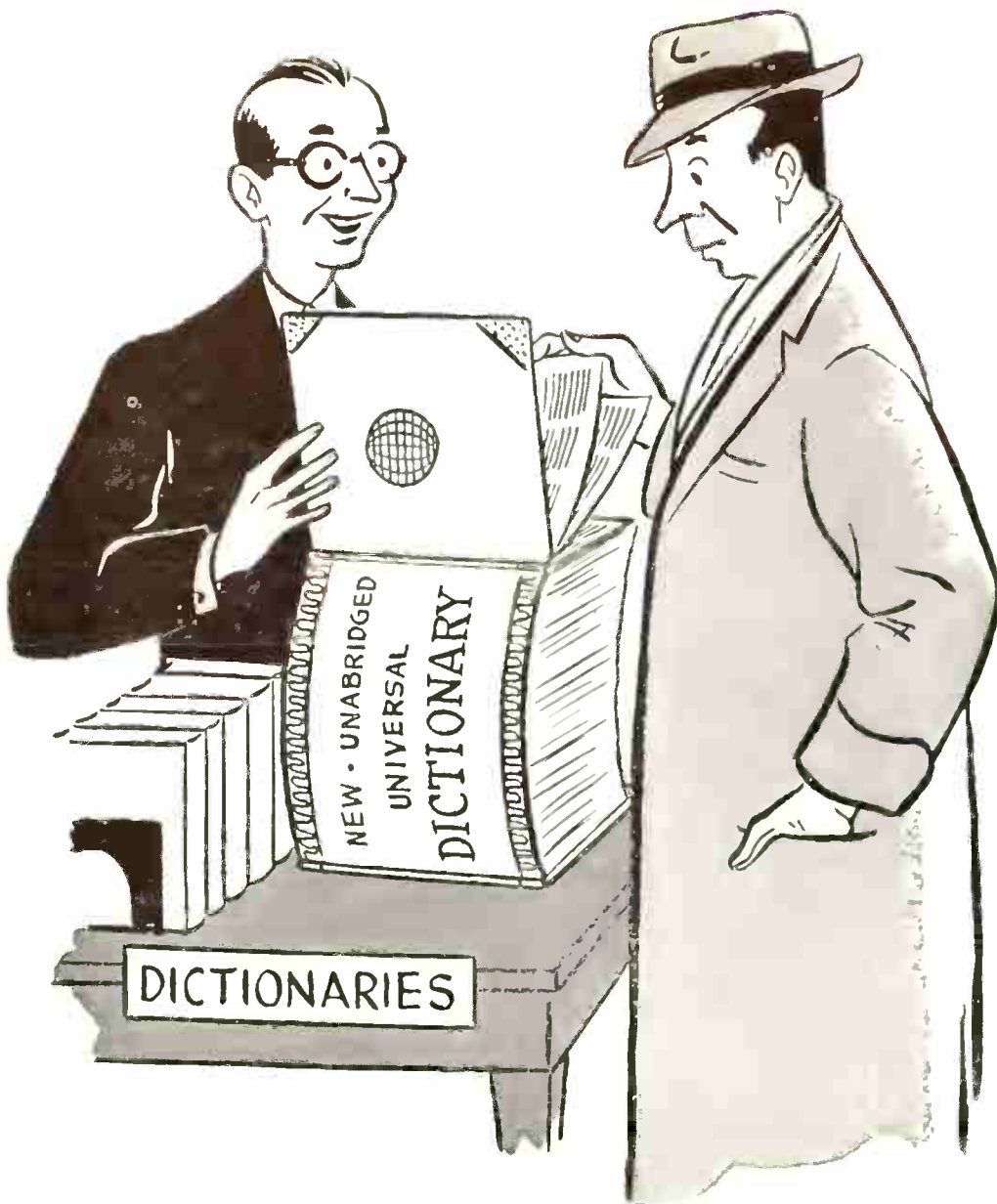
It was a new media pattern for Good Humor's advertising and its total result was a substantial success—in fact, the largest sales volume Good Humor has ever experienced.

GEORGE C. NEUMANN

Vice President

David J. Mahoney, Inc.

New York



**"But is this one
REALLY complete?"**

If you want to be 100% "thorough" in covering Kentucky with radio, more power to you —and you'll need *plenty!*

On the other hand, if you want to reach 51.3% of the State's total purchasing power, at minimum cost, you can do it *with just one station!* 5000-watt WAVE delivers the big Louisville Trading Area intact—covers it, plus a quarter-billion dollar chunk of Southern Indiana, thoroughly, and without waste circulation. To get the remaining 48.7% of the State's income, you need *many* of Kentucky's 47 other radio stations.

Check NBC Spot Sales for full details!

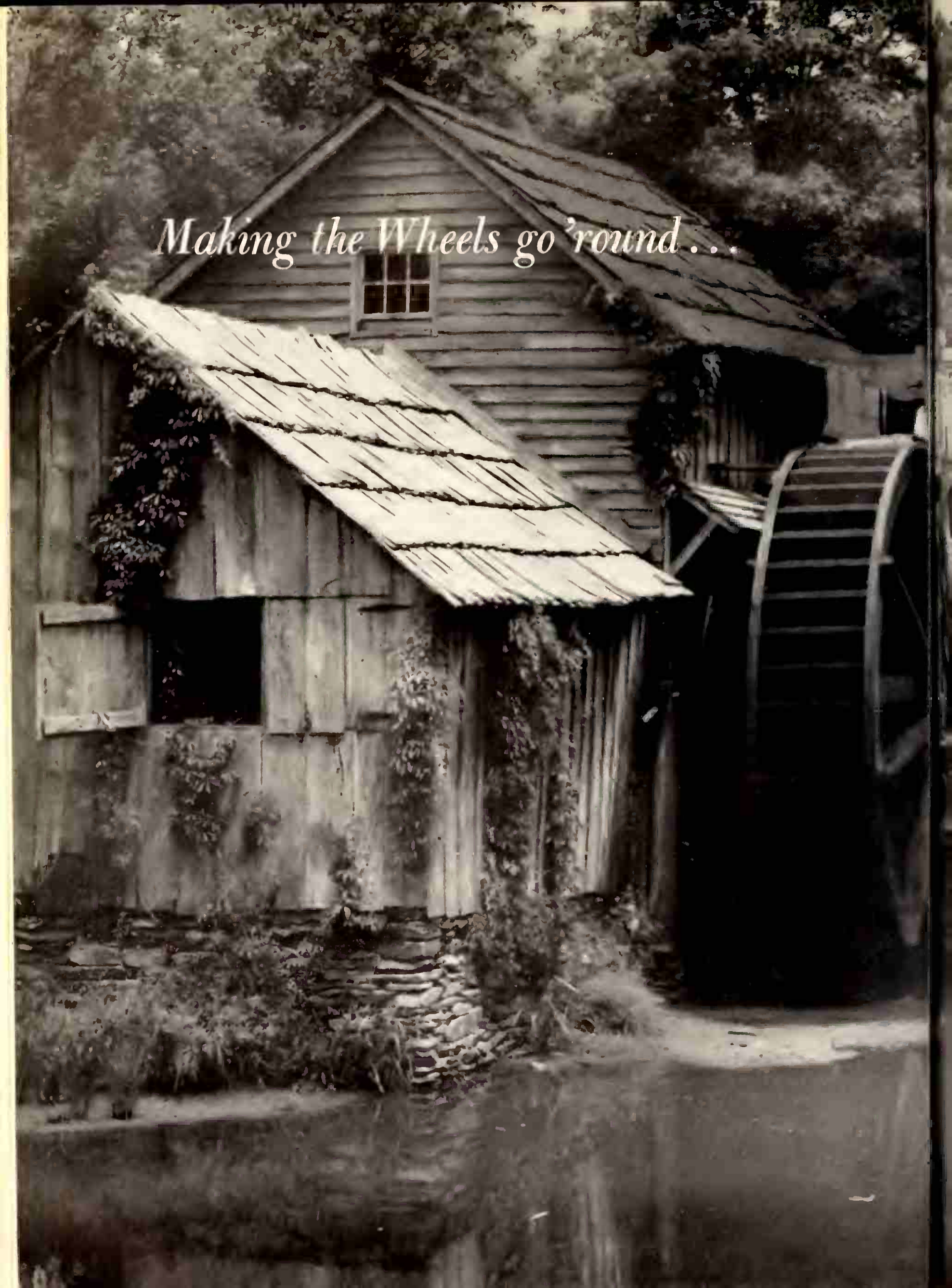
5000 WATTS

NBC AFFILIATE

**WAVE
LOUISVILLE**

NBC Spot Sales, *Exclusive National Representatives*

Making the Wheels go 'round...



The multi billion-dollar sales volume produced
annually for advertisers by Storer stations
keeps industrial wheels turning in every
part of the United States. To turn the
wheels faster—turn to a Storer station.



STORER BROADCASTING COMPANY

WSPD-TV Toledo, Ohio	WJBK-TV Detroit, Mich.	WAGA-TV Atlanta, Ga.	KGBS-TV San Antonio, Texas	WBRC-TV Birmingham, Ala.		
WSPD Toledo, Ohio	WJBK Detroit, Mich.	WAGA Atlanta, Ga.	KGBS San Antonio, Texas	WBRC Birmingham, Ala.	WWVA Wheeling, W. Va.	WGBS Miami, Fla.

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director

BOB WOOD, Midwest National Sales Mgr.

118 East 57 Street, New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 2-6498

IN
JACKSONVILLE
it's'...

WJHP
TV

276,000 WATTS
NBC•ABC•DUMONT
NETWORKS

CHANNEL 36
The South's
Finest
UHF Station

For information
Call
New York
MU 7-5047
Jacksonville
98-9751



agency profile

Frank C. Barton Jr.

Radio & Tv V.P.
Lennen & Newell, New York

"Radio," says Frank Barton, Lennen & Newell v.p., "created a new era of advertising by offering the prospective customer, or listener something in addition to information, namely entertainment."

"This entertainment or program, in radio as in tv, can put the audience in a better frame of mind for the advertiser's message. It breaks down sales resistance the way no mere sales message can, as is apparent from radio's excellent record during the Depression. Tv is an extension of the same approach, but to capitalize on the program one must be selected which is right for the product."

One example of the agency's application of Barton's philosophy is their handling of the Jos. Schlitz Brewing Co. As one of the largest beer brewers in the U.S., Schlitz has a position of prestige to translate into tv terms, so the program must have quality and stature. Since the majority of beer drinkers are men, the program must be adult and lean toward the mass male side. Lastly, but quite important, since Schlitz Beer is a social beverage, it should be surrounded with an aura of "Gemütlichkeit," so the program must leave the viewer with a good, pleasant feeling.

Lennen & Newell's choice: *The Schlitz Playhouse of Stars*, CBS TV, Fridays 9:00-9:30 p.m. This dramatic show, they felt, had the necessary quality and importance.

"Admen sometimes forget that the program a client sponsors is as important to him as the actual commercials," Barton explains. "If the program does not put the listener or viewer in an appropriate frame of mind for the sell, he's less likely to part with his cash."

"The business now-a-days tends to reduce advertising to arithmetic," and Barton points the finger not at research, but at its misuse. "It's not only the sheer weight of impressions that makes the sale, but the kind of advertising impression."

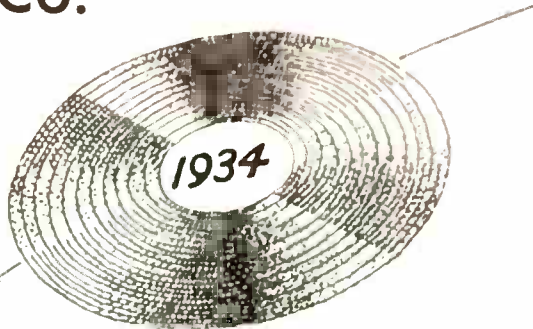
Lennen & Newell's 15 accounts spent an aggregate \$18 million in air media in 1953—this was equal to the total agency billing in the last year of Lennen & Mitchell. The 1953 billings broke down into \$14 million in tv, \$4 million in radio, out of a total of \$33 million.

Barton, who helps decide how these \$18 million are to be spent, says that he got into broadcasting by accident in its early days. As a radio veteran, he feels that Providence was kind. "What radio and tv lack in Gemütlichkeit, they make up in challenge." ★ ★ ★

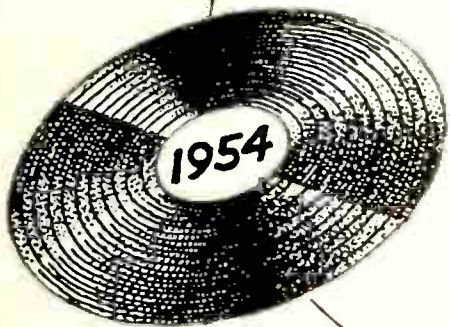
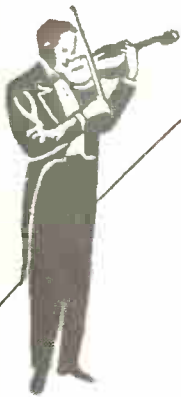
Same Program . . . Minute Parade

Same Sponsor . . . J. L. Hudson Co.

Same Station . . . 



FOR 20 YEARS!



In 1934, the J. L. Hudson Company of Detroit started sponsorship of an hour-long, 6-day-a-week, early morning program on WWJ. Its name . . . "Minute Parade." Its content . . . fine recorded music and storewide shopping information.

20 calendar years, 6240 radio hours, and some 65,000 classical recordings later, its audience acceptance and selling power has been proved millions of times. "Minute Parade" is today the oldest hour-long program in Detroit radio . . . still with same sponsor, on the same station, using the same format.

As "Minute Parade" moves into a new time slot, 9 to 10 A.M., both Hudson's and WWJ look forward to the perpetuation of this fine program, with an ever-growing audience.

Hudson's is one of America's largest, most successful department stores. In radio time-buying, as in store merchandising, it believes in the right program at the right time. on the right station. Both local and national advertisers naturally follow this basic tenet, and use WWJ with equal success.



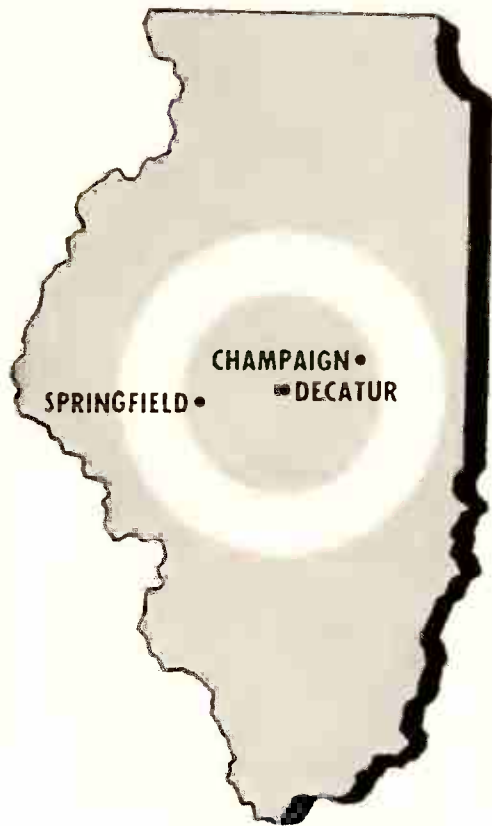
Associate Television Station WWJ-TV

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

WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS • National Representatives: THE GEORGE P. HOLLINGBERY CO.



**SOLID COVERAGE
IN THE HEART OF**



**PROSPEROUS
CENTRAL ILLINOIS**



**DELIVERS ONE OF THE
FASTEST GROWING
MARKETS IN AMERICA**

SELL IN...

**THE MARKET THAT
MARKETING FIGURES
CAN'T KEEP UP WITH!**



National Representative: George W. Clark, Inc.

AGENCY
AD LIBS



(Continued from page 16)

his comment is that the whole thing is too jerky. Or he looks at the drawings and says they don't do justice to his product. Or they don't give the professional feeling he anticipated from animation. Or he misses continuity in our efforts.

So, crestfallen, we go back and prepare for another eopy meeting. This time we take still another tack. We convince the account man to let tv be diseussed first because, after all, a bigger slice of the budget is involved in it. In place of storyboards, nicely done or erudely, this time we're just going to hand out scripts which we will act out. audio and video, with a turntable to help us provide the indicated musieal background. Here at last is the solution to our dilemma. Or so we think!

The big day arrives and scripts are placed in everyone's hands while we go through more motions than an Agnes De-Mille ballet only to find to our dismay that all our histrionics got us was a client fascinated with the tv jargon in the video instructions; so fascinated, in fact, that not another word nor idea registered. And then we realize that we're imposing on our elient, even more than before, expecting him to follow this script approach which is difficult for even the most experienced film or production people, since the human senses are not well geared to accept a video idea and then an audio one alternately and to synchronize them in the mind.

At this point we are faced with a decision: Should we give up completely and go back to writing trade ads for *Progressive Grocer* or get a job on a fishing boat out of Gloucester? Or should we try to figure some way of solving the thing? Assuming we decide to stick, here are a few suggestions on presenting tv copy to anyone, be he account man, advertiser, the film company or production man who is going to produce it.

Spend as much time together as you can preliminary to the actual copy job. Get to know each other's approach to advertising—then to tv copy—learn each other's likes, dislikes, tenets, etc. Next, follow as many jobs as is humanly possible right through *together* from idea stage to lab, through cutting and work print stages up to the answer print.

This way the next job is sure to start out far ahead. And similarly the next storyboard, however sketchy because of what must be left unsaid, is bound to be far more lucid to the two of you.

This is the only way I know of to arrive at an understanding. Once such a rapport is achieved, however, the result is better tv copy and what's more, a faster, less painful method of achieving same. Which is all any of us can hope for. ***

SARRA

teams of Visual Experts will always strive to produce the best that advertising knowledge and professional know-how make possible...

THE BILLBOARD

JANUARY 30, 1954

SECOND ANNUAL TV FILM SERVICE AWARDS

Sponsors & Producers of TV Film Commercials

1. Which advertiser's TV film commercial, regardless of method used, do you regard as the most imaginative and original in concept and treatment?

1st PLACE

Bardahl Oil
(152 points)

2d PLACE

Lucky Strike Cigarettes*
(131 points)

3d PLACE

S.O.S. Magic Pads
(123 points)

2. Which advertiser's TV film commercial, regardless of method used, do you regard as the best all-around commercial of 1953?

1st PLACE

Bardahl Oil
(185 points)

2d PLACE

Gillette Blades
(146 points)

3d PLACE

Lucky Strike Cigarettes*
(139 points)

3. Which producer of TV film commercials did the highest quality job in 1953, regardless of type of commercial?

1st PLACE

Sarra, Inc.
(138 points)

2d PLACE

Shamus Culhane
(121 points)

3d PLACE

Kling Studios
(114 points)

4. Which producer of TV film commercials did the speediest job in 1953, regardless of type of commercial?

1st PLACE

Sarra, Inc.
(164 points)

2d PLACE

National Screen Service
(139 points)

3d PLACE

Caravel Films
(102 points)

* Congo Commercial

... and remember, your commercial is only as good as it appears on the TV home screen. Insure perfection with Vide-O-Riginals® . . . quality-controlled prints made in Sarra's own photographic laboratory exclusively for Sarra Productions. Each is custom made to guarantee maximum fidelity whether you order one or one hundred.

©Registered

SARRA 
SPECIALISTS IN VISUAL SELLING

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

TELEVISION COMMERCIALS • PHOTOGRAPHIC ILLUSTRATION • MOTION PICTURES • SOUND SLIDE FILMS



WABC-TV gives away \$75,000 to excite viewer interest

For the past five weeks, WABC-TV, New York, has been giving away money hand over fist. The purpose: to acquaint viewers with the station's "increased programming, new star talent and advanced technical facilities," John H. Mitchell, vice president and general manager, told SPONSOR.

"Focal point of the campaign," Mitchell said, "was a giant Lucky 7 contest, the greatest contest ever presented by a single station." During the course of the contest, ending 7 March, \$75,000 in 1,717 cash prizes was to be awarded viewers in amounts ranging from \$10 to \$10,000.

The contest worked like this: Periodically throughout each day, WABC-TV telecast pictures of familiar places, faces and things. Right after each

picture was flashed on the screen, 28 telephone operators began placing calls at random to viewers in the greater New York area, until they reached one who identified the picture. The viewer won one of 611 cash prizes, ranging from \$25 to \$1,000. About 100,000 phone calls were made.

In addition viewers participated through the mail. During each week, about 125 "Lucky Pictures" were shown. Viewers were to list any 10 of the "Lucky Pictures" and send the list to WABC-TV with a statement of less than 26 words on "My favorite WABC-TV (Ch. 7) program is . . . because. . . ." The station awarded 1,106 prizes ranging from \$10 to \$10,000 to the winning letter writers during the five-week period. ★ ★ ★

A century of sponsorship marked at WOWO fete

More than one hundred years of sponsorship are represented in the picture (below) which was taken at the 50 kw inaugural party of WOWO, Fort Wayne, Ind.

