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# SPONSOR

magazine radio and tv advertisers use

23 AUGUST 1954

50¢ per copy • \$8 per year

REC'D  
AUG 23 1954  
NBC FEDERAL LIBRARY



Better join us for

*“Breakfast at the Sheraton!”*



## WJAR-TV CHANNEL 10

PROVIDENCE, RHODE ISLAND

Represented by WEED TELEVISION

NBC — Basic  
ABC — Dumont — Supplementary

### ANOTHER CHANNEL 10 FIRST!

Only daily live remote TV show in New England. Emceed by charming Nancy Dixon and Peter Carew (piano impressions and satire) with 3M's three-piece combo. All Channel 10's talent and celebs visiting Providence will guest. Direct selling to a tested women's audience from the area's leading hostelry, Monday through Friday, 9:00 to 10:00 a.m.

Join us for breakfast, sample your products to 100-plus radiantly responsive guests in the Sheraton-Biltmore Garden Room. Their approbation will register for sure—because 1,120,925 sets in area give us 93% coverage! Availabilities now open—call WEED Television.

### NET TV BONANZA: \$400 MILLION

page 31

S.S.S. tonic finds  
spot radio is  
sales revitalizer

page 34

Time buying: the  
media-specialist  
approach at FC&B

page 36

The TvB to be  
new fact source  
for admen

page 39

Dannon yogurt cracks  
N.Y. market with aid  
of local radio-tv

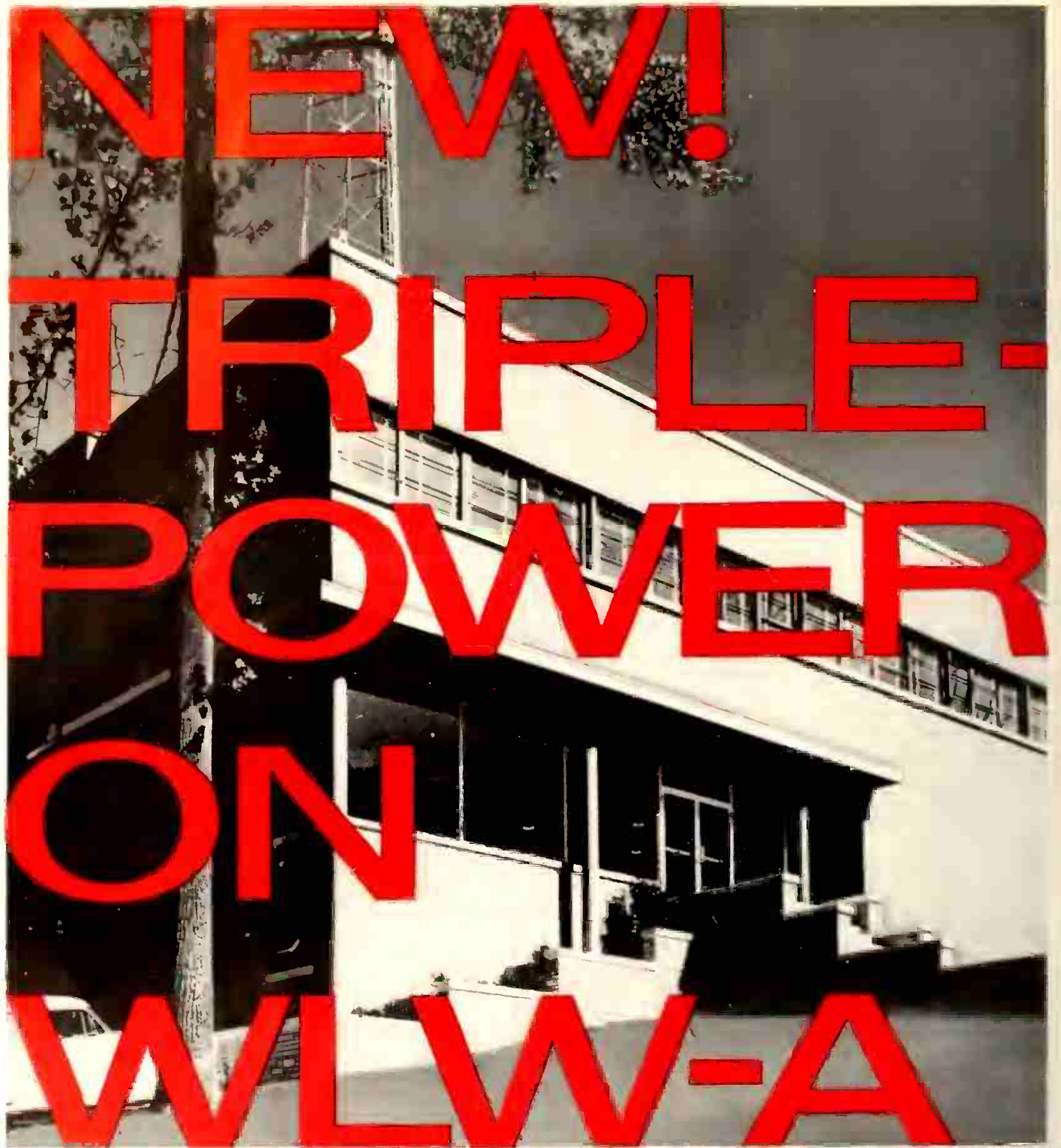
page 40

Tv Dictionary Handbook  
for Sponsors; Part II

page 42

### CANADIAN RADIO AND TV: 1954

special section  
starts page 75



**the one TV station with 3 times the power of any in Atlanta!**

There's a new TV picture in Atlanta and you don't have to look hard to see where the sales are being made. It's WLW-A.

**Look at the new power—316,000 watts.**

Look at the new plant—36,000 square feet in a dazzling modern building at 1611 West Peachtree NE. Seating for 300 in Studio One, another 150 in Studio Two. The

only Atlanta TV station with room for audience participation, live audience excitement.

And then take a second look at WLW-A showmanship, WLW-A audience building, WLW-A merchandising to the point-of-sold. This is triple-power to tap the spending as well as triple-power sending! Something your competition isn't overlooking.

**WLW-A**, *Crosley Broadcasting of Atlanta, Inc.*

# REPORT TO SPONSORS 23 AUGUST 1954

## Net tv's \$400 million year

Whopping \$400 million by SPONSOR's estimate will be spent by advertisers for time and talent in 1954 on network tv (\$250 million time; \$150 million talent). Shows are more costly; not counting colorcasts, network programs on average will be about 10% more mostly due to union and talent hikes. Lineups are longer; average station list will be 50-60% bigger in nighttime tv, even though basic "must buy" lists haven't grown. For detailed story on network tv this fall, see p. 31.

-SR-

## TAC may count tv sets by next June

First count of tv sets under all-industry auspices may be out by next June. That's tentative target date for Television Audit Circulation. Politz is studying method to be used, will finish late fall. Next step would be pilot study in city with at least 3 stations, one a uhf. Stations in 2 suitable markets have already pledged funds. NARTB is forming TAC but it will become independent entity.

-SR-

## Virginia Dare in spot radio again

Virginia Dare wine is coming back to heavy spot radio campaign this fall for first time in 2 years. Emphasis had been spot tv. Spot tv demonstrated impact but making good buys everywhere was too treacherous on seasonal basis, David J. Mahoney agency decided. Agency's seeking both day and night time for October start in 25 markets.

-SR-

## U.S. radio sets migrating from tv

Soon to be unveiled radio set study for all 4 am networks and BAB is expected to confirm migration of radio sets in homes to locations where they face no tv competition. Study by Politz will cost over \$80,000, is first radio research to be done with full validation by American Research Foundation. Over 11,000 interviews were conducted on national basis.

-SR-

## P&G ready for British tv

Long-range planning which characterizes Procter & Gamble's use of air media again demonstrated in case of Great Britain's adoption of commercial tv. Queen signed bill authorizing Independent Television Authority only few weeks ago. But 8 months prior P&G had man from America in Britain instructing branch on U.S. tv methods. Actual start of commercial tv probably won't come till next summer. ITA won't sell clients shows; just participations or slots between shows.

-SR-

## Don't waste merchandising help

Are you getting most out of merchandising support from radio stations? Tip from station sources is clients could do more to tie in. Sometimes salesmen aren't fully alerted to special store displays station has arranged, don't follow up to get bigger orders. Said one station man: "It's the hungry client who gets the most out of merchandising aids by stations."

**REPORT TO SPONSORS for 23 August 1954**

**Timebuyers move to sales posts** When Tucker Scott left BBDO for post as sales development manager at John Blair & Co., he joined long list of time buying executives who moved over to selling side. Including: Bob Reuschle, ex-McCann-Erickson chief timebuyer, now sales manager, WHUM-TV, Reading, Pa.; George Castleman, ex-v.p. Birmingham, Castleman & Pierce, now manager of sales development, CBS Radio Spot Sales; Mary McKenna, ex-Benton & Bowles time buying veteran, now research chief at WNEW. Tucker Scott succeeds Wells Barnett at Blair who moves up to assistant to the president.

-SR-

**Drive to sell non-tv clients** Non-tv advertisers may see their products in tv commercials if novel selling plan goes through at new NBC TV participating programs department. Films would be made in which print advertisers see their own ads come to life. Original models used in ads would be sought out for roles in NBC TV films. It's all part of drive to attract new clients to network television via participations.

-SR-

**Canadian tv picture changes** Canadian tv picture is changing fast—so fast, that by beginning of 1955 about 75% of Dominion homes may be covered by tv. At present 13 video outlets are telecasting, 6 of them government-owned. Another 14 will be on air before winter is over. About 20% of Canadian homes have tv, with ownership concentrated. More than 75% of sets are in Ontario plus Montreal area with greatest density in the Toronto-Hamilton-Niagara section. Biggest tv centers are Toronto and Montreal, both with about 50% saturation. For other information on fast-moving Canadian tv picture, see this issue's Canadian section, beginning p. 75.

-SR-

**Canadian radio men confident** Canadian broadcasters feel growth of tv won't hurt Canadian radio. They point out government is limiting number of tv stations and amount of advertising they can carry. This plus chance they had to get ready by observing U.S. radio-tv scene gives broadcasters confidence they can continue to increase audience and billings.

-SR-

**Spot tv dollar figures coming?** Not generally known is fact N. C. Rorabaugh now reports on dollar expenditures in spot tv for P&G, Lever and Colgate agencies. Rorabaugh estimates market by market expenditures for 9 brand categories, including soaps, detergents, permanent waves, toilet soap. Spot tv expenditure figures have never been available previously and are among data admen told SPONSOR they would like to receive from industry. Liaison between newly formed Television Bureau of Advertising and N. C. Rorabaugh to produce spot figures for all products may be in the cards.

**New national spot radio and tv business**

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Delaware, Lackawanna & Western Coal Co. NY	Blue Coal	SSCB, NY	25-30 East Coast mkts	Radio: early eve min anncts; 7 Sep; 13 wks
Lever Bros. NY	Good Luck Margarine	Hewitt, Ogilvy, Benson & Mather, NY	5 Northeastern tv mkts	Tv: 20.- 60-sec film anncts; mid-Sep; 13 wks
Monarch Wine Co. Brooklyn, NY	Manischewitz Wine	Emil Mogul Co, NY	40-50 tv stns	Tv: 20.- 60-sec film anncts; 4 Oct; 26 wks
Monarch Wine Co. Brooklyn, NY	Manischewitz Wine	Emil Mogul Co, NY	100-120 radio stns	Radio: dayti min anncts; 20-30 anncts a wk; 4 Oct; 26 wks
Norwich Pharmacal, Norwich, NY	Pepto-Bismol	Benton & Bowles, NY	33 radio mkts	Radio: dayti min, stnbrks; 10 a wk per mkt; 7 Sep; to end of yr
Norwich Pharmacal, Norwich, NY	Pepto-Bismol	Benton & Bowles, NY	8 scattered tv mkts	Tv. 20-sec day and night; 7 Sep; 52 wks

# MANN-ELLIS<sup>INC.</sup>

*Advertising*

201 EAST FIFTY-SEVENTH STREET, NEW YORK 22, N. Y., PLAZA 1-2323

July 16, 1954

Mr. Edward Cossman  
W A A T  
Newark 1, N.J.

Dear Ed:

We like to give credit where credit is due...  
Thought you may like to know about the fine  
job Brenner and Larkin are doing for Easco  
Auto Seat Covers.

As you know we tried many stations with many  
gimmicks...and got only fair results. Since  
we switched to your station...the results have  
been immediate.

I'm convinced, if anyone can pull...Brenner  
and Larkin can...and at a low cost.

Cordially yours,

MANN-ELLIS, INC.

*Edward Shapiro*  
Edward Shapiro  
Account Executive

es/hs

## *PULL... at Low Cost*

In Metropolitan New Jersey & New York



**PAUL BRENNER**  
REQUESTFULLY YOURS  
Monday thru Saturday  
10:30 am - 12 noon  
5:05 pm - 7 pm

**DON LARKIN**  
HOME TOWN FROLIC  
Monday thru Saturday  
7:45 am - 9 am  
1:05 am - 3 pm



for the **FAST WALLOP** in sales

# waat

1020 BROAD STREET, NEWARK 1, NEW JERSEY

REPRESENTED BY WEED AND COMPANY

## ARTICLES

### **Fall program trends in network tv**

Looking ahead at \$400 million show lineups on the video networks this fall, SPONSOR outlines the major trends, details show types taking on new prominence, the new color spectaculars, day-long expansion, the cost picture

31

### **80% spot radio budget is tonic for S.S.S.**

Prior to 1950, sales of S.S.S. tonic were far from healthy. The Atlanta firm reevaluated its ad approach, and based on the findings of market research, decided to try spot radio. Since use of that medium, sales are up 300%

34

### **Timebuyers: III. The media specialist**

Foote, Cone & Belding is typical of agencies which maintain the traditional timebuying setup: that of separate buyers for each medium. In this article, third of a series, SPONSOR examines the FC&B approach

36

### **TvB: new fact source for admen**

By late fall, the Television Bureau of Advertising is expected to be in active operation. As the selling arm of the tv industry, it will probably serve admen as a clearing house for basic information on tv

39

### **Radio and tv help Americanize Dannon yogurt**

About a year and a half ago, Dannon Yogurt hopefully allocated about 80% of its ad budget to local radio and tv. Result: sales rose 30%

40

### **Tv Dictionary/Handbook for Sponsors: II**

The second installment of Herb True's video dictionary offers more definitions of terms and tv jargon useful to admen and others in the industry

42

## **CANADIAN RADIO AND TV: 1954**

75

### **I. Canada: a cousin, but not a twin**

In taking a close look at the Canadian market, SPONSOR finds it has many similarities to the U.S., but many significant differences as well

76

### **II. Canadian radio: getting ready for tv**

Canadian radio listening has not as yet been much affected by tv. The radio stations, armed with lessons from the U.S., are sure they can hold the fort

78

### **III. Canadian tv: commercial time sold out**

Tv sets in Canada, by the early part of next year, are expected to cover about 75% of all homes. A list of tv stations and reps shows the current picture

80

### **IV. How Canadian stations serve sponsors**

In easy-to-read, capsule form, here is a collection of stories illustrating how Canadian radio stations program, promote and sell for sponsors

82

### **V. Canadian radio stations, rates, reps: a listing**

84

## COMING

### **Cross-country trip to U.S. agencies**

A SPONSOR editor gives a first-hand description of the operations of several agencies, with heavy radio and tv billings, at scattered points of the country

6 Sep.

### **How Bardahl cashes in with clever commercials**

Bardahl, a company in the Pacific Northwest which makes an engine additive, is different and imaginative in its use of spot radio and tv

6 Sep.

## DEPARTMENTS

### TIMEBUYERS

### AGENCY AD LIBS

### NEW & RENEW

### 49TH & MADISON

### P. S.

### MR. SPONSOR, Kirk L. Billings

### NEWSMAKERS

### NEW TV FILM SHOWS

### FILM NOTES

### RADIO RESULTS

### AGENCY PROFILE, Everett W. Hoyt

### SPONSOR ASKS

### ROUND-UP

### TV COMPARAGRAPH

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# DON'T "PICK BLIND" IN SHREVEPORT!



## LOOK AT **KWKH's HOOPERS!**

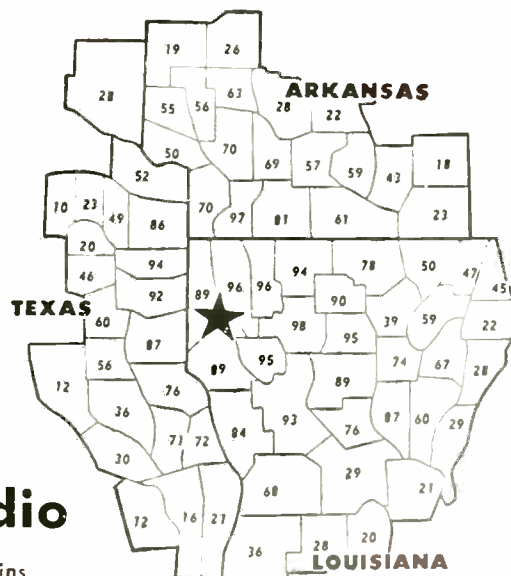
Shreveport has five AM stations, and all networks. This makes us especially proud of recent Hoopers—even though Metropolitan Shreveport itself represents only about 15% of KWKH's coverage!

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON. thru FRI. 8:00 A.M. - 12:00 Noon	38.1	19.5	6.2	16.0	19.5
MON. thru FRI. 12:00 Noon - 6:00 P.M.	44.3	21.2	9.2	6.1	19.4
SUN. thru SAT. EVE. 6:00 P.M. - 10:30 P.M.	54.6		11.2	8.5	24.0

## LOOK AT **KWKH's SAMS AREA!**

S.A.M.S. credits KWKH with 22.3% more daytime radio homes than all other Shreveport stations combined! Costwise, KWKH delivers 89.4% more listeners-per-dollar than the next-best station in the area!



# KWKH

A Shreveport Times Station

TEXAS

SHREVEPORT, LOUISIANA

ARKANSAS

50,000 Watts • CBS Radio

The Branham Co.  
Representatives

Henry Clay  
General Manager

Fred Watkins  
Commercial Manager

Use the  
**R** **KBIG**  
 low-cost  
**R** **RADIO**  
**PRESCRIPTION**  
 to introduce NEW  
 PRODUCTS in the  
 Southern California  
 Market



Hula Highball of Los Angeles: "We believe the campaign we conducted on KBIG has been very largely responsible for the remarkable success of Hula Highball, both here and in San Diego. Our client's salesmen report they have had a great deal of favorable comment from the grocery trade, specifically mentioning KBIG." *Ather-ton Advertising Agency*



From Ho-Maid Bread Mix of Portland: "It is the collected opinion of Mr. Emil Lange, President, of Sturdivant-Walker, their brokers; and of this agency that the KBIG Stu Wilson Show has helped in getting us distribution for Lange's Ho-Maid Bread Mix. KBIG is the only radio station which we will be using during the month of May to August of this year." *Arnold Blitz Advertising*

Other products as different as A-1 Beer and Mary Ellen Jams, Dog-E-Stu and Trader Vic's Dressings, introduce new brands to Southern California's six million via KBIG. Reason? *Absolutely complete coverage plus rates low enough to allow saturation on a reasonable budget.*

10,000 WATTS  
 AT 740  
 The Catalina Station

**KBIG**

GIANT ECONOMY PACKAGE OF  
 SOUTHERN CALIFORNIA RADIO

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

Not. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Claire Koren**, *Western Advertising Agency, Los Angeles*, feels that the 20-odd radio and seven tv stations in LA are not too many because the character of the population is as diversified as the programing offered by the stations. "I don't have to rely on ratings only," she comments. "This diversification makes it possible to select the stations whose programing attracts the specific, or general audience desired. Because of the competition, many of the stations are now providing merchandising plans, sales results info and other aids to buying media."



**William Kennedy**, *Ted Bates, New York*, is working full-time to "replace displaced spot announcements." "The trend toward network spectaculars planned for fall is making it tougher to clear a week-in, week-out station break schedule." Bill told SPONSOR. "Say you're planning to have a chainbreak on a number of stations on a Saturday night at 9:30 p.m. A network spectacular would preempt that time every fourth week because of the policy of selling co-sponsorship of the show without announcements breaking in at station break time."



**James Ducey**, *Cunningham & Walsh, New York*, points to the increased margin for error in rating services because of uhf set conversions. "Take any interview, be it telephone, recall or diary type," Jim told SPONSOR. "Suppose someone in a part-uhf market has had channel 5 converted to uhf. A rating service interviewer asks him what he's looking at. The man might say 'channel 5,' neglecting to mention that it's his local uhf station." Despite this, Jim feels a buyer must consider ratings in choosing between uhi and vhi.



**Louis Kennedy**, *Kenyon & Eckhardt, New York*, recently finished a Lincoln-Mercury announcement campaign over 600 radio stations. This campaign was a good example of K&E's saturation radio philosophy in practice. "Far one thing, we prefer announcements to run on several stations in a market to putting the complete budget on one," Lou told SPONSOR. "In that way we feel that we assure our message a greater audience turnover. Another guarantee of wide coverage was our use of both early-morning and early-evening radio."



# "Noontime Neighbors"

John McDonald



## A SPECIAL ANNOUNCEMENT

For the first time in its nine-year history, WSM's famous daily farm program, "Noontime Neighbors" is now being offered for sale.

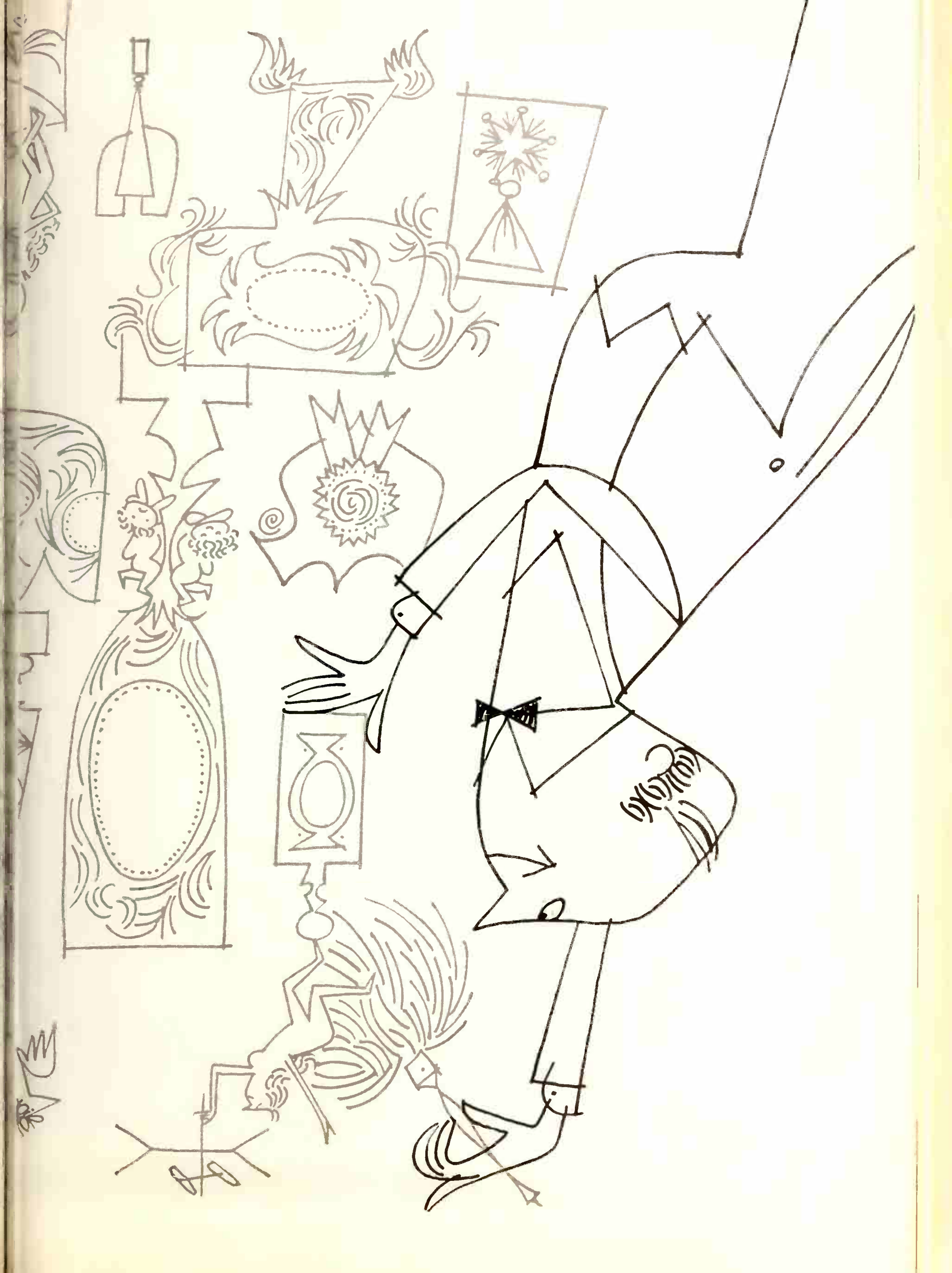
"Noontime Neighbors" (12:30-1:00 p.m. Mon.-Fri.) has been saluted repeatedly in the trade press and elsewhere as the biggest and best noontime farm show in American radio.

Now WSM has decided to take a limited number of Grade A accounts on a highly selective basis — selective because on this show the products will automatically carry the powerful endorsement of WSM's Farm Department, headed by John McDonald, around whom the show is built.

Also featured regularly on "Noontime Neighbors" are Owen Bradley and his band, Announcer Tom Hanserd, and regular Big Name guest stars from the Grand Ole Opry.

Contact Tom Harrison at WSM or any Petry Man for further details.

**WSM** Nashville  
Clear Channel • 50,000 Watts





**14**  
**AWARDS**  
**AND**  
**FIVE MONTHS**  
**TO GO!**

14 new awards and commendations  
—including a Peabody, an Ohio State,  
a du Pont, and a Sylvania—  
were added to KNXT's growing collection  
of honors during the first seven  
months of this year.

And at the same time, Los Angeles  
viewers have been bestowing *their* highest  
awards on KNXT. By their preference  
for its programs, they make KNXT,  
month after month, day and night, the highest  
rated station in the market.

Do you want to add to *your* trophies  
in Southern California? Then your  
most rewarding buy is CBS Television's  
key station in Hollywood:

**KNXT**

*Represented by*  
*CBS Television Spot Sales*



YOUR  
ATTENTION  
to  
Wenatchee

WASHINGTON  
"The Apple Capital of the World"

KPO's N.C.S. AREA  
GIVES YOU

- 1 Washington leads the nation in apple production . . . the dollar volume exceeds that of the California Orange.
- 2 Washington's lowest frequency, 560, delivers BIGGEST ranch coverage . . . 500,000 new acres in Columbia Basin.
- 3 5000 watts . . . the most powerful station between Seattle and Spokane . . . in the center of Washington State.



5000 WATTS  
560 K. C.  
WENATCHEE  
WASHINGTON

Reg. Rep. - Hugh Feltis, Seattle, Wash.  
Nat'l. Rep. - Forjoe & Company, Inc.

AGENCY  
AD LIBS



by Bob Foreman

DEAR GEORGE:

Your question whether it would be smart for a young man to enter the field of radio sales and radio promotion these days cannot be answered lightly or briefly. Hence the delay in my reply and its length.

First, let me say I'm flattered you asked me of all people since some folks have accused me of being so pro-TV that I've lost my perspective (and my ears have atrophied).

Second, let me give you a concise answer. It's "Yes!" In fact, it should read: "And how!" I think radio *needs* you. From what I've seen you are intelligent, imaginative, and persistent. You don't panic easily or give up readily. Radio needs these qualities today more than ever.

There's no doubt that it has been frightening to the purveyors of radio to watch the steady decrease of ratings and (more important) the frequent lessening of advertiser dollars made available for the medium. The glitter of television is difficult to view without blinking.

So naturally radio has been on the defensive of late and that makes it tougher to sell and to be sold. It encourages such uninspired sales approaches as the fact that there are more radio sets than bathtubs. (Bathtubs, you recall, are not much of a sales medium.)

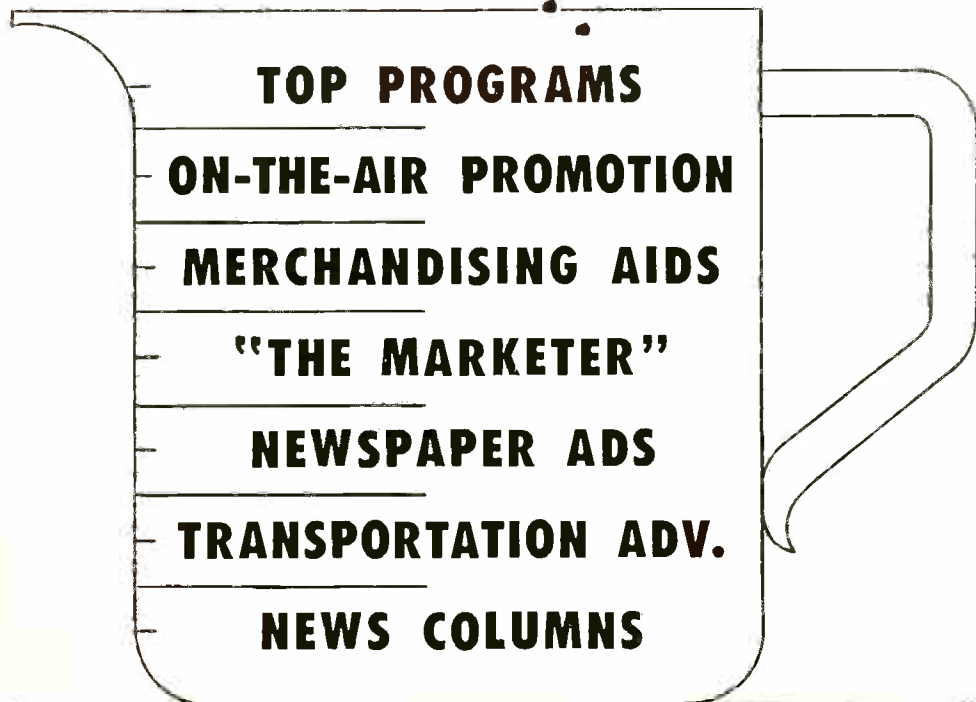
The more courageous radio vendors try to face up to television. However, they often do this by knocking TV's "incomplete" coverage, its high cost and the resulting drain on advertising budgets, the number of sponsors who have dropped the *medium* and such other "facts" as: *I Love Lucy* is the number one show but Camels still outsell Philip Morris.

If the men who sell space for *Better Homes & Gardens* and the *New York Times* took tacks such as these, they'd be unemployed. I'm involved in a little project in radio's behalf that I think might turn out to be fairly sound. We're taking a good look at the medium *as if it were just invented*. We're building a status report completely devoid of historical data. This means we will ignore such things as the increase in sets since TV came into the picture. We will not dwell on the lowered costs of nighttime radio nor the shocks withstood by daytime radio. We will avoid such statements as "to replace in-the-home listening lost to television have come millions of

(Please turn to page 56)

**WWJ/WWJ-TV**, together with  
the George P. Hollingbery Co.

give you **FULL MEASURE.**



**EDWIN K. WHEELER**  
*General Manager*  
WWJ - WWJ-FM - WWJ-TV



**GEORGE P. HOLLINGBERY**  
*President*  
George P. Hollingbery Co.  
*Chicago*  
*New York*  
*Atlanta*  
*Los Angeles*  
*San Francisco*

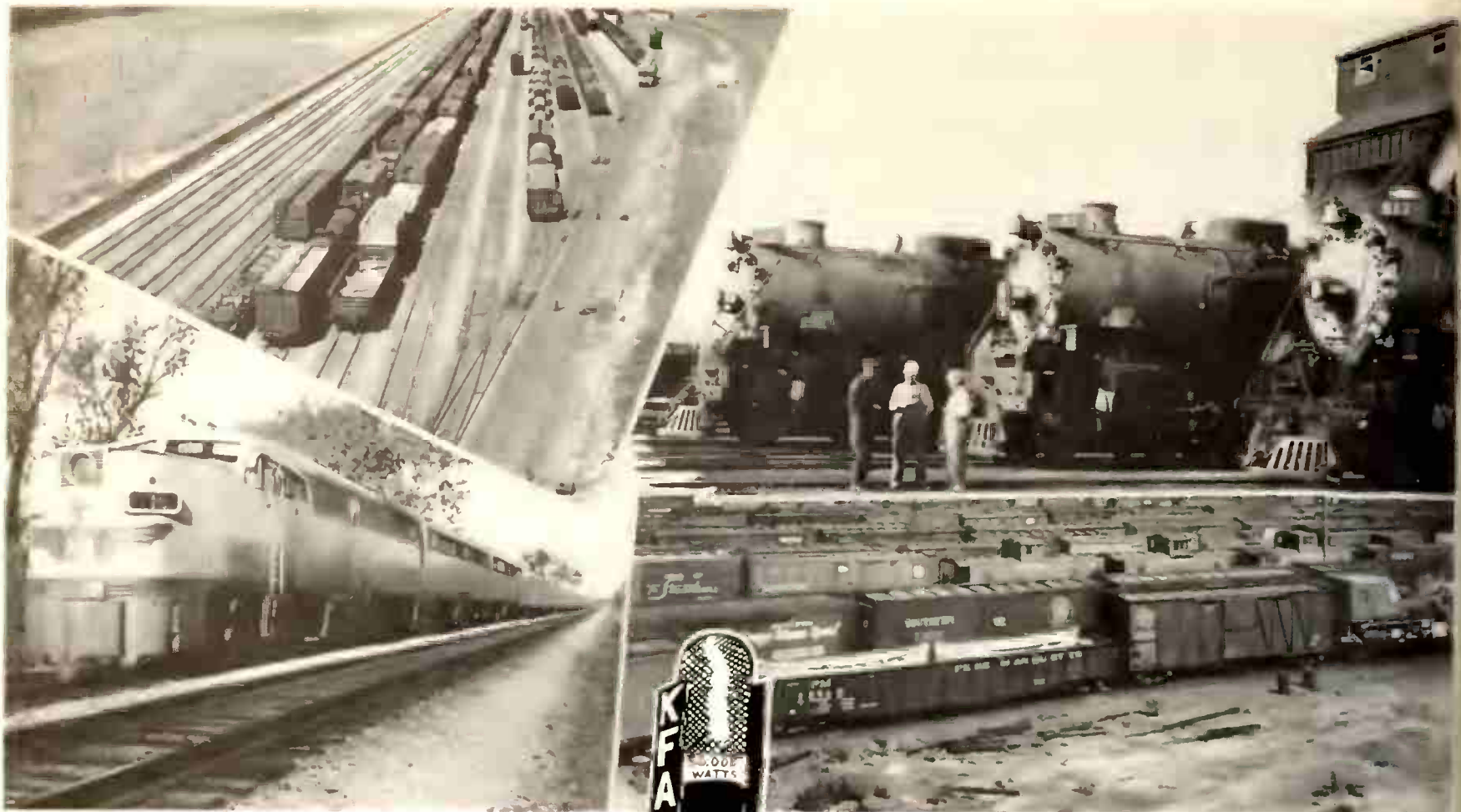
**Clients and agencies all across the country** are familiar with the hard-working staff of the George P. Hollingbery Company, and with the plus services offered by WWJ and WWJ-TV . . . with the carefully supervised quality of WWJ and WWJ-TV programs—the heavy schedule of on-the-air announcements that backs every show—the publicity resources of the WWJ stations—and such thorough merchandising aids as "The Marketer" which goes monthly to 3100 food and drug retailers.

**This combination of foresighted planning,** comprehensive promotion and friendly client contacts has made the WWJ stations leaders in the Detroit market. *Together, the George P. Hollingbery Company and the WWJ stations pledge themselves anew to give advertisers a full measure of support in every selling effort.*

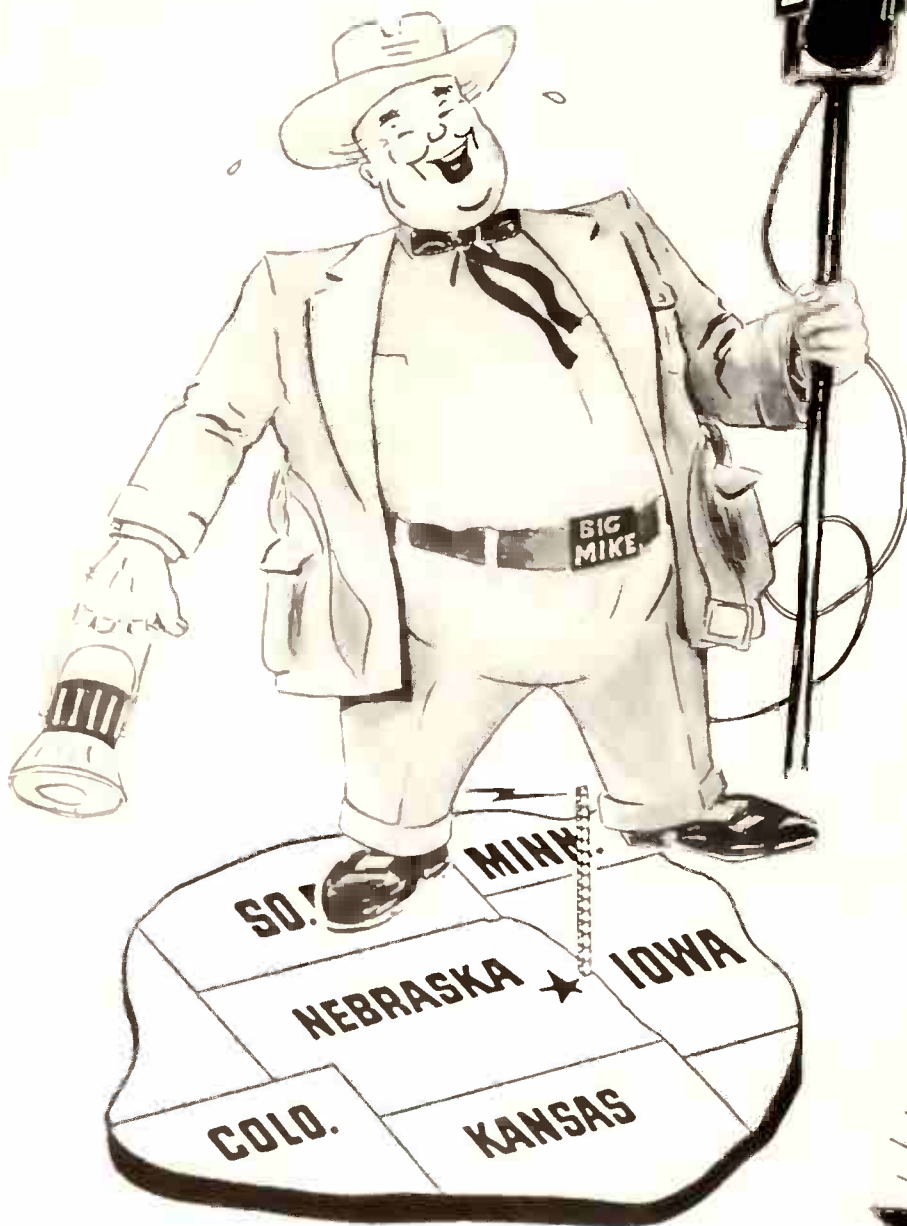
**WWJ**  $\frac{\text{AM}}{\text{FM}}$  and **WWJ-TV**

NBC AFFILIATES

**FIRST IN MICHIGAN** • *Owned and Operated by THE DETROIT NEWS*  
*National Representatives: THE GEORGE P. HOLLINGBERY COMPANY*



Photograph by Union Pacific Railroad



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

## BIG MIKE

### THE RAILROAD MAN

Omaha, crossroads of the nation and hub of the KFAB-BIG MIKE area, is the fourth ranking railroad center in the nation. Ten major railroads have a combined operating mileage in excess of 73,000 miles. These ten railroads operate some 96 freight trains in and out of Omaha daily. General Headquarters of the Union Pacific Railroad are in Omaha as are the General Offices of the Chicago & Northwestern and Chicago Burlington & Quincy Railroads. The railroads have helped much in building the Nebraska market into one of the nation's greatest. Big Mike is proud that he is able to talk to the people throughout this area daily . . . to entertain . . . to keep them informed. Yes, and in turn to tell them about the products of many successful advertisers. Sure, you can find out more about the Nebraska Market . . . and KFAB-BIG MIKE from Free & Peters or General Manager Harry Burke.



# New and renew

# SPONSOR

23 AUGUST 1954

## 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Exquisite Form Brassiere, NY	Grey Adv. NY	CBS 125	Stop the Music; T evg, 15-min seg; 24 Aug; 26 wks
Junket Brand Foods, Little Falls, NY	McCann-Erickson, NY	ABC 198	Modern Romances; T-F 11-11:15 am; half-sponsor each day; 31 Aug; 52 wks
Miles Labs, Elkhart, Ind	Geoffrey Wade, Chi	NBC 198	Just Plain Bill; M-F 5-5:15 pm; 27 Sep; '54-'53 season
Rockwood & Co, Brooklyn, NY	Paris & Peart, NY	ABC 311	Breakfast Club; W, F 9-9:15 am segs; 6 Oct; 52 wks
Seeman Bros, NY	William H. Weintraub, NY	ABC 325	Whispering Streets, T, Th 10:25-45 am; 14 Sep; 52 wks
Toni Co, Chi	Leo Burnett, Chi	NBC 198	People Are Funny; T 8-8:30 pm; 5 Oct; alt wks
Whitehall Pharmacal, NY	John F. Murray, NY	CBS	Stop the Music; T evg, 15-min seg; 7 Sep; no wks not available



## 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Allis Chalmers Mfg, Milwaukee, Wis	Bert S. Gittins, Milwaukee	NBC 196	Nat'l Farm & Home Hour; Sat 1-1:30 pm; 4 Sep; 52 wks
American Dairy Assn, Chi	Campbell-Mithun, Mpls	NBC 198	Bop Hope Show; Th 8:30-9 pm; 28 Oct; '54-'55 season
Anheuser-Busch, St Louis	D'Arcy Adv, St Louis	ABC 301	Sports Today with Bill Stern; M-F 6:30-45 pm; 13 Sep; 52 wks
Voice of Prophecy Inc, Glendale, Cal	Western Adv, LA	ABC 215	Voice of Prophecy; Sun 9:30-10 am; 12 Sep; 52 wks



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

## 3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John D. Allison	KGMB, Honolulu, radio local sls mgr	Same, radio sls mgr
John Asher	KABC-TV, Hywd, prom & publicity dir	KNX, CPRN, Hywd, dir sls prom & adv
Tom Barnes	WDAY-TV, Fargo, ND, sls mgr	WDAY, WDAY-TV, mgr
Amos T. Baron	KABC, Hywd, mgr	KABC-TV, Hywd, mgr
Stewart Barthelmess	ABC Radio, NY, mgr radio stn clearance dept	Same, sls serv mgr
Perry Bascom	WIP, Phila, sls rep	WOR-TV, NY, acct exec
William Baxley	KABC, Hywd, sls rep	Same & ABC regl net. sls mgr, LA office
Stanley G. Boynton Jr	Stanley G. Boynton & Son adv, exec	MBS, NY, acct exec
Jack F. Brembeck	Kaye-Halbert Tv, LA, adv, sls prom mgr	KABC-TV, Hywd, prom mgr
Roberta Britt	WAVE-TV, Louisville, Ky, dir continuity	WJNO-TV, Palm Beach, Fla, sls serv mgr
John H. Brock	WBTV, Charlotte, NC, sls stf	WBTW, Florence, SC, sls mgr
Edward J. Chandler	FBI	TPA, Seattle hq, acct exec
John Cleghorn	WHBQ, WHBQ-TV, Memphis, gen mgr	Same, also Gen Teleradio, vp, memb bd dir
John M. Clifford	NBC, NY, vp chg personnel	Same, admin vp
Kenneth B. Craig	CBS Radio, Hywd, dir bus affairs	ABC TV, Hywd, prog dir western div
Hal Cranton	BAB, NY, asst dir natl prom	NBC TV, NY, sr writer net sls pres
Keith Culverhouse	WPIX, NY, dir sls presentations	Same, dir adv & prom
Jerry Danziger	WTSK-TV, Knoxville, Tenn, prog dir	WTTV, Bloomington, Ind, prodn mgr
John D'Auitolo	O. L. Taylor, NY, acct exec	WTRI (TV), Albany, natl sls mgr (hq NY)
Felix J. Didier	Wright Patterson Air Force Base, procurement div	WING, Dayton, O, acct exec
James W. Frost	CPRN, Hywd, dir sls prom & adv	Same, mgr sls devel
Richard L. Geismar	Du Mont Tv Net, NY, bus mgr prog, prodn dept	Same, admin asst to mng dir
John O. Gilbert II	John O. Gilbert Chocolate Co, Jackson, Mich, secy & treas	WKHM, Jackson, Mich, mng dir; also vp, Jackson Tv & Bdcstg Co
Jack Gould	N.Y. Times, NY, radio-tv editor	CBS, NY, information adviser
John Hansen	KGO, SF, sls mgr	KABC, Hywd, gen mgr
Stuart J. Hepburn	WUSN, Charleston, SC, sls rep	WGAY, Silver Spring, Md, comml mgr
Robert Hilton	Robert Hilton Co adv, NY, own agency	CBS Radio Spot Sls, NY, asst mgr sls devel
Robert M. Hoffman	WOR, WOR-TV, NY, mgr res	Same, dir planning & devel
Richard G. Huntley	WWOR-TV, Worcester, Mass, prodn mgr	WMVT, Burlington, Vt, prodn dir
Louis Huot	Indep film prodn	Five Star Prodn, Hywd, vp chg client rels
Wallace Hutchinson	KBID-TV, Fresno, sls rep LA	John Poole Bdcstg, Hywd, prom mgr
Richard A. Jackson	WOR, WOR-TV, NY, bus news editor	Same, mgr publicity
Robert L. Jawer	WPTZ, Phila, sr sls rep	WTVH radio & tv, Peoria, Ill, asst gen mgr, sls mgr
Kenneth Johnson	Daren F. McGavren, SF, sls rep	KNBC, SF, acct exec local sls
Sam T. Johnston	WKRC-TV, Cinci, acct exec	WKHC, Columbus, O, sls mgr
John J. "Chick" Kelly	WPTZ, Phila, prom, publicity mgr	Westinghouse Bdcstg, NY, asst adv & sls prom mgr
Marge Kerr	Du Mont, NY, mgr new prog devel	Same, acct exec
Carter S. Knight	WTAC, Worcester, Mass, exec	WMTW, Mt Washington, NH, Bost sls stf
Lila Lambert	WKRC, Cinci, prom, publicity mgr	WKRC, WKRC-TV, Cinci, prom & mdsgr mgr
Daniel M. Lissance	Emil Mogul, NY, asst dir res	NBC Spot Sls, NY, mgr sls devel & res
Sherman J. McQueen	Don Lee Bdcstg, comml prog supvr	CBS Radio, Hywd, asst dir bus affairs



Numbers after names refer to New and Renew category

Wallace A. Ross (3)  
Richard Jackson (3)  
John J. Walsh (3)  
Jack Gould (3)  
E. Montgomery (3)

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

### 3. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Justin Miller	NARTB, Wash, DC, chmn bd & gen counsel	McClellan, Salisbury, Petty & McClellan, LA (a firm), of counsel
John Moler	WKY Radio, Oklahoma City, Okla, sls stf	Same, local sls mgr
Ernest W. Montgomery	Montgomery Enterprises, Detr, owner	Screen Gems, central sls mgr chg new Detr office
Art Mortensen	Don Lee Bdcstg, Hywd, nat adv mgr	KFMB, San Diego, mgr
Anne Nelson	CBS Radio, Hywd, assoc dir bus affairs	Same, dir bus affairs
Frances O'Brien	Phil Davis Musical Enterprises, NY, pub rels, sls prom dir	Goldswan Prodn, NY, pub rels dir & acct exec
Frank Oxarant	Radio-tv exec	KFWB, Hywd, sls mgr
Alvin C. Pack	KVTU, Salt Lake City, dir prog opers	Same, sls dept
William C. Pendill	Leo Burnett, Chi, tv buyer	Free & Peters, Chi, tv acct exec
John T. Quinlan	KGMB-TV, Honolulu, prom mgr	KGMB, KGMB-TV, Honolulu, prom mgr
Leo Rosen	WROW-TV, Albany, commi mgr	WPTR, Albany, gen mgr
Wallace A. Ross	SPONSOR Magazine, NY, special projects editor	Box Office Tv, NY, natl sls mgr, closed circ conf div
William T. Selander	Crosley Bdcstg, Chi, natl sls exec	WVKO, Columbus, O, sls mgr
Alex Sherwood	Standard Radio Transcr, sls rep	Harry S. Goodman, NY, sls dir northeast US
Gerard H. Slattery	Nona Kirby (rep), acct exec	TPA, Boston hq, acct exec
Edward G. Smith	Minn Tv Public Serv Corp, Mpls, gen mgr	WTVH radio & tv, Peoria, Ill, gen mgr
Robert J. Smith	Radio exec, publicist, publisher	Du Mont Tv Net, NY, acct exec
Bob Stanford	Tv performer, Dallas	Southland Corp, Dallas, dir radio-tv prodn
Richard Stark	Du Mont Tv Net, NY, acct exec	ABC TV, NY, acct exec eastern net tv sls stf
Richard M. Stone	Audio-Video Recording Co, NY, acct exec	Avery-Knodel, NY, radio sls stf
Byron Taggart	WKRC, Cinci, prog dir	WKHC, Columbus, O, gen mgr
Fred Thomas	WKRC-TV, Cinci, orom, publicity mgr	WKRC, WKRC-TV, Cinci, publicity mgr
William T. Tynan	Free & Peters, Chi, sls stf	Same, midwest tv sls mgr
Martin Umansky	KAKE Radio, Wichita, Kans, sls mgr	KAKE-TV, Wichita (on air this fall), gen mgr
Peter H. Wade	ABC Radio, NY, stn clearance contact	Same, mgr radio stn clearance dept
Joe Wallace	WBAP, Ft Worth, publicity dept	Same, dir publicity, prom & mdsg
John J. Waish	Dayton Tire & Rubber Co, Dayton, O, adv mgr	WKRC, WKRC-TV, Cinci; WTVN, WTVN-TV C lumbus, coord dir mdsg, prom, publicity
Melvin B. Wright	KGMB, Honolulu, radio mgr	KGMB-TV, natl spot acct exec



### 4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Battery Products Co, Oakland, Cal	Arro Lyte auto battery	Ad Fried Adv, Oakland, Cal
Good Humor Co of Cal	Good Humor ice cream	Warwick & Legler, LA
Michaels Bros, NY	Furniture chain	William Warren, Jackson & Delaney, NY
Plough Sales Corp, Memphis	Mexsana skin cream	Joseph Katz, Balt
Taylor Wine Co, Hammondsport, NY	Taylor wines	D'Arcy, NY
Topco Assoc, Chi	Food Club and Top Frost foods	Russel M. Seeds, Chi
Shasta Water Co, SF	Shasta beverages	Barnes Chase Co, LA
Whitehall Pharmacal, NY	Heather Liquid Creme Rouge & Cake Rouge	Lynn Baker, NY

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

Ted Ashley Assoc, NY, agent, radio-tv prodr, new address 579 Fifth Ave

AWL and Golnick Assoc, Balt, merger of AWL Adv Agency and Leon S. Golnick & Assoc; offices 1101 No. Calvert St, Balt 2

Benson & Hedges, new NY address, 100 Park Ave

Clarke Brown Co, reo firm, new name for Airwaves Assoc; offices: 520 Lovett Blvd, Houston; 1000 Fidelity Union Bldg, Dallas

Calkins & Holden, NY, re-established as name of Calkins & Holden, Carlock, McClinton & Smith

Doyle Dane Bernbach, NY, merger with Factor-Breyer agency, LA; to function under the DDB name

Ewell & Thurber adv, new eastern office address 56 Grand St, White Plains, NY; prev 270 Park Ave, NY

Grant Adv, new office, Hulman Bldg, Dayton, O, headed by Vincent P. Black, vp, acct exec Chrysler Airtemp

McCann-Erickson, merger of LA & Hywd offices in new hq at 3440 Wilshire Blvd, LA

Ramsey, Stratton, Barley & Brown, new LA agency at 1585 Cross Rdc of World, LA 28, Ho 2-7471

Rogers & Smith, Potts-Turnbull, Kansas City, new name & merger of agencies Rogers & Smith and Potts-Turnbull

Reggie Schuebel Inc., NY, new name of Wyatt & Schuebel agcy consultant

Standard Radio Transcr Serv, larger quarters at old address 360 N Michigan Ave, Chi

Sykes Adv, new offices at 617 William Penn Place, Pittsb Pa

TeleVision Snashots, new larger offices at 54 Park Ave 1

Tv Prog of Amer, new NY offices, 477 Madison Ave, NY. Pl 5-2101

Walker Rep Co, new Bost off, 80 Boylston St, merger w Bertha Bannan rep co

WATV, Newark, new NY sls office, 6 E 45 St, NY 17

Warner & Todd, St Louis, Mo, new name for Warner & Ass

Weed & Co, Weed Tv Coro, new address, 579 Fifth Ave 1

Weiss & Celler, Chi, new West Coast off at 355 No Beve Dr, Bev Hills, Cal, headed by Walter N. Hiller Jr, formerly with Toni Co

WKNB, new address 1422 New Britain Ave, W. Hartford, Co

Numbers after names refer to New and Renew category

- Robert M. Hoffman (3)
- Frances O'Brien (3)
- John Cleghorn (3)
- Tom Barnes (3)
- Art Mortensen (3)
- John Asher (3)
- John O. Gilbert (3)
- John J. Kelly (3)
- Martin Umansky (3)
- John Moler (3)





Our Afternoon  
Star Salesman  
**BILL RILEY**



and he's another  
reason why  
**KRNT-CBS**  
DES MOINES  
Is Your Basic Buy  
In Iowa!

Hooper Score: KRNT—61 Firsts out of 67 Periods

**Our Man Riley . . .**

● Ears perk up . . . our switchboard lights up . . . when Bill Riley hits the air every afternoon. Yes — Something wonderful happens when he's running the show, because Bill makes things happen.

Popular records — wisely selected — are the backbone of the show, to be sure, but Bill Riley loads his hour-and-a-half with the extras that set it apart, make it sing, give it the sizzle that captures listeners and cops sales, that make it the only show of its kind in this healthy market.

For years KRNT's Bill has been one of Iowa's favorite Personalities, but only recently he became KRNT's great afternoon super-salesman. Bill has many, many sales successes behind him. He's adding to that outstanding record every day. He'll move merchandise for you, too . . . he's got the big, responsive audience to do it.

Don't waste time, time-shopping. You can buy KRNT with complete confidence. Your Katz man has the whole scoop on the fabulous Bill Riley story. Give him a call.

THE STATION  
WITH THE FABULOUS PERSONALITIES AND  
THE ASTRONOMICAL HOOPERS!



**DES MOINES  
RADIO**

THE  
REGISTER  
AND  
TRIBUNE  
STATION

REPRESENTED BY  
THE KATZ AGENCY

it takes  
**TOWER**  
and  
**POWER**  
to cover the Dakota area

**KXJB-TV**  
gives you more of both

N. DAK. MINN.  
S. DAK.

COMPARE KXJB-TV Station B	
Tower	1085 ft. 433 ft.
Power	100 KW 65 KW
Above sea	2495 ft. 1383 ft.
In 100 MV M Area	
Pop.	327,500 256,900
Families	86,300 69,700
Retail Sales	\$397 mi. \$292 mi.

In the 100 MV/M area KXJB-TV will give you 27% more people, 23% more families; 36% more retail sales.

Live interconnected Sept. 26th.

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

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

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

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

## FALL FACTS

It occurred to me that the note I attached to the front cover of the Fall Facts issue of SPONSOR dated July 12th should be passed on to you, too.

That 268 page behemoth was passed on to our Sales Manager with the following message: "Please see that all sales personnel read and initial this issue. It's loaded!"

Congratulations and best regards.  
LAWRENCE H. ROGERS II  
Vice President & General Manager  
WSAZ and WSAZ-TV  
Huntington, W. Va.

Your July 12th issue was wonderful. Your radio section is just what the doctor ordered—a convincing story for advertisers who have started to worry about the size of nighttime radio audience. Please send us a half dozen extra copies of your July 12th issue or in the event that you plan to put your radio section into some reprint form, the reprint will suffice.

Congratulations!  
NORMAN MATTHEWS  
WDIX  
Orangeburg, S. C.

Have just skimmed the eighth *Fall Facts* issue of SPONSOR and can only stand aghast at the monumental task which was accomplished so well.

However, I would be remiss in my responsibilities to the many Spanish-language stations in the Southwest which we represent if I did not point out that the estimate given for Spanish-speaking people in the El Paso-Juarez area is incorrect [12 July 1954. Spot radio section, page 222].

El Paso county contains 130,000 Spanish-speaking people. Juarez contains well over 100,000 more, and a very large number of these Mexicans regularly shop in El Paso (it costs but one cent to cross the bridge into El Paso). Suffice it to say the market is big enough to warrant the first all-Spanish tv station serving the U. S. (NEJ-TV).

Might we also mention that the Tijuana-San Diego trading area includes approximately 200,000 Spanish-speaking people. A very large percentage of the merchandise used in Tijuana and the rest of Baja California (Mexico) emanates from the U. S. since Baja California is cut off from the rest of Mexico.

May I assure SPONSOR and its readers that on the basis of my most recent visit to several of the key Spanish-speaking areas in Texas, and current developments at the national selling level, SPONSOR's past estimates of increasing attention to this important part of the U.S. market are amply justified.

ARTHUR GORDON  
Sales Manager  
National Time Sales  
New York

## ALL-MEDIA BOOK

Some of our account executives and all of our key media people have been following your All-Media Study and have found it invaluable. The collected issues are being retained in our library for general use.

I would like a copy of this material when it is released in book form, and am enclosing my personal check to cover. Please have it mailed to me.

SPONSOR is tops on my list for up-to-date, worth-while information.

EDITH CURTISS  
Media Director  
Rhoades & Davis  
San Francisco

Congratulations on the July 12 issue of SPONSOR containing your Fall Facts.