Four of WOWO's oldest clients in

which has used WOWO continuously since 1925; Tom Carroll of the Rowlands Furniture Co., another 25-year advertiser; Oliver Capelle, advertising manager of Miles Laboratories, an advertiser since before 1930; shown with



Four veteran clients: Messrs. Rose, Kiracofe, Carroll, Capelle, with WOWO's Longsworth

the picture are (l. to r.): Art Rose, merchandising manager of the Kroger Co., Fort Wayne Branch, which has been on the station since 1932; Robert Kiracofe of the Perfection Biscuit Co.,

the clients is Tom Longsworth, WOWO sales manager.

Longsworth and Carl Vandagriff, station manager, presented "Merit Award" scrolls to long-time clients at

the party. Scrolls were inscribed: "Demonstrating unusual faith in a medium, and duly recognizing the part played by sponsors in the successful operation of a radio station, WOWO, on the occasion of its power increase to 50,000 watts, gives this certificate of recognition to those who have been its clients for 10 years or longer."

★ ★ ★

Another 3-D gimmick: Open folder, tv tower pops up

A map of Indiana drapes a lovely brunette on the front of a promotion piece mailed out to sponsors recently



Pretty girl points up coverage in promotion

by WTTV, Bloomington. "Coverage is our long suit," says WTTV's headline next to the cover girl. Open up the promotion piece and BOING! Up pops a big replica of the new 1,000-foot tv tower used by WTTV to "cover the Hoosier Heartland."

A map also pops up to show counties and cities in WTTV's coverage. A chart compares the old WTTV coverage—provided by its former tower and power—with new coverage now that WTTV telecasts with 100 kw.

Texas Co. buys 17-show, 52-week package on WCAU

One of the biggest radio sales in the history of WCAU, Philadelphia, recently was chalked up. The station sold to the Texas Co. a 52-week package of 17 different programs, including news, weather and sports shows.

Programs bought by Texaco include *Texaco Star Sports*, 11:05-11:15 p.m., Monday through Saturday; a weekend

schedule of five 5-minute, three 10-minute and three 15-minute news, weather and sports programs in early-morning, late-afternoon and late-evening time segments.

Concurrently with the WCAU schedule, the Texas Co. bought the Columbia Pacific Radio Network's *Texaco Sports Final* featuring Tom Harmon, a Monday-through-Saturday 15-minute sports show. ★ ★ ★

Briefly . . .

To celebrate its new "all music" programming policy WRNY, Rochester, prepared a 16-page newspaper which carried stories about the station, the WRNY staff, the radio industry. Topics covered included hi-fi, the status of fm, increase in specialized programming among U. S. radio stations, radio advertising success stories. * * *

The next time you visit SPONSOR'S Hollywood offices you can call on NARTB's West Coast Station Relations representative without leaving the building. Offices of Jack Barton, the trade association's representative servicing members in 14 Western states, were moved from San Francisco to 6087 Sunset Blvd., Hollywood 28, on 1 March. Telephone number is Hollywood 4-8311. * * *

KING-AM-TV, Seattle, has added a helicopter to its news gathering equipment. And the station has the Pacific Northwest's first private heliport, too; it's located atop the KING-AM-TV studios. Charles Herring, news editor, said "a helicopter is the only possible



New member of KING news staff: Helicopter

means of getting out to the scene of a story quickly, being able to land at the spot and being able to return just as quickly to our studios." ★ ★ ★

8 MARCH 1954

"Lights"
"Camera"
"Action"

and PROCESSED BY
MOVIELAB

FOR THE FINEST FILM PROCESSING IN
**THE EAST — FILM MEN WHO KNOW
SAY "IT'S MOVIELAB"**

Here—at MOVIELAB . . . efficiency and perfection are the rule. Producers, directors and technicians have at their fingertips the very best in up-to-the-minute equipment necessary to modern FILM PROCESSING techniques.

ROUND THE CLOCK SERVICES

- Negative Developing • First Print Department
- Ultra Violet & Flash Patch Track Printing
- 16mm & 35mm Release Printing
- Quality Control • Title Department
- 22 Cutting & Editing Rooms.

FOR COLOR

it's

Rainbowlab Inc.

MOVIELAB
FILM
LABORATORIES

MOVIELAB FILM LABORATORIES, INC.

619 West 54th Street, New York 19, N. Y. JUDSON 6-0360

RADIO STATION

WSAZ

HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

NIGHT TIME

AT

DAYTIME RATES



NOW YOU

CAN BUY

WSAZ

AFTER 10:00 PM

AT
CLASS B
RATES



CONTACT

C. TOM GARTEN

OR

KATZ AGENCY, INC.

5,000 WATTS DAY
1,000 WATTS NIGHT
930 KC

WSAZ



TELEVISION AFFILIATE

WSAZ-TV

Represented by THE KATZ AGENCY

SUMMER RADIO

(Continued from page 43)

The greater part of the out-of-home audience and, potentially the easiest to measure, is auto listening. The remainder, made up of listening to portables, listening in public places such as stores, restaurants, bars and at work plus listening in other persons' homes (which Pulse includes in its definition of out-of-home), is regarded by advertisers with mixed feelings. There is not only some doubt among advertisers whether a day-by-day measurement of this audience fraction could be done cheaply enough but there is also some question about the quality or intensity of such listening.

Even a regular measurement of auto listening would involve some tough problems. Which means it won't be very cheap. When A. C. Nielsen offered his local radio-tv measurement scheme to the industry early last month he indicated that auto listening figures could be had also. But he didn't offer much hope they would be figures anybody could afford to buy.

While advertisers may never know the size of their summer radio audiences to the last decimal place they know they've got an audience worth beaming at. The fact that some of the biggest and smartest clients around use summer radio is proof of that.

BAB points out that some of the million-dollar-and-more spenders put more money into radio last summer than any other ad media. They include General Mills, American Home Products, Swift, Wrigley, Manhattan Soap and Pet Milk. The general picture, of course, is that of a dip in radio advertising during the summer but it is less than commonly supposed.

A cross-section of station reps, polled for SPONSOR by SRA, reported that business last July was off no more than about 10% from the peak winter months. As for the radio networks, for the four 1953 months June through September gross billings (PIB) came to \$18.6 million compared with total 1953 billings of \$160.5 million. In other words, during the hot 33% of the year, billings were 30% of the total.

While network billings during the summer are held up to a certain extent by summer-only advertising by far the greatest amount of money is accounted for by 52-week advertisers. The fidelity of daytime advertisers, especially

sponsors of soap operas, is particularly marked. For example, every daytime advertiser remained on NBC Radio last summer compared with 58% of the nighttime advertisers.

Mutual reported a good summer last year, including evening business in that description, saying that 95% of its clients remained for 52 weeks with the other 5% taking four- to six-week vacations. PIB figures show that during the four hot months Mutual billings jumped from \$5.9 in 1952 to \$7.3 million last year.

Biggest factor in this increase was Mutual's Multi-Message Plan which ran to 80% or more of capacity during the high temperature months. The M-MP had 20 participations in five nighttime shows and accommodated such accounts as R. J. Reynolds, Jacques Kreisler and Lever.

All the networks offer 52-week discounts. For the first time last year both CBS and NBC offered the maximum discount to 52-week advertisers only. Previously, both networks gave rebates to all-year-round advertisers but sponsors could reach the maximum discount bracket if they spent enough money.

These rebates, which will undoubtedly be given this summer, also, are as follows: On CBS, 8.5%. This means a nighttime advertiser can get up to 53% in discounts for all-year-round programming, while a daytime advertiser can get as much as 37%. On NBC, 10%. The maximum nighttime discount is 52% and the maximum daytime discount is 37.5%.

Both ABC and Mutual give rebates for 52-week advertising but the advertiser can get the maximum discount given by both networks without being on during the summer. (Mutual's Multi-Message Plan does not come under the discount schedule.) ABC gives a 9% rebate but the advertiser who spends \$2.4 million on daytime or \$1.5 million on nighttime within a year's time will get the maximum discount, including the 9%. Mutual gives a 12.5% rebate but a nighttime advertiser who spends \$1 million during his contract year gets the maximum discount of 63% (in tv markets) even if he is not on 52 weeks.

The rebates plus the additional discounts earned by spending more money during the summer bring down the advertiser's hot weather costs substantially so that his cost-per-1,000 may

SPONSOR

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

The Georgia Trio

WAGA

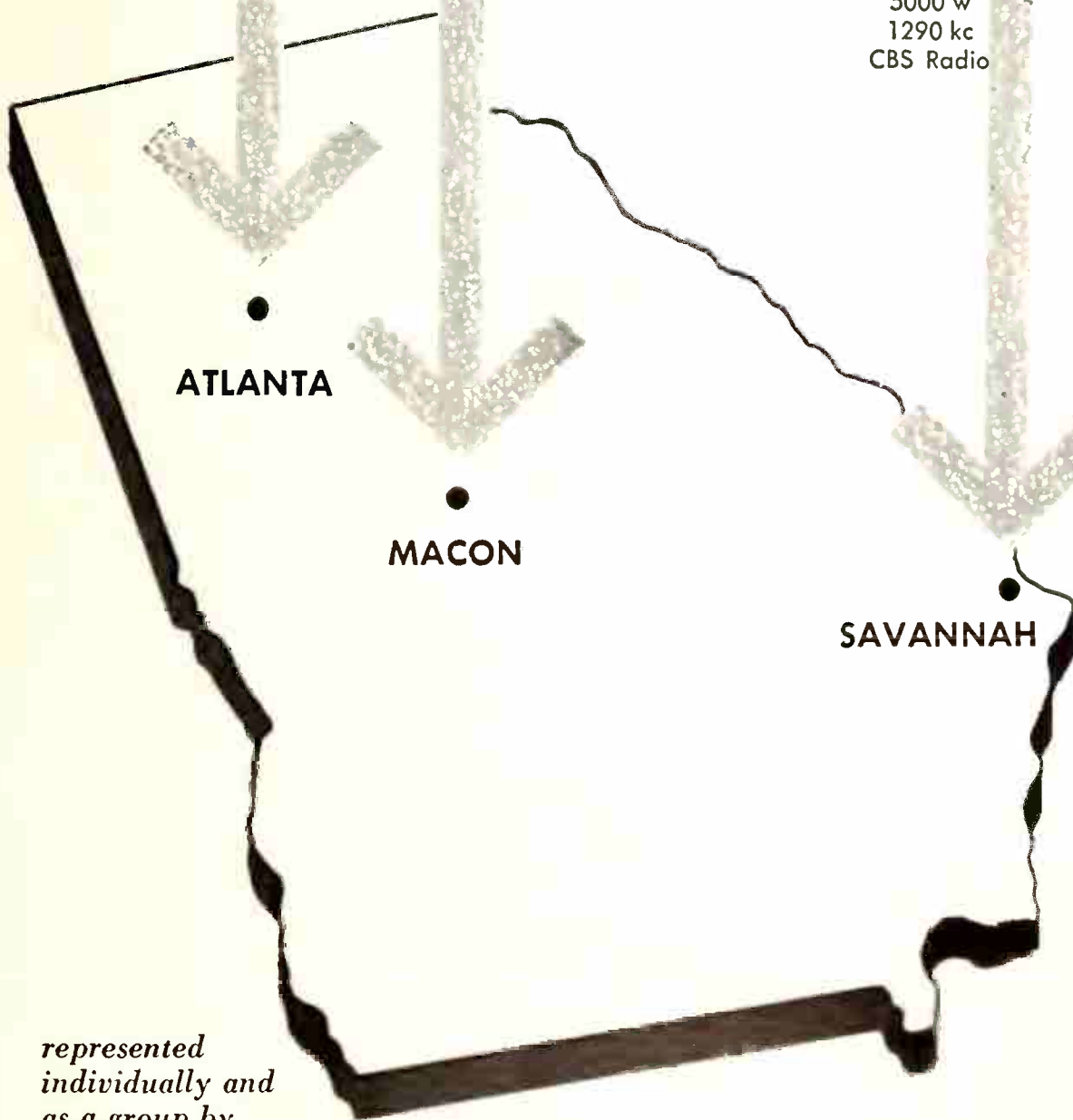
5000 w
590 kc
CBS Radio

WMAZ

10,000 w
940 kc
CBS Radio

WTOC

5000 w
1290 kc
CBS Radio



ATLANTA

MACON

SAVANNAH

*The TRIO
offers advertisers
at one low cost:*

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

*represented
individually and
as a group by*

The KATZ AGENCY, INC.

In 3 major markets

NEW YORK

CHICAGO

DETROIT

ATLANTA

DALLAS

KANSAS CITY

LOS ANGELES

SAN FRANCISCO



Passing lures don't take away our listeners. We stack up . . . for we carry the 20 top-rated programs, day and night. And for faithful listening, WBNS has lasting appeal — a greater tune-in than all other local stations combined!

CBS for CENTRAL OHIO

ASK
JOHN BLAIR

WBNS
radio
COLUMBUS, OHIO

be lower during the summer than during the winter, despite the decline in summer listening.

Here's an example of the economy in summer radio buying:

A certain advertiser on NBC Radio would pay \$370,784 in time charges if he were on for 39 weeks. That's an average of \$9,507 per week. But this advertiser is on for 52 weeks and his total time charges are \$415,905. He thus pays \$45,122 more for 13 weeks in the summer or \$5,308 per week. In other words his additional summer time charges per week are only a little more than half of what he would pay per week during the regular season if he took a hiatus.

The spot radio advertiser will not generally find 52-week discounts though there are some stations which offer them. One reason 52-week discounts are not generally offered by stations is that they are not generally demanded by clients. Since advertisers use spot for flexibility, it stands to reason they don't necessarily feel a need for 12-month schedules. With network shows, the situation is sometimes different. The network program is often used as a sponsor identification device which can best build up impact over a long period of time.

There are some stations which offer special summer plans. They usually involve a greater discount during the summer for run-of-station buys. A few stations offer special deals to sell time dropped by the networks or sponsors during the summer.

By and large, however, the stations go in for discounts tied to frequency rather than the season. In some cases the big frequency discounts started as special summer plans or else are discounts which were made a part of the rate card after an especially large summer sale at a new discount was made to a saturation-minded advertiser, such as General Mills.

Summer advertisers should check station saturation packages. These are not always published, though the reason is not to chisel the sponsor. Stations will offer saturation packages to all comers at the same price and still not publish them for fear of setting off a price war or being accused of it.

Some of the big agencies have been complaining they have to work too hard to dig out rates for saturation packages and have asked for greater frankness from the stations.

(Please turn to page 93)



Harvesting in Fall and Summer, feeding and milking in Winter, plowing and planting in Spring . . . throughout the year there is work to be done on the farm.

And every year in every season, the radio is an indispensable tool helping the farm family with its work, planning and living.

The sharpest tool for the easing of farm work is WLS. In the Midwest during 29 years, WLS has met the farmer's needs. It has been the farmer's friend. It has gained his confidence. It has won his loyalty.

That's why WLS advertisers . . . *Get Results!*

A Clear Channel Station



890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

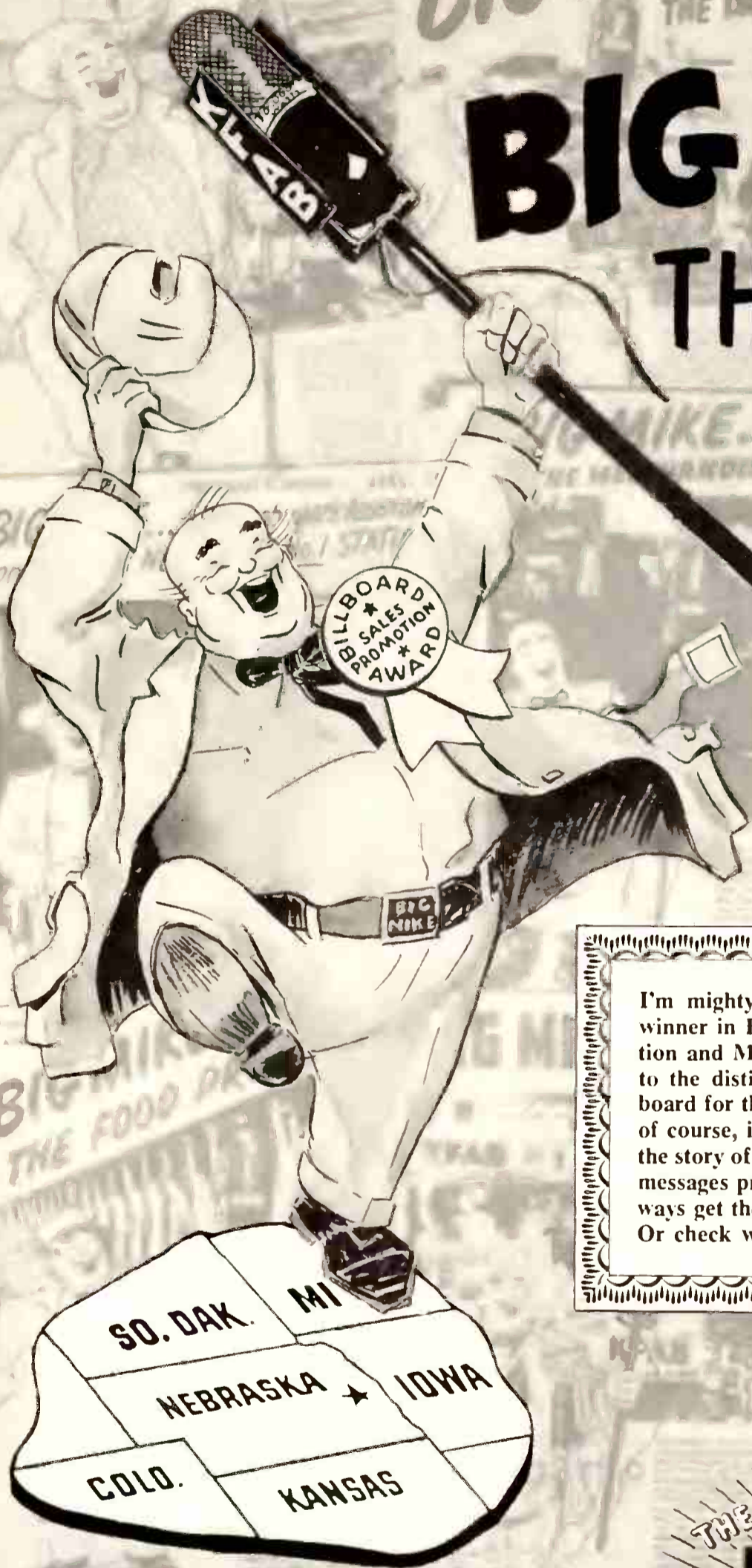
BIG MIKE EBRA
...The Rancher

BIG MIKE...
THE DAIRYMAN

BIG MIKE... PROGRAM SCHEDULE
THE MANUFACTURER APRIL

BIG MIKE THE AWARD WINNER!

BIG MIKE...
The Wholesaler



I'm mighty proud to be a top Sales Promotion winner in Billboard's 16th Annual Radio Promotion and Merchandising Competition. My thanks to the distinguished judges and the staff of Billboard for their consideration. My main objective, of course, is not merely to win awards, but to tell the story of my great market. I hope you'll read the messages presented in my ads . . . and you can always get the complete story from Free and Peters. Or check with General Manager Harry Burke.

Big Mike is the physical trademark of KFAB —
Nebraska's most-listened-to station

THE MIDWEST-EMPIRE STATION

KFAB

1110 K.C.
150,000 WATTS OMAHA CBS RADIO

An executive of one of the largest rep firms told SPONSOR:

"The advertisers have a legitimate complaint. While we insist that our stations publish all their saturation packages there are many stations that won't do it though they do not intend to hide the rates if a timebuyer asks about them. Most of these stations have no unethical intentions. They know it is dishonest to give a discount to one advertiser and not another who buys the same number of announcements. But the stations are very sensitive about the rate situation and are afraid of being charged with price-cutting."

Stations and networks differ on hiatus protection just as they do on 52-week discounts. A station will not generally save a good announcement slot for an advertiser who goes off for the summer. An advertiser can get away with taking off four weeks but that is because he can contract to buy time 30 days before he actually goes on.

Some hiatus advertisers anxious to recapture certain announcement periods in the fall will arrange with a non-competitor to take the time during the summer only. Peter Paul ties up the time period it wants by this method.

This technique is used on the networks, too. Another candy advertiser, Mars, used it on CBS Radio last year with *People Are Funny*. When Mars dropped out of the show during the summer, Amana took over until the candy firm came back in the fall.

Amana, not so incidentally, reran tapes of the show and its production cost per week was \$2,250 compared with the \$6,500 figure paid by Mars.