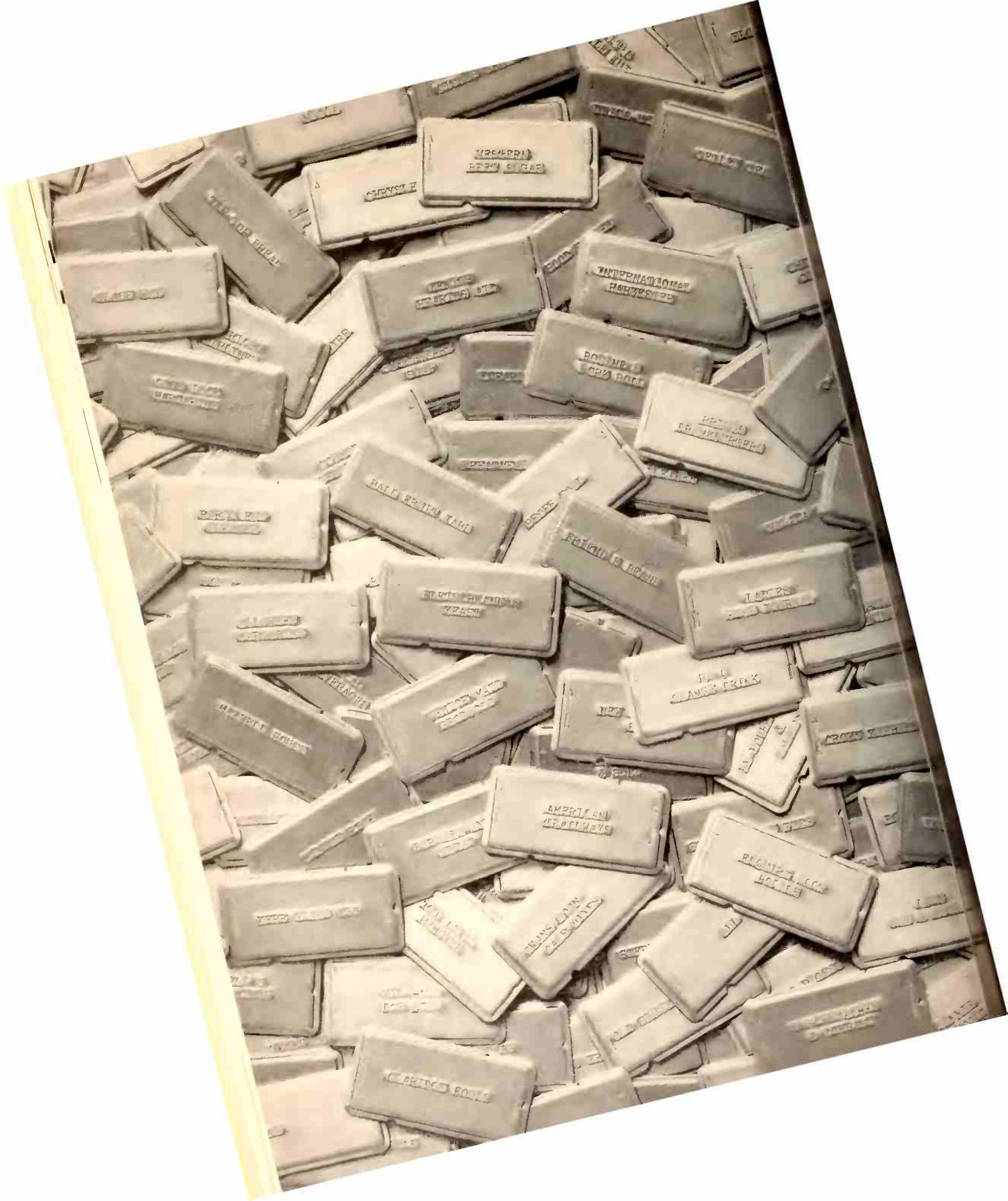
I am enclosing our check for \$16. Will you please send us four copies of the All-Media Evaluation Study which you are now reprinting.

WALTER J. ROTHSCHILD  
General Manager  
Lee Broadcasting Co.  
Quincy, Ill.

You are to be congratulated on the very comprehensive All-Media Study which I have followed quite closely for several years.

My only regret is that spot and network were not handled as separate media. Technically, of course, spot and network are covered under a single (Please turn to page 21)





VRE-6881  
BENT SUGAR

CHRIST Z

TIP OF REEF

CLASS NO

BRASS  
MORNING AIR

INTERNATIONAL  
HARVESTER

BOUTIN &  
CO

NEW YORK  
HARVESTER

BRASS  
FRANKLIN

HARD BRITH TARD

FRANKLIN

JAMES  
MERRILL

AMERICAN  
TELEGRAPHS

AMERICAN  
TELEGRAPHS

FRANK  
CLANGE DRAX

MERRILL BOND

AMERICAN  
TELEGRAPHS

MERRILL BOND

AMERICAN  
TELEGRAPHS

ROBERTSON  
CORP

WINSLOW  
COMPANY

WINSLOW  
COMPANY

COURTNEY BOND

SHERMAN &  
CO



## ... happy on all accounts!

Especially happy for these HPL accounts because The Housewives' Protective League draws *big* returns. Among the more than 250 current or recent users of HPL you'll find some of the biggest national and regional advertisers in the country. Many of them have been with HPL for years.

Happy, too, for HPL because these sponsors have shared in making this year—our Twentieth Anniversary—an important milestone. During the past twenty years, they've helped us grow from a half-hour, one-station show to a sales-making program service on thirteen of the nation's biggest stations. And over these years, they've stamped HPL as "*the most sales-effective participating program in all broadcasting!*"

To its many participating advertisers, The Housewives' Protective League wishes continued success and many more happy returns...measured in solid profits!

### THE HOUSEWIVES' PROTECTIVE LEAGUE

*"The program that sponsors the product"*

485 Madison Ave., New York • Columbia Square,  
Los Angeles • Represented by CBS Radio Spot Sales



## Trying To Reach Your Customers In...

**KANSAS CITY? - SYRACUSE, N. Y.? - OMAHA? - PHOENIX?**

● Call on a Meredith\* Radio Station to do the job for you. Yes, there are Meredith\* Radio Stations in each of these important markets. These four stations have a combined total of 87 years of broadcasting experience—an average of more than 21 years for each station.

*Take your sales problem to an experienced station -- a Meredith\* Radio Station!*

## Meredith\* Radio Stations

**KCMO**  
KANSAS CITY, MO.

**WHEN**  
SYRACUSE, N. Y.

**WOW**  
OMAHA, NEBR.

**KPHO**  
PHOENIX, ARIZ.

KCMO, WHEN and KPHO represented by The Katz Agency -- WOW represented by John Blair & Co.

\*Meredith Radio Stations Are Affiliated with **Better Homes and Gardens** and **Successful Farming** Magazines

heading of "Broadcasting," but they are just as much competitive media as are newspapers and magazines.

Certainly if you applied either SPONSOR's or Young & Rubicam's performance ratings to both network and spot, you would get an entirely different over-all rating for each medium.

WILLIAM H. WELDON  
President  
Blair Tv, New York

• SPONSOR's 26-part All-Media Evaluation Series will be published in book form this month. Price is \$4 each. You may reserve your copy now by writing to 40 East 49 St., New York 17.

#### WEEKEND RADIO

We should appreciate it if you would send us 100 copies of your reprint on weekend radio ["Weekend radio: are you missing a good bet?" Part I, 14 June 1954, page 36; Part II, 28 June 1954, page 33].

WILLIAM A. SCHWEITZER  
Program Director  
WEER, Buffalo

Please send us 50 copies of your reprint of weekend radio. . . .

M. M. ROCHESTER  
General Manager  
KSEL  
Lubbock, Tex.

May we have 25 additional copies?

J. ARTHUR DUPONT  
General Manager  
CJAD  
Montreal, Que.

• Reprints of the two-part series on weekend radio cost 25c each. Quantity prices on request.

#### RADIO BASICS

I consider your publication of "Radio Basics" as the most important tool I have in selling time. You have managed in a very easy to understand and dramatic style to put over the fact that radio is vital, full of pep and ready to do any job that any advertiser wishes radio to do. "It's great to be alive—in radio."

Please send 200 copies of "Radio Basics." Bill as usual.

JOE MILSOP  
Manager  
WCPA  
Clearfield, Pa.

• Reprints of Radio and Television Basics may be obtained by writing to 40 East 49th St. The cost is 30c each.

23 AUGUST 1954

# 27-COUNTY CALIFORNIA

## KOVR-age

Channel 13

TELEVISION

DIABLO

## KOVR

STOCKTON

- With a population coverage of 4,282,500
- Transmitting from 4,000-ft. Mt. Diablo, 19 miles from Oakland, 29 miles from San Francisco, and 34 miles from Stockton
- Using maximum approved power of 144,000 watts
- The first VHF station in the rich Central California Valley—with metropolitan areas such as Sacramento, Stockton, and Modesto
- Reaching the second-largest market West of the Mississippi—the San Francisco Bay Area—where the nation's fourth and fifth counties in effective buying power are located (San Mateo and San Francisco)
- Blanketing 27 counties of California with a top schedule of both film and live programs of local as well as national interest.

YOU CAN'T AFFORD TO PASS UP THE COVERAGE OF KOVR!

# BLAIR

TELEVISION DIABLO, INC.

225 East Miner Ave., Stockton, Calif.

450 Ninth St., San Francisco, Calif.

INC.  
represents KOVR nationally



# Cooling

The stimulating coolness of a mountain  
brook and the vigorous summer selling of  
Storer stations have much in common...  
they both supply a refreshing pick-up  
during the hot, weary season.





# STORER BROADCASTING COMPANY

WSPD • WSPD-TV  
Toledo, Ohio

WJBK • WJBK-TV  
Detroit, Mich.

WAGA • WAGA-TV  
Atlanta, Ga.

KGBS • KGBS-TV  
San Antonio, Texas

WBRC • WBRC-TV  
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 E. 57th St., New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498



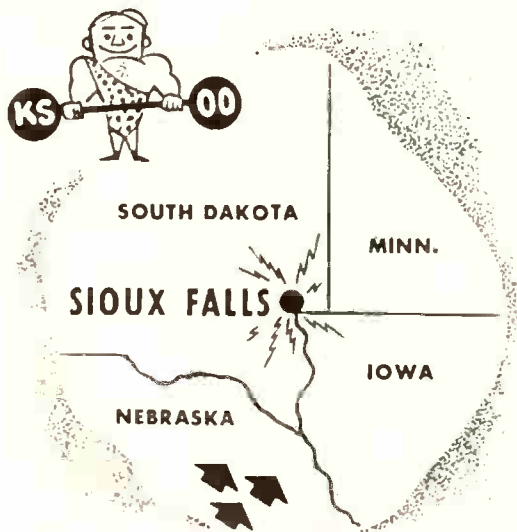
# NO CLOSE SECOND to Cost per 1,000 Homes in the Big 60 County, 4-State KSOO Trade Empire

**330,665 Interference-Free  
Homes in this Rich Farm Area**

**MARKET  
FACT  
NO. 1**

Over 99½% of the households in our interference-free coverage area have radios—and KSOO covers 65% more people than Sioux Falls' number two station. That's a big bonus for buying KSOO time! More listeners per dollar spent means lower cost per 1000... 55.3% lower than the second station according to NCS Report. In going after sales in these rich farm states—schedule KSOO to reach more people for less cost. Write for county-detail coverage map.

## The Dakotas' Most Powerful Radio Station!



# KSOO

★ **Sioux Falls, S. D.**

Nationally Clear Channel 1140 KC  
ABC Radio Affiliate

**10,000 WATTS DAYTIME  
5,000 WATTS NIGHTTIME**

Represented Nationally by Avery-Knodel, Inc.

### New developments on SPONSOR stories



**See:** "Radio-tv coming up fast in Detroit's big auto race"  
**Issue:** 31 May 1954, page 30  
**Subject:** To spur sluggish auto sales, manufacturers are turning increasingly to air media for their advertising push

With 1954's automobile race more than half over, it's Chevrolet by a nose, Ford second, Buick coming up third, Oldsmobile racing past Plymouth for fourth. That's the way America's leading cars ranked at July's end based upon production figures compiled by *Automotive News*, authoritative auto trade paper. (Production figures are considered an index of sales standing.)

The leading cars were also the leading radio and television advertisers. Since SPONSOR's roundup covering the first quarter this year, the big car companies have stood pat or added to their air advertising. Most of the new radio and tv activity during the second quarter is among cars which are striving to hold their own or increase their share of the market.

Chrysler, for instance, in addition to NBC TV "extravaganzas," will sponsor *Mr. & Mrs. North* next fall (Tuesday, 10:30-11:00 p.m.), also on NBC TV.

De Soto has renewed *You Bet Your Life* for another year on NBC Radio and Television. The network says it's the largest combination coverage of any show: it's on 208 am, 137 tv stations.

Nash, which sponsored 13 telecasts of CBS TV's *Danger*, will become cosponsor of *Disneyland* on ABC TV starting 27 October (Wednesday, 7:30-8:30 p.m.). This summer Nash sponsored *Stage Show* on CBS TV (replacement for Jackie Gleason) for five weeks.

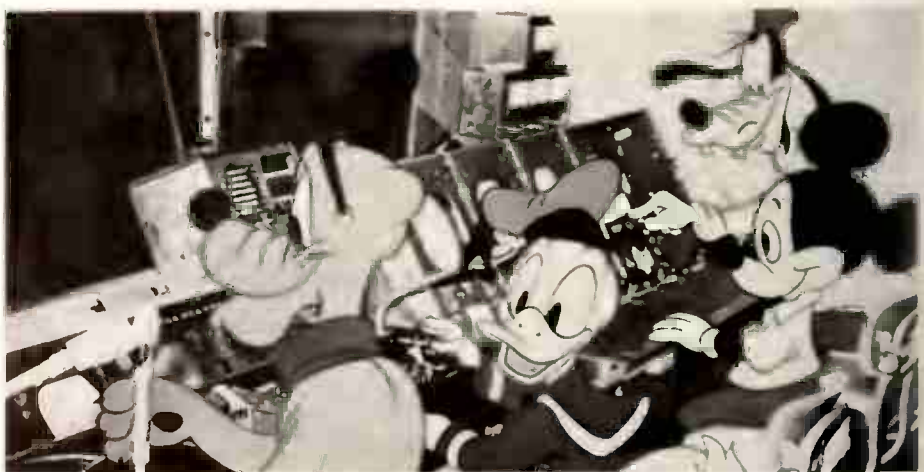
Chevrolet picked up extra summer-only programs, too. It's sponsoring 12 five-minute newscasts weekly on CBS Radio for 13 weeks. Cost of the \$250,000 package is being borne by the Chevrolet Dealers Association. Chevy sponsored the Soap Box Derby 15 August, also on CBS Radio.

Plymouth comes in for a one-time shot next Thanksgiving when it will sponsor the Detroit Lions-Green Bay Packers football game over the Du Mont Television Network.

Other summer and fall sponsorship was reported in the 31 May issue of SPONSOR. Most of the changes in the auto race since then have been in production ranking. In addition to Ford's loss of first place to Chevrolet and Plymouth's drop to fifth place, there were these changes: Dodge, which was ninth, now is eighth; Cadillac was tenth, is now ninth; Chrysler was eighth, is now tenth.

Also—since 31 May—Packard and Studebaker merged to form the Studebaker-Packard Corp. ★★★

"Disneyland" talent rehearsing new fall series (ABC TV), cosponsored by Nash





## **No small potatoes!**

Old-timers in the Northwest say Paul Bunyan invented farming. Invented the steam shovel too—to dig potatoes with.

But Bunyan would be small potatoes to Northwest farmers today. Agriculture in WCCO's 4-state area is *big business*, with annual income of better than 1.6 billion dollars. It's a business peculiarly dependent upon weather and market conditions, so Northwest farmers depend heavily on WCCO's farm broadcasters, Maynard Speece and Jim Hill. The result is that Messrs. Speece and Hill do 30 information-packed programs a week, and reach a *rural* audience, throughout WCCO Radio's 110-county basic service area, of *more than 900,000 every week!*

WCCO Radio's farm shows command a uniquely loyal and responsive audience, ideal for any advertiser with products to sell to farmers and their families. Like a *big* yield in the Northwest? Sow your sales messages on **WCCO RADIO**

*Minneapolis-St. Paul • 50,000 watts  
Represented by CBS Radio Spot Sales*

# MEET ROBB (Two B's, If You Please) THOMAS

He might offer you another explanation, but to his sponsors these two "B's" mean **Big Business.**



Popular music, personality interviews, frequent news and sports reports and pleasant chatter about Milwaukee events—that's the "R.T." formula on Robb's mid-morning "Record Shop" and late afternoon "1340 Club."

Milwaukee loves it, loves WEMP's round-the-clock disc-jockey personalities. And so do dozens of national advertisers.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations. Call Headley-Reed!

\*Based on latest available Pulse ratings and NRDS rates.

## WEMP WEMP-FM MILWAUKEE

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

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



Mr. Sponsor

**Kirk LeMoyné Billings**

Advertising director  
Emerson Drug Co., Baltimore

It's small wonder that Kirk Billings, Emerson Drug's advertising director (in picture above), has a big smile for Ella Raines. For one thing he's a bachelor. Furthermore Ella Raines stars in *Janet Dean*, a half-hour film drama about nursing which Billings bought for Bromo-Seltzer.

"We've always like tv, because proprietaries need to be dramatized," Billings told SPONSOR. "The *Janet Dean* program seemed like an ideal show for us because our commercial and copy theme for the past two years has been a series of testimonials by nurses."

Originally Billings thought in terms of putting the show on network, but ran into some difficulties: No network lineup would coincide with the firm's sales coverage. Also network time costs were a bit rich for the firm's estimated \$2 million budget. The solution?

Lennen & Newell, Emerson's agency since July 1952, placed the drama in 25 tv markets on a spot basis starting in April 1954.

"That way we reach the audience we want in the cities that are most important to us," Billings said. This tv effort is supplemented with 20-second film commercials in some 30 secondary markets, with an average frequency of two announcements a week per market.

"Since Bromo-Seltzer users are adult men and women," Billings continued, "we try to place both the show and the announcements between 7:30 and 10:30 p.m. That way we get an adult audience."

Until this year radio and tv together never took up more than 50% of the firm's budget, with the remainder going into newspapers. The *Janet Dean* film, however, is the costliest tv program buy Bromo-Seltzer has made to-date: just under \$1.4 million for time and talent, or 70% of the total budget.

A Cornwall Productions package, the show is distributed through MPTV. A typical *Janet Dean* story dealt with a young woman returning home after having been struck with polio. The half-hour drama explored her psychological adjustment.

Prior to its *Janet Dean* sponsorship, Bromo-Seltzer had leaned heavily toward half-hour nighttime radio and tv mysteries: *Inner Sanctum* on radio for five years, *Rocky King* on DTN during summer 1951, the NBC Tandem Plan in 1952.

Says Billings: "If we'd had a show tailor made for our needs we couldn't have produced one more suitable than *Janet Dean*." ★ ★ ★



1954  
- 1921  
-----  
33 years

We're proud of the results 33 years experience enables us to give to you, our sponsors—and we're proud of the 92% consistent listenership within WSPD's 16 county, billion dollar market.

Let us show you what outstanding results you can get by taking advantage of WSPD's experience and WSPD's loyal listenership. Call your nearest Katz representative or ADams 3175 in Toledo.



**WSPD**



**AM-TV**  
TOLEDO, OHIO

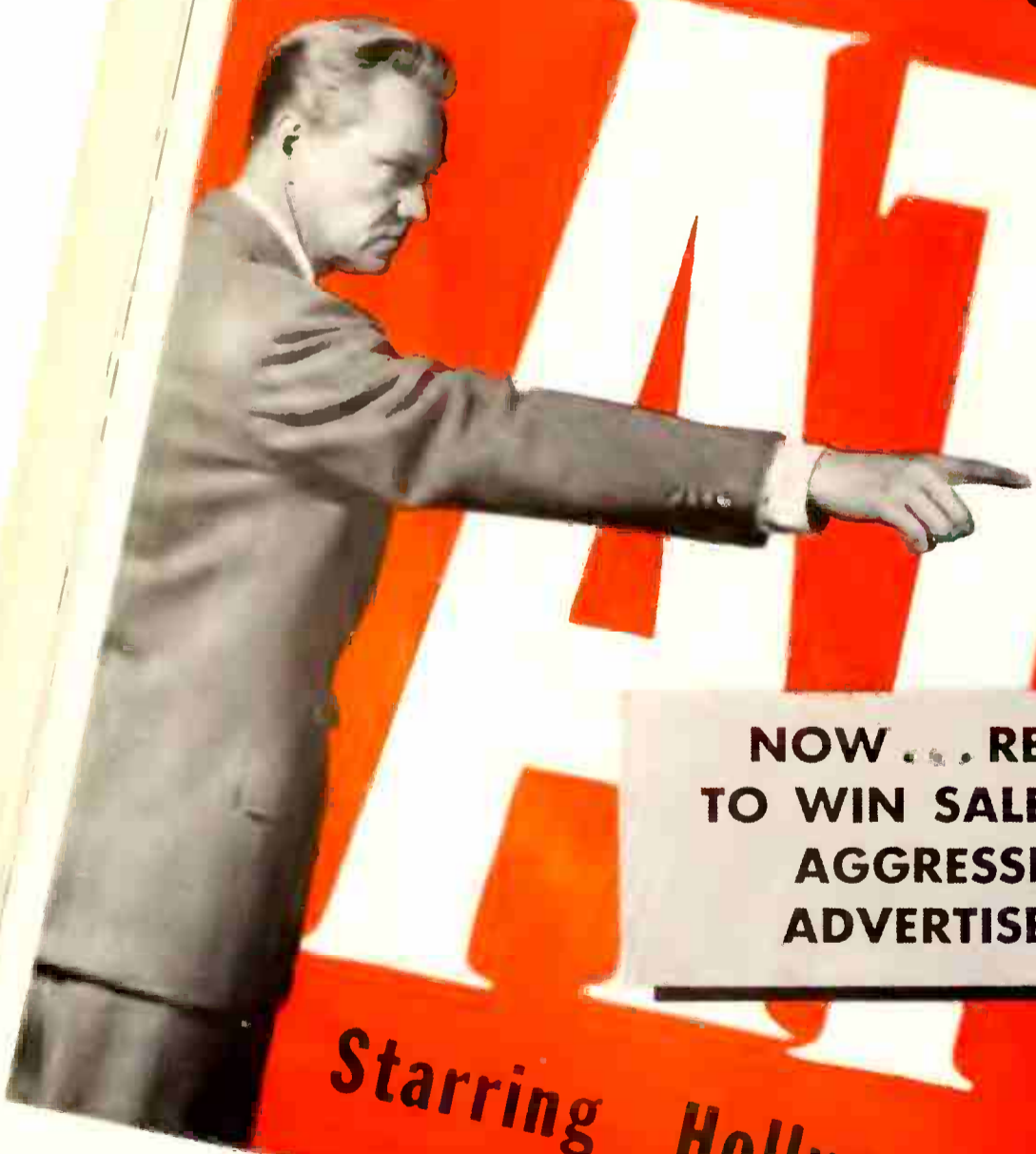
Represented Nationally  
by KATZ

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

**Radio's**  
**"BIG-RESULTS"**  
**SHOW . . . .**

PROVED BY 12 YEAR  
**HIGH RATING**  
FIRST NATIONALLY IN SURVEY  
SURVEY,  
(Hoopers on 74)

**THE BEHIND-THE-SCENES DRAMA OF OUR LA**



**VIVID RADIO DRAM**

TAUT WITH SUSPENSE AND EXCITEME  
MR. D. A., HARRINGTON AND MISS  
"CHAMPION" THE CAUSE OF LAY  
ORDER!

**NOW . . . READY**  
**TO WIN SALES FOR**  
**AGGRESSIVE**  
**ADVERTISERS!**

**Starring Hollywood's DAVID BRIAN**

PROVED BY 12 YEARS OF  
**CONTINUOUS RENEWALS**

BY ONE OF THE LARGEST FIRMS\* IN A  
HIGHLY COMPETITIVE FIELD.

\*(Name on Request)

PROVED BY 12 YEARS OF  
**SALES SUCCESS**

SPONSOR'S ANNUAL SALES INCREASED  
NEARLY 300% IN 12 YEARS.\*

\*(From \$17½—to over \$45 million)

**FORCERS IN ACTION!**

EVERY HALF-HOUR A COMPLETE STORY WITH  
5 SPONSOR IDENTIFICATIONS INCLUDING  
**3 Full-Length Commercials.**

**HURRY...**  
GET THE FULL  
FACTS ON EX-  
CLUSIVE RIGHTS  
IN YOUR MAR-  
KET... write,  
with phone  
today

Technical Supervise-  
ion Through the Co-  
operation of the Los  
Angeles Law En-  
forcement Agencies.

FREDERIC W.

**ZIV** COMPANY

*Radio Productions*

1529 MADISON ROAD • CINCINNATI 6, OHIO  
NEW YORK HOLLYWOOD

**CHAMPION OF THE PEOPLE"**



RANK	MARKET	POPULATION
1	New York	5,447,800
2	Chicago	7,436,200
3	Philadelphia	6,284,400
4	Los Angeles	5,793,100
5	Detroit	5,132,600
6	Boston	4,783,700
7	San Francisco	4,027,600
8	Pittsburgh	3,969,900
9	Cleveland	3,936,100
10	St. Louis	3,083,800
11	<b>CHARLOTTE</b>	<b>3,035,000</b>
12	Atlanta	2,738,100
13	New Haven	2,696,300
14	Baltimore	2,683,400
15	Providence	2,635,400
16	Milwaukee	2,565,100
17	Minn.-St. Paul	2,365,400
18	Washington	2,246,700
19	Cincinnati	2,095,200
	Washington	2,094,600

# 11<sup>th</sup> in television potential

March, 1954 data from Television Magazine ranks American markets according to population in the coverage area of the most powerful television station in each market.

*Charlotte stands 11th in line, outranking such markets as Baltimore, Minneapolis, Buffalo, Kansas City, Washington and Atlanta.*

*Only Charlotte and Atlanta among southern cities make the first 20, and Charlotte's rank is a move upward from 12th in 1953.*

The signs of Charlotte are signs of a market far more important than city size indicates. Ranking only 72nd in the nation in city size, Charlotte is 55th in 1953 construction, 36th in wholesale sales and 4th in emplaned air passengers per capita.

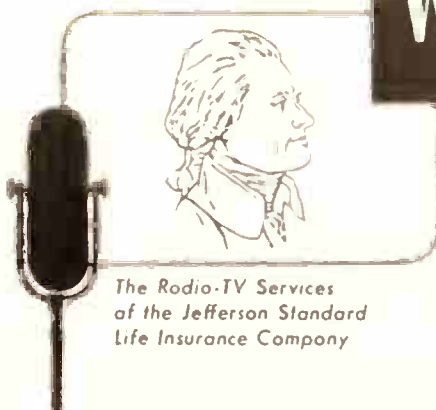
Equally outstanding are Charlotte's great area stations, 50,000 watt WBT and top power WBTV, 100,000 watts on Channel 3, deserving the first appropriations of any advertiser doing business in the Carolinas.

**WBT-WBTV**

*Coverage to Match the Market*

Represented Nationally by CBS Radio and Television Spot Sales

CHARLOTTE, N. C.



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





## SPECTACULARS:

NBC TV is going all-out with television spectaculars, has lined up Saturday-Sunday-Monday schedules with color extravaganzas as the anchor. First show, 12 September, features Betty Hutton (left). CBS TV will have its own, including name-star Broadway vehicles for Westinghouse

# Network tv's \$400 million year

**Herewith a topic-by-topic report designed to give admen perspective on the star-studded program lineups on the major webs this fall**

*by Charles Sinclair*

**T**he biggest, fanciest network tv program lineup will compete this fall for the attention of the nation's over-31,000,000 tv families. As the advertising battle lines became clear last week, the "big picture" of fall network tv looked like this:

1. *Dollar Spending.* By SPONSOR's estimate, based on a survey of the four tv networks, advertisers will be pouring \$400,000,000 into time and talent for network tv this year. This will be

the biggest shower of advertising dollars to be channeled into network-level spending in the history of broadcasting, topping the expenditures on major radio networks in 1948, the all-time radio peak.

2. *Show costs.* Although the cost trend nosed down last fall, the outlook this fall is again for an increase. Show costs, according to estimates of the program chiefs of the four networks, will be up an average of "at least 10%"

this fall over last, with individual show increases reported to SPONSOR ranging from 2% to 84%. Reason: fancier shows, plus some anticipated union hikes. Biggest cost increase has been in the price of top-name variety talent, due to competition between the spectaculars. Stars in the Judy Garland, Ethel Merman, Martin & Lewis class now command—and get—sums in the \$50,000 bracket for appearing in the extravaganza shows.



**LONGER LINEUPS:** "Hard sell" competition means long lists of tv outlets for network shows in many cases. "Break The Bank" on ABC TV for Dodge Div. of Chrysler is aired on a total of 175 stations, mostly live

**SITUATION COMEDY:** Cheap quiz shows, low-priced mysteries are among chief casualties in program lists. "Life With Father" is typical of replacements, goes into "Danger" slot on CBS TV; latter replaces "Suspense"

3. *Spectaculars: color.* Gigantic one-shot shows on a monthly basis are a commercial reality this fall, and have stirred up much pro-and-con industry discussion. NBC TV has a sold-out schedule of them due once a month on Saturdays, Sundays and Mondays, each an hour-and-a-half long, each reported to cost \$300,000, and all but six in color. CBS TV has two series scheduled, one for Chrysler and one for Westinghouse, also featuring frequent color. ABC TV has a semi-spectacular in its weekly hour-long *Disneyland*, sold to three sponsors. Du Mont has none slated, may handle such shows on special order later this season. Apart from the spectaculars, both NBC and CBS TV webs will have regular color schedules this fall, although limited in quantity to two or three hours per week. Neither ABC TV nor Du Mont plans color networking during 1954.

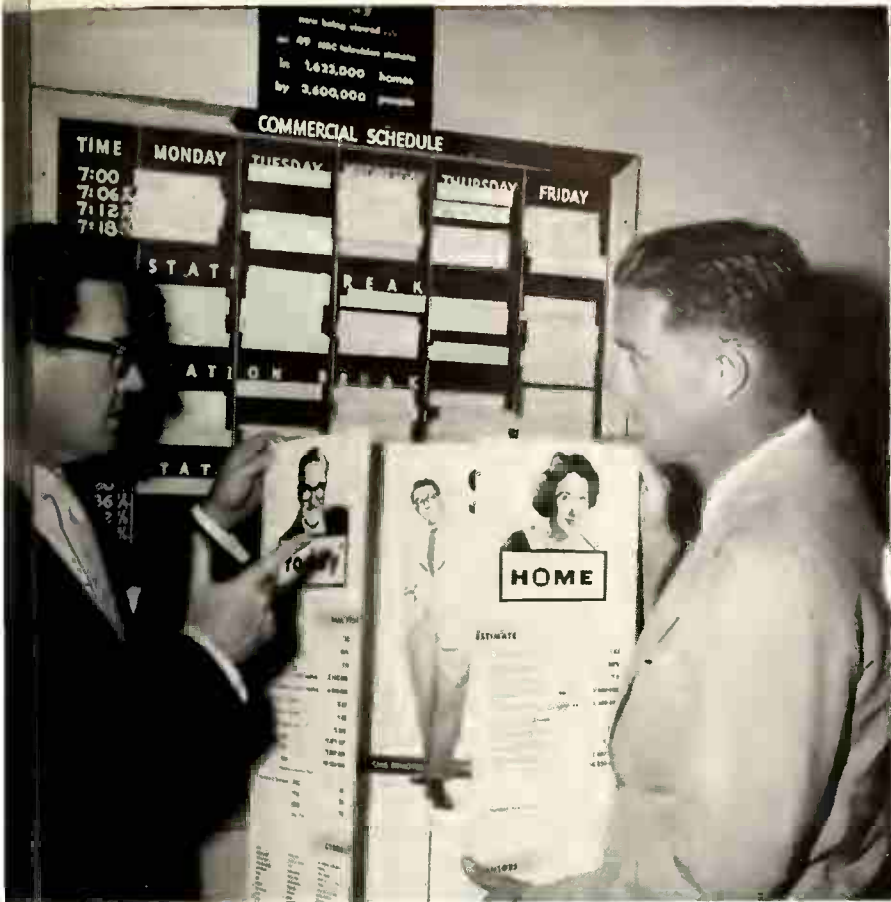
4. *Lineups.* Each of the four tv networks expects to have over 200 tv outlets (although a number are shared affiliations) this fall. At the same time, many advertisers are spurred today by

the necessity for "hard sell" in a competitive economy and the desire to amortize rising tv costs against the biggest possible audience circulation. Result: Station lineups for network tv shows will almost invariably be longer this year. A four-network checkup shows the following increases: *CBS TV*: 60% average increase at night, 25% in daytime; *NBC TV*: 55% at night, 18% in daytime; *ABC TV*: about 50% at night, about 10% in daytime; *Du Mont*: 15% at night, 25% in daytime.

5. *Show control.* The glossiest network packages this fall, with few exceptions, have been created by networks. But package producers, film syndicators and agencies are all staking out claims in the tv lineups this fall. Networks reported the following situations: On NBC TV and CBS TV, leaders in network-created programming, about four out of every 10 nighttime shows will be produced by an outside packager. On ABC TV and Du Mont packagers have made even bigger gains: shows on these networks

produced by outside firm now amount to more than half. Among the packagers represented this fall: Walt Disney; Goodson-Todman; Barry, Enright & Friendly; Screen Gems; TPA; Masterson, Reddy & Nelson, MCA TV. Two reasons are cited chiefly for the production upbeat of the independents: (1) networks are too busy producing big shows to produce low-cost ones, and (2) many producers have moved in with exclusive star contracts or "exclusive" "gimmick" shows.

6. *Ad battles:* Network tv will be the scene of a number of titanic advertising struggles between the leaders in various industry categories this fall. The automakers—such as General Motors, Chrysler, Ford and the largest independents—are gambling millions in everything from network participation shows to the glossiest monthly spectaculars. Tobacco firms, continuing their "hard sell" war against the cancer scare and each other, have stepped up their network spending or have substituted fancier programming. Appliance firms, under heavy dealer pres-



**MEDIUM-PRICED TV:** NBC TV woos modest-budget sponsors with "Today-Home-Tonight" trio of participation shows. Sales chief Joe Culligan confers with Dick Pinkham, head of NBC TV's Participating Programs Dept.

**LOW-PRICED TV:** Most flexible of tv nets, Du Mont offers everything from major line-ups to one-minute network participations (20 outlets) on "Paul Dixon" daytimer for net price of \$1,419.38. This is cheapest tv web fall buy

sure for tv support, are among network tv's biggest spenders, rival the auto firms in many cases. Other slug-fests in tv were shaping up as SPONSOR went to press between lipsticks, low-sudsing detergents, dentifrices, gasolines and hair preparations.

That's the basic situation at a glance.

Here, as the result of a SPONSOR analysis of the fall tv programing picture, is the situation in more detail:

**Network billings:** An important part of the story of the 1954 fall tv network lineups can be told in the estimated billings of each network, particularly as it compares with the figures from last year.

Accordingly, SPONSOR asked officials of each network to make a guesstimate, based on contracts now in the house or expected to be signed before fall, as to the total gross billings for the calendar year of 1954. This was the result of their conservative estimates:

Network	Gross Billings for 1954 Amount	Compared '53 P.I.B. figures
CBS TV	\$100,000,000	Up 2.6%
NBC TV	\$98,000,000	Up 1.6%
ABC TV	\$38,000,000	Up 81.0%
Du Mont	\$17,000,000	Up 37.5%

Admen will see at a glance two striking facts: (1) NBC TV and CBS TV are reaching toward the saturation level with virtually all evening time slots sold. Growth potential now lies in participation shows, fancier shows, longer lineups. (2) ABC TV, due to major program gambles, is moving up quickly into the big leagues, having nearly doubled its business this year as against last. Du Mont, with plenty of room to grow, is also making sizable strides.

Total gross billings for all four networks this year, not counting program costs (except for participation packages): \$253,000,000—an increase of a little more than 11% over last year.

The talent tab on all four networks has grown even faster. The four-network outlook for talent and production charges in network tv this year is estimated by web executives to be \$147,-

000,000 — up nearly 20% over last year.

**Programing philosophy:** Thumb-nailed for advertisers, networks are expected to present these patterns for fall:

1. **CBS TV.** Biggest moneymaker in terms of advance estimates of total billings, CBS TV is holding the program reins of the network very closely, is sticking to a policy of well-produced "family-appeal" shows with as little shakeups as possible in the program lineup. At CBS TV sponsors will alternate more often than programs; film shows will increase some 20%. Although color, spectaculars and "magazine" shows are all slated for inclusion in the network lineup, they are subordinate to the main philosophy of a "stabilized" fall lineup.

2. **NBC TV.** NBC TV's fall lineup is geared to the razzle-dazzle splash of rotating shows and sponsors. Color spectaculars, with big-name alternating shows in between, are a feature of

(Please turn to page 136)

programing



# 80% spot radio budget is tonic for S.S.S.

**Market research led tonic firm to radio; sales tripled in 3 years**

When the Indians of Georgia brewed up an herb remedy way back in colonial days, they probably sent up smoke signals to let other Indians know they had "heap good medicine."

But today the S.S.S. Co. of Atlanta, Ga. (which adopted the old Indian formula improved it, and started to market it as a health tonic over 125 years ago) finds that sending out radio signals is a very effective way to let people know about S.S.S. tonic.

Since 1950, when the firm decided to use radio, S.S.S. sales have shot

up over 300%. Today the company says it is the top-selling liquid tonic on the market.

But a few short years ago, S.S.S. sales were far from healthy. In fact, they had been ailing all during the years following World War II and didn't seem to improve despite extensive newspaper advertising—some of it in color. Finally, in 1950, the firm decided that it needed to reevaluate its entire advertising approach.

It wanted facts before it took any steps, so it called in A. C. Nielsen

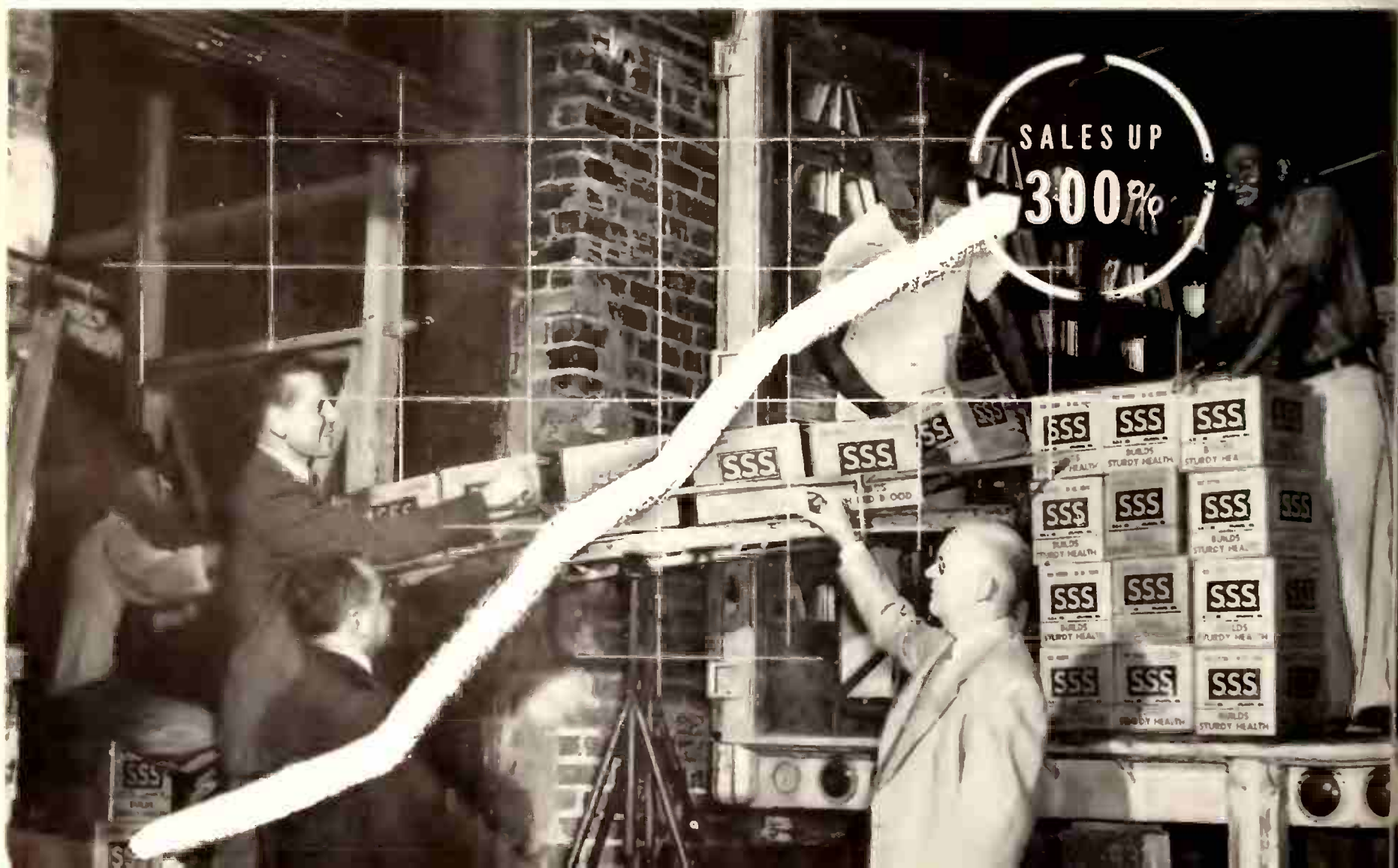
Co. to make a marketing study. Based on Nielsen findings, S.S.S. and its ad agency, then Henry J. Kaufman & Associates of Washington, D. C., concluded that spot radio might be a good additional medium.

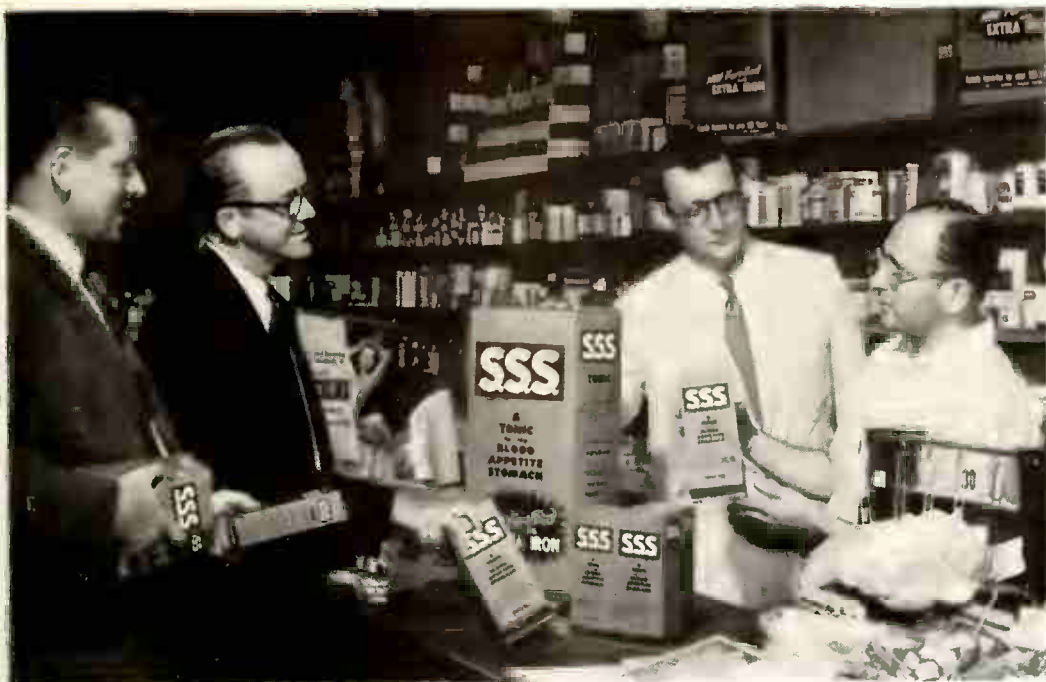
Initial radio tests supported this conclusion, brought encouraging results. S.S.S. immediately started to expand its radio use, has continued to do so until today it is buying time on 305 stations from coast to coast.

The company now devotes 80% of its total budget to spot radio; the bulk

**Radio is S.S.S. sales force:** Tonic company has no sales staff as such; radio is not only expected to build consumer demand but to expand distribution as well. Theory has worked fine, sales are up

300% since radio use started in 1951. Company officials like (below, l. to r.) Olen Vernon, promotion mgr., Lamar Swift, executive v.p., Charles Parr, sec'y-treas., personally visit field, oversee operations





S.S.S. admen check sales, help druggists set up product displays. Olen Vernon, Agency President Marvin Day, Account Executive Tad Mower, push S.S.S. in Atlanta drug outlet

of the rest goes into newspapers. Its 1954 allocation for air advertising is over \$700,000.

In September the firm plans to launch S.S.S. tablets (the tonic in tablet form), is now stocking wholesalers. The tablets will share advertising attention equally with the liquid tonic.

The S.S.S. Co.'s advertising serves a double function. The company relies on it not only to build consumer demand, but also to act as the firm's sales force. S.S.S. has no sales force in the usual sense of the word. One merchandising-promotion man (Olen Vernon) periodically contacts wholesalers and retailers. Company officials also frequently take trips into the field. But, says Lamar Swift, executive vice president, they spend more time checking results than writing orders. The firm has found orders take care of themselves once demand has been created. When wholesalers and distributors know an item is in high retail demand, they are happy to stock it, says Swift, because they know it will move well.

Today, nearly every drug jobber in the United States carries S.S.S., the firm told SPONSOR, and 90% of the tonic's sales are made through drug stores.

One major result of the radio advertising has been an increase in the

number of non-drug outlets handling S.S.S.—such as grocery, variety, department stores, commissaries, filling stations; these account for the remaining 10% of sales. During 1953, nearly 300 new jobbers took on S.S.S.; most of these were grocery and specialty distributors, types of jobbers which had rarely stocked S.S.S. before. They are largely located in the Southeast and Southwest and serve the rural trade primarily.

S.S.S. is sold in all 48 states and several foreign countries. Its heaviest sales areas in the U.S. are in the South, Southwest, Middle West, Plains States and on the West Coast. The radio advertising is placed in rough proportions to anticipated as well as actual sales with the heaviest volume in the South. No air selling is done in northern New England.

Peak sales seasons for a liquid tonic are in the spring and the fall and previous to its use of radio the company would advertise only during those seasons. Soon after S.S.S. had started in radio, company executives asked themselves why people shouldn't buy it in the summer and winter as well, decided to test the idea by going on the air year-round. Result: profitable sales round the calendar, though the spring and fall still represent the high points.

Previous to 1950, S.S.S. had placed

all its advertising direct, was using chiefly newspapers, almanacs and farm magazines. When it decided to overhaul its approach, it felt the need for retaining an advertising agency. First, Henry J. Kaufman & Associates of Washington, D. C. gave counsel, aided the firm to get started in spot radio. Then in 1951, when Marvin E. Day, an executive v.p. at S.S.S., resigned to join the Tucker Wayne agency in Atlanta as an account executive, S.S.S. moved its account to that agency. Wayne represented the firm till last year when some of the principals of that agency formed a new one, Day, Harris, Mower & Weinstein. At the agency, Marvin Day remains S.S.S. account supervisor, Clarendon (Tad) Mower Jr. is account executive.

When the company decided that its advertising policies needed reevaluation in 1950, it called in the A. C. Nielsen Co. to get answers to these questions: Precisely where was the tonic being sold most and where was its best market potential? Also who were the "typical" tonic users—average age, race, sex.

A. C. Nielsen delved into these questions and after extensive testing determined just where S.S.S. sales were strong, which areas were weak, also compared S.S.S. sales with competition. The company states that one of the more surprising facts turned up by Nielsen was that a liquid tonic could be sold in practically every market of the U.S.

The research into the nature of ton-

*(Please turn to page 120)*

## S.S.S. to launch tablets

After Labor Day, new S.S.S. tablets (the tonic formula in tablet form) will hit the market. As soon as the firm finds where the best tablet market exists, it may slant advertising accordingly. A spot check of retail druggists in New York City turned up the fact that in the outlets contacted, health additives in capsule form sell much better than the liquids (though the leading sellers come in both forms). If this is any indication, it would seem that S.S.S. tablets would find biggest demand in metropolitan areas. (Liquid S.S.S. sells best in rural areas of the South, Southwest.)

## case history



Foote, Cone & Belding's media people (pictured above) are specialists, except Paul Gerhold (seated in center) who's an all-media man. Below Gerhold the department is divided into print and air media

specialists, including (l. to r.) Timebuyer Pete Bardach, Spacebuyer Stan Paitson. Looking over Gerhold's shoulder is Art Pardoll, dir. broadcast media. Spacebuyer Bob Meyers sits far to the right

## TIME BUYING

*Part of a series*

# III. The media specialist

by Evelyn Konrad

**T**v fever had caught up with Bourjois Perfumes. The company was determined to get a top network show right before Christmas 1953.

There was just one problem: where to find a prestige property that wasn't sold out? The pressure was on at Foote, Cone & Belding, Bourjois' agency.

"This is the sort of thing that makes you wish you'd gone into stunt flying rather than advertising," Art Pardoll, FC&B's director of broadcast media, told sponsor.

Pardoll's procedure did resemble stunt flying. He didn't check tv availabilities because he knew there weren't any. Instead he picked the show he'd most like to buy and worked from

there. His choice: *Your Show of Shows*, NBC TV.

Pardoll approached two of the *Show of Shows* sponsors directly, Griffin Shoe Polish and S.O.S. He felt these clients had no special need for Christmas selling.

This reasoning paid off when Bourjois got two participations on *Your Show of Shows* just in time to stimulate Christmas gift buying.

Says Paul Gerhold, FC&B's v.p. in charge of media and research: "This is just one instance when knowing your way around in the business meant the difference between getting a job done or not. A real knowledge of a medium implies broad contacts and good understanding of several related

phases of advertising beyond media themselves. We feel that no one man can develop such a degree of familiarity with all media. That's why our media department is organized to encourage specialization by medium."

At FC&B the buyer and buying supervisor is a specialist thoroughly familiar with all the details of his medium, be it print or air. He cultivates contacts within his field and keeps up with trends, even at the expense of gathering knowledge about other media. This is what might be called the traditional or specialized approach to buying time or space.

The specialist philosophy is at completely opposite poles from the new approach to media buying that's prac-

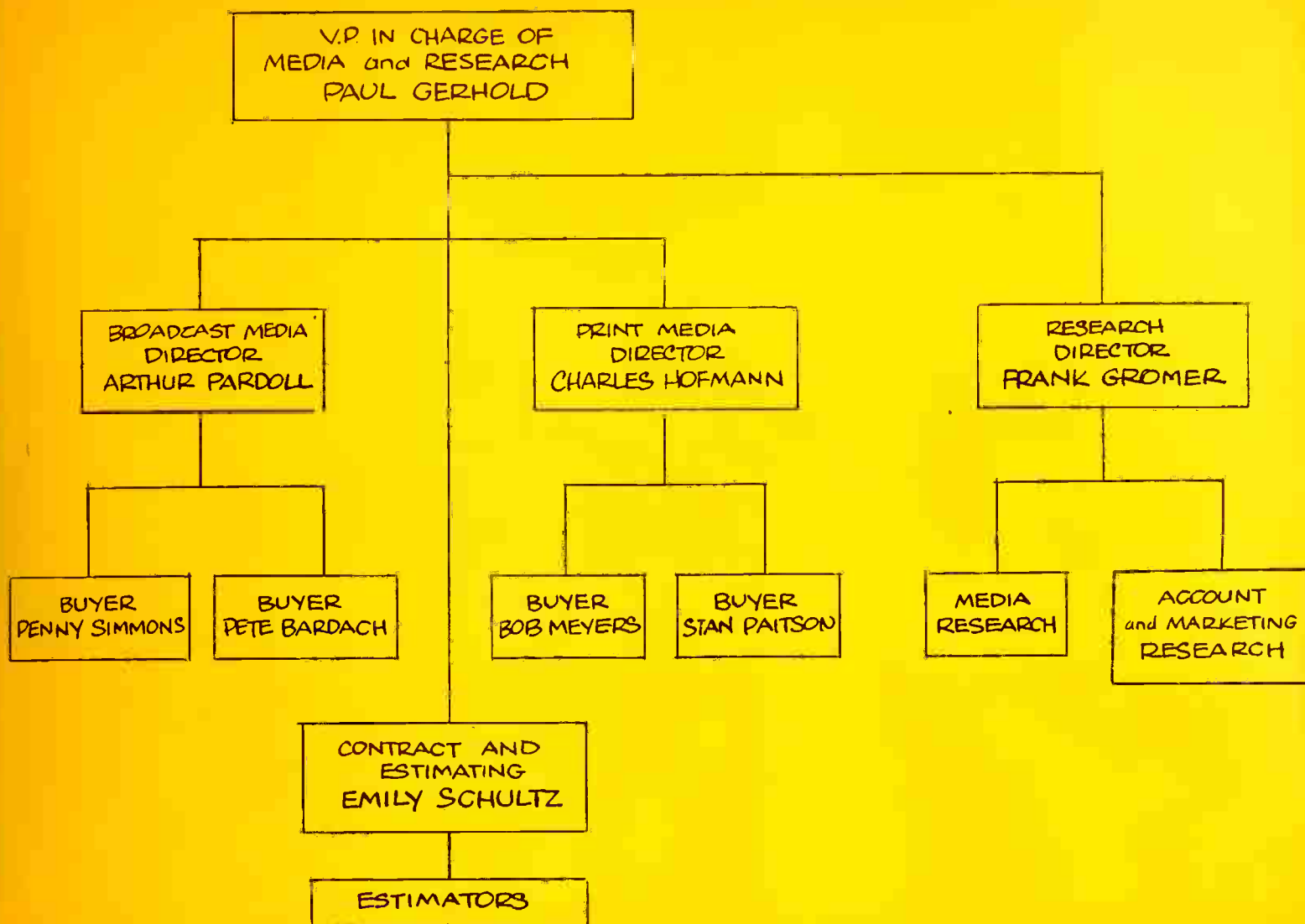


Chart of FC&B's media department, above, shows sharp departmentalization between print and air media buying, with specialization starting on the assistant buyer level through to the directors of print media

and of broadcast media respectively. Head of the department, Gerhold, coordinates the specialized media information and shapes it into budget and media strategy recommendations pending board approval

# FC&B

## Buyer is expected to be expert in his medium to give agency advantage of top buys through personal contacts

ticed at Y&R, for example. The Y&R all-media buyer is versed in all media and is expected to concentrate on planning strategy rather than emphasizing personal contact within each medium.

This article is the third in a SPONSOR series describing three major approaches to media buying practiced among the top 20 agencies. Generally, agency media departments fall into three categories: semi-integrated, integrated and traditional. (See brief description of the three approaches on next page.)

At FC&B and at other major shops organized along traditional lines, media planning is done on the top level of the media department.

"Media planning comes close to

overlapping with account work," Gerhold says. "In our view, it's asking too much of any one media buyer or any one individual to carry this overall account responsibility. That's what a plans board is for. It represents management and makes it possible for management to get in on the ground floor of account decisions."

Gerhold, as head of research and media, sits on the plans board and represents the all-media point of view. He is basically the only all-media man. He's the one who coordinates the specialized knowledge fed to him by his media people and shapes it into over-all media strategy recommendations.

A large, blondish man, Gerhold came into media by way of research several

months ago. In his calm, measured manner, he is quick to explain research thinking as "far more creative than people give it credit for being. It's not a mere fact gathering, but a probing and interpreting." His aim is to translate this analytic, yet creative approach into media thinking, which he feels is "often too cliché-ridden."

His media department has six specialists—three in print and three in air media. Together they buy for the one-fourth of FC&B's estimated \$77 million total billings that originates from the agency's New York office. Another fourth is handled in FC&B's Los Angeles office, half in Chicago.

What is the function of the FC&B (Article continues on next page)

timebuyer within the agency? Is he completely removed from executive responsibility?

"Not at all," says Gerhold. "We try to build his stature as an agency executive by making him an all-around advertising man. The way to do this, we feel, is to give him a maximum of contact with and knowledge about related

fields of marketing, research, copy rather than spreading him thin over all media."

His knowledge about his medium and about specifics of costs and availabilities is used early in the strategy planning stage, even though he does not sit in on the early client-agency meetings.

Here's how Gerhold traces the development of an advertising strategy for a new client, as an example of the buyer's function within FC&B operation:

The first contact with a new account at FC&B as at any other agency is generally on a high management level. It is shortly after this initial contact that an account supervisor and an account contact man are appointed, and after meetings with the client there's a general orientation meeting.

"Most of our work for a client is the result of group activity and group thinking," Gerhold explained. "No one man is the sole decisive factor in formulating an over-all advertising approach."

At this general orientation meeting there's someone from every department in the agency: account people, copy, art, research and media. Sometimes Gerhold represents media alone. At other times he's flanked by Art Pardoll, director of broadcast media, and Charlie Hofmann, director of print media.

When the top media men are acquainted with the account, they begin to develop a *marketing plan*. In its finished form, this marketing plan may be a 200-page tome. Bound in a huge black hard-cover notebook, it contains every conceivably useful fact about the product and its history. These facts are assembled and interpreted by Gerhold's research department, and serve as a base upon which the other departments can build their strategy.

Some two to three months may have lapsed from the initial client-agency meeting to the time when these early selections of the marketing plan are available for the timebuyer. During this time the buyer may have had some meetings in which Pardoll briefed him on the background of the product. However, he has not yet been required to do any work beyond acquainting himself with the new account.

It is at this point that the timebuyer truly enters into the picture. The stage is set for him. A tentative budget has been determined by this time, projected from both the previous year's sales and market objectives for coming year. Now both timebuyers and spacebuyers do the spadework that will enable Gerhold and the plans board to make media recommendations.

The buyers begin to compile lists of  
(Please turn to page 132)

## THREE WAYS TO ORGANIZE AN AGENCY MEDIA DEPARTMENT

### **B&B: The group approach**

*Delegation of power* is the principle around which B&B's media department is organized. Two years ago the agency's management felt that no one man could plan the media strategy for all the accounts in the shop. Since then three associate and three assistant media directors have been assigned to account groups.

*Buying* is done by groups of timebuyers and spacebuyers assigned to account groups. They are specialists in their own media, as are the assistants who work with them.

*Media services* includes a pool of estimators, contract people, media analysis and evaluation personnel upon whom the buyers can draw for help with their detail work. This is the system that has found a large number of converts among top agencies recently.  
(For details see SPONSOR 26 July 1954, page 36.)

### **Y&R: The all-media buyer**

*Integration* is the keyword to Y&R's organization. Philosophy underlying it is that media strategy should stem from the man closest to a particular account—that is, its media buyer.

*Function* of Y&R's all-media buyer is primarily that of recommending a budget, breaking budget down among media and mapping out media strategy. He's also buying supervisor over his assistant. This assistant, like the buyer, is an all-media man who does the actual requesting and evaluating of availabilities unless a problem arises. Often he has as much rep contact as the buyer. *Bosses* over 21 Y&R all-media buyers are five associate media directors who act as a high-level recourse to the media buyers. Above them is the media director and his executive assistant.  
(For details see SPONSOR 9 August 1954, page 34.)