The dangers of taking a network hiatus during the summer and losing the time period during the fall are not as serious in radio as in tv. However, there are some daytime periods on radio which are just as valuable as nighttime periods on tv. CBS Radio offers no hiatus protection for daytime shows. During the evening, however, an eight-week policy prevails. That is, the network will protect an advertiser's time period in the fall if he takes a hiatus for no more than eight weeks. The client must make a firm commitment 30 days or more before the hiatus to buy at least 13 weeks in the fall.

ABC and Mutual have a 13-week policy. NBC has an eight-week policy but would probably protect the time period of a nighttime advertiser who takes 13 weeks off. The same can be

said for CBS' nighttime radio clients.

While summer advertising is still quieter than that of other seasons so far as the over-all picture goes, many radio stations have completely licked the hiatus problem. Here are examples of what stations queried by SPONSOR had to say:

WNAX, Yankton, S. D.: "Perhaps this will sound conceited but, fortunately, we are not plagued with the summer hiatus problem. . . . We have certain accounts on the air that are

naturally seasonal. At the same time we have other accounts which year in and year out have come on the air with us in the spring and go through the summer. Those are companies that are particularly interested in the canning season so that all year 'round we enjoy a very healthy business."

KITE, San Antonio, Tex.: "KITE has been on the air only six years and, up to this date, we have experienced no summer slump because each year our summer business has been better

**W
G
R** wherever you
go there's
radio



**CBS
Radio
Network**

WGR's 5000-watt "take-off" lands your selling messages loud and clear wherever you go throughout Western New York, Northwestern Pennsylvania and near-by Ontario. It's the most listened-to station in the area.

For example: WGR's wide range of top rated programs include the big audiences reached by the New York Philharmonic and the Buffalo Philharmonic Orchestras.

WGR 55

**BROADCASTING
CORPORATION**

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

than the previous year. Better than 80% of our business is sold on a year 'round basis. The weather in San Antonio is very hot during the summer. People here do a lot of picnicking and barbecuing and at every gathering they have their radios on."

WWDC, Washington, D. C.: "In 1953 we had a commercial 'sold-out' sign up during the entire summer season. Our basic concept has been to sell the station on a year 'round basis to national and local advertisers, rather than use the seasonal approach. Of course, our merchandising and promotion does differ in summertime."

WWDC's healthy summer business is partly accounted for by special promotional activities. It has been conducting the "Miss Washington" beauty talent contest, whose winner competes for "Miss America" honors, for 11 years.

Local advertisers tie in the contest in various ways. Many who advertise regularly on the station contribute to the jackpot of prizes for the winner. For this they receive spot mentions on WWDC in connection with the contest, mentions in movie trailers, their

names in all programs and printed material relating to the contest and miscellaneous other credits.

The Hecht Co., Washington's largest department store, which contributes a number of the major awards, has featured "Miss Washington" contestants in fashion shows, builds window displays on summer wear around the contest and signs up the winner as its top model for a year.

Many powerhouse stations promote themselves during the summer with the argument that they have just as large an available audience during the summer as during the winter because their signal covers the vacation areas visited by their regular listeners as well as outsiders.

For example Atlantic City is a popular resort town for Philadelphians and WCAU, Philadelphia, which boasts a 53-county, five-state coverage area, regularly promotes itself at the shore resort, 60 miles away. Last year the station used a Motorgraph panel on Atlantic City's Steel Pier which ran two messages alternately at two- to three-minute intervals from dusk to mid-

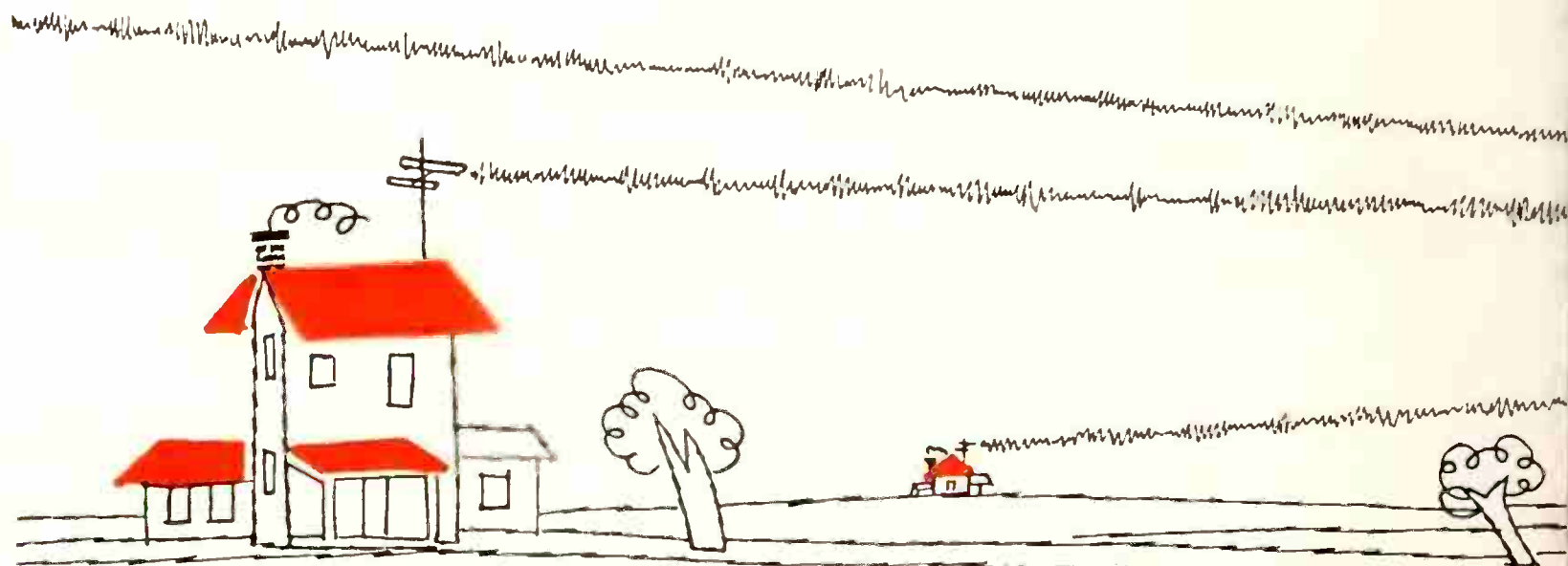
night. This was supplemented by two billboards on the pier. Also used was a 90-second trailer run 14 times daily in the Music Hall Theatre.

KTIS, Little Rock, another 50,000-watter, gave this example of the area it can cover during the summer. The Gus Blass Co. advertised sport shirts and jeans on the station last summer via announcements. The station received 3,175 mail orders from 18 states including towns more than 700 miles away. Of the 145 counties heard from, 87 were outside Arkansas.

Another station capitalizing on resort coverage is WHLI, Hempstead, N. Y., which serves a vacation area enjoyed by residents of New York City and Long Island, not to mention the 2.5 million permanent residents of Long Island. WHLI begins its list of special summer services on Decoration Day. They consist of detailed reports on traffic conditions (the Long Island parkways are among the heaviest traveled in the nation), daily reports on water and air temperature at bathing beaches, tide and weather reports for fishermen and mariners and suggestions of historic places to visit. ★ ★ ★

Homaloidally Speaking

With nothing in the way but towering bank balances, WMT-TV signal, encouraged by 100,000 watts of power and a 703-foot antenna, gets around Eastern Iowa. On the 1



MEDIA STUDY

(Continued from page 36)

tiveness on a non-comparative basis:

- Launch a new product in this bitterly competitive world without any major media advertising whatsoever.

- Withdraw all your major media advertising from an established product while your competitors continue or step up their campaigns.

In either case all you need to do is "see what happens." He assures you plenty will.

One of the most respected independent researchers in the field on the other hand insists that "it will probably never be possible to make the general statement that one medium is better than another medium."

The reason?

"If you agree that some products sell better in one medium than in another, then you can never make the statement that Medium A is better than Medium B except by adding for what product. Since there are thousands of salable products and services, then to state which medium is best for selling most of them, you'd have to test each. And you'd go broke.

"But suppose you did test all of them and conclude that Medium B is

better than Medium A. Then this problem arises: Invariably there will be more B products than A. Is Medium B better than A because of its intrinsic 'betterness' or merely because statistically it can sell a slightly larger number of products better? This shows you why all researchers, sooner or later, go slightly mad when dealing with inter-media tests. It's much easier to test media for one advertiser, preferably for one product.

"And keep this in mind: You can't test a national medium locally. That is, you can't test the *Saturday Evening Post* or *Look* in Philadelphia or Akron for the simple reason that you can't shut them out of your other test market cities."

Yet this researcher tests. And so do others. If you plan inter-media or intra-media tests or tests of your advertising campaign in general, you might turn to A. C. Nielsen Co., Chicago, which can check sales for you in Harrisburg, Johnstown, Pa., South Bend or Waterloo, Iowa, where it audits an extra number of food and drug stores. Or try Alfred Politz Research, Market Research Corp. of America, Richard Manville Research, Elmo Roper, S-D Surveys, Crossley,

Inc., Fact Finders Associates, Psychological Corp. all in New York; Advertest, Newark, N. J., and Advertising Research Bureau, Inc., Seattle. (These are a few that sponsor interviewed; there are many more.)

Despite the pitfalls in testing, BBDO, for one, is doing a lot of it (newspapers vs. radio vs. tv) in local markets for a number of clients. The work is so confidential, at this point, that the agency can't talk about it.

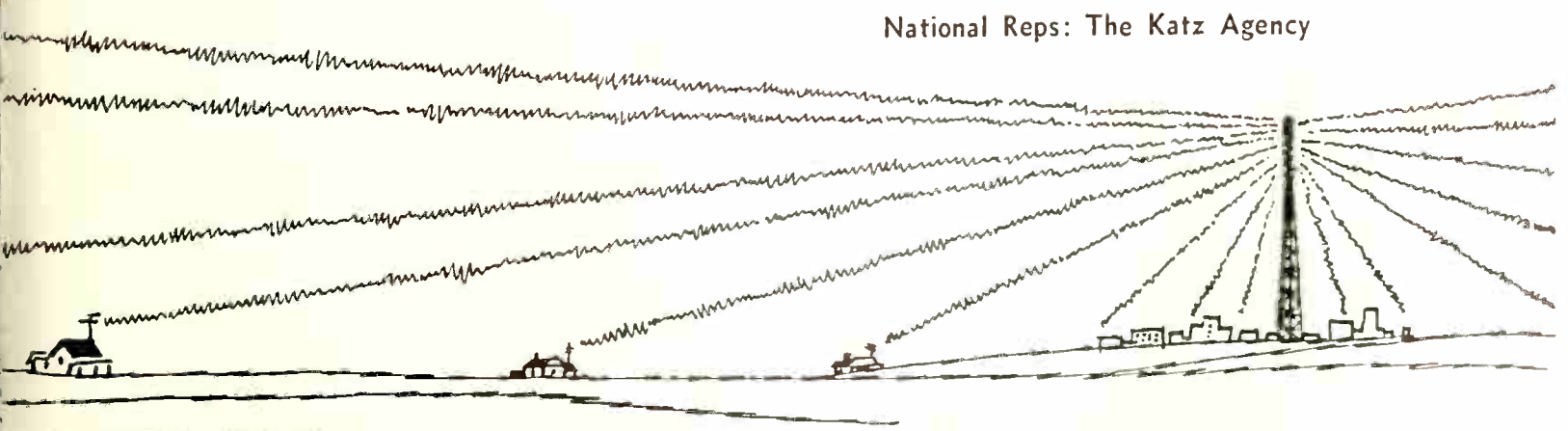
BAB likes ARBI: Advice on how to set up an "ideal" or a fool-proof media test came from other authorities, however. For example, William B. Ryan told SPONSOR just before his resignation as president of the Broadcast Advertising Bureau that BAB had spent much time and money during the past two years attempting to set up fool-proof methods of comparing media sales effectiveness. BAB's advice: Use the technique developed by the Advertising Research Bureau, Inc., of Seattle.

"The ARBI method is simple," Ryan said. "Spend the same amount of money in the different media at the same time to advertise the same item. Place interviewers at the point of purchase and check by depth interviewing

WMT AM & TV

CBS for Eastern Iowa Mail Address: Cedar Rapids

National Reps: The Katz Agency



where the prospect learned about the merchandise.

"This method seems best to use because it eliminates most of the variables and attempts to find out what produced *sales action* rather than what produced interest in the advertising itself."

BAB financed 135 such tests for 18 major department stores through 1953. It also completed a major test for a food manufacturer involving three different media.

"We are not wedded to this method and are prepared to finance media comparisons by other methods," Ryan said. "But whatever method, we believe this is a major assignment for media and advertisers alike—to find a fair method of evaluating the abilities of media so that they can be more profitably used for what they are fitted to do."

BAB's new president, Kevin B. Sweeney, who succeeded Ryan in January, heartily concurs. (For a detailed explanation of the ARBI technique, see "You need both," SPONSOR, 23 February 1953.)

Alternate towns: The research director of a major organization told

SPONSOR any kind of a test with magazines, a non-flexible medium, is hard because of the impossibility of switching ads in various matched markets. Since you can't eliminate magazine advertising from, say, a test of media in Detroit, your test of print media in that market would then be one of "magazine plus newspapers" at all times. And, he adds, "Testing different media over different periods of time is so full of difficulties as almost not to be worth thinking about at all."

For flexible media he has a practical suggestion: Use enough markets across the nation in an alternating pattern so that you have a chance of washing out the differences from town to town. You'd match towns not only geographically but all over. For example, suppose you're testing spot radio and newspapers. Then you wouldn't use newspapers in the East and radio in the West. You'd have *both* in all parts of the country—on an alternating town basis. You'd thus have two non-connected networks over the nation—one of radio and one of newspapers.

This veteran researcher concludes with this warning: "You would hope that, because you have so many places, sheer weight of numbers would over-

whelm any local effects that might be present. Of course, you still have the problem that the copy treatment or the type or size of space or frequency used for the losing medium might have been inadequate. But at least you might be able to reach a conclusion for what you did. It's a real toughie!"

Ule likes panels: G. Maxwell Ule, Kenyon & Eckhardt's research director, would like to use a representative consumer panel in setting up an inter-media test.

"Your specifications for setting up a fool-proof inter-media test shall have

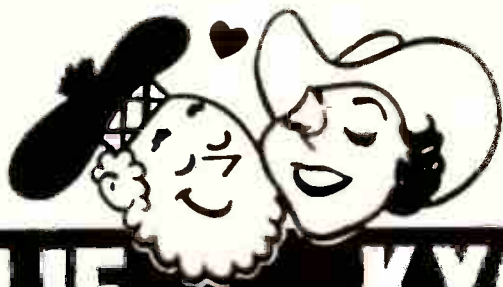
(Please turn to page 106)



KEEP OUT OF THE PINEY WOODS AND THE SAGEBRUSH AND THE PLACES WHERE PEOPLE AIN'T . . .

Beam your sales message to the concentrated market around Dallas and Fort Worth — where there are 1,134,000 people who spent \$1,702,747,824 in retail sales in 1953. The thrifty combination of KLIF-KXOL will do the job for you.

Ask any FORJOE man.



KLIF **KXOL**
DALLAS **FT. WORTH**
1190 KC 5000 WATTS **1360 KC 1000 WATTS**

**SPONSOR's Media Study—
Published to date:**

1. *Why evaluate media?* (20 April 1953).
2. *Media Basics I—newspapers, direct mail, radio, magazines* (4 May 1953).
3. *Media Basics II—Tv, business papers, outdoor, transit* (18 May 1953).
4. *How to choose media, part I* (1 June 1953).
5. *How to choose media, part II* (15 June 1953).
6. *What you should know about Life's 4-media study* (29 June 1953). *Supplementary article on same topic: "Is Life's media study fair to radio and tv?" (a debate), 13 July 1953.*
7. *Beware of these media research pitfalls, part I* (27 July 1953).
8. *Beware of these media research pitfalls, part II* (24 August 1953).
9. *How 72 leading advertisers evaluate media* (7 September 1953).
10. *How 94 agencies evaluate media* (21 September 1953).
11. *How BBDO evaluates media* (5 October 1953).
12. *How Emil Mogul tests media weekly for Rayco* (19 October 1953).
13. *Why these 31 firms don't use air media* (16 November 1953).
14. *What's wrong with air rating services* (28 December 1953).
15. *What's wrong with print measurement services* (11 January 1954).
16. *How air rating services compare by market* (25 January 1954).
17. *Can you set up an "ideal" media test? (Part I)* (22 February 1954).
18. *II. Can you set up "ideal" media test?* (8 March 1954).

To be published:

19. *Psychological aspects of media.*
20. *Sales impact of radio and tv.*
21. *New media evaluation and research developments.*
22. *SPONSOR's conclusions.*

Study will be published in book form. You may order copy now.



In the Mountain West when you use KSL radio

With a basket full of choice programs,
both local and CBS Network, you just can't
miss hitting your target with sure
penetration of the Billion Dollar
Mountain West Market.



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



Color Tv in Sioux City Sue-land

Recently Bekins Furniture Store showed eleven pieces on KVTV—a davenport, two chairs, three tables, a rug, two lamps, two pictures. Immediately after the program, a lady telephoned Bekins to say, "I'll take the whole bundle of everything you showed on KVTV a few minutes ago." When asked what colors she wanted, her reply was, "Just send me the same colors you showed on KVTV."

Commercial:

Even in black-and-white, commercials get a compatible reception in Sioux City Sue-land, where there are more tv sets than in France, West Germany, Denmark, Italy, Japan, and The Netherlands combined. (In real money, this means more than 85,000 sets.)



CBS, NBC, ABC & DuMont

Represented by The Katz Agency

KVTV

Channel 9

SIOUX CITY, IOWA

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

Table with columns for days of the week (SUNDAY to SATURDAY) and rows for various TV programs and their sponsors. Includes program titles like 'The Tonight Show', 'The Ed Sullivan Show', and various news and entertainment programs.

BIG MARKET FACTS...



Serving... and SELLING
★ 1st Market in West Virginia
★ 48th Market in United States
★ 20 cities of more than 10,000 population
★ Plus a RICH...buzzing...BOOMING primary area

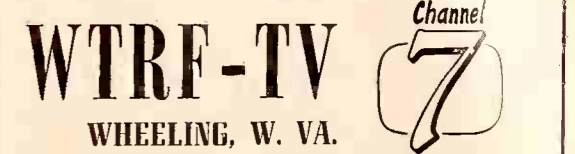
Primary Market Data

Table with 2 columns: Category and Value. Includes Population (1,113,200), Families (403,700), TV Families (248,123), etc.

INTERCONNECTED

Primary Affiliate NBC
Secondary Affiliate ABC

National Representatives: George P. Hollingsbery Co.
New York, Chicago, Atlanta, Los Angeles, San Francisco



Staubenville, Ohio... Weirton, W. Va.
Martins Ferry, Bellaire, Ohio
Robert W. Ferguson, Vice President & General Manager
H. Neelham Smith, Sales Manager
Phone Wheeling 1177

Special explanations to help you use this chart

Notations: All times are Eastern Standard Time...
Notations: All times are Eastern Standard Time...
Notations: All times are Eastern Standard Time...

Sponsors listed alphabetically with agency and time on air

Admiral, Erie, DTS, Tu 6-30-30 pm
Admiral, Erie, DTS, Tu 6-30-30 pm
Admiral, Erie, DTS, Tu 6-30-30 pm...

Sponsors listed alphabetically with agency and time on air

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Admiral, Erie, DTS, Tu 6-30-30 pm
Admiral, Erie, DTS, Tu 6-30-30 pm
Admiral, Erie, DTS, Tu 6-30-30 pm...

TOP FIFTEEN ONCE A WEEK SHOWS

Table with 2 columns: New York January 1954 and Los Angeles January 1954. Lists show titles and average ratings.

TOP TEN MULTI-WEEKLY SHOWS

Table with 2 columns: New York January 1954 and Los Angeles January 1954. Lists show titles and average ratings.



TOP SERVICE!

Where the U.S. Population is concentrated and where the public buys the most of everything, PULSE interviews more than 1,200,000 families. This is the largest, most accurate sampling outside U.S. Census.



PULSE, Inc., 15 W. 46th St., New York 36. THE SERVICE WITH THE MOST SUBSCRIBERS

Main grid table with columns for days of the week (SUNDAY to SATURDAY) and rows for various TV networks (ABC, CBS, NBC, etc.). Contains program titles, times, and costs.

SPONSOR

SPONSOR

SPONSOR

SPONSOR

SPONSOR

TERRIFIC!

... Telepulse Report for the Wilkes-Barre-Scranton TV Market

Reveals

that WBRE-TV has
15 of the Top 15 Night-time Shows!

Reveals

that WBRE-TV has
21 of the Top 25 Night-time Shows!

Reveals

that WBRE-TV
During 140 quarter hour periods, from
6 to 11 pm, Monday through Sunday
leads in 121 periods!

Reveals

that WBRE-TV
During 16 daily daytime quarter hour
periods leads in 14 periods!