### **FC&B: The media specialist**

*Specialization* is carried in this type of organization from the buying assistant through the buying supervisor. Every media man but the head of the department is trained in either print or air media, with stress upon related advertising knowledge rather than upon familiarity with all media.

*Media recommendations* are made at the top management level here, but are based upon the knowledge and information provided by the people within the media department. The buyer's worth is judged here not for his ability to map out strategy, but for his skill in finding good buys.

*History* of this system dates to the birth and growth of radio when agencies found that they needed a person to handle radio.  
(Details in the accompanying article.)



## Admen told SPONSOR they'd like to have

- *A periodic census of television sets*
- *An up-to-date county-by-county coverage study*
- *A quick way to estimate spot tv costs*
- *Standardization of television rate cards*
- *Dollar figures on expenditures by spot clients*
- *Impact studies on programs vs. announcements*
- *Audience data by sex, age, socio-economic status*
- *Effectiveness of spot tv and other media compared*

Above are some of things admen would like to have television promotion bureau do. Survey was made this spring when TvAB was form-

ing. But points apply equally to TvB which has now emerged. (See SPONSOR, "What admen want from TvAB, 14 June 1954, page 31.)

# TvB: new fact source for admen

**New set of initials stands for Television Bureau of Advertising. It will soon be beaming promotion on all branches of tv at agencies, clients**

Advertisers and agencies will be hearing from a new trade association by late fall. The Television Bureau of Advertising is tentatively scheduled to go into actual operation this October. Before Christmas has come it may be sending mailings to admen with television data and otherwise launching into its role as the industry's selling arm.

TvB will be received enthusiastically by admen. (See SPONSOR article pointing out need for a tv bureau based on interviews with admen, "Should there be a TV BAB," 3 November 1953 issue.) In surveys by SPONSOR during the months when TvB was under formation, it was apparent admen looked forward to creation of a tv promotion bureau as a source of buying tools.

The TvB which emerged early this

month is the result of a merger between (1) the Television Advertising Bureau (TvAB) which had been planned as a bureau to sell spot and local tv only; and (2) the NARTB's planned tv bureau which had been designed to promote all branches of television.

TvB will seek to fulfill the objectives of both groups by departmentalizing its promotion activities. There will be separate sales departments for national spot, local and network. Each department will have its own manager who will report to a director of sales and sales promotion who will in turn report to a president. The organizational pattern might be termed a "federalized" structure in that each department will be free to sell hard for its

own branch of the television medium.

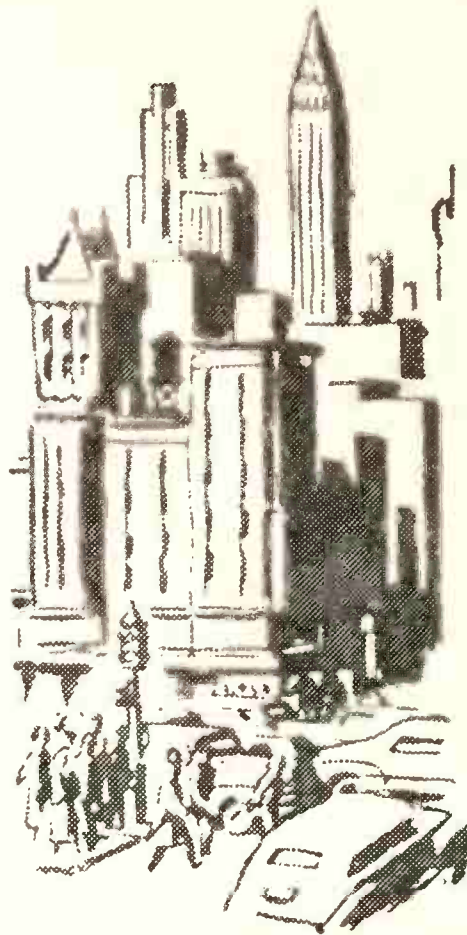
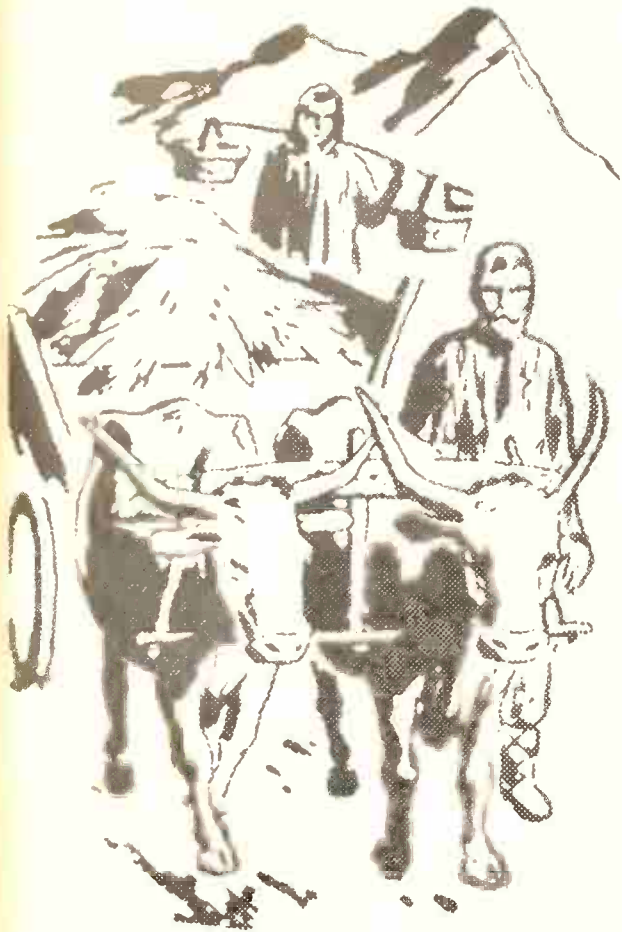
Merger of TvAB and the NARTB's project came about in a Washington, D. C., meeting of 10 television industry executives representing both groups. The co-chairmen were Clair

*(Please turn to page 116)*

### **THIS WE FIGHT FOR**

We fight for the prompt establishment of a tv promotion research bureau comparable to radio's BAB or newspapers' Bureau of Advertising. (This statement was one of those listed in SPONSOR's platform of principles run in the 9 February 1953 issue. See also "Should there be a TV BAB?" in the 30 November 1953 issue).

YOGURT MADE JUMP FROM BALKAN FARMLANDS TO NEW YORK CITY



*First yogurt was produced when Balkan peasants left milk outside. Bacteria in air changed it into tart, custard-like food that seemed to provide pep and good health. In 1942 two European businessmen started making yogurt in New York. First year's ad budget was \$10,000. This year's is \$100,000—80% in air media*

# Radio-tv's mission: to make yogurt as American as hot dog

**Sales jumped 30% after New York-area campaign stressing personalities**

**D**annon yogurt has not yet achieved parity with the hot dog and peanut as a staple of the American diet—but give the company a chance. Starting with a product which was originally known only to Balkan peasants, it has now reached the stage where it can seek broad, mass consumption in several American markets.

When Dannon decided 16 months ago that it was ready for the big push outside its Manhattan enclave to the entire metropolitan area and beyond, radio and tv were its media choices. The company dropped out of news-

papers, where it had campaigned in small space for six years, and swung 80% of its budget into radio-tv. The result since has been a 30% increase in sales.

Dannon's choice of radio and tv is based on more than just circulation and impact statistics. Dannon and the Zlowe Agency feel radio-tv have the proper psychological atmosphere for

creating the impression that yogurt is an American food. By associating the product with personalities who bespeak everyday American life, the company feels yogurt's transformation from a Balkan and European specialty item to an American staple will be accelerated.

Currently the firm's air schedule includes:

Tex and Jinx participations; three weekly on radio, two weekly on tv (WNBC-AM-TV). (Tex & Jinx are on vacation from their tv show, but due back this week; radio show is on now.)

## case history

Carlton Fredericks participations; three weekly (WMGM).

*The McCann's at Home* participations; two weekly (WOR).

Dannon could have bought more announcements if it weren't so careful about the programs it uses. For the same money it might have bought somewhat greater radio and tv circulation. But cost-per-1,000 figures were not the determining factor.

Take the *Tex & Jinx* show as an example. Dannon looks upon *Jinx* as a virtual symbol of American womanhood. And *Tex & Jinx* work with chain grocery stores in NBC's "Chain Lightning" plan. Each week the couple salutes a chain; the chain, in turn, features special displays of products advertised on the *Tex & Jinx* program. As part of the deal *Jinx* writes personal letters to the chain store managers. In addition both WNBC and the Zlowe Co. write to the stores. The retail outlets thus are made very much aware of Dannon's advertising.

Dannon's point-of-purchase material ties in with its radio and tv advertising, too. Besides reminding customers of the advertising they have heard and viewed the p-o-p material is a subtle way of reminding the dealers of the company's advertising campaign.

The radio and tv commercials frequently are tied in with fresh fruit which has just arrived in the stores. The announcements suggest that housewives serve yogurt with berries or some other fruit. The p-o-p material in the stores repeats the suggestion as a reminder to shoppers.

Both Dannon and its agency are mum about advertising plans for this winter. But it's a good bet that the firm will buy more radio and tv, perhaps more of the *Tex & Jinx* type of program and fewer food and nutrition shows.

Dannon Yogurt's appearance on virtually every grocery and super market shelf in New York within a dozen years amazes old-time food brokers and retailers.

Before Dannon Yogurt started up in New York very few people in the U.S. had heard of yogurt. It was common in Europe, however, particularly in the Balkan countries where peasants made yogurt themselves merely by letting a bottle of milk sit outside their door for a few days. A certain kind of bacteria in the air would settle on the milk and it would eventually be changed into a tart, custard-like substance.

### **Dannon's steps in establishing yogurt:**

- 1.** *Told European-born, travelers about Dannon yogurt at point-of-purchase in grocery stores in order to get product start with logical initial customers.*
- 2.** *Used small-space newspaper campaign to build product in heart of New York for six years; tried variety of media.*
- 3.** *Cut newspapers when ready for big push, put 80% of budget into radio-tv; is now seeking mass audience in whole metropolitan area.*

Doctors noted that the peasants who ate yogurt lived longer than those who didn't. This led to stories about yogurt as a health food. (Dannon doesn't make any spectacular health claims for its product. It's promoted as a good-tasting food. The fact that it's also healthy is an added plus. Dannon feels.)

Shortly after the turn of the century yogurt was being produced on a commercial basis in Europe. But it wasn't until 1942 that Daniel Carasso, son of the founder of the Danone Yogurt Co. in Paris (largest yogurt maker in the world), and Joe Metzger, a European industrialist, founded Dannon Milk Products Inc. in Long Island City, across the East River from Manhattan.

Metzger's first step (he's now president of Dannon) was to get an adver-

tising agency. A friend of his recommended the Zlowe Co. Irwin Zlowe, agency president, saw potential in the company and agreed to take Dannon. Zlowe lost money on the account for several years, however.

The first year Zlowe talked Metzger into spending \$10,000 in promotion—but not a dime went into media. Instead Zlowe spent the full amount on point-of-purchase promotion. Along with window signs, banners and other p-o-p material there was a heavy sampling program. The yogurt given away during the first year amounted to a substantial portion of total production.

Dannon tried out its p-o-p promotion in two classes of stores: Those in neighborhoods where there was a heavy

*(Please turn to page 122)*

Aim of tv commercials is to show 'average' people buying, eating Dannon yogurt. Expensive job for small client required screening dozens of actors, hiring Hollywood director. It paid off



# TV DICTIONARY/HANDBOOK FOR SPONSORS

**PART 2**

D THROUGH F

Sponsor Services Inc. 1954

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**Here's your chance to get over-all  
look at television. New 1954  
dictionary is designed to be read**

With this issue SPONSOR again invites you to "read the dictionary." That's an uncommon suggestion but in this case the results will be rewarding. You'll find that Part 2 of the Tv Dictionary Handbook for Sponsors is easy to run through quickly. Of course the objective is not to memorize words à la students cramming for the Latin midterm but rather to fill in chinks of knowledge. This can pay off in smoother understanding of how television fits together.

The Dictionary Handbook is a SPONSOR exclusive. It's the third in a series of pioneer tv dictionaries to appear in these pages. Father of all three of the dictionaries is Herbert True, advertising assistant professor at the University of Notre Dame. True's method in preparing the Dictionary Handbook was to gather words where they are spoken—in tv studios, in agencies, in client offices and film studios. He had 37 consultants helping him to collect and check his words and data (their names in box at left).

True himself was an agency radio-tv executive before he joined the Notre Dame faculty. For more details on his background see Part 1 of the Dictionary Handbook which appeared last issue (9 August 1954, page 39). The complete Dictionary Handbook will appear in SPONSOR in several installments and will then be reprinted in book form for convenience as a reference.

• Readers who wish to reserve copies of the *Tv Dictionary Handbook for Sponsors* can write to Sponsor Services Inc., 40 E. 49th St., New York 17, N. Y.

## D (continued)

**DIRECTOR** Individual responsible for all composition and action on a tv production, including supervision of the work of actors, cameramen. Because this also normally involves cooperation with script writers and editor, the director usually becomes the dominant creative mind in the production unit and the individual most responsible for the character and success of the completed tv presentation.

**DISCREPANCIES** Changes or aberrations from tv script, made in the studio and noted on the station log.

**DISH PAN** Tv slang for the large circular antenna in microwave relay.

**DISSOLVE** The overlapping fadeout of one picture and fade-in of another. Dissolve term used on scripts.

**DISTANCE SHOT** Commonly called a long shot. A subject actually or apparently at a great distance from the camera.

**DISTORTION** (1) Exaggeration or deliberate deviation from normal tv production procedure to secure unusual effect. (2) Any nonlinear change in the frequency, amplitude or phase of a pattern or picture caused by equipment incapacities. (3) An incorrect sending of the shape of an object. Suggestion: The shorter the focal length of a lens the more distortion can be achieved.

**DISTRIBUTOR** One engaged in shipping and servicing of film; can be a syndicator, or an organization exclusively devoted to shipping, inspection and storing of film.

**DOCUMENTARY** (1) Type of non-fiction film or show utilizing material, either actual or reconstructed, drawn from real life. (2) Documentary material, films or shows usually take a definite side or view.

**DOG** An obsolete or mediocre musical number, or a hackneyed piece of writing or program. Poor actor or talent.

**DOLLY** A movable carriage usually mounted on four wheels. (See Fearless dolly, Sanner dolly.) It carries camera, or camera and cameraman and can be wheeled about during the taking of a shot.

**DOLLY IN** To move in from distance for closeup by means of a camera mounted on dolly.

**DOLLY OUT** Reverse of dolly in.

**DOLLY PUSHER** Person pushing camera dolly while cameraman is shooting picture.



**DOLLY SHOT** Shot taken while camera is in motion on a track or dolly.

**DOLLY TRACK** Mechanical device which may be attached to base of dolly or tripod to clear camera cable, or to facilitate movement over rough floors.

**DOUBLE** Talent performing more than one part. Doing variety of jobs on a single show.

**DOUBLE EXPOSURE** Where two scenes are superimposed on the same film negative. When more than two images are exposed on the same emulsion, as in some types of animation, the term multiple exposure is used.

**DOUBLE SPOTTING** Also triple spotting. Tv station practice of placing a second or third announcement or commercial immediately after the first.

**DOUBLE SYSTEM KINESCOPE** Film and sound recorded on separate film. (See Tv tape.)

**DOUBLE SYSTEM SOUND** The use of a camera for taking the picture and a separate recorder for making the sound track on another film.

**DOWN-AND-UNDER** Direction given to a musician or sound effects man playing solo to quiet down from his present playing level and to sneak under the lines of dialogue which follow.

**DOWN IN THE MUD** Music, speech or sound effect extremely low in volume.

**DOWN STAGE** (1) (2) (3) Direction to talent meaning move toward corresponding camera.

**DOWSER** Shutter on balop projector for blocking off one or the other slide in projection position.

**DRAMATIC LICENSE** An unnatural emphasis of a speech, sound, notion or situation for dramatic effect. Usually a fairly obvious liberty taken by writer or director.

**DRAMATIC TIME** The fictional time of a script. Although a script may last, in playing time, 50 minutes, the action in dramatic time may cover six months.

**DRAPES** Curtains used as set background or used on travelers to curtain off a set.

**DRESS** (1) A program rehearsed on camera, usually for the last time exactly as it is to be telecast. (2) Properties, set decorations and other definitive material added to a setting to provide character or interest. Finishing touches, pictures, ash trays.

**DROOLING** Padding a show with unimportant talk or skits in order to fill the allotted time.

**DRY RUN** Those rehearsals previous to camera rehearsals where business, lines, sets are perfected.

**DUBBING** Mixing several sound tracks and/or recordings on a single film, tape or disc.

**DUNNING PROCESS** A background process in which a positive of the required background scene toned in a certain color (e.g., yellow) is threaded in the camera between the lens and an unexposed negative. The artists, lit by monochromatic light of the same color as the background positive, perform before a plain backing lit by light of a complementary color.

**DUPE or DUPE NEGATIVE** (1) A duplicate negative film print made from an existing positive. (2) Negative of a film which is not the original negative; negative made from a positive print. A dupe negative is usually made to safeguard the original negative. The latter is stored for safekeeping. Release prints are then made from the dupes.

**DUPING PRINT** Special soft print (lavender or fine grain) made from an original negative so that a dupe negative can subsequently be made from it.

(Dictionary continues next page)

### Dictionary/Handbook will include special data sections

A series of special sections is included in the Dictionary/Handbook. These special sections include: a set of tips for the best way to show various products on the air; a breakdown of the SAG scale; a description of wipes used in television; a section on special color terminology; a description of tv's sign language.



**DUPLICATED AUDIENCE** Audience which has been exposed to a given impression more than once.

**DUTCHMAN** Cloth strip, about three to six inches wide, pasted over the crack between two flats to hide the crack and to make the wall appear solid.

## E

**ECHO** Term indicating quality reverberation for a particular line sound or musical effect.

**ECHO CHAMBER** A box, room or other device used to produce hollow sound.

**EDITING** Final arranging, shortening or eliminating of scenes in tv kine or film and synchronizing them with the sound track. "Editing" is often used interchangeably with "cutting" but a cutter is specifically one who does the manual part of the work.

**EDITOR** An individual who assembles, edits or titles a text.

**EDGE FLARE** (1) Unwanted lights at edge of picture. (2) May be countered by edge lighting which consists of a small lamp illuminating the edge of the mosaic. (3) Rim of illumination around the edge of the picture on the receiver tube.

**EDGE FOGGING** Light fogging on the edge of film, often caused by light leakage in a magazine or by openings in the film can line.

**EDGE NUMBERS** Identifying letters or numbers appearing at one-ft. intervals to make identification of frames and synchronization easier.

**EFFECTS** Techniques used in changing film scenes, by the use of special cards, plates on a film negative. Also called opticals.

**"802"** The New York local of the AFM.

**EIGHTY-EIGHT** Slang for piano; derived from the number of piano keys.

**ELECTRA-ZOOM** A type of Zoomar or variable focal length lens designed for studio use. (See Lenses.)

**ELECTRON BEAM** A stream of electrons focused in the shape of a beam by external electrostatic or magnetic fields. Also known as the cathode-ray beam.

**ELECTRON GUN** A system of metallic cylinders arranged in the narrow ends of both the camera and receiving tubes, in which is formed the electron beam which is ultimately used for scanning the image before the tv camera and for reproducing it in the tv receiver.

**EMCEE—MC** Master of ceremonies on a tv production.

**EMULSION** The light sensitive coating on a base of cellulose nitrate or acetate which together form film. A photographic emulsion is not a true emulsion, but a suspension of light-sensitive solids in a colloid, usually gelatin.

**EPISODE** Series of related scenes which are supposed to make up an event of importance in the story.

**ESTABLISHING SHOT** Long shot introduced at the beginning of a scene to establish the inter-relationship of details to be shown subsequently in nearer shots.

**E. T.** Abbreviation for electrical transcription. Usually 33-1/3 rpm's.

**EXPLANATORY TITLE** A title inserted during a program, between actions or scenes, explaining something not made clear in action. Usually poor taste and seldom used in television.



**EXPOSURE** Process of subjecting a photographic film to a given intensity of light to produce a latent image on the emulsion. Under the reciprocity law, exposure is determined by the product of time and intensity of illumination.

**Overexposure** Exposure greater than the optimum for a certain photographic emulsion, developing condition and range of object brightness.

**Underexposure** Exposure less than the optimum for a particular photographic emulsion, developing condition and range of object brightness.

**EXPOSURE METER** Device to determine the light change incident upon, or reflected from, a scene which is to be photographed; the instruments used are known as incident-light meters and reflected-light meters. Exposure meters are read by (a) exposing light sensitive paper until it has taken up a certain color; (b) rotating an optical wedge until a density is matched or a light extinguished (extinction-type meter); (c) noting the reading on a calibrated microammeter actuated by a photovoltaic cell. The third type of meter is the most common.

**EXPOSITION** Laying groundwork for a story by explaining what has preceded the events that will take place and has a bearing on these later events.

**EXTERIOR SOUNDS** Sounds, as from a train or car, heard from a position outside the object shown on camera.

**EYE CAMERA** A camera designed to record the movement of the eyes, used in relation to reading surfaces.

## F

**FAC or FAX** Full studio facilities.

**FADE TO BLACK** Popular method of ending tv dramatic presentations where picture is gradually faded down until the screen is black. In tv done electronically; in motion pictures, optically.

**FADE UP, FADE DOWN** Refer to audio fades of mikes.

**FADER or FOT** Instrument used to lower or raise sound level.

**FADES—TELEVISION:**

**In:** The tv screen is dark and the picture gradually appears to full brightness.

**Out:** From full brightness a picture disappears gradually until the screen is dark.

**Film:** Fade ins and outs, dissolves or mixes are normally made optically in film laboratory on an "optical printer" and are usually called opticals. Trick shots are also mainly optically done. In films "mix" and "dissolve" are synonymous and denote a gradual transition from one scene to another, both scenes being visible in a superimposed state for a period during the middle of the transition.

**FAKE or FAKING** Arrangement of articles or material in an unnatural manner that when photographed passes as authentic. A legitimate artifice to make the unreal appear real.

**FALSE CEILING** Term used to describe devices such as partial ceilings, painting in perspective, dropping a chandelier into a picture, to achieve the effect that a room is enclosed from above, without affecting an actual covering which would prevent effective overhead light.

**FANFARE** A few bars of music usually employing trumpets to herald start of tv show, an entrance or special announcement.

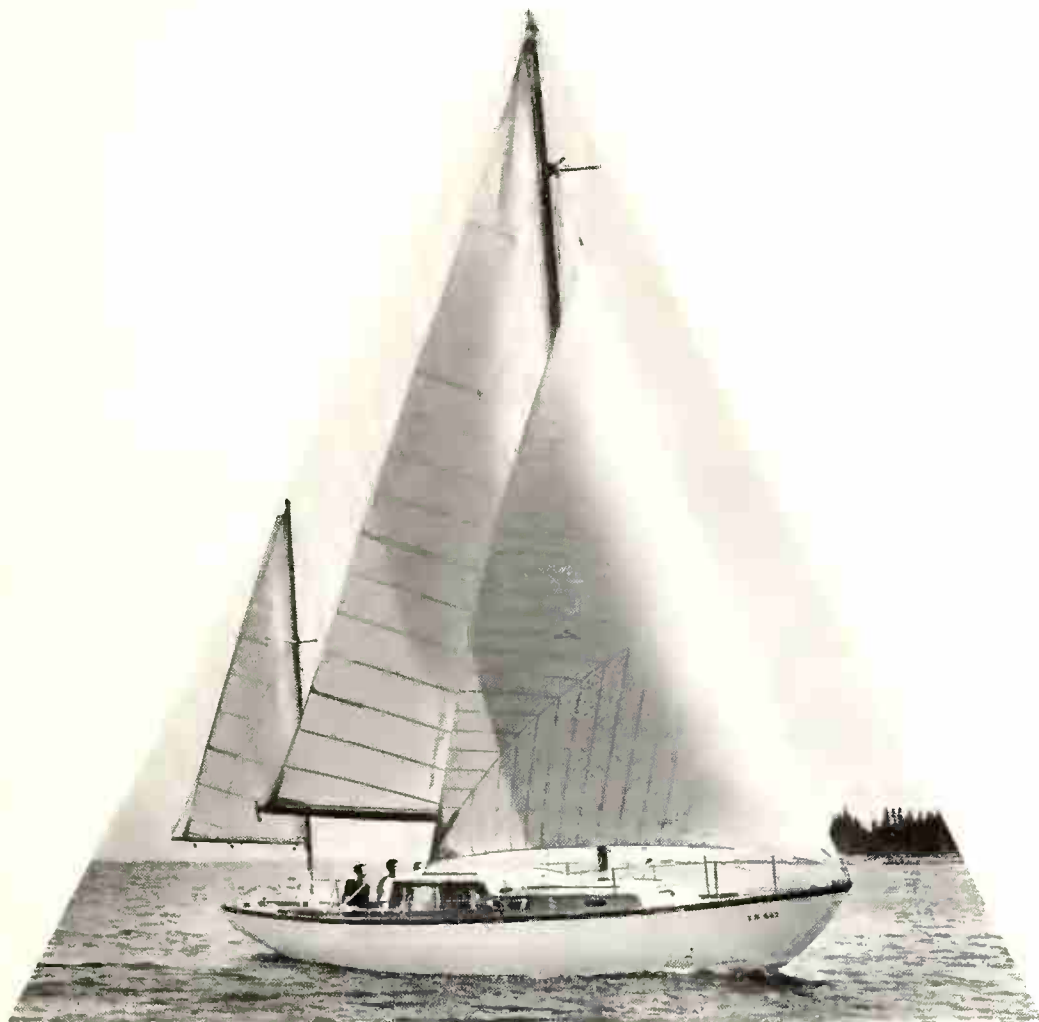
**FANTASY** Imaginative tv presentation not restricted by realistic conventions. Usually one dealing with mythology or the supernatural.

**FARCE** Tv comedy designed strictly for laughs and not concerned with plausible characters or probabilities.

(Please turn to page 104)

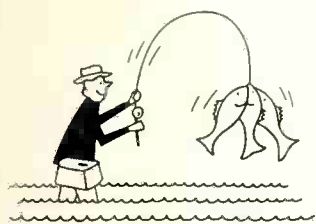
Bonus from Mt. Washington TV

**\$20,000 CUSTOM HINCKLEY "36"**



Use America's only "3-state one-station TV network" and save — in just 35 weeks of a 10 per week 20 second spot campaign — the cost of a \$20,000 Custom Hinckley "36".

Average time costs run 54% less than the combined cost of the three TV stations giving next best coverage.



**THREE STATE CATCH**

Mt. Washington's more-than-a-mile high TV station covers most of the three states of Maine, New Hampshire and Vermont. On the air in August.



**EXTRA COVERAGE**

Covers virtually all the families local TV stations do and reaches thousands of families they cannot reach. TV homes: 219,461 as of April 30 — RETMA.

CBS-ABC

Mt. Washington TV

Channel 8

**WMTW**

Represented nationally by  
HARRINGTON, RIGHTER & PARSONS, Inc.

**NOW ON FILM**

*the sweetest sound*



# GUY LOMBARDO

## AND HIS ROYAL CANAL

**FEATURING THESE FAMOUS "LOMBARDO PERSONALITIES"**



**THE LOMBARDO TRIO**

**THE LOMBARDO TWIN PIANOS**



**CARMEN LOMBARDO**



**LEBERT LOMBARDO**



**VICTOR LOMBARDO**



**KENNY GARDNER**

**Call, wire or write your nearest M.C.A.-TV office today!**

NEW YORK: 598 Madison Avenue  
 BEVERLY HILLS: 9370 Santa Monica Blvd.  
 ATLANTA: 515 Glenn Building  
 BOSTON: 45 Newbury Street  
 CHICAGO: 430 North Michigan Avenue  
 CLEVELAND: 1172 Union Commerce Bldg.  
 CINCINNATI: 3790 Gardner Avenue

DALLAS: 2102 North Akard Street  
 DETROIT: 837 Book Tower  
 SAN FRANCISCO: 105 Montgomery Street  
 SEATTLE: 715 10th North  
 ROANOKE: 3110 Yardley Drive, NW  
 NEW ORLEANS: 42 Allard Blvd.  
 SALT LAKE CITY: 727 McClellan Street

CANADA: 111 Richmond Street, Toronto, Ontario



maker you can Sponsor

# FIRST RUN 52 HALF-HOUR FILMS MADE EXPRESSLY FOR TV

A TOP TV ATTRACTION FOR LOCAL OR REGIONAL SPONSORSHIP!

On the air and in person, Guy Lombardo is America's Number 1 musical favorite. Sponsored live this past season by Lincoln Mercury, the Guy Lombardo Show outrated its nearest competitor by an average 39%.\* And this in a tough 7-station market! Now, you too can cash in on a ready-made Lombardo following from coast to coast with 52 new first-run half hour films of "The Sweetest Music This Side of Heaven."

EXTRA ADDED  
ATTRACTION!

## America's Foremost Vocalists

Each week a glamorous name recording star will make a guest appearance on the Guy Lombardo Show giving your sponsorship an even greater sales impact.

\*ARB, April, May, June 1954

00  
ANS



LANNIGAN



for a  
**WHALE**  
of a selling job



in the Wheeling  
market...

**BIG** IN POWER

operating with 316,000 watts, channel 7, the most powerful TV station in W. Va., Southwestern Penn. and Eastern Ohio.

**BIG** IN PROMOTION

WTRF-TV program schedules are published regularly in more than 55 newspapers, including 3 daily and 2 Sunday Pittsburgh papers. Consistent promotion for all clients has won for WTRF-TV top prizes for outstanding efforts.

**BIG** IN PUBLIC PREFERENCE

Latest Telepulse survey in 6 counties adjacent to Wheeling gives WTRF-TV 1st 25 most popular one-a-week shows and 1st 15 most popular multi-weekly shows—plus audience preference in every time category.

**WTRF-TV**

NBC Primary • ABC Supplementary  
represented by Hallingbery  
Robt. Ferguson • VP & Gen. Mgr.  
Phone Wheeling 1177  
Radio Affiliates WTRF & WTRF-FM

# Newsmakers in advertising



**John W. De Witt Jr.** of WSM, Nashville, is temporary chairman of the Quality Radio Group which meets in Chicago next week. Acting secretary-treasurer is William Wagner of WMO, Des Moines. Comprising the Group will be 36 of the nation's biggest, most powerful radio stations affiliated with existing networks. Beginning Labor Day the Group will air cooperatively produced "high quality" programming on tape available to national spot advertisers. Aim of Group: to resell nighttime radio (see SPONSOR, 9 August 1954, page 1).



**Wells H. Barnett Jr.**, sales development manager of the Blair Co. for the past eight years, was named assistant to the president of Blair last week. Barnett entered advertising in 1938 as copywriter for Weston-Barnett Inc., Chicago ad agency. In 1939 he joined WLS as sales service manager, leaving in 1943 to become communications officer in the Army Airways Communications System. He joined Blair in 1946. Tucker Scott, broadcast media buyer at BBDO for the past five years, has been named Blair's sales development mgr.



**Alex Osborn** (seated) and **Bruce Barton**, the only original partners still active in Batten, Barton, Durstine & Osborn, this month celebrate the 35th anniversary of their association. Son of a circuit-riding mountain preacher, Barton—who now is BBDO board chairman—was simultaneously editor of high school paper, reporter for weekly newspaper and owner of maple syrup business that netted \$600 yearly. He worked in printshop during freshman year at Beria College, graduated in 1907 from Amherst with Phi Beta Kappa key, voted "man most likely to succeed." He was timekeeper for a railroad in Montana, then took a Chicago magazine job. In 1919 he joined Osborn and Roy S. Durstine to form Barton, Durstine & Osborn. In 1928 the agency merged with George Batten Co. From 1937 to 1941 Barton was U.S. Congressman (Republican), ran for Senate when Willkie sought Presidency in '40. He's author of several books. Osborn—BBDO vice chairman—was classmate of Alexander Woolcott at Hamilton College (Class of '09). He was newspaper reporter, statistician, publicist and worked with Buffalo ad agency. He met Barton while doing Liberty Loan publicity during World War I. Osborn, like Barton, is an author, has two books to his credit so far.

# sales action



KXLY-TV's 2 BIG CO-OPERATIVE PLANS ARE UNPARALLELED FOR IMMEDIATE SALES GAINS OF PARTICIPATING PRODUCTS. AND THEY ARE *Free* TO ADVERTISERS! ASK OUR REPRESENTATIVES FOR DETAILS.

**Brownie**

W. 225 INDIANA AVE.



**Baking Co.**

SPOKANE 13, WASHINGTON

July 15, 1954

Mr. Bob Moore  
c/o KXLY-TV  
Television Center Building  
Spokane, Washington

Dear Mr. Moore:

The final breakdown of the Tele Market stores promotional showed some very fine results.

There were displays in 74 stores and, from these extra displays, 544 dozen cookies were actually sold. There was also an increase in the cookie sales from the regular cookie section. The consumers were very cookie minded as a result of the fine advertising received. To have a noticeable increase in the sales of other items was very unusual and did prove that over this special time, the entire cookie section received more attention from the consuming public.

We wish to thank you for this opportunity to participate in such a fine promotion.

Yours very truly,

BROWNIE BAKING COMPANY

*Carl C. Pence*

C. C. Pence

CCP:ch

BAKERS • OF • BROWNIE • COOKIES • AND • CRACKERS

**GREATEST AUDIENCES**

**WIDEST COVERAGE**



SPOKANE

**KXLY-TV**

WASHINGTON

**RICHARD E. JONES**  
vice pres. & gen. mgr.

Rep. - **AVERY-KNODEL**  
Moore & Lund: seattle, portland

# Tv film shows recently made available for syndication

Programs issued since April 1954. Next chart will appear 20 September

Show name	Syndicator	Producer	Length	No. in series
<b>ADVENTURE</b>				
Passport to Danger	ABC TV	Hal Roach Jr.	30 min.	26 <sup>1</sup>
Jungle Macabre	Radio & Tv Packages Inc.	Radio & Tv Packages Inc.	15 min.	52 <sup>7</sup>
Mandrake the Magician	ABC TV	Atlantle Prod.	30 min.	26 <sup>8</sup>
Jet Jackson, Flying Commendore	Screen Gems	Screen Gems	30 min.	26
Stories of the Century	Hollywood Tv Service	Studio City Tv Prod.	30 min.	26
<b>CHILDREN'S</b>				
Boy's Railroad Club	Association Films Inc.	Association Films Inc.	15 min.	6
Pleytime with Jerry Bartell	Sterling	Jerry Bartell	15 min.	13
Telecomics	Natl. Telefilm	Natl. Comics	30 min. 15 min.	52 168
The Amazing Tales of Hans Christian Andersen	Interstate Tv	Interstate Tv	30 min.	26
<b>COMEDY</b>				
Meet Corliss Archers	Ziv	Ziv	30 min.	39
Meet the O'Briens	Official	Reland Reed	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min. 10 min.	100
<b>DOCUMENTARY</b>				
Impact	Natl. Telefilms	Herbert Bregstein	60 min.	26
Tenth of a Nation	Essex Films	American Newsreel	15 min.	26
Where Were You?	UTP	Bing Crosby	30 min.	26
<b>DRAMA, MYSTERY</b>				
All Star Theatre	Screen Gems Inc.	Screen Gems Inc.	30 min.	78
Celebrity Theatre	Screen Gems Inc.	Screen Gems Inc.	30 min.	78
Conrad Nagel Theatre	Guild Films Co.	Andre Luotto Prod.	30 min.	26
Douglas Fairbanks Presents	Interstate Tv	Douglair Prod.	30 min.	39
Fabian of Scotland Yard	Telefilm	Trinity Prod.	30 min.	39
Man Behind the Badge	MCA	Procktor	30 min.	39
Mayor of the Town	UTP	Gross-Krasne	30 min.	29
Paris Prelnet	MPTv	Etoile Prod.	30 min.	39
Sherlock Holmes	MPTv	Shelden Reynolds	30 min.	39
Tales of Tomorrow	TeeVee	G. Foley	30 min.	26
The Eddie Cantor Theatre	Ziv	Ziv	30 min.	39
The Ethel Barrymore Theatre	Interstate Tv	Interstate Tv	30 min.	13
The Falcon	NBC TV Film	Federal Telefilms	30 min.	39
The Heart of Juliet Jones	MPTv	Charles Irving	30 min.	26
The Lone Wolf	United Tv Programs	Gross-Krasne	30 min.	39
The Star and the Story	Official	4-Star Prod.	30 min.	39
The Whistlers	CBS TV Film	Leslie Parsons	30 min.	39
Vitapix Feature Theatre	Vitapix	Princess Pictures	53 min. 65-60 min.	26
Waterfront	United Tv Programs	Reland Reed	30 min.	26

Show name	Syndicator	Producer	Length	No. in series
<b>EDUCATIONAL</b>				
This Is Charles Laughton	TeeVee	Gregory-Harris	15 min.	26
Walt's Workshop	Reid Ray	Reid Ray	30 min.	26
<b>HILLBILLY</b>				
Juniper Junction, U.S.A.	Essex Films	Fotevex	30 min.	26
Town & Country Times	Official Films	Byron Prod.	30 min.	26
<b>MUSIC</b>				
Florian ZaBach Show	Guild Films	Guild Films	30 min.	39
Frankie Laine Show	Guild Films	Guild Films	30 min.	39
Horace Heldt Show	Consolidated Tv	Geo. Bagnall	30 min.	26
Nickelodeon Series	Geo. Bagnall		15 min.	26
The Guy Lombardo Show	MCA	MCA	30 min.	52
This Is Your Music	Jan Prod.	Barrett	30 min.	26
<b>NEWS</b>				
Adventures in the News	Sterling	Telenews	15 min.	26
<b>SPORTS</b>				
Greatest Fights of the Century	Mannie Baum Enterprises	Allan Black	15 min.	52 <sup>9</sup>
World's Greatest Fighters in Action	The Big Fights Inc. <sup>10</sup>	The Big Fights Inc.	15 min.	52
The Big Fight	The Big Fights Inc. <sup>10</sup>	The Big Fights Inc.	60 min.	52
Great Guys and Goats	United World	Zach Baym	3 min.	16
Jalopy Races from Hollywood	Harriscope	Harriscope	30 min.	26
Post Time, U.S.A.	Tel Ra	Tel Ra	15 min.	52
Sports Mirror	Geo. Bagnall	Wickham Films	15 min.	26
The Big Playback	Screen Gems	Screen Gems Telenews	15 min.	26
This Week in Sports	INS	Hearst-Metrotone	15 min.	52
<b>VARIETY</b>				
Date with a Star	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Blegraph	15 min.	26
<b>WOMEN'S</b>				
Tv Kitchen	Kling Studios	Kling Studios	30 min.	26

<sup>1</sup>Sold to Rheingold in California, N. Y. C., New Haven and Binghamton. Other markets available for sale to local sponsors. <sup>2</sup>Sold to Pacific Telephone in California, Washington and Oregon. Other markets available to local sponsors. <sup>3</sup>Available in color. <sup>4</sup>Available 1 September. <sup>5</sup>Ethyl Corp. has show in 55 markets. Best available for local sponsors. <sup>6</sup>The Wanderer (Chicago Ovation) is sponsoring the show nationally under the title, "Captain Midnight." A separate series is available for local sponsorship in the markets not covered by Ovation. <sup>7</sup>39 in black & white, 13 in color. <sup>8</sup>Ready 15 Oct. 1954. <sup>9</sup>Another 52 in production. <sup>10</sup>Formerly known as Greatest Fights Inc. SPONSOR invites all tv film syndicators to send information on new films.



## 987 miles west of Madison Avenue,

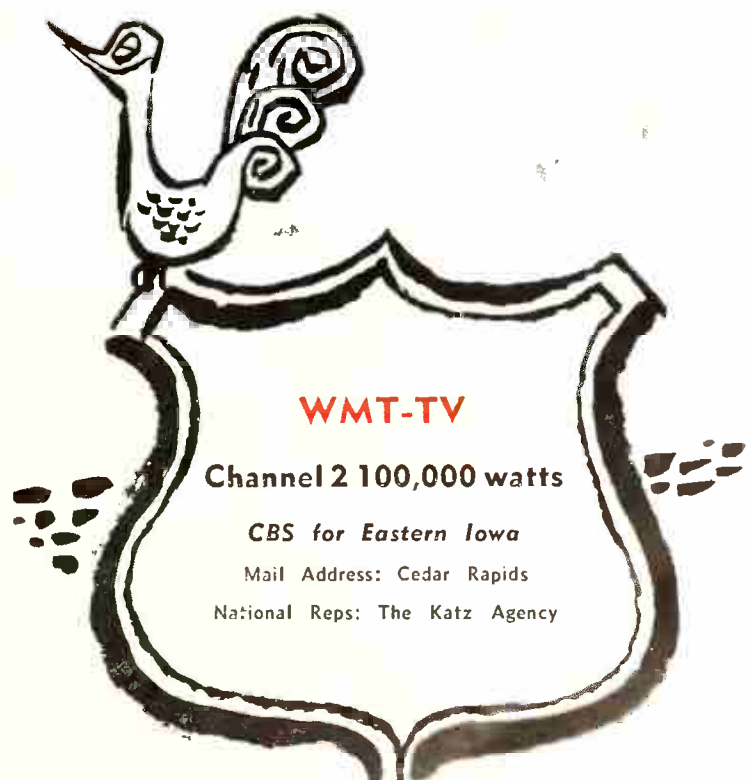
on the Main Line, lies Iowa. Have you ever seen Iowa corn fields in late June? A New Englander, enjoying the experience for the first time, said they looked like green corduroy. We, with a television station to grind, prefer to think of them a short time later, when the green has turned into golden buying power. Iowa's corn yield, a billion dollars annually, is the highest of all states.

Have you ever heard the cry "sue-ee-e" bring ham-on-the-hoof to feeding troughs? In Iowa hog-calling is a fine art, and its practitioners hang their masterpieces in ever-growing bank accounts. Iowa leads the nation in the production of meat animals and in cash farm income from their sale.

Another sound that breaks the good clean air of Iowa is "here chick, chick, here chick." It means spending money to most Iowa farmwives. Poultry suits aren't chicken feed, either. The value of Iowa's poultry exceeds that of any other state.

But agricultural Iowa is slightly less than half of the story. Industrial Iowa contributes an annual value of manufactured products which exceeds the income (\$2.3 billion last year) from farming.

Folks around these parts have been oriented to WMT radio for three decades and WMT-TV doesn't need a slide rule to measure station loyalty. The high regard which makes Eastern Iowans say "Turn to Channel 2" is beyond statistics.

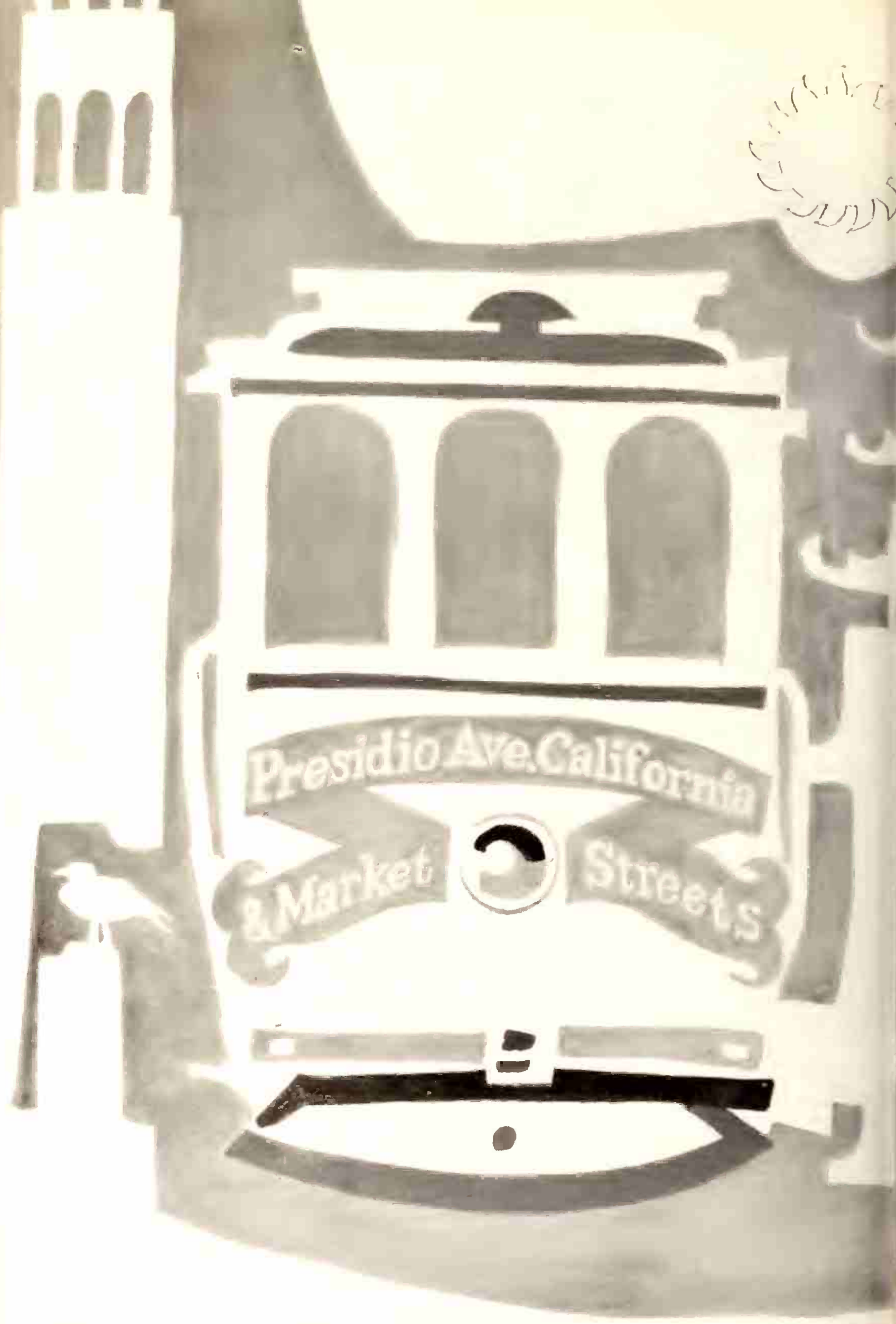


Presidio Ave. California  
& Market Streets

Presidio Ave. California

& Market

Streets



## Now WBC means San Francisco, too

San Francisco's first television station, KPIX on Channel 5, has joined the group of radio and television stations operated by Westinghouse Broadcasting Company in key centers of the country.

KPIX is WBC's kind of station. It's the Number One station in San Francisco's one-million-set metropolitan area—as much a part of its daily life as the cable cars, hills, bays and bridges. As a WBC station, KPIX will continue the policies and programming that have placed it first with these people it serves and sells.

For more information about KPIX, now that it's part of the finest station group in the country, ask the National Representatives, the station sales staff, or call Eldon Campbell, WBC National Sales Manager. His number is PLaza 1-2700, New York.

KPIX channel 5



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

National Representatives: Free & Peters, Inc.  
KPIX, San Francisco, represented by the Katz Agency, Inc.



# Boot home a winner on KOA-TV



In Denver Television, your best bet is KOA-TV. Study the ARB dope sheet to see why!

In the June, 1954 ARB, KOA-TV placed first in quarter hour wins - Sunday thru Saturday, 6 p.m. to sign off - going away! KOA-TV topped the field by a full 19% more than the second place station.

## QUARTER HOUR WINS

Monday thru Saturday - 6 p.m. to sign off

	Wins	Pct.
WIN KOA-TV	81.5	47
Place Station B	47.5	28
Show Station C	26.0	15
Also ran Station D	18.0	10

And KOA-TV's pure bred ACADEMY THEATRE, by far Denver Television's surest thing, is a typical example of KOA-TV's thoroughbred programming. ACADEMY THEATRE'S average quarter-hour rating of 17 really pays off on each 1-minute ticket. Savemore Drugs of Denver cashed in over \$2000.00 in merchandise sales on ONE \$79.50 ACADEMY THEATRE spot.

To boot home a winner in Denver, place your money on the nose of the West's best bet... KOA-TV.

Call Petry



# Film notes and trends

**Tr films adapted for movies:** The well-established trend of movies on tv seems to be operating in reverse these days. Enthusiastic audience response to leading film series on tv led producers to the obvious query: Why not base movies around tv characters?

Test case for this theory was *I Love Lucy*. *The Long Long Trailer*, movie starring Ricky and Lucy Ricardo, was released recently, scored sufficient box office success to encourage other movie adaptations of tv fare. Also recently released is a motion picture based on *Victory at Sea*. A movie version of the *Dragnet* series was the next step. And in the talking stage is a movie version of *Dangerous Assignment*.

**Overseas expansion:** Symptomatic of the increasing interest in foreign markets on the part of tv film syndicators is the planned expansion abroad of Ziv Tv Programs.

Edward Stern, president of the International Division of Ziv Tv, recently announced plans to open offices and agencies in Rome, Paris, Frankfurt and London. Ziv International was launched over two years ago when the company began research into international sales possibilities.

Says Stern, "Europe is fast developing a well-knit network of television stations that will ultimately extend from Scandinavia to the Mediterranean and from Great Britain to the Iron Curtain." Stern predicts, on the basis of Ziv's past experience in Latin America, that tv film series will "form the foundation of consistent television programming" in Europe.

**Film Basics reprints:** SPONSOR Services has reprinted the six-page Film Basics section which appeared in the 1954 *Fall Facts* issue. 12 July. Film

Basics is packed with valuable data on the rapidly-growing tv film industry, including information on reruns, network and local film programming. Prices: 100 or more copies, 15c each; 25 or more copies, 20c each; single copy, 25c. You may order by writing to SPONSOR Services, 10 East 49th St., New York 17.

**How a station handles film:** What happens to a can of film when it reaches a given station? Expert handling and preparation on the part of the station result in a smoother, more pleasing performance. Inefficient, negligent handling can mar the over-all effect or result in permanent damage to the film.

WNHC-TV, New Haven, recently reported a detailed description of the intricate processes involved between the time a reel of film is received and the time it is set for use on the projector. Admen may be surprised to learn of the variety of steps involved in preparation of a film for tv.

First, the film shipping and receiving department, after getting the film, catalogues and channels it to the preview and editing departments. If the film is not to be used immediately traffic labels it with the title and play date as well as its next destination, and how it is to be shipped.

Next it is sent to the preview department where it is first carefully washed to insure smooth running through the projector. The preview people run the entire film through and censor it for any scenes which might violate the tv code. The film is timed, and the editors are advised if it is too long or short for a certain show, or if it is too light, dark or distorted. The film is cued to notify production that the reel is 15 seconds from the finish. The editors and engineers are advised as to the audio and video content and quality.

Film editors splice video commercials to the filmed program, cutting or adding as needed according to the timing requirements. The film is then re-reeled and prepared for projection. After the film has been projected it is broken down into its original form, and then shipped on to its next destination. ★ ★ ★



# Man in the Iron Mask . . . .

. . 1954-style — and for quite a different reason!

The mask of the welder is a common sight up and down the prosperous countryside of our busy Ohio River Valley. His is only one of the many skills in constant demand, at premium wages, by hundreds of plants — large and little — that thrive in this industrial nerve center of America.

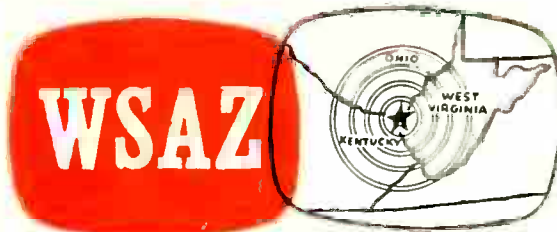
It's a big area, as befits big productivity, big payrolls, and ever bigger potentials . . contained within the boundaries of 116 counties spread across five states. Here are made goods as small as a grommet, as immense as super bridge girders — sought eagerly (and paid for handsomely) by consumers around the world.

Small wonder that welders in iron masks . . experts at turret lathes . . deft workers on assembly lines . . men and women with high specialization they can bring to a diversity of jobs . . all have helped this bustling region amass a total buying power last year that just missed *four billion sales-available dollars*.

A lot of it went into retail buying during 1953; this year may see even more. But this year (as last year), WSAZ-TV is still the *only* single medium of communication that penetrates all 116 counties where these dollars are being spent. More than ever, as the favorite television station in the industrial heart of America, WSAZ-TV helps mold the buying habits of more than a million regular viewers. It can speak with equally mighty persuasion on your behalf — if you will only speak to The Katz Agency today.



*Welding skill is only one of many abilities needed in the versatile activities of West Virginia Steel Corporation, fabricators and distributors of metal products at Charleston, W. Va. Founded 20 years ago with only five employees, the company has developed swiftly into one of the city's major business enterprises.*



**T E L E V I S I O N**  
**Huntington-Charleston, West Virginia**

Channel 3 — 100,000 watts ERP  
NBC BASIC NETWORK-affiliated ABC and Du Mont  
Also affiliated with Radio Stations WSAZ, Huntington, and WGKY, Charleston  
Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.  
Represented nationally by The Katz Agency

**BATON ROUGE:**  
**WATCH YOUR SALES**  
**SOAR**

**In the SOUTH'S fastest growing market!**

**POPULATION**

1940 ..... 88,415  
 1953 ..... 197,000

**RETAIL SALES**

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

**the FIGURES**

**and FACTS**

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

WORLD'S MOST COMPLETE OIL CENTER

CHEMICAL CENTER OF THE SOUTH  
 DEEP WATER PORT

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

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

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

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

**WAFB-TV**

**Channel 28**

**BATON ROUGE, LA.**

**AGENCY AD LIBS**



(Continued from page 10)

car radios and portables at the beach"; we will overlook statements about the virtues of early morning and late nighttime buys as a contrast to the way things used to be.

Our approach to this new medium will be completely positive.

Here are some questions we will attempt to answer. What do we get for our advertising dollar today? What flexibilities does it provide us? How potent is the human voice?

We're going to get into what is the heart of any advertising medium—copy—and discuss the advantages of spoken advertising, the simplicity of it, the impact it has on even the most casual and inattentive listener (a nice dig at media which involve the pangs of readership and which require the riveted attention that video-in-motion does). We may even delve qualitatively into that most captive of all audiences—the car audience.

And here's the big stick we will wield. We're going to set this new medium apart from all others (rather than attempt to make it supplementary to and a stepchild of tv). We're going to lump the visual ad-media together for once and then look across the fence at the one advertising medium which tells its story to the ear—in locations when no other advertising can be given a minute of time to do its work—at times of the day when reading and viewing are impossible or require effort. But there must be scores of other valid and bright new approaches. That's why and where we and radio need you.

So—in answer to your query—is there any place for a young man in this scheme of things again I say "And how!" Maybe there isn't the glamour of tv nor will you be talking to, in general, the most hep people in the agency. Nor will you get as much time with the Mr. Bigs of the various concerns you deal with as you might if you were peddling the Gay Tomorrows of television. Nor are the golf tournaments as lavish (though CBS *did* have a snazzy radio boat ride recently).

Also, a dollar for radio is harder to pry loose, to be sure. But the future is as assured as is sunrise. For radio is a giant with tremendous audience appeal and a vivid salesman. It built a myriad of products in the past 30 years and is ready, willing, able to do the same in the next 30.

Regards,  
**ROBERT**

**SPONSOR**

# You've Got to TALK THEIR LANGUAGE to SELL 'EM!



That's why America's top independents are doing such a good selling job for national advertisers everywhere. Independent radio stations *never* stop catering to local tastes, talking to their listeners in everyday, familiar terms that sell more because they are more understandable,

more believable!

If you too want to achieve better impact for your selling message, contact any one of the top independent stations listed below. All are staffed with powerful local personalities who know their market, can put across your story.

## These Top Independents Can SELL THEIR HOME MARKETS!

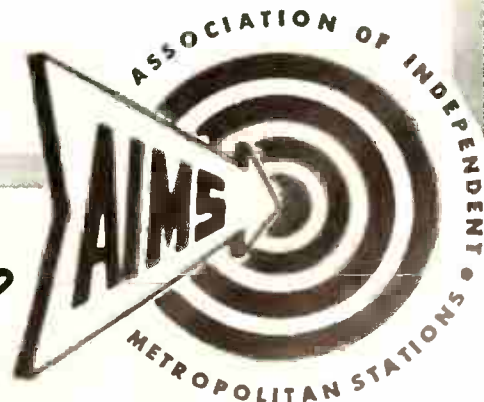
WCUE — Akron, Ohio  
WCOP — Boston, Mass.  
WDOK — Cleveland, Ohio  
KMYR — Denver, Colorado  
KCBC — Des Moines, Iowa  
WIKY — Evansville, Indiana  
KNUZ — Houston, Texas  
WXLW — Indianapolis, Indiana  
WJXN — Jackson, Mississippi  
KLMS — Lincoln, Nebraska  
WKYW — Louisville, Kentucky  
WMIN — Minneapolis—St. Paul, Minn.

WMIL — Milwaukee, Wisconsin  
WKDA — Nashville, Tennessee  
WAVZ — New Haven, Conn.  
WTIX — New Orleans, La.  
KBYE — Oklahoma City, Okla.  
KOWH — Omaha, Nebraska  
KXL — Portland, Oregon  
KITE — San Antonio, Texas  
KSON — San Diego, California  
KYA — San Francisco, California  
KEAR — San Mateo, California  
KOL — Seattle, Washington

KREM — Spokane, Washington  
WTXL — Springfield, Mass.  
KSTN — Stockton, California  
KSTL — St. Louis, Missouri  
WOLF — Syracuse, New York  
KFMJ — Tulsa, Oklahoma  
KWBB — Wichita, Kansas  
WNEB — Worcester, Mass.  
CKXL — Calgary, Alberta, Canada  
CKNW — Vancouver, B. C., Canada  
CKY — Winnipeg, Manitoba, Canada

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



# NATION

## MOST HIGH-POWER TV STATIONS

**Over 100 RCA High-Power TV Transmitter Equipments Already Delivered**

Not by towns—not by cities—not by states—but across the entire country as a whole—most high-power TV stations are using RCA equipment. Today, more than 70 are "on-air" and operating at maximum power permitted by the FCC. Almost every week new Television stations are going to high power—with RCA equipment.



**RCA'S 50-KW VHF TRANSMITTER**  
RCA High-Power transmitter-antenna combinations can literally "flood" TV service areas with strong signals—close in AND far out!

# ALLY...

## ARE RCA-EQUIPPED!

Your investment in high-power equipment is going to be a major step. Make sure you make the **RIGHT** decision. Specify RCA—most high-power stations are doing across the country, and deal with just **ONE** responsible equipment manufacturer. *It's important!*

For technical planning help on the system best suited for your specific requirements, call in the man who has already helped many of the high-power TV stations get started—**YOUR RCA BROADCAST SALES REPRESENTATIVE**. In Canada, write RCA Victor, Ltd., Montreal.