Audience . . . ! Audience . . . ! Audience! . . . that's what
you get when you buy WBRE-TV in the Wilkes-Barre-Scranton,
Pennsylvania market.

The revealing facts of the current Telepulse Report proves what
WBRE-TV has been saying about its Colossal Coverage . . . its
Stupendous Set Count . . . its Superior Quality Picture . . . its
full line-up of N. B. C. shows . . . its highly-rated local shows . . .
plus engineering know-how . . . and now first
in COLOR-TV in N. E. Pennsylvania.

FEBRUARY SET COUNT:
135,000

WBRE -TV Ch. 28 Wilkes-Barre, Pa.



National Representative The Headley-Reed Co.

MEDIA STUDY

(Continued from page 96)

to await the blissful hereafter for their implementation," he told sponsor.

"Meantime I should like to address myself to the more mundane and limited objective of setting up the ideal inter-media test, given the current state of research technology. I emphasize this last qualification because improvements in technology are the

one basic method by which our ability to estimate and predict can be increased."

Central objective of the ideal inter-media test should be to measure sales returns from the medium used against the advertising investment in each medium, he says. A supplementary objective or "near measure" partially correlated with sales would be to determine the ability of the alternative media to increase consumer familiarity of the

product, holding quality of creative work constant.

Ule's representative consumer panel, which he feels would be best calculated to give these answers, would be interviewed repeatedly preceding and during the media test.

"This form of dynamic research would enable us to study the level of brand familiarity and purchase among the sample of consumers prior to the test," he says. "It would also permit us to set up the media test and to follow the pattern of consumer familiarity, consumer acceptance and consumer purchases of the product given the known conditions of exposure of the people in the sample to the various media being used."

This test would permit the study of sales effectiveness of alternative media in these two general directions, Ule feels:

1. Their ability to increase consumer sales.
2. Their ability to decrease competitive encroachment.

Put another way, "The testing mechanism would permit us to measure both the offensive and defensive sales effectiveness of the media under study."

Expensive? Ule agrees it would be. "But if the planned media investments are large, these research costs would more than justify themselves by the increased efficiency with which the media would be combined" in an overall ad schedule as a result of the findings.

Ule's preference for a "dynamic consumer panel" is largely a technical one, he says. "It is the best-known current method by which we can segregate media exposure and brand familiarity and use to the individual prospect and customer. And the more we can make the analysis contingent upon measuring results upon each individual prospect and customer, the greater the research efficiency. In this form of test the effects of media are not 'diluted' as in a store inventory test since we can study people on the basis of their exposure or non-exposure to the medium (or even their degree of exposure). In other tests we cannot segregate people into these undiluted groups."

Dodge offers tips: Sherwood Dodge, Foote, Cone & Belding's v.p. in charge of marketing, says the most useful inter-media test would require:

1. Identical measuring techniques,

W DAY
(FARGO, N. D.)
IS ONE OF THE
NATION'S MOST
POPULAR STATIONS!

IN 1950 . . . WDAY was the top Hooperated station in the entire country!

IN 1951 . . . WDAY was the top Hooperated station on NBC!

IN 1952 . . . FOR THE THIRD YEAR IN A ROW, WDAY is the top Hooperated station on NBC!

NBC • 5000 WATTS
970 KILOCYCLES



FREE & PETERS, INC.,
Exclusive National Representatives

WCAN-TV Snarls

Phone Lines*

TV Hopefuls' Calls Jam Phone Service

Thousands of 'Winners' Swamp Broadway Exchange for an Hour

A deluge of thousands of telephone calls by potential winners of a radio-television "bingo" program late Saturday night and early Sunday hampered police telephone emergency service at the Safety Building for an hour, police reported Sunday.

Capt. Herbert Schmidt, in charge of the First Precinct Station late shift, stated it was impossible for police to make outgoing or receive incoming calls at the station between midnight and 1 a. m. Sunday because of the number of calls being made to WCAN-TV station. WCAN has a Broadway telephone exchange, the same as the police station.

Kal Ross, WCAN-TV director of operations, claimed that between 100,000 and 150,000 people play the game on TV and radio from 10:30 p. m. to 12:30 a. m. Saturday night. The program started four weeks ago.

Besides the police complaint, hundreds of persons who played the game Saturday night called the police, the Sentinel, WCAN-TV and operators of the Broadway dial switchboard station, 722 N. Broadway. They complained that their phones were "blacked out" during the program, that they got the busy signal for "two hours" and that they could not even reach the operators during the program and for an hour afterward.

The Police advised ca...

*Game Goes On; Phone Lines Open

Police and Wisconsin telephone Company officials reported that WCAN-TV PLAY REGAL did not interfere with normal phone operations... as happened last Saturday Night.

SENATE UNIT
SLOWS WARREN
OK FOR COURT

Licens
On C

Calif

WCAN-TV found GUILTY!

The surprising results of WCAN-TV's new game PLAY REGAL indicates that thousands of viewers played REGAL — while thousands more jammed phone lines requesting information on how to get cards and to make them eligible players. As a result, WCAN-TV was found guilty on the following four counts.

1. WCAN-TV is guilty of having 60% conversions in less than 6 months on the air. It is this phenomenal conversion rate that made Milwaukee the fastest growing UHF Market in America today!
2. WCAN-TV is guilty of operating at FULL POWER of 212,000 watts bringing top flight WCAN-TV and CBS programming to greater Wisconsin.
3. WCAN-TV is guilty of having more than 300,000 PLAY REGAL forms on file in about one month... A good indication of the size and type of audience WCAN-TV can deliver for your promotional dollar.
4. WCAN-TV is guilty of giving the Best TV BUY in America TODAY.



Basic Optional



channel 25 Milwaukee
Represented Nationally by
Alex Rosenman • 347 Madison Avenue
New York, New York

reprinted from Milwaukee Sentinel,
February 15, 1954

FIRST

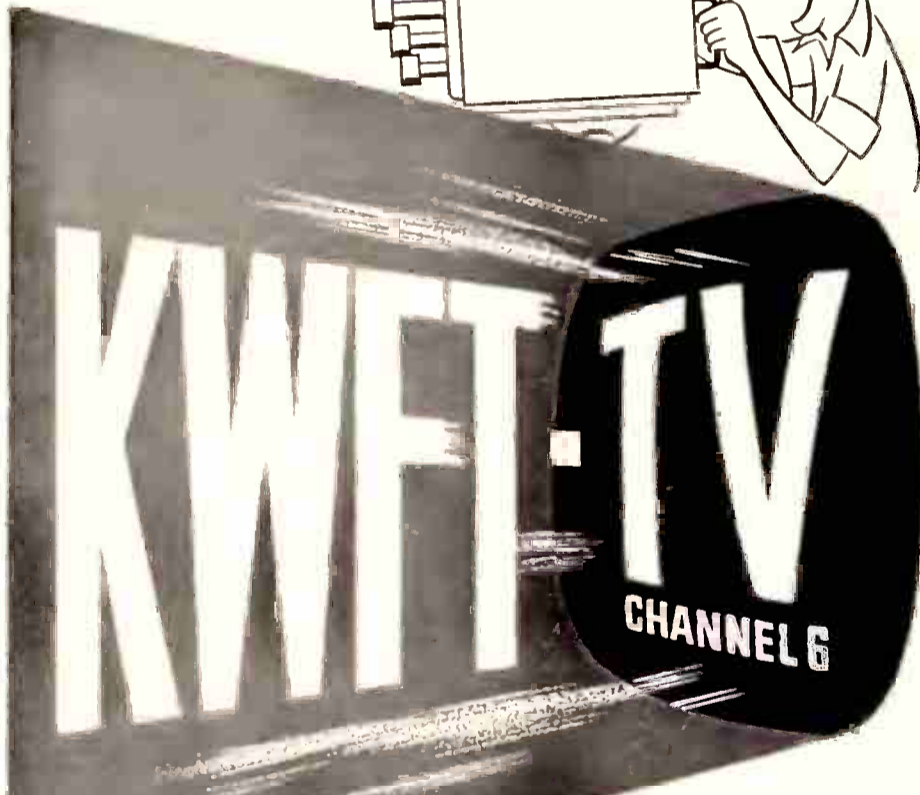
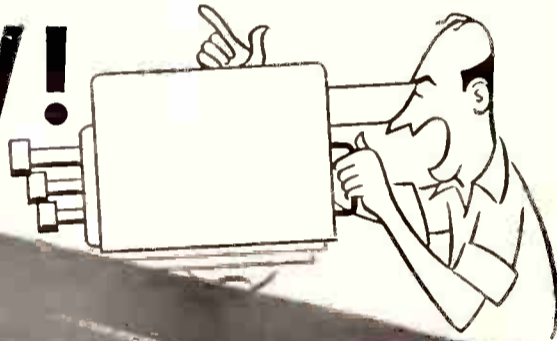
IN RADIO!



NOW

FIRST

IN TV!



in Wichita Falls ★ Texas!

CBS AND DuMONT
TELEVISION NETWORKS

Wichita Falls Television, Inc.

probably a modification of recognition or recall techniques—

2. At identical intervals after the stimulus—

3. Measured at uniformly different intervals (short time, long time)—

4. After different degrees of identity or exposure (heavy campaign, light campaign)—

5. With fresh material so you can eliminate the need for confusion control.

Dodge objects strongly to a practice indulged in by some broadcasters: making broadcast-to-print comparisons on the basis of recognition for the latter and tuned sets for the former.

Why?

"In making broadcast-print comparisons I would prefer to use data from a recognition study such as I have described," he says. "Until then, I know of no better assumption to make than that ads in a magazine are physically encountered (though many forgotten) to about the same degree as broadcast commercials are physically encountered. Therefore magazine audience figures equate more closely to broadcast audience measurements than magazine figures do when they are adjusted for average Starch readership."

Radio vs. tv: William S. Robinson, Earle Ludgin & Co.'s research director in Chicago, says most of the testing done today seems to be between broadcast and print media whereas he would like to see radio stacked up against tv. He outlined such a test, but first he prefaced his remarks to SPONSOR with the statement that "I don't believe it is possible to set up a fool-proof inter-media test."

"If it were possible to test the effectiveness of different advertising media, it would be possible to test the effectiveness of all advertising," he says. "To my knowledge no one since the Townsend brothers has claimed that this is possible. As a further bit of preface, it would be foolish to ignore the practical limitations of testing any two media. Conditioning of consumers, campaigns by competitors, changes in taste and style, introduction of new product designs, changing economic conditions and even weather will play important parts in any test of advertising or advertising media."

However, Robinson believes it is possible to set up a test of two media that would contribute much to understanding the potential value of each.

SPONSOR

The first prerequisite would be to check the movement of the product being advertised. This could be done either by observing a sample of consumers or a sample of retail outlets. If the product is sold through many types of outlets, it would be best to use a consumer panel. If, on the other hand, sales were concentrated in a single type of outlet, a store audit operation would be more efficient.

For this radio-vs.-tv test Robinson assumes that an unlimited budget is available ("I'm dreaming now"). This is what he would like to see done:

1. Select for testing a product of fairly frequent purchase and wide distribution.

2. Select four test markets with characteristics as comparable as possible—all in tv areas.

3. Establish matched consumer panels in all markets for one year before the test is begun.

4. Check the purchases of the product among the families in the panels, noting long-term trends, seasonal trends and the effect of any unusual economic or weather events.

5. At the same time check the distribution of the product and relate sales changes to the changing level of distribution.

6. In two of the test markets, run a radio campaign for one year. At the same time conduct a tv campaign in the other two areas.

7. Utilize the same advertising appeals in the two campaigns—but in the tv campaign take fullest advantage of tv's capabilities in adding visual impact to the message.

8. The subject of expenditures is a perplexing one. Should the same amount of money be used in both media or should tv receive enough to allow the same frequency as used on radio? "I favor the second alternative because I believe it more closely approximates the practical situation."

9. After running the campaign for one year, observe the panels for another year to measure the sales changes occurring after the advertising was stopped.

What would such a test indicate?

You'd have a record of sales changes brought about by the introduction of a radio advertising campaign compared with those changes effected by a tv campaign, Robinson feels. You'd have a record of sales for a one-year period before advertising began, for a one-

(Please turn to page 112)

8 MARCH 1954

Take a few Notes Mr. Timebuyer:

WSLS-TV IS POWERFUL

296,000 WATTS

ANTENNA HEIGHT — 4,007 feet above sea-level

WSLS-TV HAS COVERAGE

63 COUNTIES

IN VIRGINIA - WEST VIRGINIA - NORTH CAROLINA

WSLS-TV HAS VIEWERS

POPULATION—2,312,240

FAMILIES—538,480

TELEVISION SETS—223,945

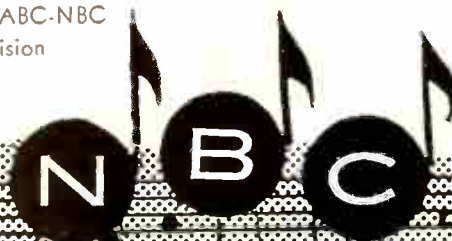
MONEY?

\$1,677,221,000

CONSUMER SPENDABLE INCOME 1953*

Interconnected
with ABC-NBC
Television

*Source:
SRDS
Consumer
Markets
1954



WSLS-TV CHANNEL 10

ROANOKE, VIRGINIA

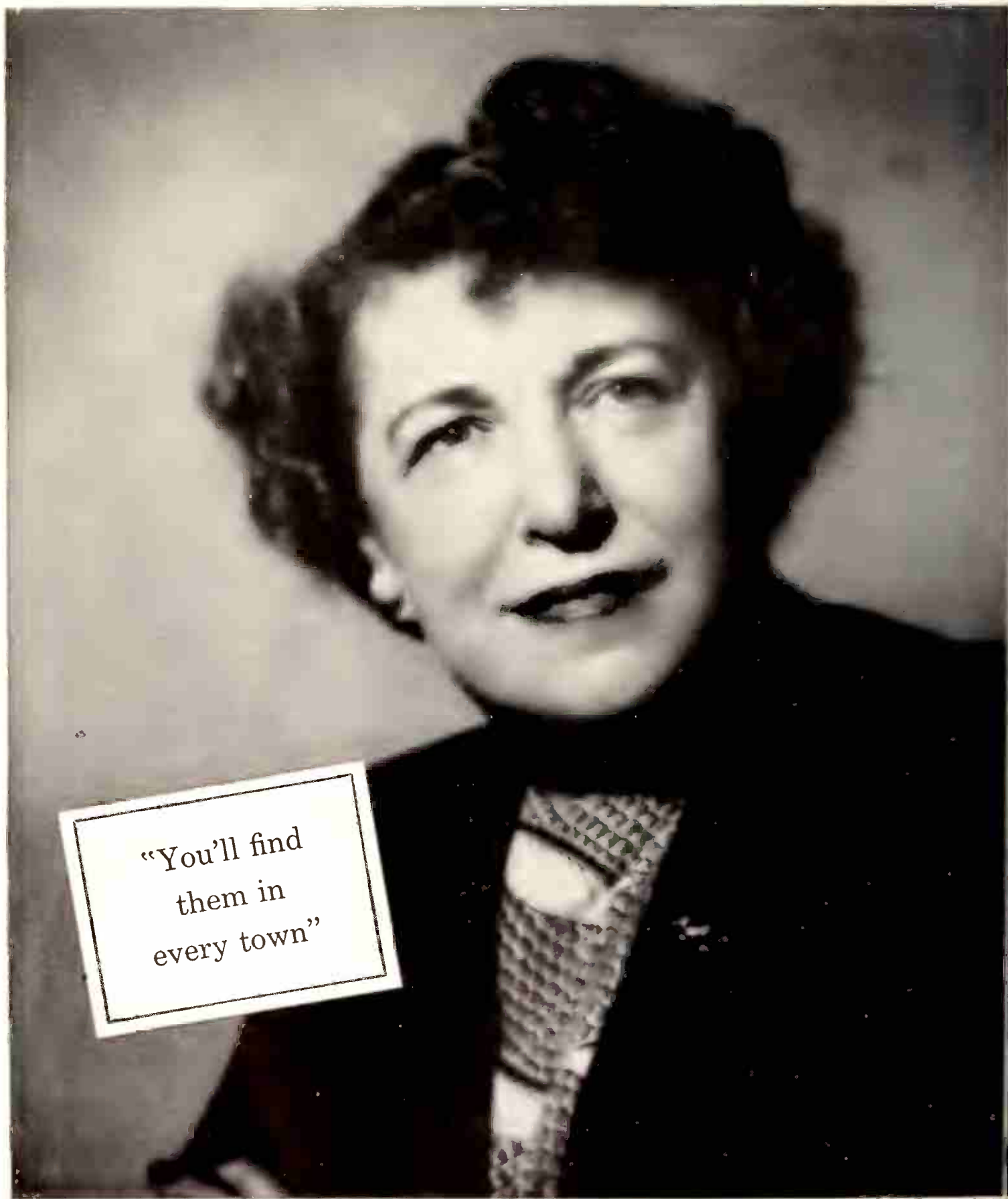
SHENANDOAH LIFE STATIONS, INC.

WSLS-AM-FM-TV

REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.

LET'S FACE IT

National brands are



ANNE HAYES—Director of Women's Activities—KCMO, Kansas City
One of thousands of local personalities who make Spot Radio successful

Bought locally

THEY'RE BOUGHT differently, by different people in different places. For instance, 80.7% of all Washington, D.C. families buy jams and jellies, though in Salt Lake City, 41.9% of the families buy jams and jellies. In Portland, Maine, just 4.2% of the families buy powdered bleach while in New York City, 33.4% are powdered bleach users. These two comparisons are two of many which prove that national advertisers who oversell a market which is already sold are underselling a market which clearly needs advertising punch.

That's where spot radio comes in, because spot radio hits the local market through local personalities. For example, every minute of every day the people who buy national products locally tune in to their local radio stations—and their local personalities. And the local personalities—the newscasters, the women commentators, disc jockeys, sportscasters—have built up a strong confidence among vast audiences because they know the community's likes and dislikes and how to reach their audiences with a simple and direct local approach when selling national products.

That's why National Spot Radio in 1953 had a gain of 16.9% over the preceding year—a terrific gain which resulted in spot radio's biggest year in history. That's why, through proper promotion of National Spot Radio, the gain will go higher and higher. It makes good old-fashioned horse sense to advertise directly to the local market via trusted local personality.

And it makes good horse sense too, to immediately join the 318 far-sighted stations who deserve the full credit for realizing the value of and launching the Crusade for Spot Radio—because the Crusade for Spot Radio is the *only* organization entirely devoted to the promotion of spot radio on an industry-wide basis.

All stations are strongly urged to join the Crusade at just the cost of the one-time daytime minute announcement rate per month. Remember, the Crusade for Spot Radio is out to prove to national advertisers and their agencies that National Spot Radio is one of the most important and effective advertising media in this country today. So send your check to Reg Rollinson, the Crusade for Spot Radio, 101 Park Avenue, New York City 17, N. Y. Help YOUR Crusade help YOU. The cost is low, the dividends industry-wide high.

REG ROLLINSON
—General Manager
of the Crusade
for Spot Radio.



The Station Advisory Board of the Crusade will consist of:



Harry Burke, KFAB
Omaha



Robert B. Jones, Jr.,
WFBR
Baltimore



Leslie L. Kennon, KWTO
Springfield, Mo.



Richard H. Mason, WPTF
Raleigh



Philip Merryman, WICC
Bridgeport



William B. McGrath,
WHDH
Boston



Charles F. Phillips,
WFBL
Syracuse



Odin S. Ramsland, KDAL
Duluth



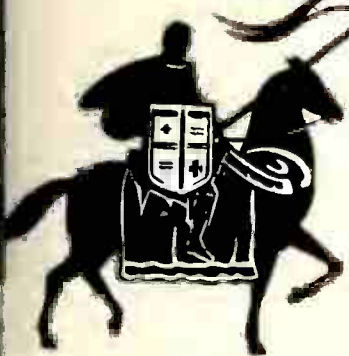
Ben Strouse, WWDC
Washington, D. C.

the Crusade

FOR SPOT RADIO

Sponsored by the
Radio Stations & SRA

101 PARK AVENUE · NEW YORK 17, NEW YORK



KOWL NOW 10,000 WATTS!

Serving the Negro,
Mexican and
Mexican American
markets of
Southern California
-- more than
1,000,000 buyers!



"Reaching and selling
these big Los Angeles-
Southern California mar-
kets. An even smarter
buy in '54."

REPRESENTED NATIONALLY BY:

George W. Clark, Chicago, N. Y.
Daren F. McGavren, San Francisco
Dora-Clayton, Atlanta.

OR WRITE

KOWL, 4128 Wilshire Blvd.
Los Angeles, Calif.
TEXAS 0-5152

year period during the campaigns and for a similar period after they ended.

"From these data can come answers to such questions as:

"Is tv worth the added expense?

"Does tv sell harder for a short period and then lose its edge in effectiveness over radio?

"What are the lasting effects of radio vs. tv advertising?