## Why this sweeping acceptance across the nation?

**"SATURATION" COVERAGE.** RCA High-Power TV transmitters—operated in combination with RCA antennas—deliver high ERP at low operating cost.

**SUPERIOR PERFORMANCE.** RCA High-Power TV transmitters deliver superior picture quality—have plenty of reserve power for color operation. They are conservatively rated—operate with remarkable stability day in and day out.

**ALL AIR-COOLED.** ALL VHF High-Power TV transmitters currently being delivered are air-cooled—a feature that saves substantially on equipment installation and maintenance. RCA TV transmitters use conventional, inexpensive tubes that every station man is familiar with.

**RCA SERVICE.** RCA High-Power TV transmitters are backed by a nationally-famous broadcast engineering service organization—plus 'round-the-clock service on all replacement parts for RCA equipment.

**COMPLETE MATCHED SYSTEMS.** RCA supplies High-Power TV transmitters—and everything else needed by a high-power plant; antennas, towers, dummy loads, monitors, measurement equipment. And note this fact: RCA TV systems are matched throughout. No time wasted on critical adjustments of mismatched components. Peak performance is assured now and in the future.

**RCA Pioneered and Developed Compatible Color Television**



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION

CAMDEN, N. J.

## CLOTHING

SPONSOR: Dress-Teria House

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The sponsor signed for six participations weekly on the Steve Allison show (11:05 p.m. to 2:00 a.m.). After two weeks A. M. Knopf (of the Dress-Teria House) wrote WPEN: "IT IS AMAZING! I would never have believed that a radio program in such a short period of time could do so much business. . . . On the strength of the additional business plus the tremendous publicity we have received, this letter will advise you that we will continue our contract . . . do not expect a cancellation at the end of 13 weeks. . . ." Cost: \$133.00 weekly.*

WPEN, Philadelphia

PROGRAM: Steve Allison Show

## DEPARTMENT STORE

SPONSOR: Simpsons-Sears Ltd.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *In May of this year Simpsons-Sears Ltd. opened its second Canadian store in Nanaimo, B. C. Since then the store has offered a "radio special" periodically on CHUB as a test of radio. Nine announcements—all in one day—are broadcast (total cost: \$36.00) for each "radio special." No other advertising is used. To date the specials have included feather pillows, aluminum cannister sets, jockey shorts and drinking glasses. All have been completely sold out; the drinking glasses, for example, were sold out in 20 minutes—and 100 dozen were offered.*

CHUB, Nanaimo, B. C.

PROGRAM: Announcements

## HOUSE TRAILER

SPONSOR: Conolly Motor Service

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The Conolly Motor Service bought one announcement daily on WFOR, using the same time each day. Results were good and one day W. B. Conolly, owner of the firm, decided to advertise a house trailer—the first time he had used radio to advertise such an item. "Almost immediately," he says, "we began to get phone calls and personal visits from people who were prospects. . . . we sold the trailer after only four announcements. . . ." The announcements cost \$4.05 each on a 105-time schedule.*

WFOR, Hattiesburg, Miss.

PROGRAM: Announcements



**RADIO results**

## CONCRETE BLOCKS

SPONSOR: White Block Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Harold White went into the cement block business seven years ago. Five years ago he started advertising. He used only one medium—radio. And he used only one radio station, KREM. Each year White put 2% of his total volume into the KREM advertising on a year-round basis, even though the construction industry is a seasonal business. White happily reports that his advertising has paid off: at the end of the fourth consecutive year of advertising his annual sales volume has doubled.*

KREM, Spokane

PROGRAM: Announcements

## SAW SETS

SPONSOR: Pennsylvania Saw Sets (Penn Saw) AGENCY: Direct

**CAPSULE CASE HISTORY:** *The sponsor, selling a handle with four interchangeable saw blades, contracted for four weeks of participations on Sunrise Salute. Results were so good, however, that he renewed four times (two week cycles). At the end of 12 weeks he had received 1,351 orders at \$2.98 each. Thus, for an advertising expenditure of \$1,440.00, he got \$4,025.98 worth of business. The schedule ran from 1 February 1954 through 21 April 1954 between 6:00 and 6:45 a.m.*

WEEL, Boston

PROGRAM: Sunrise Salute

## T-SHIRTS

SPONSOR: Leeds Shops

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Bob Udoff, manager of the Huntington Leeds Shop, put all his advertising eggs in one basket—and it paid off. Using participations (at a 13-time cost of \$9.50 each) on the Stan & Sam show, Udoff said "I have had numerous and continued successes in merchandising particular items. One of the most successful promotions was the sale of 600 T-shirts in a two-day period, advertised only on the Stan & Sam show. . . . I am highly pleased with the whole venture. . . ."*

WSAZ, Huntington

PROGRAM: Stan & Sam Show

## FURNITURE

SPONSOR: Wayside Furniture

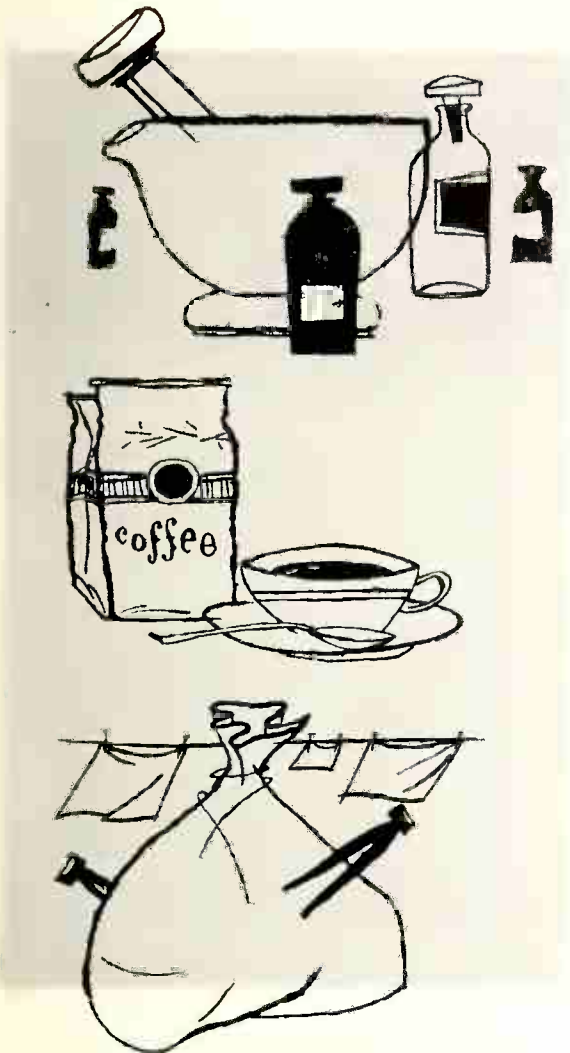
AGENCY: Direct

**CAPSULE CASE HISTORY:** *The Wayside Furniture Co. began its current radio advertising last December—at the same time that it dropped all its newspaper advertising. Using nine announcements weekly (at a cost of \$75 weekly), John Hingle, manager, says he now "can point to facts in black and white which show that our sales have increased 30%. In fact, we'll go further and say that one out of every four customers is the direct result of our radio advertising on WKBN. . . ."*

WKBN, Youngstown, Ohio

PROGRAM: Announcements

# Station Uses **AP** News To Build *More* Revenue From Present Sponsors

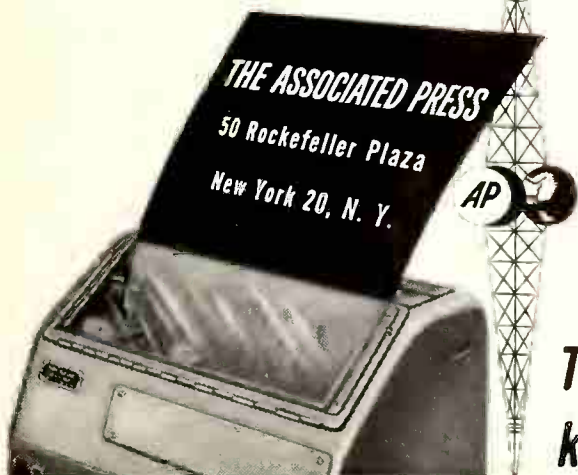


WPLH, at Huntington, W. Va., was carrying a heavy load of "spots" but had room for additional sponsorships of its popular five-minute AP news programs.

General Manager F. J. Evans analyzed his list of sponsors. One of the heavy "spot" users was Lawrence Drug, which had been a sponsor with the station since WPLH went on the air in 1946. The "spots" had done a good job for the firm. Wouldn't one of the five-minute news programs do a better one? A WPLH account executive talked it over with the druggist, and he agreed.

Within a month Evans had shifted two more satisfied "spot" buyers to five-minute AP news. One was B&B Food Market, featuring its own brand of coffee. The other was Pilgrim Laundry. And in each case, the sponsor's satisfaction increased.

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



**In a multi-station community, Evans says, "Make the most of what you already have. In our case, it paid off for the station and for our sponsors."**



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

**TO SELL**  
**JACKSONVILLE**  
 (and the rich Northeast  
 Florida market . . .)  
**BUY**



**WJHP-TV**  
**Channel 36**

§ § §

53,374 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT  
 Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville 98-9751 or New York MU 7-5047.

§ § §

**WJHP-TV**  
 JACKSONVILLE, FLORIDA  
**276,000 watts**  
 on Channel 36

Represented nationally by  
 John H. Perry Associates



Everett Hoyt (left) welcomes John Knox of Knox Gelatine to new agency offices

**agency profile**

**Everett W. Hoyt**

President  
 Charles W. Hoyt Co., New York

When Everett Hoyt, now president of Charles W. Hoyt Co., graduated from Yale in 1927, radio was the new and glamorous advertising medium. Hoyt therefore went into the radio department of his father's agency.

Among his first accounts was a small ginger ale company with two 15-minute musical programs a week on a split Eastern network. "Our talent costs were about \$200 or \$300 a week," Hoyt told SPONSOR.

This expenditure paid for a piano duet and a tenor, but the client didn't like the tenor. During an audition from the client's booth (from which he couldn't see the tenors) Hoyt picked a fellow Yale man: Lanny Ross. Ross took the job for \$25 a program and lost it two weeks later when the client got the original tenor back.

Today, as head of an agency billing at the rate of \$8 million in 1954, Hoyt looks back nostalgically to the days when talent costs could be measured in three instead of five figures.

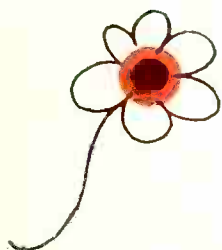
"Our radio and tv accounts generally spend between \$200,000 and \$1 million a year," Hoyt explained. "This means that network tv is pretty well out of our range at current prices. Those of our clients who are using tv are using it on a spot announcement basis. But more and more of them are determined to get into the medium."

As a result of this rush into tv by medium-sized advertisers, the proportion of Hoyt billings going into air media has risen sharply over the past three years: some 35% of over-all billings are in radio-tv today. This percentage figure includes among others Arnold Bread, Knox Gelatine, G. Washington coffee and Kirkman Division of Colgate-Palmolive Co.

Among the oldest agencies in the business under its original name, Charles W. Hoyt Co. was founded by Everett Hoyt's father in 1909. It was taken over by brothers Winthrop (now chairman of the board) and Everett (president) in 1928 when the two were 28 and 23 years old respectively.

When not supervising the agency, which has some 110 employees in a modernistic new Madison Avenue office, Hoyt spends his time in Cold Spring Harbor with his wife and three sons. ★ ★ ★





## Flowers by Air

WNAX-570 recently offered its radio audience packets of garden seed. To date, 14,408 requests have been filled—at 5c apiece.

For a whole generation—32 years—WNAX-570 has been cultivating Big Aggie Land, one of the richest agricultural areas in the world: Minnesota, the Dakotas, Nebraska and Iowa.

Our slogan: “Serving the Midwest Farmer.”

Our audience: 2 million people annually spending \$2½ billion in retail sales.

To plant your sales message in this market, see The Katz Agency.



**WNAX-570**

*Yankton-Sioux City*

**CBS**

*Represented by The Katz Agency*

WNAX-570, a Cowles Station, is under the same management as KFTV-Channel 9, Sioux City, the tv station reaching 32 farm-rich counties in Iowa, Nebr. and S. Dak. with 632,000 population, \$746 million in '53 retail sales.



*Something*

# “Carroll” about!

Now... **M**inute **C**ommercials—coast-to-coast—

*in peak morning time for as low as \$1,300 a message*

Listeners this fall are going to have a lot to carol about when “Story Time,” starring gifted actress Madeleine Carroll, will be presented 5 days a week from 10:35 to 11:00 AM over Mutual, the network for Radio-PLUS.

This is dramatic news for millions of housewives, but even more so for advertisers throughout the nation.

Why so dramatic? Simple: You see, the Madeleine Carroll show brings to *daytime* radio the successful, proven formula—top-flight dramatic shows plus low-cost flexible purchases—that has made Mutual’s evening Multi-Message Plan the most popular, most widely sold participation plan in network radio.

And now here’s a brief run-down on Mutual’s new daytime Multi-Message Plan...

**THE TIME:** Monday through Friday, 10:35 to 11:00 AM. A time deliberately selected to reach millions of housewives and help them make up their minds while they’re making up their marketing lists—and *timed when TV competition is at a minimum!*

**THE PLACE:** “Story Time” has been carefully placed in a solid commercial program block—preceded and followed by full-network commercials. It will be heard over the more than 500-station Mutual Network—over 300 located in markets that TV and other media sparsely penetrate.

**THE GIRL:** Madeleine Carroll...star of radio, television, films, and theatre...doubles as storyteller and leading actress in “Story Time.”

It’s a listener-winning combination. Last year when Miss Carroll and her talented cast were presented in the evening, ratings jumped 20%.

**THE OPPORTUNITY:** Never before have national advertisers been offered morning participations on Mutual. Never before, on any network, have they been offered participations in a name-star dramatic vehicle...in a longer than fifteen-minute show...in *such early morning* time. Priced as low as \$1,300 a participation, for time and talent, Mutual’s morning Multi-Message Plan has been designed to duplicate the proven success of the evening participation formula.

Because we can only accommodate one product of a kind, you’d better hurry—if you want to “Carroll” with us!

## **MUTUAL Broadcasting System**

THE RADIO NETWORK  
FOR ALL AMERICA—  
A SERVICE OF  
GENERAL TELERADIO,  
INC.



PHONE:  
NEW YORK • LO 4-8000  
CHICAGO • WH 4-5060  
LOS ANGELES • HO 2-2133

# SPONSOR Asks...

a forum on questions of current interest

to air advertisers and their agencies

## Will Canadian radio have the same problems competing against television radio has had in the U.S.



### THE PICKED PANEL ANSWERS

#### RADIO UNMOVED BY TV

By Don Insley

Program Director, CKEY, Toronto



Television has come to Canada and found am radio unmoved. In Toronto, Canada's greatest market, am radio has had to live with strong television competition for the listener for five years from Buffalo and Rochester and for the past two years from the state owned station in Toronto itself.

We have no criticism of this wonderful new medium of communication—we've been trying for years to obtain a license ourselves—even though some advertisers have prodded their agencies into using tv as a new toy to the point of devoting former radio budgets, plus new money, to what is called "getting our feet wet."

However, the facts are plain. In Canada's greatest market, the two most powerful private am stations are doing as well, or better sponsor-wise, during nighttime hours as ever before. Daytime radio remains the same wonderful buy. During the past 12 months, CKEY showed a 10% increase in business over the previous years.

The future will undoubtedly call for a new look at nighttime programing, probably extending the trend to disk jockeys into the fresh territory of nighttime hours. We'll need harder selling by commercial departments, but both developments are beneficial, particularly to independent operations such as CKEY.

Outside the major markets, particularly away from the porous border, one must consider the peculiar Canadian broadcasting structure—dominated by the Canadian Broadcasting Corporation, whose creed prohibits the wholesale introduction of the top U.S. shows to Canada whether in radio or in television. The viewer does not have the "Freedom of Choice" available in the U.S.A. Ultimately, Canadian am expects the choice of radio or television by a sponsor, or the division of his budget between the two to narrow down to a question of cost-per-listener. On that basis, am radio in Canada expects to be the liveliest victim of tv an advertiser or a listener will want to hear.

#### U.S. EXPERIENCE HELPFUL

By Ken Marsden

CFRB, Toronto



In reply to the question, my answer is a definite NO.

Fortunately we in Canada have had the opportunity to watch closely the development of television in the United States, its problems and headaches, the mistakes that were made and the effective as well as ineffective methods used by radio to combat television competition.

Canada's comparatively small population stretches over an enormous area. It will be a long time before the majority of Canadians will have television at their fingertips. In effect, television will ease itself into the Canadian home, rather than like a mad bull in a china

shop, upset the most basic principles of home life.

We in the Canadian radio industry have gained a lot of experience from the United States, experience which we can use and are using to show that radio is and will continue to be a great medium.

Of all the devices men have used to tell people what they have to sell, the most effective is still the microphone.

#### TV A STIMULANT

By Horace N. Stovin

Horace N. Stovin & Co., Toronto



Canadian advertisers, agencies and radio broadcasters can and are benefiting from U.S. experience in the development of the sister medium, tv. All, I believe, are

grateful for the knowledge available through U.S. experience. Similar problems may present themselves, but the fact that U.S. radio has continued to prove its values in sales promotion marks a tempered course for Canadian advertisers. They have the opportunity of adding the new medium to their kit of sales tools rather than to commit the error of substitution, basing sound decision on U.S. experience and research (such as ARBI).

The facts available lend emphasis to the exceptional values the broadcasting medium has offered advertisers. The advent of the new medium has stimulated the development and refinement of techniques in the am field that enhance its selling productivity.

**HAD TIME TO ASSESS TV**

By **J. A. Hammond**

*Broadcasting Manager, Canadian Marconi Co., Montreal*



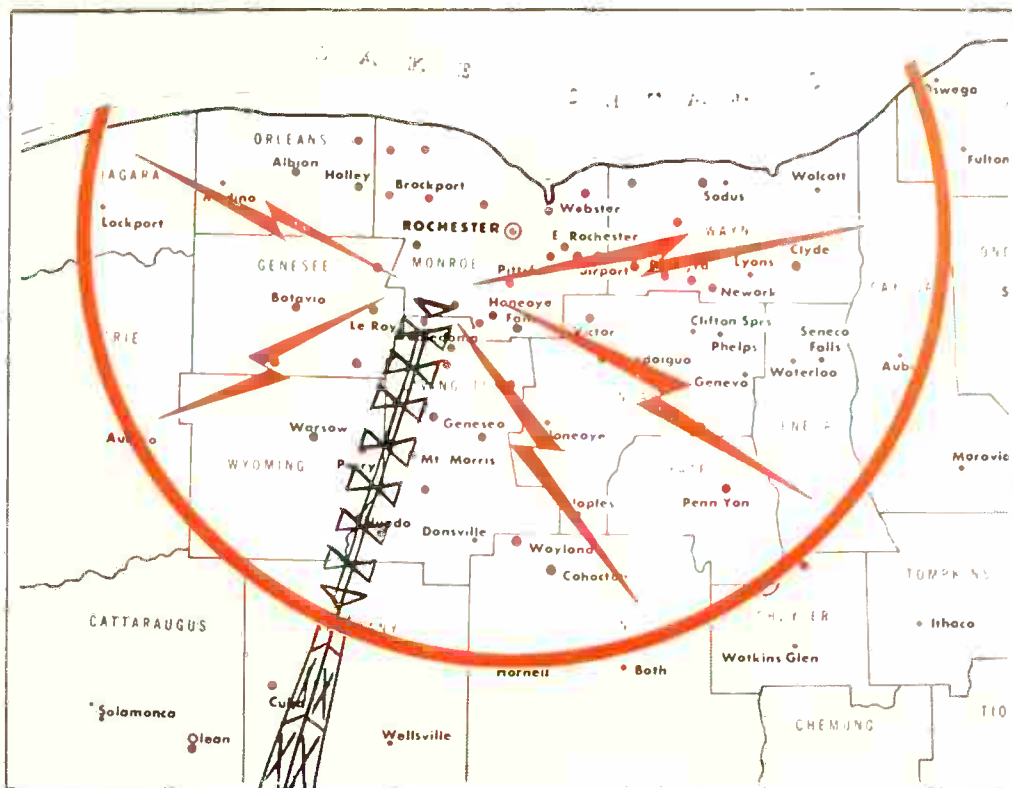
The answer is—  
no.

Though the fundamentals of the am-tv competition are the same in both countries, the situation in Canada contains elements which do not exist on the American scene. Canadian radio will have many of the same problems faced by American operators plus quite unique problems which radio in the U.S. has not had to face. But it is not all bad since the policy of our government has caused tv in Canada to take an entirely different form and in some respects this has made the lot of the radio operators much easier. Further, Canadian stations have had the benefit of watching the progress of tv in the U.S. before having to face it here. This is no mean advantage.

Generally speaking, there are fewer stations in each market in Canada competing for business than there are in the United States and this is an advantage. On the other hand, the rate structure in Canada is lower than in the U.S. and the "pie" to be cut up is, generally speaking, much smaller.

Television has grown but slowly in Canada and the CBC's policy of reserving major markets for its exclusive use has greatly slowed the rate of growth of the new medium. This monopoly has resulted in a shortage of time in major markets. Some advertisers may have found that they could not get major market stations and discovered that they could not economically buy the lesser markets due to the high cost of tv production. This has caused much confusion and no doubt will result in many last-minute switches in budget appropriations. Signs now indicate that money which had been earmarked for tv is now being cut up and spent in other media. Some of this money will come back to radio and optimists will assert that because of the size of tv budgets more money will wind up in radio than in the past. If billings continue to hold up at their present rate for the next few months—and

(Please turn to page 128)



**NOW 125,000 WATTS!**

**TOWER POSITION..... HIGHER!**  
**WATTAGE..... TRIPLED!**  
**MARKET COVERAGE... SATURATION!**  
*—and a big plus!!!!*

Fantastic is the *word*—the word for the way viewers of the Rochester area have, during these first eight months, welcomed Channel 10 into their living rooms. It's the word, too, for the way local, national and network sponsors have gobbled up our time . . . that, of course, is what *top* programming does for a station!

Just look up the Rochester Spring "Hooper"\* yourself—check rates—study our coverage map above—then consider this new Channel 10 up in power! . . . We'll *wager* you'll be asking us for availabilities!

\* **DAYTIME ON CHANNEL 10.**—The strong CBS daytime shows plus our own smash local participating programs offer many 15 to 20 ratings, some adjacencies to ratings 21 up to 29—yet at our low, low class "C" rates.

**CHANNEL 10** VHF  
 CBS BASIC • ABC AFFILIATE  
 OPERATED SHARE TIME BY  
 WHEC-TV • WVET-TV  
**ROCHESTER, N.Y.**

EVERETT-McKINNEY, INC. • NATIONAL REPRESENTATIVES • THE BOLLING CO., INC.

# mighty moving experience



**7:30-7:45**  
Morgan Beatty and News of the World  
Sponsor: Miles Laboratories Inc.

**7:45-8:00** One Man's Family\*

Moving to NBC; Premiere Oct. 5...  
**8:00-8:30** People Are Funny  
Sponsor: The Gillette Co.; The Toni Co. Division & Mars Incorporated

**8:30-9:00** Dragnet  
Sponsor: Liggett & Myers Tobacco



Speaking of *moving* . . . the big surge, the big shift is to NBC radio . . . where

stars are moved to laugh, to cry, to buy. Programs and sponsors are switching. More and more stars are switching. It's all part of the new excitement on NBC this Fall!

Take Tuesday night . . . a great new day for radio. Two long-famous shows, Lux Radio Theatre and The Great Gildersleeve, are moving to NBC and bringing their fans with them. Other programs have been juxtaposed . . . to make Tuesday night one solid can't-leave-it-for-a-minute mass of entertainment.

Side by side, the seven programs below, *guarantee* audiences in the millions at a cost in millions, for every Tuesday night advertiser. If you move fast, there are still one or two opportunities for you to join this great NBC evening. We suggest that you call your NBC representative *now*.

# NBC Radio

a service of Radio Corporation of America



Moving to NBC: Premiere Sept. 14  
9:00 - 10:00 Lux Radio Theatre  
Sponsor: Lever Bros. Company



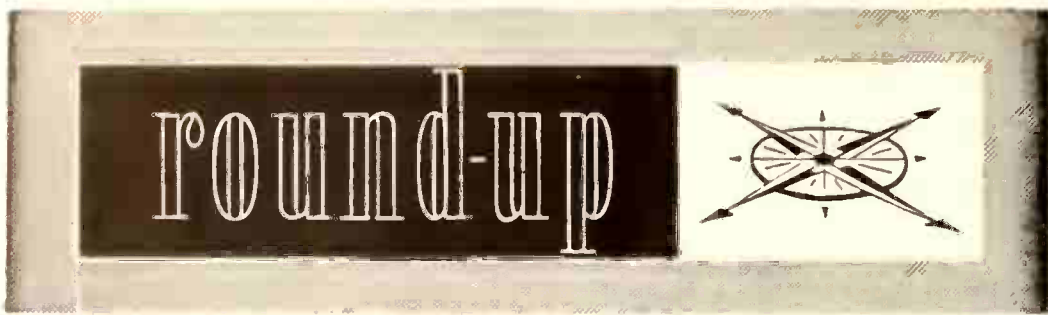
10:00 - 10:15 Fiber McGee & Molly\*\*



10:15 - 10:30 The Great Gildersleeve



\*Sponsored on other nights by The Gillette Co., The Toni Co. Division, and Radio Corporation of America.  
\*\*Sponsored Tuesdays and other nights by Prudential Insurance Co. of America, Radio Corporation of America, Lewis-Howe Company, Carter Products Inc., Liggett & Myers Tobacco Co. Inc.



### WTAG finds public service programs can pay off in sales

Public service programming needn't be an artistic success but a financial failure. WTAG, Worcester, has found that a public service show can prove to be a useful vehicle for sponsors.

Louis Fontaine, independent radio producer, and WTAG cooperated in producing and broadcasting *Main Street, Europe*. The show was tape-recorded in 14 European countries, features 500 interviews with European housewives, workers, farmers, businessmen, churchmen, economists and government officials.

Each half-hour program (the show is aired Sunday afternoons) is sold for \$300. This includes a two- or three-minute "commercial" in which Fontaine interviews a representative of the sponsoring company. Frequently the businessman being interviewed can contrast conditions in socialistic nations of Europe—as revealed in the interviews—with those in capitalistic United States. One show, for instance, featured chats with Paris bus riders who complain of a 400% fare increase since 1945. Contrasted with this were interviews on Worcester busses; fares in the American city have gone up 50% since 1945.

### Tr movies too old? Wait'll you see Sterling's 'new' show

Instead of playing down the age of Hollywood movies to be used on tv, here's a case where old age will be promoted.

Sterling Television Co., which owns television rights to the Biograph and Edison film libraries, has taken the old silent movies and made them into a documentary type of program. Each program contains a "short" (which runs from one to three minutes) and a "feature" (an old one-reeler which runs about 10 minutes).

Among the ancient films is *The Great Train Robbery*, the first motion picture to have a plot and tell a

Fontaine spent seven months taking his Jeepster and two battery-operated tape recorders on a 30,000-mile swing across Europe. The investment in time and energy has paid off, with the show's gross to date totaling \$10,000. Besides money, the program also has



Fontaine interviews Paris bus riders for program brought WTAG and Fontaine a national Christopher Award and the Armed Forces Radio Service will broadcast the series this fall to American servicemen around the world.

\*\*\*

### Oklahoma City retailers told about color television

It won't be long until the price of color tv sets comes down. That's the opinion of P. A. Sugg, manager of WKY-TV, Oklahoma City, Okla. The station, which planned for color far in advance, is completely equipped for color tv. Sugg tells why there'll be cheaper sets soon: There are so many principles involved in color tv that the field of improvements is wider than in other appliances based on only a few fundamental principles. "Add to this the economic fact that every person who now owns a black and white set will want a color set," says Sugg. "and you have a ready-made situation for a swiftly moving pattern of an improved product for less money."

Sugg's analysis of the color situation, in question-and-answer form, is contained in a 14-page booklet being sent to Oklahoma City retailers. Titled *Hue and You*, the booklet (printed in colors, of course) points out to retailers that "there is no single factor which has more influence on human affairs than color. There is color in all things we term 'beautiful' . . ." the booklet states. "It is our belief that all other forms of communication have been 'substitutes' for reality. Color television will enjoy the complete approval of both viewers and advertisers, for, at long last, here is a medium that can really 'take you there,' to enjoy the 'color,' the 'sight,' the 'sound' and the 'motion' of the whole world of entertainment and information. . . ." \*\*\*

### Briefly . . .

The first color network television program to be seen in Kentucky was *The Marriage*, telecast over WAVE-TV, Louisville. The show was telecast 29 July.

\* \* \*

Some television stations are starting to resemble "continuous performance" movie theatres. A case in point: WFBG-TV, Altoona, which programs the late movie each night as the first movie in its schedule the following afternoon. One viewer, commenting on the situation, said he gets sleepy halfway through the nighttime movie so he tunes in the next afternoon to find out how the picture ends.



The Liberace Radio Show was released a month ahead of schedule "in response to urgent requests from sponsors and stations." Edward Grossman, director of Guild Films Radio Div., said. He said the first Liberace radio program was broadcast over WTOP, Washington, 9 August, and was sponsored by the Oldsmobile Dealers of Greater Washington.