"Is the superiority of one medium over another the result of selling more to a small group of consumers or selling a larger group of consumers?

"Does radio reach the same type of audience as tv or does it reach a different audience?"

The limitations of a study even as elaborate and expensive as this one would be as follows, Robinson cautions:

- If the product had a natural appeal that required visual presentation, radio would suffer.

- If a new competitive product became too important, the test would not produce results of value.

- If the product became so popular that the market were saturated with either type of advertising, the test would be useless.

"These are but a few of the limitations that will always exist." Robinson concludes. "But a test such as outlined here would almost certainly provide a great deal of valuable information on the relative effectiveness of radio and tv."

Barton's 4 methods: So far as Sam G. Barton, president of the Market Research Corp. of America, is concerned, media and market evaluation and analysis begin long before a formal test—and may not even require one. His four steps or methods of marketing analysis can be applied to media as well because marketing includes the latter. The four steps are:

1. *Re-analysis of past records.* Go back over what you or other ad managers did. Find out whether there was a correlation between sales and media used. Be careful to determine whether some other variable wasn't introduced—a better product to name only one.

2. *Testing during current operations.* Select as many markets as you want and just measure results more carefully in each, keeping close tab on what you're doing in each medium in the test markets. This way you not only gain some insight into your media effectiveness but it doesn't cost you anything but paper work.

3. *Small custom-built experiments using selected stores or families.* Barton is thinking here more of price, package and merchandising experiments, but media experiments could be worked in as well, especially with products sold in limited outlets or by using panels.

4. *Special test markets.* These are the most expensive and sometimes can't be avoided, especially in connection with launching a new product or using a new medium. The goal: to find out whether first your product, then your selling themes (copy) and finally your media selection will be effective on a national basis.

Barton stresses that a good marketing and advertising executive will keep close check on at least these eight major variables in order to ensure the success of his operation. Note that media are only one of the eight. They are:

- Consumer patterns.
- Product.
- Price.
- Package.
- Method of distribution.
- Merchandising.
- Media.
- Selling themes.

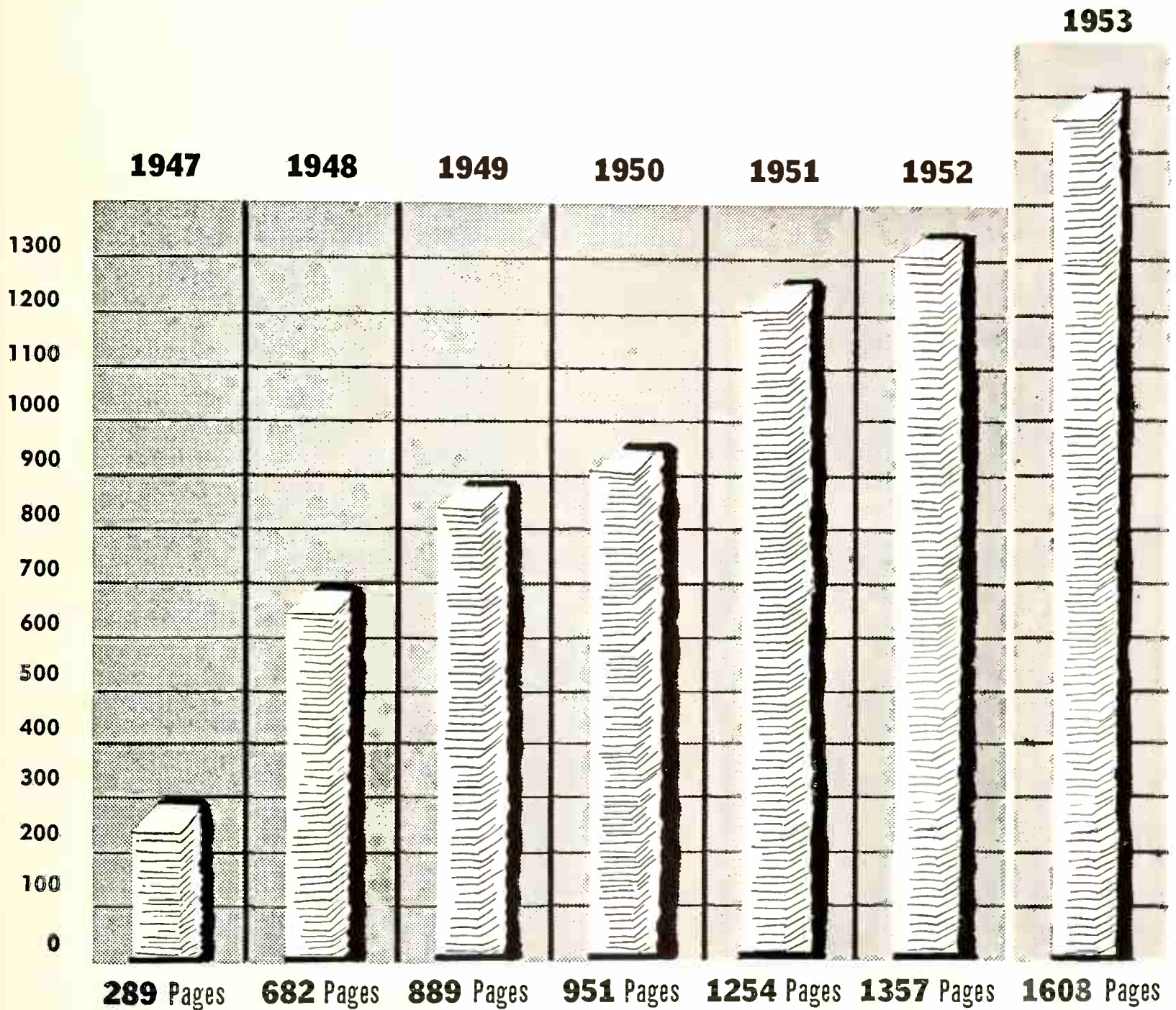
On testing itself, Barton emphasizes this point: "The old-fashioned test market is on the way out as the primary method for measuring marketing tactics and strategy. However, testing and measurement as a built-in part of full-scale marketing operations is definitely on the way in."

One network researcher told SPONSOR that if a workable national media test is evolved it will come from the air media, for they alone have been experimenting with inter-media tests. The magazines—and newspapers—are content to rest their case on either ABC circulation or "gross audience"—total number of readers.

This expert pointed to NBC's series of Hofstra-type surveys for example, to show how far air media have progressed. These surveys were designed to show the sales effectiveness of radio and tv. The latest one, in which families in four test cities were interviewed twice over a 13-week span, was covered in "How tv stops brand-switching," SPONSOR, 27 July 1953.

"Magazines are still counting readers—as though that alone is important," this network researcher said. (For a critical analysis of network media tests, see "Beware of these

BUILDING!



SPONSOR

The magazine radio and tv advertisers use



SPONSOR builds on a solid basis. Our policy: turn out useful issues and the advertising will follow. This common-sense approach to tv and radio trade paper publishing has appealed to station advertisers increasingly since our first issue in November 1946. Our promise for 1954: new, improved use departments, more use articles for buyers of radio and television.

REGIONAL RADIO WOW
First in all Periods!*

6-10 a.m.
WOW Pulse 8.3
B station 3.7
C station 2.4

10 a.m.-2 p.m.
WOW Pulse 8.7
B station 4.6
C station 2.3


2-6 p.m.
WOW Pulse 8.5
B station 3.6
C station 3.8

6-10 p.m.
WOW Pulse 10.4
B station 6.3
C station off air

*Mon. thru Fri.
Nov. — Dec. 1953 Pulse of
Regional Radio WOW Area

RADIO WOW
OMAHA 590 • NBC
A Meredith Station
JOHN BLAIR & CO., Rep.

Cover Central Missouri with
KFAL



What coverage! KFAL beams your selling message convincingly to the same area it takes 9 other radio stations to cover. This clear-channel station does a superb selling job on the all-important Farm Market. Its top-flight staff SELLS your product or service. Write KFAL today about your marketing plans. You'll find that this powerful station gets RESULTS!

KFAL 900 KC • 1000 WATTS
FULTON, MISSOURI

media research pitfalls!”, SPONSOR, 27 July 1953.)

Nothing in this two-part article on media testing has been said about the importance of advertising frequency and dominance which Ben Duffy, president of Batten, Barton, Durstine & Osborn, considers more important than the problem of deciding “whether 12 insertions in a monthly magazine is better than 52 insertions in a weekly magazine, or whether 50 insertions in a newspaper is better than 150 on the radio.”

In his book *Profitable Advertising in Today's Media and Markets* Duffy says: “The question is, ‘What medium and what frequency will sell merchandise at the lowest cost per case, gross or unit?’ Perhaps 12 insertions in a monthly magazine that give complete representation in the issues available may not be sufficient frequency. The advertiser may decide to use a medium that will enable him to reach his market with greater frequency through weekly magazines, or with still greater frequency by means of newspapers or radio. The decision requires a study of pre-investing, testing, careful analysis and a continual study of the cost per sale.”

Got a MINUTE?

Got minute spots that need only the right location to make a successful sales pitch to one of the South's greatest markets — the Miami area? Here are three mighty good locations —

- ★ **HOUR OF STARS** with Tony Martin, Ginger Rogers, Dick Powell and Peggy Lee — 8:15-9:15 A.M. Monday thru Friday, National Air Lines has the whole first segment. Join Rybutol, Schaefer Beer, Wheaties, etc., in other segments.
- ★ **BILLIE AND BILL** Local live talent and recorded music Florida folks like — 9:15-10:00 A.M. Monday thru Friday. Tintex, BC, Clabber Girl, Pabst, etc., are already in!
- ★ **TO THE LADIES** with Jack Berry — 1:15-2:00 P.M. Monday thru Friday is getting hotter every week! Ask your Hollingbery Man for further details.



James M. LeGate, General Manager
5,000 WATTS • 610 KC • NBC Affiliate
National Rep. George P. Hollingbery Co

SPONSOR's conclusions: Having considered the pros and cons, SPONSOR's own conclusions on media testing may be summarized as follows:

1. A continuous-type test is better than a “static” or one-shot test, but the latter is better than none.
2. The biggest and most successful advertisers seem to be testing all the time and set aside a definite part of their budget for this type of work.
3. Air media are in the van in testing because they have the audiences but don't have an equitable share of the advertising dollar.
4. Any accurate, continuous test will show that media vary from week to week or month to month, even for the same product, so far as sales “pull” is concerned. So you may be making a mistake by using only one medium. Combinations reach more people.
5. Arguments over which medium is best therefore is so much time wasted, for each may be “best” for a certain product under certain conditions. But each changes often under the impact of all the numerous variables mentioned in this series. Moral: Don't be satisfied with what you're using.
6. Media can be tested because:

SPONSOR considers a human being infinitely more complex than a medium. Yet by using electronic computer, it can be determined whether or not a freshman, for example, will fail to graduate from college.

Thus determining which medium to use under a given set of conditions is or should be much easier to accomplish.

Once this is done, advertising will not be reduced to a push-button, swivel-chair operation, as some media and research experts fear. Rather it will free the creative adman from concern over whether he's using the best medium or combination of media for his message and let him concentrate on two problems far more important.

1. How to increase the effectiveness of his message.

2. How to increase the effectiveness with which he uses a medium.

To speed this goal SPONSOR will examine two possible approaches to the reduction (or elevation, if you will) of media selection to a science in a future article in this series. The approaches are:

- A mathematical one. (After all, mathematics is the root of all knowledge.)

- The use of electronic computers. Can you set up an "ideal" media test?

SPONSOR is convinced that it's just a matter of time. ★★★

GREYHOUND BUS

(Continued from page 33)

Greyhound's expenditures for *Omnibus* in 1953 totaled \$461,500 in talent and production costs, \$415,519 in time charges — \$877,019 totally. The remainder of the firm's \$940,800 network tv budget, that is, \$63,781, went into production of the commercials shown on *Omnibus*. Jess Kimmel, producer and director of Greyhound's tv commercials, brings in the average two-minute commercial at \$1,500.

Greyhound's basic national advertising themes on *Omnibus* are:

1. Economy: "Greyhound gives you a lot more travel for a lot less money."

2. Frequency and convenience of Greyhound schedules.

3. Scope of Greyhound service: the fact that it reaches nearly every community in all 48 states and most of Canada.

4. The scenic and sightseeing ad-

MUTUAL

CKLW

**LOWEST COST
MAJOR
STATION BUY
IN THE
DETROIT AREA**

**ADVERTISING THAT MOVES MORE
MERCHANDISE PER DOLLAR IN-
VESTED IS BOUND TO BE THE
ONE THAT GIVES YOU THE
MOST COVERAGE FOR THE
LEAST MONEY!**

CKLW covers a
15,000,000 population
area in five
important states.

SOON!
CKLW-TV
Channel 9

**50,000
WATTS
800 KC.**

Adam J. Young Jr., Inc.
National Representative

Guardian Building **Detroit 26, Mich.**

J. E. Campeau, Pres.

vantages of travel by bus.

5. The fact that Greyhound buses run to the heart of the city with terminals convenient to shopping centers and hotels.

6. The freedom from driving strain and parking problems offered by Greyhound travel.

7. The riding ease of a Greyhound bus—especially the new air-suspension coaches which eliminate metal springs.

8. The variety of special services offered by Greyhound, such as pre-planned, expense-paid vacation tours; charter service for group travel by or-

ganizations, schools, and package express service.

Omnibus offers "something for everybody" and it is Greyhound's aim through its commercials to show that it also offers a transportation service that fits everybody's requirements at one time or another.

Other national media that Greyhound used to make these basic points in 1953 were consumer magazines and farm publications to the tune of \$740,000, or 15% of the total budget. Spending for outdoor in 1953 totaled \$80,000, or less than 2% of the bud-

get. Newspapers cost \$1.8 million, or about 37%. Over \$1 million is spent on display merchandising. Since the total expenditure for radio-tv, network and local, comes to 29% of the budget, air media are now close to double magazines in Greyhound's breakdown.

Greyhound Corp. had always felt that in order to sell travel, the firm must picture the scenic spots which most people would like to visit. This requirement for advertising made tv a natural medium for the bus line. An announcement Greyhound telecast on *Omnibus* 3 May 1953 showed the firm the mail pull of tv. In the last 30 seconds of Greyhound's commercial the announcer mentioned a "Pleasure Map of America," which viewers could request. This single mention on the last *Omnibus* program of the spring 1953 series brought in 12,000 requests within a month.

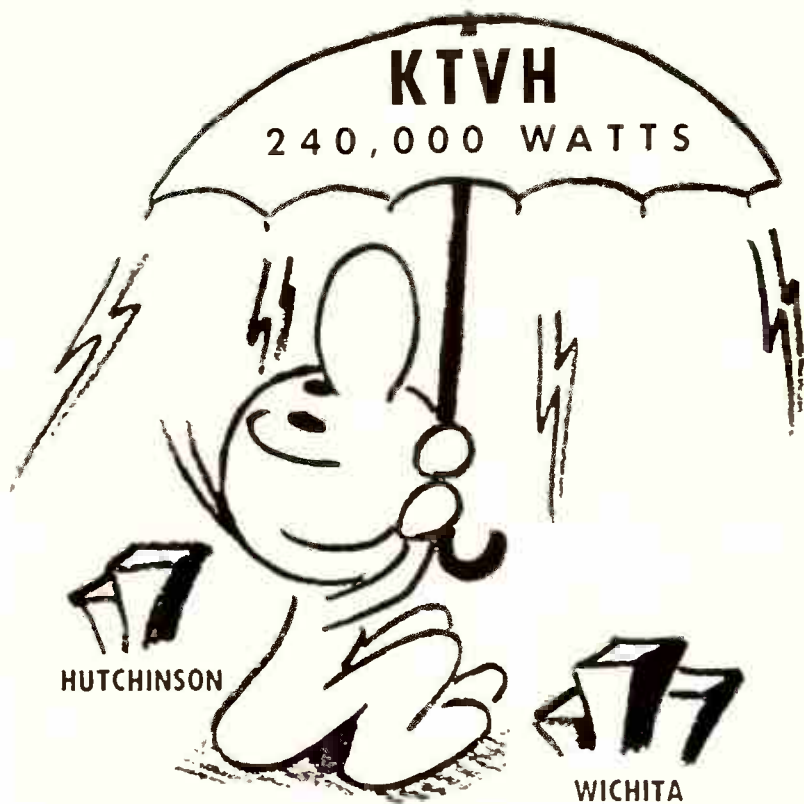
Omnibus acts as a type of advertising umbrella, covering the promotion needs of all the Greyhound bus lines. But locally the individual Greyhound lines often face problems that network tv or national advertising cannot cope with, e.g. a special round-trip rate offer between two towns; an extra schedule to service a group of communities; a seasonal trip offer; intensive competition either from another local bus line or from other transportation media.

To meet these specific local needs, the 19 individual Greyhound companies have their own local advertising budgets. They decide individually whether they'll use radio, tv or print media; they decide upon their own copy approach and strategy.

Because of this system the bus company can meet local conditions flexibly and fast. To show local variations here are summaries of the air strategy used by some of Greyhound's regional subsidiaries in 1953.

The Pacific Greyhound Lines, covering seven Western states, spent some 9% of their local ad budget in 1953 on radio, 5% of it in tv. They used radio during the three fall months, tv in October and November only. One-minute announcements were placed on 52 Western stations with an average frequency of three a week. Total number of radio announcements used by the Pacific Greyhound Lines were 1,849, including 20-second, as well as minute announcements. The copy theme in each instance tied in with the national: "Take it easy . . . Take a

KANSAS COVERAGE



Windy, the bright spirit of TV in Central Kansas, is demonstrating what **KTVH** can do for you! Besides covering the big Wichita and Hutchinson markets, **KTVH** brings your product into the homes of fourteen other important communities. Get your share of this complete coverage by contacting a **KTVH** sales office in Wichita or Hutchinson. Studios in Hutchinson: Howard O. Peterson, Gen. Mgr.

CHANNEL
12



VHF
240,000
WATTS

CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.

COVERS CENTRAL KANSAS

Greyhound" is a typical example.

On tv Pacific Greyhound used 10-second I.D.'s in Class "A" nighttime, in order to get a maximum family audience. A total of 311 I.D.'s were telecast over 21 stations during the two-month period. They ranged from stress on fare to stress on convenience. Here's a typical announcement over a slide showing station call letters:

Announcer: Only \$3.75, plus tax, to Los Angeles from San Luis Obispo by Greyhound. One of today's best buys in travel!

The Pennsylvania Greyhound and Central Greyhound (both operating on the East Coast and in the Midwest) use radio and tv for special promotions. In the case of an Upper New York State promotion, for instance, radio was used to announce to the public that Greyhound could now carry passengers along a special route that had previously been restricted. Radio announcements and newspaper schedules were used in the four cities serviced by the additional runs (Buffalo, Corning, Elmira and Hornell). The copy for these announcements was, of course, keyed to the local situation, but introductory phrases from the national advertising theme were tied in with Greyhound's over-all strategy. Several stations were used in multiple-station markets for an average of 10 weeks on the air.

The Northland Greyhound Lines, operating in eight Northwestern states and in Canada, use radio specifically to announce special events: reduced rates, terminal openings, changes in service. The radio allocation is 3% of the total local budget.

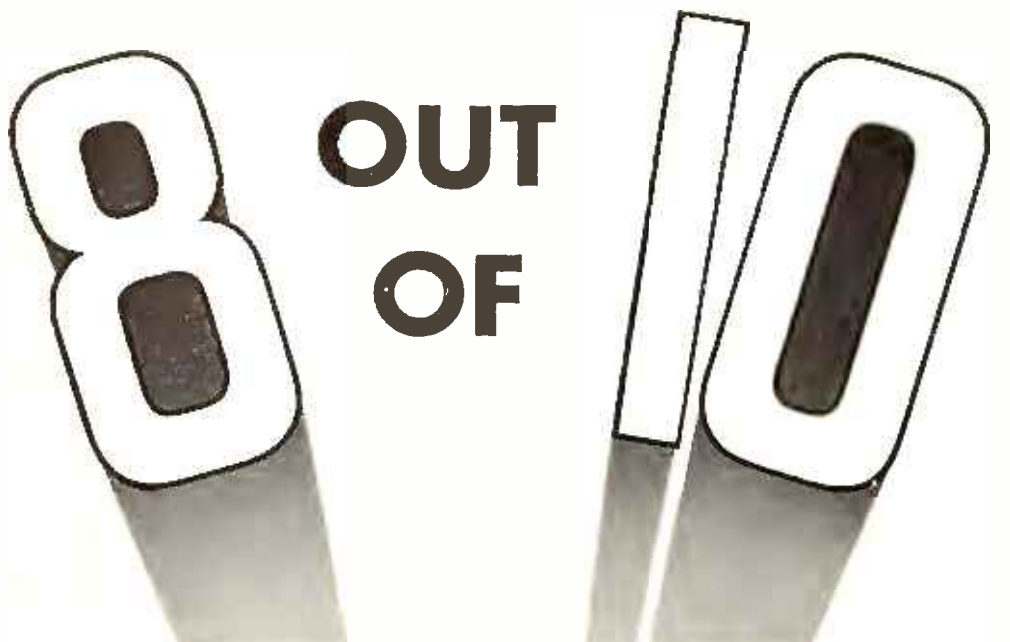
Tv accounts for 22% of Northland's budget, with increases anticipated in 1954. The firm's aim in using tv is the same as in their newspaper advertising: to present all phases of Greyhound service at appropriate times of the year. Announcements are addressed to the general public on copy themes of local interest. Occasionally, though, certain announcements are aimed at a special group.

Greyhound noted the effectiveness of air advertising in several ways: People who came into the Milwaukee Travel Bureau the day following a particular broadcast knew the exact price of the tour they wanted to take. When Northland ran a map showing the increased summer service, traffic increased on the additional runs and people commented upon their source of information.

On WTMJ-TV, Milwaukee, Wis., Northland Greyhound sponsors a 15-minute film show Thursdays 10:00-10:15 p.m. Entitled *The World We Live In*, it shows points of interest and ways of living in different parts of the U.S. as well as the rest of the world. In short for \$513 per program Greyhound virtually has a 15-minute institutional commercial. The agency schedules films of special interest to

travelers at different times of the year, thus tying the commercials in even more closely. When the subjects deal with foreign countries, the Greyhound closing commercial says: "You can see all the world in America by Greyhound."

In Minneapolis Greyhound sponsors a 15-minute news show over KSTP-TV, Thursdays 6:00-6:15 p.m., as well as scattered minute announcements. The



8 OUT OF 10

TOP MULTI-WEEKLY SHOWS

IN THE OMAHA AREA

ARE ON

- Trail Time*
- Eddie Fisher
- Camel News Caravan
- Weather, Sports (10:00 p.m.)*
- Dinah Shore
- 6:20 p.m. News*
- Stand By For Action*
- TV News Roundup (10:15 p.m.)*

*WOW-TV "Live" Studio Shows

WOW TV OMAHA

100,000 WATTS • NBC • DUMONT
A Meredith Station • Affiliated with "Better Homes & Gardens" and
"Successful Farming" magazines.

news show costs \$266.50 per program.

The Dixie Greyhound Lines had still another reason for taking their sales message to the air: to offset competitive advertising and services of another highway carrier which is a major contender in the Southeastern states serviced by Dixie. The copy in this case is totally divorced from national themes and keyed specifically to advantages that Dixie can claim over its competition. Announcements are therefore scheduled throughout the day and evening to reach a maximum audience.

In 1953 Dixie's radio expenditure represented only 4% of the total budget but if they sponsor a program on WMC, Memphis, as they were considering doing at presstime, the radio allocation would be increased.

The 6% of Dixie's budget which goes into tv is also put into a short-run (eight to 10 weeks) announcement campaign keyed to competitive advantages. In 1954 Dixie plans again to invest in tv for both seasonal and competitive advertising.

Chicago Cooperative spends 10% of

its local budget in radio. In spring 1953 the Chicago office sponsored a 25-minute show on WMAQ, Wednesdays 9:35-10:00 p.m., the Paul Gibson show on alternate weeks over WBBM during the end of spring and heavy announcement schedules.

The Paul Gibson program was aimed specifically at housewives to get them to make Greyhound travel plans. The remainder of the air advertising was aimed at a broader audience: during the fall a 15-minute news, time and weather program on WCFL, 8:00-8:15 a.m.; during the winter a music show on WCFL, 6:00-6:15 p.m., Mondays, Wednesdays, Fridays.

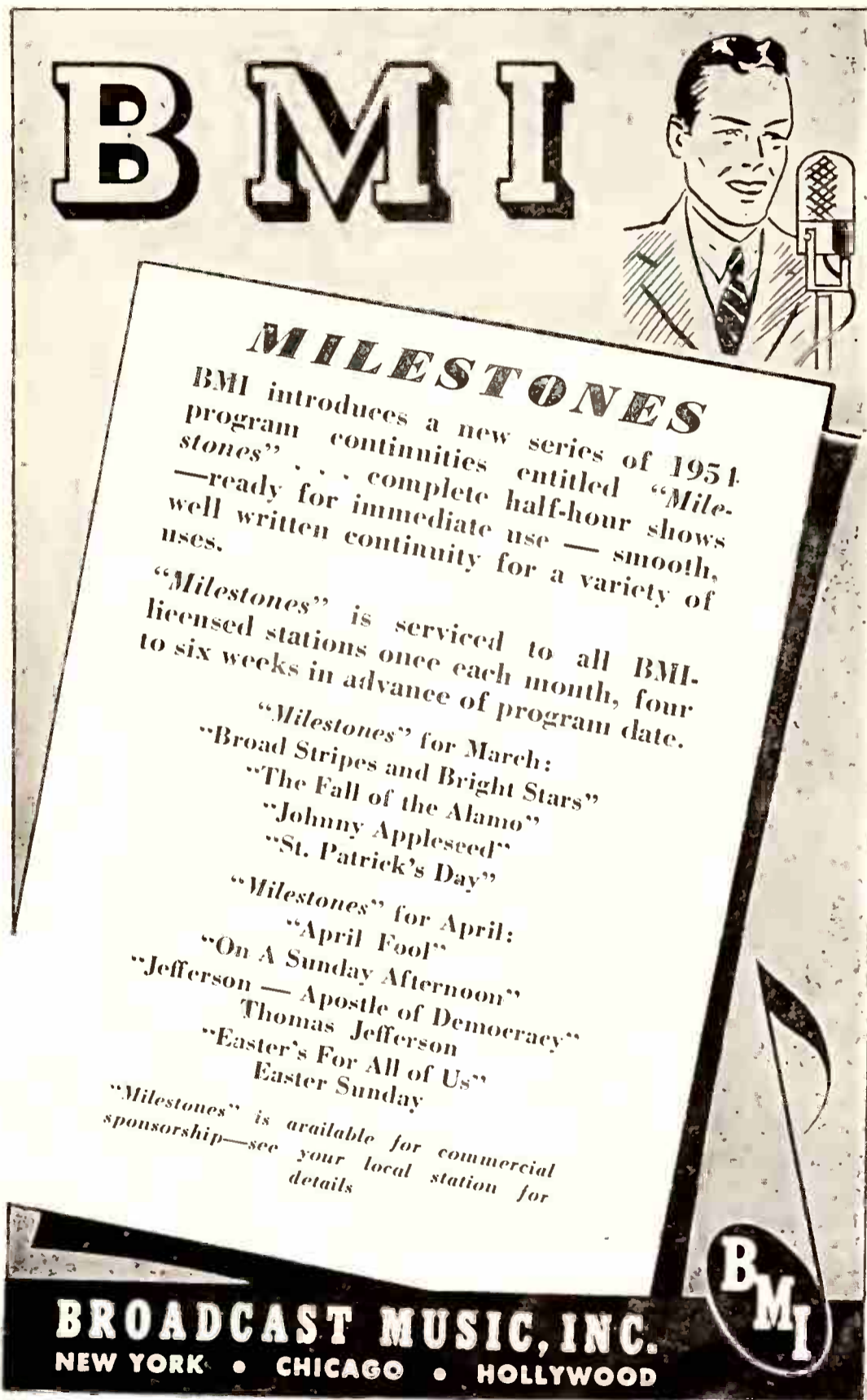
Besides general increase in traffic as a result of radio, Chicago also points to a travel folder offer that was made on WCFL once a day for a week last fall. This announcement pulled 311 folder requests, a response that pleased the bus company. Greyhound is planning to continue its radio appropriation in Chicago, possibly with a slight increase in 1954. No tv announcements are scheduled, however.

The Southeastern Greyhound Line is both radio and tv conscious. In 1954 this Greyhound subsidiary will be on WSM-TV, Nashville. WSB-TV, Atlanta and WBRC-TV, Birmingham with three announcements per week per station for 40 weeks starting 4 January through 15 June, and then from 15 September through 31 December. Macon, Ga., will be covered with two announcements a week over WMAZ-TV, for a 26-week contract. In each instance the agency bought Class "A" nighttime to reach the family at home. Says J. L. Laube, Beaumont & Hohman's Greyhound account executive in the Atlanta office:

"Together with our clients it was our opinion that the 20-second Greyhound tv announcements should be adjacent to top news programs if possible, because of the timely messages we are trying to put across.

"This summer we will feature pre-planned tours to various resorts which are popular from the cities selected. No general advertising is run—every announcement specifically names destinations and certain schedules that we want to build up."

In spring 1953 Southeastern Greyhound made its radio debut with minute announcements in Nashville, Birmingham, Chattanooga, Montgomery and Columbus. These announcements, too, featured specific schedules. The



BMI

MILESTONES

BMI introduces a new series of 1954 program continuities entitled "Milestones" . . . complete half-hour shows—ready for immediate use—smooth, well written continuity for a variety of uses.


"Milestones" is serviced to all BMI-licensed stations once each month, four to six weeks in advance of program date.

"Milestones" for March:
"Broad Stripes and Bright Stars"
"The Fall of the Alamo"
"Johnny Appleseed"
"St. Patrick's Day"

"Milestones" for April:
"April Fool"
"On A Sunday Afternoon"
"Jefferson — Apostle of Democracy"
Thomas Jefferson
"Easter's For All of Us"
Easter Sunday

"Milestones" is available for commercial sponsorship—see your local station for details

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD





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

WHB
710 KC. 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 KMBC-TV
Kansas City

Sales
Swing in
Line
on
Channel
Nine!

Represented Nationally by **BLAIR INC.**

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

original advertising appropriation for radio was \$10,000 but substantial increases are planned for the 1954 radio effort. Southeastern Greyhound showed large increases in tour sales during summer 1953 in cities where radio was used.

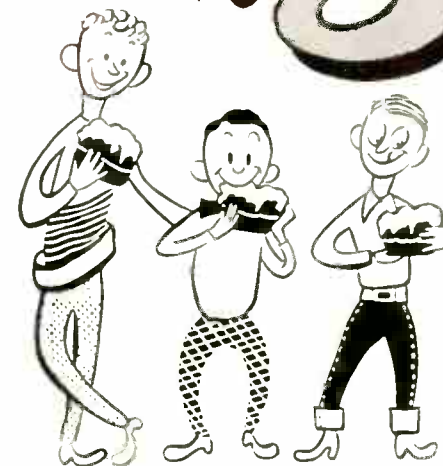
Overland Greyhound Lines, operating in 17 Western states, is particularly keen on reminding people continuously of the services OGL provides. The agency has therefore cut minute announcements in half to increase the frequency of these announcements within the budget. OGL spent 18% of its budget in radio, has not yet allocated tv funds. Their radio effort is often closely linked with newspaper ads. On WOW, Omaha, for example, the firm ran 10 announcements a week as part of a shopper's promotion. At the same time OGL ran large newspaper ads in cities surrounding Omaha, encouraging women shoppers to visit Omaha on Tuesdays and Wednesdays by Greyhound, paying only a one-way fare for a round-trip ticket. They've found that such coordinated promotions produce best results.

OGL's regular announcement schedules are aimed at a mixed adult audience. In many cases they reach this audience through news, weather and music adjacencies in the morning; they take news and popular music adjacencies on nighttime radio.

The growing stress upon radio and tv in Greyhound's advertising plans has not been effected at the expense of newspapers. Newspapers have traditionally been the backbone of advertising by transportation firms since people consult their newspapers for schedules, routes, services. Radio and tv, on the other hand, have added scope and flexibility to Greyhound's regional advertising by hammering the bus line's message home frequently, by solving specific problems. The air media have also been particularly useful in promoting special services, calling attention to specials on rates, in short, adding another dimension to the over-all regional sales effort.

Public relations are another reason for Greyhound's continued and steady use of newspapers. Newspapers are frequently used as forums for debates between and attacks upon interstate transportation media. Greyhound likes to make public its point of view close to the editorial matter that concerns transportation subjects.

However, with competitive trans-



That's right! Here in Pennsylvania 1 buy does cover 3 markets when that one buy is WJAC-TV, Johnstown. You not only get the Greater Johnstown market but also the sweetest slice of Pittsburgh AND Altoona! Latest Hooper standings show WJAC-TV

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 4-station market)

FIRST in Altoona
(a 2-station market)

If you really want to sell in southwestern Pennsylvania, you can have your cake and eat it, too . . . by choosing the 1 that covers 3 . . .



Get full details from your KATZ man!



who
invented
the
Martini?

A San Franciscan, of course. Big things happen in the San Francisco Bay Area, especially when you cover these ten important counties with KYA, the independent of influence.

Halo, Life, Lipton's, Carnation, and twenty other top national accounts use KYA. How about you?



HERE'S
A CHOICE
MORNING
AVAILABILITY:

The
Beth Norman
Show
10 to 11 a. m.
Daily

Personality programming by San Francisco's favorite femme provides plenty of plus for your product.

KYA

the personality station
1260 k.e.

George W. Clark, Inc., New York and Chicago
Adam Young, Inc., Los Angeles

portation media (e.g. railroads and airlines) as active in radio and tv as they are. Greyhound has to take its hard-sell messages to the air as well as into print media.

It was hard sell and shrewd evaluation of competition that built Greyhound from a one-car line between Hibbing and Alice, Minn., to a 6,500-bus company covering 98,000 miles a year.

Greyhound's founder, the late Carl Eric Wickman, hit upon the idea of bus service in 1914 when he ran into difficulty selling his Hupmobile. For \$1.50, livery autos would take one passenger from Hibbing to Alice at this time. Wickman decided to schedule regular Hibbing-Alice runs for several persons at 15¢ a trip, or 25¢ for a round trip.

However, one of Wickman's competitors, Ralph Bogan—also owner of a livery auto—caught on to the beauty of this regular run. He soon showed up on the same route with the same rates. The subsequent fare-cutting battle ended with a merging of the two interests, and that's how the present-day Greyhound system began. A third member to join the team was Orville S. Caesar, now president of the Greyhound Corp. He first operated a bus line out of Superior, Wis., when Wickman's lines began spreading through Minnesota. Bogan is executive v.p. of the Greyhound Corp.

The Hibbing-Alice run? Doing very well, thank you. ★★★



4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD
Managing Director

WEVD 117-119 West 46th St.
New York 19

SUMMER TV

(Continued from page 45)

of sponsors who used this device last year. The figures are talent and production costs from SPONSOR's Tv Comparisons of last summer and fall.

- Philip Morris put in *Racket Squad* at \$10,000 a program to replace *I Love Lucy* at \$35,000.

- RCA Victor used *The Goldbergs* during the summer for \$18,500 per show, but in the winter used the Dennis Day-starring *RCA Victor Show*, which came in at \$28,000.

- General Foods replaced *Our Miss Brooks* with *Footlights Theatre*. The replacement was a mere \$9,000 while the Eve Arden show sets GF back \$26,000 per.

Whether he uses the same show, a rerun or a replacement, the summer advertiser is displaying his realization that he can't let up on selling simply because it's hot. However, the facts of tv life are that the tv advertiser must also take into account that a long queue of impatient would-be sponsors are only too ready to step into a time slot that he might vacate in the summer.


Spot advertisers are even more vulnerable than network clients for the individual stations generally do not keep the door open for advertisers coming back in the fall. The networks offer hiatus protection under certain conditions but one network executive said:

"Don't let 'em kid you. There is no real hiatus protection on any network. Sure we'll tell the advertiser he can get his time period back but nobody can assure him that he'll get the same station lineup.

"After all look at it from the point of view of the station. The station is told that a client is taking a vacation. There'll be a replacement show but who knows whether there'll be a sponsor? The station can't take a vacation. Its costs continue.

"So suppose an advertiser comes along and says: 'I'll come on during the summer if I can have the time in the fall, too.' What would you do if you owned a station?"

LEE DORRIS
SELLS THE BIG
NEGRO AUDIENCE
MORNING-NOON-AFTERNOON
ON
WSOK
NASHVILLE, TENNESSEE
1000 WATTS



Black and white is going strong, but...

WBEN-TV prepares for COLOR

BUFFALO EVENING NEWS

Color Television

The Federal Communications Commission recently took far-reaching action in approving an industry program for colored television. Before approval, it was subjected to scrutiny and examination to determine if it was, in fact, "in the public interest." The commission determined that it was. The program establishes standards which, in all probability, will govern color telecasting for many years to come.

Indeed, in some cases it probably will be quite a spell before the entire industry catches up with these high standards. They were developed to insure the utmost in picture and color value for the viewer. In taking this action, furthermore, the commission reversed a previous decision which would have formalized a noncompatible color system. Thus to a degree every existing black and white receiver would have been obsolete. This reversal took courage and deserves public commendation.

Since the national standards have been approved by the commission, every owner of a black and white receiver is assured that no matter how a station telecasts, in either color or black and white, he will get his money's worth through his present receiver. Indeed, due to the more critical requirements for color telecasting, the average black and white image will be sharper than at present.

Since the commission approved the new color standard, a number of prophets of doom have appeared. They have conjured a variety of difficulties which the industry and the public will face, in part, and some of which never will materialize. They appear to be especially concerned over the problems the manufacturers will encounter in developing color television receivers.

They wonder how long it will be before color television receivers are as cheap, let us say, as present-day black and white models. Well, the way to find out is to let the industry, all segments of it, go ahead and show what it

can do. Most of those interested or affected are doing exactly that right now. To bring the matters into local focus, WBEN-TV already has made some installation of color equipment. More will follow. Sylvania, another home-town enterprise, likewise is moving right ahead on this manufacturing front, and to our knowledge most of the important manufacturers are doing likewise.

Some segments of the industry say they are going into particular phases of development, hoping to skip over the difficulties — and costs — of the early stages using smaller tubes. But we have every confidence that competition will take care of these matters and spur on those who now may be lagging. But it should be recognized it is their business to determine whether they go into color or not, just as it is the manufacturer's business to determine whether he is going to concentrate upon AM radio receivers or attempt to meet the opportunity that exists in the FM field.

The purpose of all this simply is to say to the public — and we think we know at least enough about it to be qualified to say it — "Don't be misled by the cries and alarms about color television." It's coming, and will be a vast improvement over black and white. Tubes, as of today, are smaller than the larger sizes to which you are accustomed in black and white, but even now research is going on to provide larger sizes.

Once the production lines are rolling; once the manufacturers are in a position, through actual experience, to learn all the bugs and how to eliminate them, progress will be even more rapid. To that extent, color television is worth waiting for. The pioneers, who probably were the pioneers in buying black and white sets, however, are going to decide that color will be worth what the first sets cost and many know that black and white sets bought five years ago are giving very satisfactory black and white service today. Those pioneers have no regrets; they have had their money's worth, if anyone ever did.

In the meantime, for those who are not yet TV fans, black and white receivers at present prices with all the advantages they offer still are a great buy. They will not be obsolete when color comes, but after you see color you may decide that you want a color receiver but quick. Well, the people in the manufacturing and distributing end of the business who are working with these problems today will have some very desirable color receivers to offer. And if you don't want to see or hear about TV, radio still is going great guns.

Editorial
Reprinted
From The
Buffalo
Evening News

Channel Four
Buffalo 2, N. Y.

WBEN-TV

Represented by
Harrington, Richter & Parsons, Inc.

WHBF-TV
ROCK ISLAND, ILL.

CBS for the Quad-Cities is favored by location in a 4-city metropolitan area, surrounded by 10 of the most productive rural counties in the nation. Over 95% of all families in this area now have TV sets. (250,000)

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



Quad-Cities' favorite

WHBF AM
FM
TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knael, Inc.



KPHO
RADIO AND
TELEVISION

MEREDITH STATIONS
IN ARIZONA

Another network executive partly disputed this analysis: "It's true that a client can lose a time franchise by going off during the summer. But it depends on the program. The ones who have most to worry about are the sponsors whose shows have marginal ratings. It's not likely that a station would give up a Milton Berle or a Lucy.

"It also depends on the market. In those markets where each network has its own station there is no problem. The advertiser who takes a vacation with network O.K. will get those stations back in the fall. However, in the one- and two-station markets there is a possibility that a sponsor will be bumped for an advertiser who assures the station more income. With more stations coming on the air the situation is not as bad as it used to be. But some of the stations with temporary monopolies or semi-monopolies are pretty independent."

There is also another factor to be considered. The advertiser who goes off during the summer is fair game not only for advertisers anxious to get into tv but sponsors on competing networks. The client seeking to expand his station lineup is always on the watch for opportunities offered by hiatus-minded sponsors.

Hiatus protection on the tv networks works as follows: The client can take off up to eight weeks providing that 30 days before he goes off he makes a firm commitment to come back on the air for at least 13 weeks in the fall. If he is off more than eight weeks he not only loses his claim to his time period but loses rate protection. That is, if time costs go up while a client goes off the air for more than eight weeks he must pay the new rate when he returns to the network. If an advertiser takes a hiatus of eight weeks or less he gets the usual six-month protection.

Of course any amount of hiatus means the advertiser loses the 52-week discounts offered by all the tv networks. They range from 10 to 12½% and bring the total dollar discount for tv network clients up to 25%. When you add to this the summer program contributions some of the networks offer, the savings garnered by a hiatus become mighty miniscule.

ABC TV gave program contributions last year. There was no set rate. The amount given, as explained by a network spokesman, "depended on the client's problem." The web's summer incentive plans will be wrapped up next

month and it is expected that the same policy will prevail.

CBS TV gave a 25% program contribution plus a time rebate during the summer of 1952 and a 30% program contribution last summer. There has been nothing officially set in the way of program contributions this summer but it appears likely there will be some kind of incentive along this line offered to CBS TV's summer clients.

The other two networks attacked the problem differently last summer. NBC gave advertisers who took time periods for summer only a 25% discount on time costs. If the client continued in the slot into the fall the discount was lost. A similar policy is expected to be announced for the coming summer.

The Du Mont network offers nothing beyond the 52-week discount but it has a strong pitch to summer clients with its rock-bottom show costs.

Advertisers who buy daytime tv time this summer will benefit from the expanded network programming compared with last summer. While it is unlikely that daytime tv will ever approach nighttime in terms of sets-in-use, it has been proven again and again that a low sets-in-use figure during the day goes hand in hand with sparse programming.

CBS' successful ventures into daytime tv programming gave a tremendous fillip to daytime viewing. The same can be said of NBC, especially with such shows as *Today* and *Ding Dong School*. The latter practically doubled sets-in-use during its time period, which it shares with Godfrey. The boost in sets-in-use is particularly noticeable when a new daytime program is different in character from its competition.

NBC's continuing drive to sell daytime tv will go on through the summer. It has No. One priority at the web. This will be the first summer, for example, NBC has devoted a separate presentation to daytime tv.

Besides stressing the fact that tv's growth means summer audiences will equal or top the previous season's audiences, the presentation points up the growth of percentage sets-in-use during the day.

The presentation shows that sets-in-use (Nielsen) from 10:00 a.m. to 5:00 p.m. have gone up 43.6% from the summer of 1951 to the summer of 1953. The percentage sets-in-use figures are: 1951, 9.4; 1952, 12.7; 1953, 13.5.

In the 10:00 a.m. to noon period the

summer increase from 1951 to 1953 has been 218.1%. The percentage sets-in-use figures are: 1951, 3.3; 1952, 8.5, 1953, 10.5.

The late morning period is especially important to NBC since its new daytime program plans take place during or close to the two-hour period before noon. The new show *Home*, touted as an electronic magazine for women and which kicked off 1 March, is being shown from 11:00 a.m. to noon.

Prospects for *Home's* clientele this summer look exceedingly promising. The network had corralled \$1 million in orders from seven advertisers two weeks before the show's debut. Five of them, Alcoa, James Lees and Sons, Sunbeam, General Mills and Avoset Corp., will go either entirely or partly through the summer. At that time the network expected two more clients to sign up, both of whom would be summer advertisers.

While summer tv plans for most advertisers are still in the making, some idea of what the summer will be like can be gathered by a review of last summer. Here are some of the highlights:

- Gross network tv billings (PIB) from June through September were \$68 million compared with \$53 million for the corresponding four-month period in 1952. Total 1953 network billings came to \$227 million. This means that during a period which constitutes one-third of a year, hot weather billings were 30% of the full year's billings.

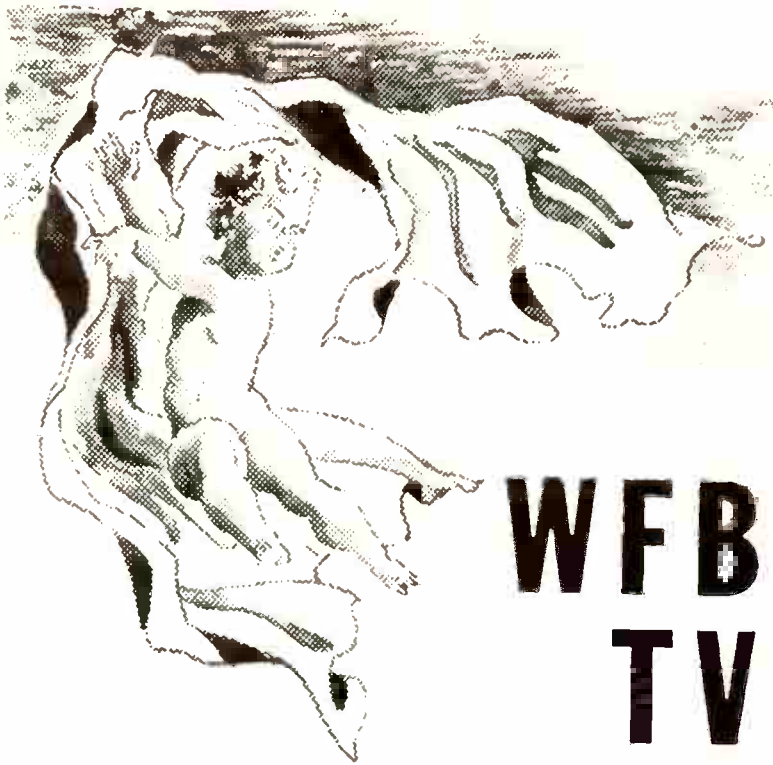
- Spot tv advertising also held up well last summer. *N. C. Rorabaugh Report* figures show that in terms of both the number of reported schedules and the number of advertisers there was a slight dip from the second to the third quarter. However, significantly enough, there was no dip, but actually an increase, of activity among the top 25 spot tv advertisers from second to third quarter. (For actual figures see chart page 44.)

- Sixteen programs which were on the air at the beginning of last month started as summer replacement programs over the years, ABC TV research reports.

- Fifteen sponsors went on network television for the first time last summer. This compares with nine during the summer of 1952, says ABC TV research.

- Nearly every one of CBS TV's advertisers stayed on the air last summer. The figures are 95 out of 98.

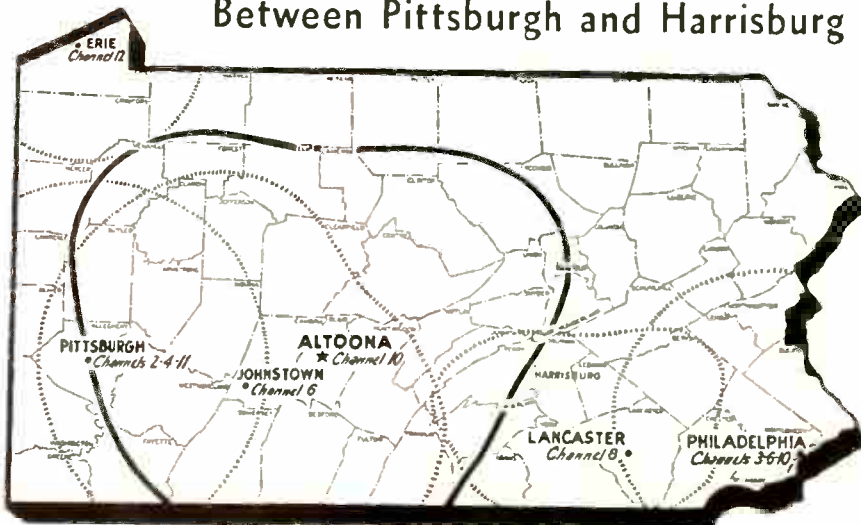
One of the Nation's BIG STATIONS Celebrates Its FIRST Anniversary



WFBG-TV

CHANNEL 10 • FULL POWER • ABC • NBC • DU MONT

The Only Station You Need to Cover Pennsylvania
Between Pittsburgh and Harrisburg



GABLE BROADCASTING CO.

Altoona, Pa.

Channel 10 Full Power 316,000 watts
ABC • NBC • DU MONT

Represented Exclusively by H-R Television, Inc.



DID YOU KNOW?

- Wichita is now in the TOP 50 MARKETS!
- Wichita's Retail Sales have jumped 500% since 1939!
- Primary Wichita Trade Area Includes: 16 Kansas Counties! 4 Northern Oklahoma Counties!
- Wichita is your PLUS Market with a Market quality index of 129!

Represented by
George W. Clark, Inc.

*Sales Management



Within 15 Miles of this tower

lives the greatest
concentration of
buying power served
by any single station
anywhere!

Ask
Hal Holman Co.
for the proof

WBEL

OFFICES AND STUDIOS
Rockford, Ill. - Beloit, Wis.

• JANESVILLE

• BELOIT

ILL. 5000 WATTS AT 1380

• ROCKFORD

"BASIC
INDEPENDENT"

CBS reports. Nine regular CBS TV shows were replaced during July and August. 12 programs remained where they were without any change. Six film programs offered reruns during the summer. They were *GE Theatre*, *Burns & Allen*, *Man Against Crime*, *Mr. and Mrs. North*, *Big Town* and *Gene Autry*.

• NBC TV reports that about 80% of its advertisers remained on during the summer. This tabulation does not include *Today*, which is made up of in-and-outers. Eight clients took up NBC's offer of a 25% discount on time for filling vacated periods during the summer. They were Associated Products, Hazel Bishop, Minute Maid, Geritol, Toni, Revlon, Lever Bros. and Bendix. Seven clients retained their time but used replacement shows. The advertisers were RCA, P&G, Gillette, Gulf, Pall Mall, Lucky Strike and Gerber.

• Food, drug and tobacco advertisers generally remained faithful to the networks during the summer. Among the exceptions: Borden's Instant Coffee took a July hiatus; Mars candy dropped out for three months, River Brand Rice exited the *Paul Dixon Show* during the hot weather.

• The hiatus-minded were to be found among electric shaver makers (both Remington and Schick dropped out for the summer), industrial advertisers (Alcoa rested in July, AMF took the whole summer off, Du Pont bowed out for two months, Electric Companies Advertising Program also rested a month) and manufacturers of shoes and related products. Of the seven in the latter group, only one—Griffin—remained on network tv during the summer.

• Many of the important tv sponsors enlarged their networks during the summer. Lucky Strike's 7:30 p.m. Sunday slot (which was filled by four different shows last year) was on 81 stations in May. The lineup jumped to 88 in June, 95 in July, 103 in August. Another tobacco advertiser, Camel, was on 52 stations in June with *Man Against Crime* in the 9:30 p.m. Wednesday period. When the show was replaced with *I've Got a Secret* the lineup jumped to 83 stations in July. Camel continued adding stations in the fall. Camel also increased its *News Caravan* lineup. ★★★

• Seven pages of research data on summer listening and viewing begin on page 47.

SAVE 20% Cover 4 California

markets with one low cost buy!

Now . . . try the Keyline

KSJO San Jose

KBOX Modesto

KGST Fresno

KHUB Watsonville

Represented by
RAMBEAU

New York • Chicago • San Francisco
Los Angeles • Minneapolis

California
KEY LINE
Radio Group

Write, wire or call
for complete information

WANT TO SELL CANADA?

One radio station
covers 40% of
Canada's retail
sales

CFRB

TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

ANNOUNCER'S TIPS

(Continued from page 38)

ad-lib approach, however. But that doesn't mean the announcer must do a stiff-lipped job on the copy he memorizes.

"The happy medium, in between straight ad libbing and learning by rote, is a relaxed, informal performance," Cooper explains. "This kind of job grows out of thorough knowledge of the product plus the advertiser's permission for the announcer to make slight changes.

"This doesn't mean you're going to rewrite the commercial. I'm an announcer, not a writer. But it *does* mean that the announcer should be able to make slight changes in the phraseology, for example, to suit his particular style."

When Cooper did the New York Giants football games last season for Miller High Life, on a few occasions he felt it important to modify the prepared commercials slightly to fit in with his personality. "It was always O.K. with the Mathisson agency, and everyone agreed it got the pitch over much better," he said. "Miller doesn't believe stereotyped commercials are good advertising. For example, it's one of the few beer accounts that does not allow announcers to lift a glass and swallow during the pitch!"

Another important argument for informality and thorough product knowledge is the fact that a relaxed, confident performer will be more adept at coping with freak accidents during a live commercial.

"Take the recent *Studio One* commercial where June Graham subbed for Betty Furness," Cooper said. "She was talking about the fully automatic features of Westinghouse refrigerators. 'Just tap the door and it opens,' she said, touching the refrigerator door to demonstrate. Nothing happened. She tapped it a few more times, then laughed and cracked, 'Someone must be playing a joke! It really *is* fully automatic!' Then she went on to some other feature of the model, while the camera came in for a closeup.

"Someone over at the agency told me the refrigerator was supposed to have been plugged in but some electrician had kicked the plug out of the socket. The icebox still could have opened but it would have required much more pressure to do so.

"Anyway, I thought this was a beau-

tiful example of poise and composure. She made a terrific recovery because she was *relaxed*," Cooper said.

"These accidents always happen in live commercials. And I've made it a rule to take them calmly—and say the first thing that comes into my head, just like I'd do at home if an appliance—or some other product—didn't work properly."

Another tip in planning a commer-

cial is to avoid attempting to duplicate the delivery of another announcer.

"Just as too many advertisers tend to imitate a successful copy approach, they also tend to want their announcers to imitate the delivery of a well-known announcer," Cooper pointed out.

"Every once in a while," he continued, "I run across the sponsor who says, 'Do this just like Rex Marshall.'"

SELL MORE IN THE SOUTH'S No. 1 State!

You Hook a **BIG** Market With—

WSJS

AUTOMOTIVE SALES of \$116,806,000* in WINSTON-SALEM'S **WSJS** 15-COUNTY MARKET

*Sales Management 1953 Survey of Buying Power

WSJS Affiliate

The current Pulse Report shows WSJS, the Journal-Sentinel Station, **FIRST** in the morning—**FIRST** in the afternoon—**FIRST** in the evening! For the finest in AM-FM coverage, it's WSJS in Winston-Salem.

Represented by: HEADLEY-REED CO.

53

WKJF-TV
PITTSBURGH

**Your Best
Buy to Sell
The Rich
Pittsburgh
Market**

Every day more and more advertisers are learning it's good business to sell America's eighth largest trading area through WKJF-TV—Pittsburgh's pioneer UHF television station. That's because WKJF-TV offers its ever-growing audience outstanding network shows plus strong local programming.

In case you're looking for a way to get more than your share of the 2¼ billion dollar Pittsburgh market, you'll find it pays to use WKJF-TV. Want proof? Contact our national representatives, Weed Television, or write us today.

WKJF-TV
Channel 53
PITTSBURGH

Nat. Rep. WEED TELEVISION

**OUTSTANDING
NBC PROGRAMS**

or another of the name announcers.

"Well, I tell them if they want Marshall's delivery, they better hire him. I can just be myself. It's a mistake to try to make carbon copies. Each person has his own particular skills and abilities. Why not capitalize on them, instead of getting a poor imitation?"

Just as announcers have different methods of delivery due to different personalities, various regions of the country have their own individual programming and commercial characteristics, Cooper has found.

His broadcasting career began 15 years ago while attending the University of Nebraska, in Lincoln. "I was an oil geology major," he said, "but I was interested in radio and was radio editor of the school paper. After a few years of college, I discovered my color-blindness would stop me from becoming a full-fledged geologist with any of the larger oil companies, so I switched to an economics major."

His job as radio editor called for five-minute newscasts over KFAB, Lincoln. After graduation the station auditioned him, offered him a job. After a few years Cooper switched over to WMBD, Peoria, Ill., as general announcer and night news editor, and then joined WGN, Chicago, where he remained until 1948. Since then, he's been freelancing in New York and Chicago, working on live commercials for such national accounts as General Mills (he's now announcing on *Valiant Lady*, over CBS TV), Cat's Paw Rubber, Sealy Mattress, Admiral and Miller Brewing. His film work has included commercials for Admiral, McLaughlin's Manor House Coffee and Amurod dentifrices.

"Just as people from different parts of the country have different characteristics, so do air shows and commercials," he observes.

"For example, outside New York you'll often find the owner or ad manager of a firm will double as the announcer for its program. Discounting the few who do it for a personal thrill, most of them feel they know the product better than a professional announcer and can be more sincere."

In addition to differences in commercial technique Cooper notes "a complete difference in atmosphere" between New York and other cities.

"Take Chicago," he says. "I'd call it a large, cosmopolitan city, just like New York. But there are many differences in radio and television work.

"In Chicago everything's centralized. For example, a station's art department, carpentry shop, props and so on will all be in one building. In New York you have one department here, one department there. All scattered. Therefore, the same production will probably cost less in Chicago because you can work faster.

"You're working out a commercial. You want a certain man's opinion. All you have to do is pick up the phone, and he's there. Then, you can thrash out your ideas together."

Cooper also noted the more relaxed work tempo outside New York among everyone connected with a radio or television production. "This creates a better atmosphere for the announcer," he says, "although it can also lead to sloppier work."

Any final tips to air advertisers? "Take advantage of your announcer's experience," he says. "Don't forget, you're not only buying a voice. You're buying the total abilities of a person who's been involved in the business of getting a message across a long time.

"He knows instinctively by now when the commercial is 'right' and when it isn't. Listen to him." * * *

**NON-
COMPETITIVE
TV MARKET
of 280,000 Homes
COVERED
EXCLUSIVELY**

by

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



Kearney, Nebraska

CBS-TV

DUMONT

Represented by

MEEKER TV, Inc.

Duane L. Watts, Station Mgr.

JOHN BLAIR

(Continued from page 30)

there is no reason why any well-operated radio station can't do a better job of habit programing of this type since it has the advantage of featuring well-known local personalities identified with the community.

So networks find themselves in this dilemma: They are not fulfilling their function of providing stations with programing of a quality which the stations cannot provide for themselves. They now reason that they must attract advertisers who cannot afford the sponsorship of a full half hour, or five quarter hours a week on the full network. To do so, they are actually trying to imitate the stations' successful formula of creating spot carriers — participating programs, usually musical — but they find the stations unwilling to accept such programing since it has no value in building an audience which the stations cannot build for themselves and sell at their full rate.

In addition stations naturally prefer their own programing since they can control it—the network cannot pull the plug by withdrawing a program which may have been sold locally. A major factor in successful station operation these modern radio days is the station's control over its own time.

The fundamental answer to the networks' dilemma is not to imitate the stations' own formulas, but to become creative again in the program sense as they were during their great years when they developed in rapid succession a whole series of great shows and great stars.

The important part of this whole development is not really the declining influence of the networks, since in our type of economy businesses come and go as they provide or fail to provide a needed service. The important thing is the lesson which radio stations' managements may learn. Even though, at one time, network programing was a dominant feature in the ability of many radio stations to build audience, it is equally true that what we now consider the really great radio stations are those which concentrated primarily on their own programing job. Many examples come to mind quickly—WSM, Nashville; WLS, Chicago; WBT, Charlotte; WWVA, Wheeling, W. Va., and there are a good many fine radio stations which have become outstandingly successful without any network affiliation at all, such as WNEW, New York and WHDH, Boston.

The real key to the future of radio is local programing. ★ ★ ★

ADRIAN MURPHY

(Continued from page 31)

programs of a calibre most stations cannot build themselves.

6. The network provides coverage of all important national and international events. It supplies, in effect, a world-wide news service.

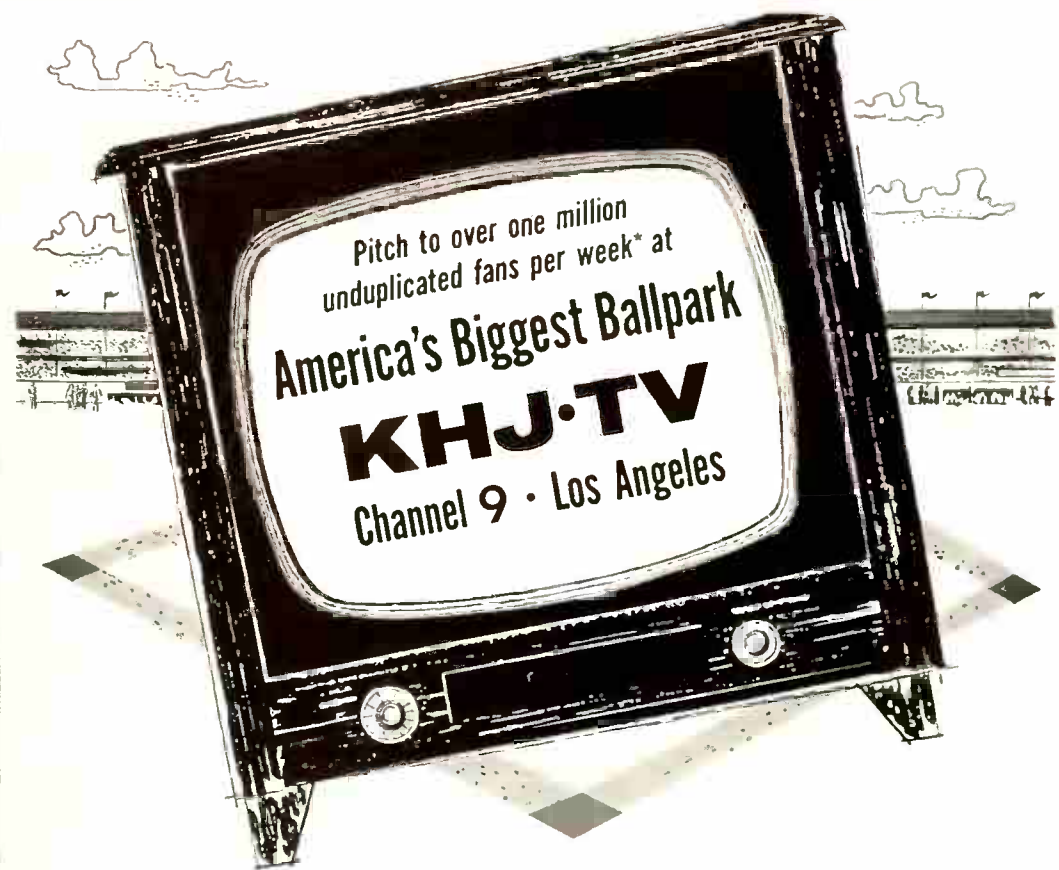
7. The network provides a balanced schedule of public interest programs in music, religion, science, health and public affairs. With these network programs in their schedules stations are helped to discharge their obligation to operate "in the public interest, convenience and necessity."

8. The prestige of the network and its nationally known programs add to

the stature of its stations in their own communities.

9. Network programs assure continuing audiences in today's fluid markets. For example the U.S. Census estimates that 36,000,000 Americans move each year from one city to another. Only network programs heard and publicized throughout the nation are immediately familiar to our transient population.

For all of the above reasons a network franchise increases the intrinsic cash value of a station. Following a list such as this, let me quickly acknowledge that the stations perform in kind for the network — and in fact make a network possible. But the principal point remains that by itself the 30-60 ratio is superficial and misleading.



Pacific Coast League Baseball

exclusive telecasts for Southern California...sold out to three smart sponsors, but...

you can STILL buy

TOP SPOT ADJACENCIES

High-rated programs and amazing buys in 10- and 20-second spot packages are still available before and after Baseball.

*Audience Research Bureau, August 1953

DON LEE TELEVISION

First in the West—Pioneer for the Nation



the Sports Station for Southern California

1313 North Vine Street
Hollywood 28, California

Represented Notionally by H-R Television, Inc.

KWJJ

Chief of Independents Makum War on Slow Sales!

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

National
Representative
BURN-SMITH CO., INC.



KWJJ
1011 S.W. 6th Ave.
**PORTLAND 5,
OREGON**

* Independent
Radio Stations

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.

Next, what about the question of "spot-carrier" programs reducing station revenue from national spot?

Here I should simply like to point out that station billings are at an all-time high (as is the case in our own six CBS Radio stations) and that network billings are not.

This being so, we cannot take too seriously the suggestion that the networks are cutting "the lifeline of spot dollars" or that the consequences will be a "reduction in personnel and services . . . to the detriment of all," as has been contended by some spokesmen for stations and national representatives.

Let's consider next the "spot-carrier" principle itself.

Our own view is that spot-carrier programs on the network are certainly necessary in today's market, because advertisers have developed new ways of looking at their problems.

Some advertisers continue to want the prestige, merchandising values and frequent impact of their own daily or weekly programs. But other advertisers have come to look for *thinner* but *broader* coverage from their radio schedules. Spot-carrier programs meet this need.

It would be unreasonable, of course, for anyone to suggest that stations today should sell only spot announcements and not program time. To us it seems equally unrealistic to ask the network to carry only single-sponsor programs, and not give sponsors the opportunity to buy announcements provided they will pay their proper share of the program and facilities costs. Under the latter circumstances the sponsor enjoys merely a different method of buying but not a different price.

On the other hand we do agree with the criticism that some spot-carrier programs have been sold at prices that are "rate cuts by another name." This is a diplomatic way of saying "off rate card," and we agree that the practice is dangerous and short-sighted.

In legitimate form the spot-carrier program is now a fact of life in network sales and schedules, for natural, evolutionary marketing reasons. It is time, we feel, to accept it as such and to move on to more constructive activities.

We agree, again, that the networks should try to bring new advertisers into radio, and we know, from first-hand experience, how energetically they are trying to do so. We believe the same responsibility rests with sellers of spot.

The fabric of free commercial radio as we know it in America needs healthy stations, healthy networks, and a cooperative approach to common problems. We hope that SPONSOR's free and frank discussion of this latest point of common interest will bring us nearer to these goals. ★ ★ ★



ROBERT F. CARNEY
(Chmn of the Board)
Foote, Cone & Belding

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

Jean Raeburn

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

49TH & MADISON

(Continued from page 12)

producer was unable to sell the reruns. Then he says flatly: "Reruns are difficult if not impossible to market."

I hope that sentence will never be seen by the "and-now-a-message" Foreman. Because *that* gentleman, way back in your July 14, 1952 issue, made a very strong case for reruns. He wrote that even Ben Duffy (who, I understand, also has a job in the agency one of the Foremans is connected with) "will concede that there are times and places where the second run can have its day."

Then, *that* Mr. Foreman went on to spell out the case for reruns: "Any repeat has a vast *new* audience available to it. So the rerun . . . becomes a way out of the high cost of tv-programming-on-film. The simple expedient of changing the main title makes it possible for a local advertiser . . . to present tv programs of top quality in any market he now desires."

With such basic sales arguments to work with film people must be awful dopes if one of the Foremans dares to make the bald statement: "Reruns are difficult if not impossible to market."

That will come as news to the NBC Film Syndicate which may now want to withdraw *Badge 714 (Dragnet)* and *Victory at Sea*; and to CBS TV Film Sales which may regretfully consider closing shop on *Amos 'n' Andy* which, like so many others, is getting higher ratings on reruns than it did initially.

That statement may persuade Television Programs of America to give up their fabulous *Star Showcase* property even though such action might produce some additional headaches for one of the Foremans. You see, BBDO bought TPA's *Star Showcase* for one of their clients. . . .

I think the early Foreman was on the right track; and that the current Foreman is drawing the wrong conclusions from his delightfully related hypothetical experience.

The moral Mr. Foreman should draw is this: When it comes to buying film programs — or anything else for that matter — don't deal with shooks or crooks. If you do business with people who know their business and have the money to run it, you can grow to be a big, successful agency like Batten, Barton, Durstine & Osborn.

PETER ZANPHIR
New York

THE LONG ISLAND STORY

8,000,000 WILL VISIT WHLI'S LONG ISLAND	250,000 WILL LIVE IN WHLI'S LONG ISLAND
THIS COMING SUMMER	

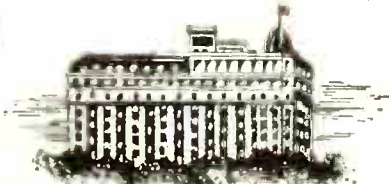
THIS **BIG BONUS AUDIENCE** WILL LISTEN TO WHLI'S SPECIAL SUMMER PROGRAMS AND SERVICES IN CARS, HOTELS, HOMES, BOATS, BEACHES

More people listen to WHLI during the day in the Major L. I. Market than to any other station. (Conlan)

REPRESENTED BY RAMBEAU

WHLI AM 1100
FM 98.3
HEMPSTEAD LONG ISLAND, N. Y.
PAUL GODOFSKY, Pres. *the voice of Long Island*

living in a
CAPITAL way



Capitalize on the finest location in Washington by making the Raleigh your headquarters for business and pleasure. Entertain your associates — Pall Mall Restaurant, Raleigh Cocktail Lounge, Old English Tavern. Be near to Government Buildings, downtown stores.

Special Courtesies to HONEYMOONERS!

OTHER MASSAGLIA HOTELS:
SENATOR, Sacramento, Calif.
MIRAMAR, Santa Monica, Calif.
EL RANCHO, Gallup, N. M.

HOTEL RALEIGH
WASHINGTON 4, D. C.

On Famous Pennsylvania Ave. at 12th Street N. W.



DID YOU KNOW?
KWBB Offers YOU.....

- Wichita's ONLY independent Music, News and Sports Station!
- Air Salesmen proved as sales producers for the client!
- 1000 Watts, 18 hours each day giving you Wichita PLUS Coverage!
- PLUS coverage in over 198,000 Radio Homes in 16 Kansas counties 4 Northern Oklahoma counties

Represented by George W. Clark, Inc.

KWBB
"WICHITA'S RADIO ACTIVE STATION"
1410 KC • 1000 WATTS



for the
best in
"LISTEN-
APPEAL"

it's

KGER SOUTHERN
5,000 WATTS CALIFORNIA

Los Angeles • Long Beach

for
inspirational
programs

KOME OKLAHOMA
5,000 WATTS

Tulsa

for
your musical
moods

KUOA ARKANSAS
5,000 WATTS

Siloam Springs

for
regional
farm features

The Stations of the American Home
Owned and Operated by

BROWN SCHOOLS, Inc.
John E. Brown, Sr., Pres.

You can get choice program or spot
availabilities in these three great market
areas. Buy all three stations as a package,
or any one individually. Call or write today.

Represented nationally by Gill-Perna Inc.

Newsmakers in advertising



Peter G. Levathes, vice president of Young & Rubicam, is the agency's new director of media. He told SPONSOR: "What I think is apparent to all of us is the increasing complexity of the situation in advertising media due not only to the appearance of new forms of communications but to changes in all media as a result of what has been happening to our social fabric and our economy. There is need, therefore, to have an open mind about specific values of the media we buy and to be alert to the directions our society is taking."



Carl R. Asher, advertising manager of James Lees & Sons Co., was one of the first sponsors to sign for NBC TV's new daytime show, Home, over 40 NBC TV stations (11:00 a.m.-12:00 noon) through D'Arcy Advertising. Asher said: "This new program is compatible with our thinking and over-all advertising plans of sending our messages to people most interested in their homes and, therefore, most likely to buy carpets and rugs." The program will present Lees carpets exclusively for floor coverings.



Mrs. B. C. Nash, housewife in Noroton, Conn., was named winner last Wednesday of Jack Sterling's contest, "Why I Like Radio." Sterling runs WCBS, New York, show, got more than 43,000 entries. Daily winners got radios: Mrs. Nash won a Mercury. She wrote, in part, "Have you ever brushed your teeth to a mazurka? Or heard a Coronation ceremony while eating breakfast? . . . Have you ever been bird watching with Bing Crosby? Have you ever painted a fence and heard a national political contention? . . ."



Richard P. Doherty, vice president of employee-employer relations for NARTB, resigned from his trade association post to form his own management company. Headquarters are in Washington. "My plan," said Doherty, "is for a company which can integrate itself into the operating of individual stations and thus service the specific needs of the ownership and management of individual stations." In a survey NARTB took in 1949, members said Doherty's department performed the most valuable service provided by NARTB. He was with NARTB eight years.



Care to say a few words?

At a loss for words? Many people are when confronted by a microphone. But don't let it throw you. The audience waiting for your voice has been listening to WGY for 32 years. They've grown up with WGY and have come to look on us as their neighbor. They're not overly critical. They're friends. But what an audience! They're the families of the factory workers and executives of Northeastern New York and Western New England's teeming industrial areas. They're the suburbanites and farmers of the rolling countryside through 53 counties of four states. They're the people at home, in their cars, vacationing throughout one of the most influential markets in the country—a market with a buying power greater than that of 31 states in the Union. They're 878,130 radio families who turn regularly to WGY. But don't let it throw you. We're all neighbors. They're waiting to hear your message. So . . .

WGY

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Company
NEW YORK—BOSTON—CHICAGO—DETROIT—SAN FRANCISCO



The hiatus habit

The effort to make air advertisers realize that the entire country doesn't stop operating just because it's hot has a long history: It goes back at least two decades. Twenty years ago CBS launched an attack against the summer hiatus in a 15-page study entitled "A larger summer audience in 1934." There have been many summer studies since then which have piled fact on fact to show that, except for obvious cases, the hiatus habit is not only evidence of sales laziness but can be downright dangerous.

Before he decides on whether to take a hiatus or not here are four points about summer selling every sponsor should remember:

1. The consumer does *not* spend any less during the summer than during the rest of the year.

2. The number of persons available is only slightly less during the summer than during any other time. A large proportion of vacationers either take their radios with them or can listen to someone else's radio. Television's growth means it is becoming more available to vacationers. Out-of-home listening rises in the summer.

3. While there is a dip in listening and viewing during the summer, the advertiser's cost-per-1,000 can actually be less than during the winter because of dollar volume discounts and rebates for 52-week advertising.

4. Advertisers themselves contribute to the dip in summer listening and viewing by taking top-rated shows off the air. The advertiser who keeps his regular show on often has less competition during the summer.

The evidence supporting these four points is in this issue, which contains SPONSOR's sixth summer selling section. It starts on page 39.

* * *

Department stores on the air

Faced with the problem of attracting new customers and increasing sales, department stores are more eager than in previous years to branch out beyond the traditional newspaper advertising.

Such experts as Howard Abrahams of NRDCG feel that 1954 may be the big year. He sees ARBI tests, BAB activity, sales efforts by unified broadcasters and sheer word-of-mouth among department store executives as contributing factors to an upsurge in department store interest in exploring, at least, radio and tv possibilities.

ARBI alone has converted many strictly-newspaper stores to radio-also stores. For example Bloch & Kuhl of Peoria (owners of 19 stores in the Midwest) are thoroughly convinced that radio is a strong sales weapon after ARBI newspaper vs. radio tests. Brown-Dunkin, Tulsa, recently discovered a radio saturation campaign peps up sales. They intend to continue using radio after checking ARBI results.

Even more than radio, tv is expected to make headway in department store circles.

In the past month ARBI has developed a department store technique for the use of television advertising that works sales magic. The method is undergoing further tests before being made available to department stores generally.

Perhaps the major obstacle to department store sponsorship of radio and tv has been the lack of air advertising knowhow by department store officials. Broadcasters can aid their cause by proving that effective air use is easy.

Applause

How old is the audience?

Rosefield Packing (Skippy Peanut Butter) and its agency, Guild, Bascom & Bonfigli, San Francisco, take the problem of the over-commercialization of tv seriously.

In a recent series of commercials on *You Asked For It* (ABC TV) they created quite a controversy by discussing the subject of distasteful sales plugs.

"It's unfortunate that a few advertisers apparently believe that the people who watch television are not overly bright—that they have a 12-year-old mind," the commercial said, adding:

"Please don't condemn all advertising because of the bad practices of

a few." It advised:

"The next time you see a commercial that's offensive write to the station or advertiser and give your honest criticism."

Says GB&B President Walter Guild: "Many commercials are written under the mistaken assumption that everyone in the audience is an idiot. It's time those of us in the advertising business did away with this sort of drivel."

SPONSOR is glad to note that Skippy has encouraged GB&B to continue its efforts to raise tv standards.

Incidentally the reaction in the field to the Skippy commercials had one surprising aspect: The NARTB, which is constantly working for higher standards through its Tv and Radio Codes,

asked for permission to reprint the commercial in its subscriber bulletin as an example of advertising at its best. Several Better Business Bureau groups also commended the commercial and requested copies. But the AAAA Interchange of Opinion on Objectionable Advertising forwarded a letter charging that Skippy and its agency were taking pot shots at other advertisers. The 4A's added, however, that those views were "not necessarily those of the AAAA."

In view of Ben Duffy's (BBDO) criticism of over-commercialization in a tv broadcast the other week it might be fitting for the 4A's to reprint the Skippy commercial and send it out to its members.



Bea Johnson

"ACCOMPLISHED MIRACLES"

to win
the coveted
1953



McCall Golden Mike Award!

Bea Johnson, Women's Director, KMBC-KFRM and KMBC-TV, "accomplished miracles" to win the 1953 McCall Magazine Golden Mike Award for service to her community. Bea's campaign in the interest of home and traffic safety has brought another great honor to the Heart of America and to Arthur B. Church's radio and television operation. Thanks to McCall's and congratulations to Bea Johnson!

The awards committee, in making the Golden Mike citation for Bea's outstanding crusade, aptly put into quotes, "accomplished miracles," which is the very essence of the outstanding performance that has kept KMBC the top station in the Kansas City primary trade area for

almost 33 years. The same performance has put KFRM in its enviable position and now is rapidly elevating KMBC-TV to the top spot.

The McCall Golden Mike Award is probably the greatest recognition a woman in broadcasting can achieve. Midland Broadcasting Company is mighty proud of Bea Johnson, and proud to add this honor to a host of others—all concrete evidence of the ability of KMBC-KFRM and KMBC-TV literally to "accomplish miracles" in the public interest and for its advertisers.

Write, wire or phone KMBC-KFRM or KMBC-TV, Kansas City (or your nearest Free & Peters colonel) if your heart is set on selling the whole Heart of America.

KMBC-TV

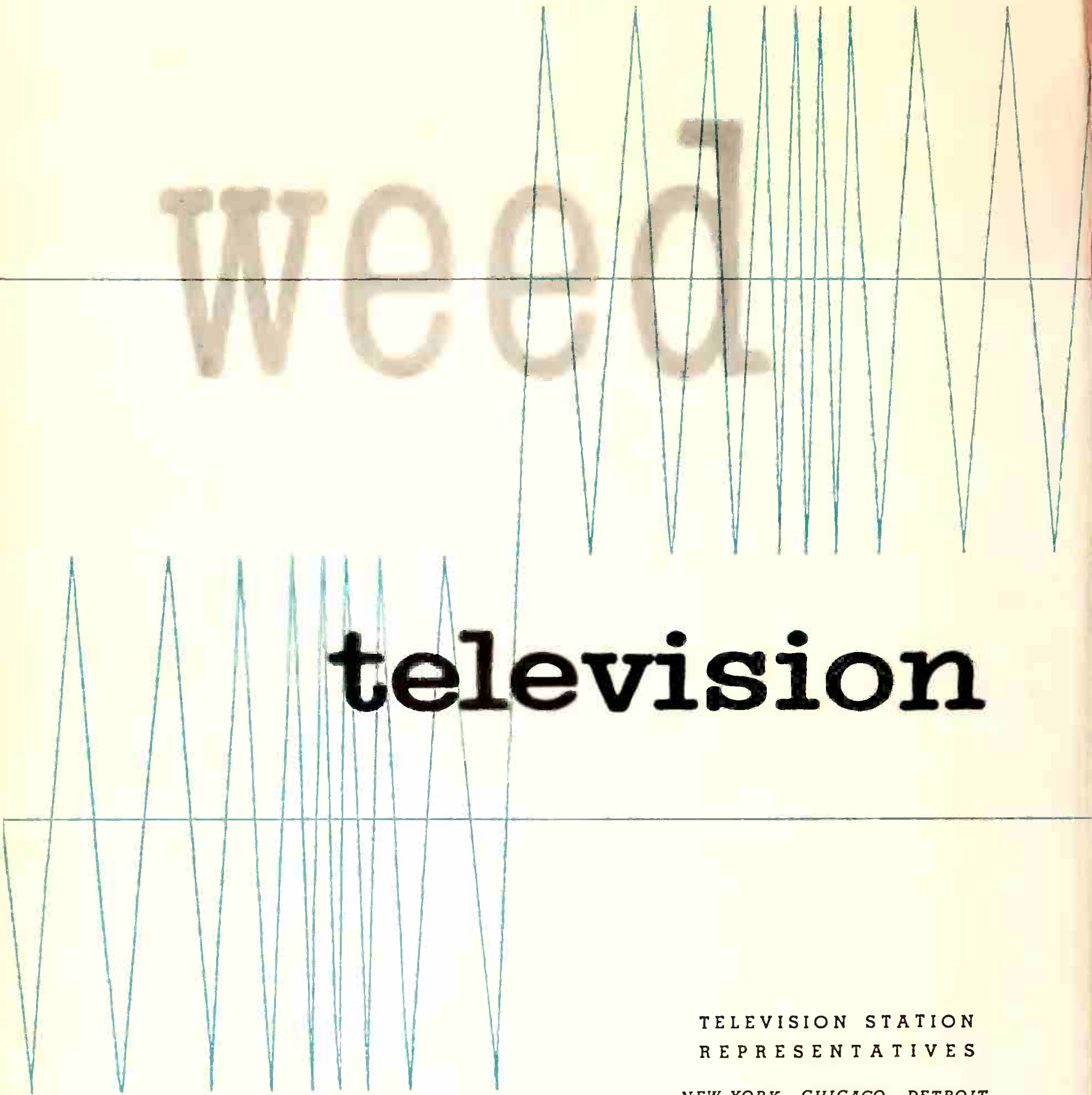
BASIC AFFILIATE CBS TELEVISION NETWORK... SHARING TIME WITH WHB-TV



KANSAS CITY, MO.



The **KMBC-KFRM** Team
CBS RADIO FOR THE HEART OF AMERICA



weed

television

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