\* \* \*

The picture below shows Miss WFLA, Tampa, who is doing her best to point out to agencies and sponsors that "wherever you go, there's radio." In private life Miss WFLA is Joan Whitley, who won the title in a recent beauty and talent contest conducted by



the station. Miss Whitley and the runner-up in the contest, Nenita Tolon, won all-expense paid trips to Miami Beach and Havana.

\* \* \*

Goldswan Productions Inc., as part of its over-all expansion, last week moved into the New York offices formerly occupied by D. P. Brother & Co. The offices have been redecorated in an antique decor. The appointment of Miss Frances O'Brien as public relations director and account executive was part of the expansion program.

(Please turn to page 140)



Sandwich your spots among the TOP 20 PULSED-rated programs on WBNS, and join the satisfied sponsors who savor flavorful profits from loyal WBNS listeners. The "pièce de résistance" is a market of more Central Ohio listeners than all other local stations combined!

CBS for CENTRAL OHIO

ASK  
JOHN BLAIR  
**WBNS**  
**radio**  
COLUMBUS, OHIO

**FUN-KISSED!**

**TOUCHED**

**-I-N-G!**



**ZIV-TV'S  
FUNNY, SUNNY FAMILY SITUATION COMEDY**

SPARKLING  
SCRIPTS!

SKILLFULLY DIRECTED!

LAVISHLY  
STAGED!

# "MEET CORLISS ARCHER!"

STARRING PERT ANN BAKER IN THE HILARIOUS HOME LIFE OF  
**America's favorite  
family!**

BASED ON  
CHARACTERS  
CREATED BY  
F. HUGH HERBERT



FRESH AS A WINK...  
TWINKLING WITH LAUGH  
AFTER LAUGH! EVERY  
HALF-HOUR PROGRAM  
A COMPLETE STORY!

# THE MAGIC OF YOUTH!



THERE'S NO PLACE LIKE HOME FOR FAMILY SELLING!

DEAR MR. ADVERTISER,  
MILLIONS HAVE APPLAUDED  
US ON STAGE, RADIO, IN  
BOOKS AND MAGAZINES.  
NOW, WE'RE READY TO  
SELL FOR YOU IN TV'S  
MIGHTIEST SELLING FORCE,  
FAMILY SITUATION COMEDY.  
WHEN FAMILIES SEE THEM-  
SELVES AS THE ARCHERS,  
YOU'VE GOT THEM BY  
THE EMOTIONS. BETTER  
WRITE, WIRE OR PHONE  
TODAY. LOVE

*Corliss*

NOW READY IN **ZIV-COLOR** BRILLIANT; COMPATIBLE

- ★ BOBBY ELLIS as DEXTER
- ★ MARY BRIAN as MRS. ARCHER
- ★ JOHN ELDRIDGE as MR. ARCHER



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

# **CANADA is boom country . . .** ***want a share ?***

Just speak up.

The Canadian is listening for you at his radio. He's listening in Alberta, where the oil's coming up richer and thicker than ever. In Saskatchewan, where uranium, oil and bumper crops are swelling the coffers. In Labrador, on top a new wealth of iron ore. In Quebec and Ontario, where heavy industry keeps getting heavier and light industry expands by leaps and bounds.

The Canadian is listening in every city, town and village. . . to a voice he already knows and trusts, the voice of his local radio station. The wife is listening—the youngsters, too. Millions upon millions of Canadians, with more money than ever to spend . . . and wanting to know what to spend it on.

Speak up. You'll be heard in 95% of all the homes in Canada . . . in the language familiar to each home, English or French. You'll be heard in the best of company—the big network shows *plus* the friendly entertainment, news and services that only local radio can provide for its community. Local radio in Canada is welcome, intimate, persuasive. It's *everywhere*, in a country where only 38% of the popula-

tion lives in cities of 30,000 or over. It combines penetration, effectiveness and economy as no other advertising medium in Canada can. That's hard fact.

Purchasing power is booming. Canadians spent 10½ billion dollars in 1951, just in the retail stores . . . almost 11½ billion dollars in 1952 . . . and well over 12 billion dollars in 1953. And Canada buys more U.S. goods than any other country other than your own. With cash—the stuff that's straining every billfold in the country.

Want a share? Canada is waiting by the radio. Just speak up.

\*

## **TV?**

Increasingly, Canada is waiting by the TV set, too . . . by the end of 1954, at least 17 independent TV stations will be prepared to carry your messages to enthusiastic, new TV-viewers.

You already know the kind of impact TV has on fresh, receptive communities. And you know the rich value Canada can be to you as a market. Draw your conclusions. Map your media strategy. But remember this: your greatest opportunity in Canada is *VOW!*

## **CANADIAN ASSOCIATION OF RADIO AND TELEVISION BROADCASTERS**

108 Sparks St., Ottawa

373 Church St.  
Toronto, Ontario

**SPONSOR**

4th Annual Canadian Section

*Advertiser's guide to . . .*

# Canadian radio and television: 1954

## **Highlights of radio-tv picture**

*Canadian radio reached a new high in saturation and number of homes this year. While the effect of tv has been slight, radio stations, armed with the experience of brother broadcasters in the U.S., are preparing already to put their best foot forward. Television will have its first big fall in 1954. Advertisers in both air media are selling to a population that is more prosperous than ever before.*

**Project Editor: Alfred J. Jaffe**

- 1** Canadian market: how it's grown since last year and how it differs from U. S. page 76
- 2** Canadian radio: bigger than ever and readying itself for tv competition page 78
- 3** Canadian tv: the latest information on status of stations and set growth page 80
- 4** Round-up: a potpourri of stories on how an outlets program, sell, promote page 82
- 5** Every commercial radio station in Canada listed with reps, rates, et cetera page 84



# 1 Canadian to the U.S.

The Dominion likes U.S. products  
different enough to require

**RAW MATERIALS:** *Canada's riches of iron ore, aluminum, oil and water power are sparking its continued economic ascendancy*

When the last legal barrier to the St. Lawrence Seaway was removed by the U.S. Supreme Court in June, Canadians literally danced in the streets. (And Canadian radio, incidentally, had a lot to do with getting the crowds out.)

This jubilant reaction illustrates two outstanding, if somewhat contradictory, characteristics about Canada and the Canadian market today. Let's take a summary look at them:

1. Canadians look more and more to the U.S. as partners and friends. They welcome U.S. participation in the Seaway. They welcome U.S. participation in developing the vast Ungava iron ore deposits on the bleak Quebec-Labrador frontier. (The first shipments of Ungava ore moved by water on 1 August.) They welcome, in short, U.S. capital and initiative.

But more than that they consume U.S. products, enjoy U.S. entertainment, often copy U.S. manners. This is continuing to attract U.S. firms to the Dominion. The latest to join the parade north is General Mills, which has just set up a Canadian operation, is already busy advertising, will spend at least half of its ad budget in radio and tv.

2. On the other hand Canadians are looking to themselves with a new awareness of their vitality and progress. They were prepared to develop the Seaway themselves if the U.S. didn't decide to come along. After 30 years of U.S. hemming and hawing it was the firm decision of the Dominion to go it alone if necessary that helped spark U.S. Congressional approval of the Seaway.

If Canadians welcome U.S. investments, they also do a bit of investing themselves. It is not widely known that Canadian investment in the U.S. is greater, per capita, than U.S. investment in Canada. Canadian investment in the U.S. now totals \$1.250 million or \$83.33 per Canadian. U.S. investment in Canada totals \$8.000 million or \$50 per person in the U.S.

Similarly Canadians, who are great admirers of U.S. advertising methods, are being depended on more and more to take on advertising and advertising servicing chores of U.S. subsidiaries and sister firms in the Dominion. Early advertising by U.S. firms in Canada was almost a carbon-copy of U.S. themes and techniques. While basic appeals in advertising copy and programming are the same the world over,

effective advertising requires an intimate knowledge of markets and people. As much as Canadians take over U.S. ways of doing things there are enough differences between the two peoples to require experts to do a good selling job.

Canada is not only attracting new firms from the U.S. but subsidiaries already there are expanding operations. Westinghouse has completed a new plant. Both Ford and Chrysler are embarked on expansion of their manufacturing operations.

The fact is that Canada is continuing to boom. This is not only true in the field of raw materials (water power, oil, aluminum and iron ore) but is obvious in the things an observer can see. A visitor to Canada cannot help but be struck by the evidences of material wealth—new homes, new office buildings, new shopping centers. This boom is evident despite a mild recession—centered in the "home industries"—and a few soft spots in agricultural areas.

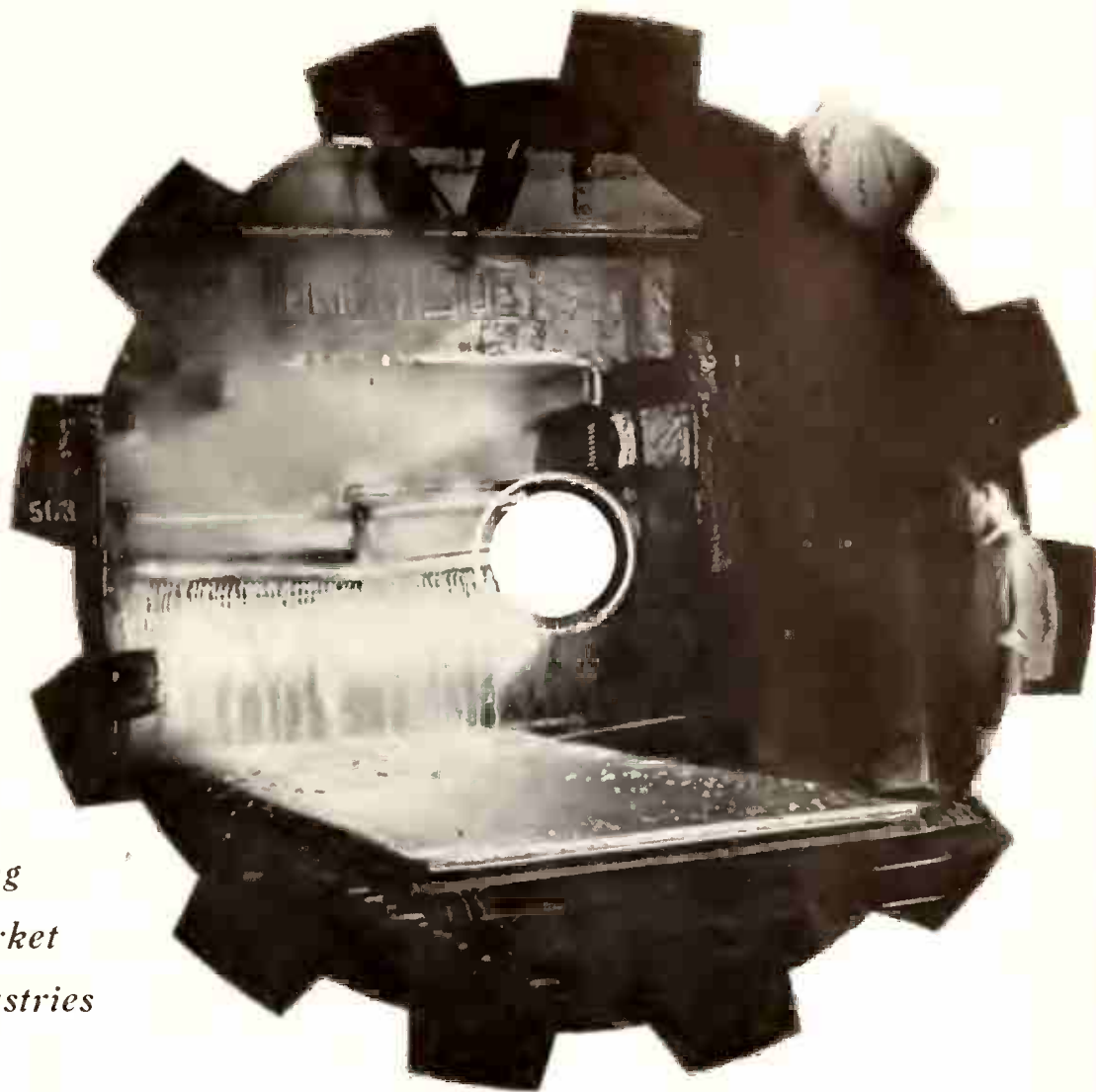
Let's run over quickly a few basic figures on the Canadian market:

Population at the beginning of the year hit more than 15 million, an increase of more than 400,000 since the

# Market: cousin not a twin

enjoys U.S. entertainment, but is  
rescued by experts for effective selling

**PRODUCTION:** *Canada's increasing  
standard of living provides a market  
for growing list of home industries*



year before. This may not sound large beside the U.S. but the Canadian population is increasing at more than twice the rate of its southern neighbor.

This increasing population is better off than ever before. The average basic weekly wage (not including farming or fishing) was nearly 6% higher in 1953 than the year before. The actual figures are \$53.86 (Canadian) in 1952 and \$57.03 last year. This reflects real income. The price index during the last month of last year was at exactly the same level as 12 months previous. As a matter of fact, the price level during 1953 was lower most of the time compared with the year before.

Retail sales last year were nearly 4% above the year before, or, roughly \$12 billion (Canadian) in 1953 compared with \$11.5 in 1952. The rate of increase was smaller than 1952 over 1951. Increases were registered in all categories except general stores, men's clothing stores, restaurants and fuel dealers. The largest increases were among (1) auto dealers, (2) lumber and building material dealers and (3) appliance and radio-tv set dealers.

Canadian prosperity is reflected in  
(Please turn to page 86)

**Canada's population and radio set counts  
by provinces ('54 vs. '52)**

	Population	Households	Per Cent Radio
<b>BRITISH COLUMBIA</b>	1954—1,252,000 1952—1,181,000	393,000 371,000	96.7 94.4
<b>ALBERTA</b>	1954—1,023,000 1952— 965,000	283,000 267,000	93.6 94.4
<b>SASKATCHEWAN</b>	1954— 871,000 1952— 807,000	241,000 238,000	96.7 95.0
<b>MANITOBA</b>	1954— 820,000 1952— 766,000	226,000 214,000	95.1 92.5
<b>ONTARIO</b>	1954—4,977,000 1952—4,647,000	1,378,000 1,282,000	97.1 95.2
<b>QUEBEC</b>	1954—4,342,000 1952—4,102,000	958,000 905,000	97.4 96.0
<b>NEW BRUNSWICK</b>	1954— 542,000 1952— 512,000	129,000 122,000	95.3 91.8
<b>PRINCE EDWARD ISLAND</b>	1954— 108,000 1954— 100,000	24,000 22,000	91.7 90.9
<b>NOVA SCOTIA</b>	1954— 671,000 1952— 636,000	172,000 163,000	97.1 90.5
<b>NEWFOUNDLAND</b>	1954— 390,000 1952— 365,000	82,000 76,000	87.8 80.3
<b>CANADA (total)</b>	1954—15,018,000 1952—14,081,000	3,886,000 3,660,000	96.4 94.4

SOURCE: Bureau of Broadcast Measurement, '52 and '54 booklets.

# 2 Radio is ready for tv battle

**Video effect is slight so far as radio home saturation reaches new high**

**Q. What changes have taken place in Canadian radio?**

**A.** Canadian radio is bigger. The Bureau of Broadcast Measurement, an all-industry group supported by broadcasters, agencies and advertisers, disclosed that at the beginning of this year there were 3,748,000 radio homes in Canada. This compares with 3,154,000 two years previously. The percent of homes with radio has also gone up. The 1954 figure is 96.4, compared with 91.4 two years previously. There are 10 more stations on the air than there were last year at this time. The total is now 167 commercial stations, including privately- and publicly-owned outlets.

**Q. Are these increases in radio homes evenly distributed?**

**A.** No. As might be expected, those Canadian provinces with the heaviest saturation of radio sets show the small-

est increase. All of the Dominion's 10 provinces (not including the Yukon and Northwest Territory) showed an increase in the number of radio homes, though Alberta had a slight decrease in relative saturation, dropping from 91.4 to 93.6%. The greatest increases in radio saturation were registered in Newfoundland, which went from 80.3 to 87.8% and Nova Scotia, which showed the most impressive gain, rising from 90.8 to 97.1%. Only radio-loving French Quebec has a higher percentage of radio sets.

**Q. How much money is spent on Canadian radio?**

**A.** According to the Canadian Association of Radio and Television Broadcasters, about \$11.6 million was spent in national selective (spot) radio in 1953 and about \$9 million in network radio. Local radio expenditures are difficult to come by, but Charles Fen-

ton, CARTB's new sales director, estimates figure approaches \$20 million.

According to Elliott-Haynes, Canada's most widely used radio-tv audience measurement service, 1953 ad expenditures in print media were as follows: (1) In 86 newspapers, \$34,333,379, (2) in six weekend papers, \$9,357,194, (3) in 14 magazines, \$14,888,236 and (4) in 13 farm papers, \$5,950,955. It would appear from these estimates that radio in Canada leads all other media with its total spot, network and local billings of about \$40,000,000 (this total derives from the three figures in paragraph above).

**Q. What effect has tv had on radio listening?**

**A.** Up to now, not too much. This fall will be the first during which there will be a substantial number of tv stations on the air. There were three Ca-

*(Please turn to page 89)*

Canadians love sports. Pat Connolly, sports director of CJCH, Halifax, broadcasts a 6:00 p.m. sports strip for the Gillette Co.

Riddle contest programs are still riding high north of border. Woman receives \$2,600 prize in "Treasure Chest" program, CHUB, Nanaimo





# To Canadian network programs 1954 (compared with how these shows did in '53 and '52)

## DAYTIME ENGLISH TOTAL RADIO HOMES REACHED

	1954		1953		1952	
	000 homes	% homes	000 homes	% homes	000 homes	% homes
<b>DAILY (5 times per week)</b>						
PERKINS	730	27	720	27	840	33
GET TO HAPPINESS	699	26	631	23	685	27
FER YOUNG'S FAMILY	689	26	672	25	748	30
HAPPY GANG	569	21	594	22	662	26
OF LIFE	622	23	624	23	607	24
SISTERS					752	30
F CAN BE BEAUTIFUL†	612	23	614	23	691	28
<b>ONCE-A-WEEK</b>						
NEIGHBOURLY NEWS	394	15	254	9	324	13
AS OVER HOLLYWOOD	320	12	309	11	115	5
OPOLITAN OPERA	153	6	107	4	81	3
DDY DOODY	81	3	230	9		

†Were in Top 5 in previous years

## NIGHTTIME ENGLISH TOTAL RADIO HOMES REACHED

	1954		1953		1952	
	000 homes	% homes	000 homes	% homes	000 homes	% homes
<b>ONCE-A-WEEK</b>						
MISS BROOKS	1,074	40	1,057	39	1,189	47
N ANDY	822	30	842	31	901	36
ET GILDERSLEEVE	798	30	750	28	811	32
THE WEALTH	554	21	576	21	513	20
R BERGEN†	493	18	498	18	486	19
H HOCKEY†			743	28	807	32
F THEATRE†	408	15	604	22	743	30
	476	18	513	19		
<b>DAILY (5 times per week)</b>						
B. NEWS 10 O'CLOCK	262	10	297	11	392	16
B. NEWS ROUND-UP	160	6	172	6	173	7
B. NEWS 6 O'CLOCK	109	4	149	6		
Y VAUGHAN	120	4	139	5		
IE OF THE ARMY	83	3	108	4	113	4

†Were in Top 5 in previous years

## DAYTIME FRENCH TOTAL RADIO HOMES REACHED

	1954		1953		1952	
	000 homes	% homes	000 homes	% homes	000 homes	% homes
<b>DAILY (5 times per week)</b>						
JE VOIS AI TANT AIME	449	65	409	59		
FRANCINE LOUVAIN	436	63	390	56	341	54
JEUNESSE DOREE	425	61	385	55	392	62
RUE PRINCIPAL	387	56	349	50	360	57
VIES DE FEMMES	383	55	319	46		
TANTE LUCIE†	292	42	292	42	316	50
GRAND SOEUR†					356	56
<b>ONCE-A-WEEK</b>						
OPERA DU METROPOLITAN	58	8	52	7	37	6

Not broadcast in 1952

†Were in Top 5 in previous years

## NIGHTTIME FRENCH TOTAL RADIO HOMES REACHED

	1954		1953		1952	
	000 homes	% homes	000 homes	% homes	000 homes	% homes
<b>ONCE-A-WEEK</b>						
THEATRE FORD	150	22	120	17	112	18
TANTEZ VOTRE CHANCE	143	21	136	20	62	10
LA MINE D'OR	133	19	144	21	182	29
N.H.L. HOCKEY	111	16	198	28	244	39
LE CURE DE VILLAGE	110	16	164	24	54	9
RADIO CARABIN†			298	43	217	34
CEUX QU'ON AIME†	50	7	164	24	179	28
<b>DAILY (5 times per week)</b>						
UN HOMME ET SON PECHE	555	80	527	76	420	66
CHAPELET	424	61	385	55	261	41
LE SURVENANT	350	50	82	12		
LA FAMILLE PLOUFFE	240	35	135	19		
METROPOLE	264	38	294	42	322	51
RADIO JOURNAL (CBC NEWS)†	178	26	161	23	207	33
YVAN L'INTREPID†	70	10	86	12	182	29

†Were in Top 5 in previous years

Figures above are those of International Surveys, which uses diary method. Coverage is first week of April for the three years. The English

ratings are based on all Canadian homes; the French ratings are based on Quebec homes only. Note popularity of nighttime strips among the French

Station's ingenuity pays off in publicity attending presentation of park to city. (See CKCW, Moncton, in the station round-up story.)

U. S. syndicated shows are popular in Canada. Eno-Scott & Bowne buys Ziv's "I Was a Communist" on CJVI, Victoria, gets display



# 3 Canadian tv: its limited commercial time is sold out

Dominion video prepares for first big year with 75% coverage by early part of '55. Advertisers chafe under government controls

**Q. What's the status of Canadian tv?**

**A.** At the present time there are 13 stations on the air, six of them government-owned and seven private. Another 14 stations have been approved by the CBC and are under construction. One of these is a CBC station and the rest

are private. Practically every one of those stations not yet on the air will be by the end of the year.

Approval for a 28th station is currently up in the air. The CBC set aside a private application for a tv station in St. John's, Newfoundland, and recommended to the government that it

construct a station there as soon as possible. If this recommendation does not meet with government approval, the CBC said, the private operator should be given a go-ahead signal.

**Q. What is government policy on the establishment of tv stations?**

**A.** The present government policy, as carried out by the Department of Transport, which allocates channels and grants licenses, and the CBC, which regulates all stations and network programming, is to provide for one tv station in each market. The only exception is Montreal, which has an English and a French station. The large markets—Halifax, Montreal, Ottawa, Toronto, Winnipeg and Vancouver—are CBC monopolies now.

In setting up this policy it was the government's feeling that this was the best way to get as many stations as possible on the air in the shortest time possible. The government's argument was that if there was no such policy everybody would rush to get into the biggest markets with the result that the big markets would have too many stations and the small ones not enough. A CBC spokesman told SPONSOR it was only a matter of time until this monopoly policy will be withdrawn and the big markets opened to private broadcasters.

The broadcasting industry, while fearing the inclination of the government is to keep the big markets to itself and restrict the development of tv, takes the attitude that, no matter what the government says about its intentions, it will be forced sooner or later to let the private broadcasters in the

## Latest information on status of Canadian tv stations

City	Call Letters	Ch. No.	Inter-connected	Power (KW)		Nighttime rates		Date on air	U.S. Repts*	Can. Repts*
				Visual	Aural	1/2 hr.	1 min.			
<b>STATIONS ON AIR</b>										
Hamilton, Ont.	CHCH-TV	11	yes	42.9 V	25.75A	\$240 <sup>a</sup>	\$90 <sup>a</sup>	7 June '54	AY	A-C
Kitchener, Ont.	CKCO-TV	13	yes	16 V	8.45A	\$180	\$60	1 Mar. '54	WT	JAH
London, Ont.	CFPL-TV	10	yes	117 V	59.6 A	\$180	\$60	28 Nov. '53	WT	A-C
Ottawa, Ont.	CBOT	4	yes	15 V	7.5 A	\$150	\$50	2 June '53	CBC	CBC
Montreal, Que.	CBFT	2	yes	15 V	7.5 A	\$318	\$106	6 Sept. '52	CBC	CBC
Montreal, Que.	CBMT	6	yes	21.5 V	10.75A	\$300	\$100	10 Jan. '54	CBC	CBC
Quebec City, Que.	CFCM-TV	4	yes	1.27V	.635A	\$120	\$45	17 July '54	WT	JAH
Regina, Sask.	CKCK-TV	2	no	19.5 V	10 A	\$96	\$32	1 Aug. '54	WT	A-C
St. John, N. B.	CHSJ-TV	4	no	27.8 V	13.9 A	\$100	\$35	23 Mar. '54		A-C
Sudbury, Ont.	CKSO-TV	5	no	2.02V	1.2 A	\$90	\$30	17 Oct. '53	WT	A-C
Toronto, Ont.	CBLT	9	yes	26.5 V	13.25A	\$480	\$240	8 Sept. '52	CBC	CBC
Vancouver, B. C.	CBUT	2	no	2.5 V	1.25A	\$162	\$54	16 Dec. '53	CBC	CBC
Winnipeg, Man.	CBWT	4	no	56 V	28 A	\$120	\$40	31 May '54	CBC	CBC
<b>STATIONS UNDER CONSTRUCTION</b>										
Brandon, Man.	CKX-TV	5		19.3 V	9.65A			Fall, '54		
Calgary, Alta.	CHCT-TV	2		100 V	50 A			Nov. '54	WT	A-C
Edmonton, Alta.	CFRN-TV	3		27.4 V	13.7A			Oct. '54		RR
Halifax, N. S.	CBHT	3		100 V	50 A			Dec. '54	CBC	CBC
Kingston, Ont.	CKWS-TV	11		257 V	154 A	\$120	\$40	Oct. '54	WT	A-C
Moncton, N. B.	CKCW-TV	2		5 V	3 A			1 Dec. '54		
Peterborough, Ont.	CHEX-TV	12		260 V	156 A			Jan. '55	WT	A-C
Port Arthur, Ont.	CFPA-TV	2		5.1 V	2.55A	\$90	\$30	Sept. '54	WT	A-C
Rimouski, Que.	CjBR-TV	3	yes	60.6 V	34.55A	\$150	\$30	Oct. '54	AY	HS
Saskatoon, Sask.	CFQC-TV	8		100 V	60 A	\$96	\$32	1 Oct. '54	AY	RR
Sault Ste. Marie, Que.	CjIC-TV	2		5.16V	2.58A			Fall, '54		
Sherbrooke, Que.	CHLT-TV	7		17.3 V	8.8 A					
Sydney, N. S.	CSCB-TV	4		99.5 V	59.7 A	\$120	\$40	Sept. '54	WT	A-C
Windsar, Ont.	CKLW-TV	9	yes	325 V	180 A	\$270	\$90	1 Sept. '54	AY	A-C

\*Eff. 12/31/54. <sup>a</sup>As of 12/31/54. <sup>b</sup>As of 12/31/54. <sup>c</sup>As of 12/31/54. <sup>d</sup>As of 12/31/54. <sup>e</sup>As of 12/31/54. <sup>f</sup>As of 12/31/54. <sup>g</sup>As of 12/31/54. <sup>h</sup>As of 12/31/54. <sup>i</sup>As of 12/31/54. <sup>j</sup>As of 12/31/54. <sup>k</sup>As of 12/31/54. <sup>l</sup>As of 12/31/54. <sup>m</sup>As of 12/31/54. <sup>n</sup>As of 12/31/54. <sup>o</sup>As of 12/31/54. <sup>p</sup>As of 12/31/54. <sup>q</sup>As of 12/31/54. <sup>r</sup>As of 12/31/54. <sup>s</sup>As of 12/31/54. <sup>t</sup>As of 12/31/54. <sup>u</sup>As of 12/31/54. <sup>v</sup>As of 12/31/54. <sup>w</sup>As of 12/31/54. <sup>x</sup>As of 12/31/54. <sup>y</sup>As of 12/31/54. <sup>z</sup>As of 12/31/54. Further information on these stations can be obtained from the Department of Transport, Ottawa, Ontario.



Like other private Canadian tv stations, CFPL-TV writes commercials for sponsors and agencies to whom tv production is new and unfamiliar

While Canadian tv costs-per-1,000 are still high, shows like the French "La Famille Plouffe," with ratings in 80s, are good buys

big markets. Some of them are afraid it will be later rather than sooner.

**Q. How many Canadian homes have tv sets?**

**A.** As of 1 July, tv home estimates ranged from 750,000 to 800,000. There are expected to be over one million tv homes by the end of the year. By the early part of next year about 75% of Canadian homes will be within the range of one or more Canadian tv stations.

**Q. Where are the present tv homes located?**

**A.** About three-quarters of the tv sets are located in Ontario province plus the Montreal area. More than one-third of the households in Ontario have tv sets. According to International Surveys, 45% of the families in both the Toronto and Montreal areas owned tv in May and April, respectively. The Montreal figure was broken down as follows: French tv ownership (the French are about 70% of the population of the Montreal area): 48%; English ownership, 41% saturation.

Here are Elliott-Haynes and CBC estimates for the number of homes within the reach of 11 of the 13 tv stations now on the air (only the CBC-owned CBWT, Winnipeg, and the privately-owned CKCK-TV, Regina, are omitted). The figures, as of 1 July, include duplication of bi-lingual homes in Montreal and station overlap:

London, CFPL-TV	over 65,000 sets
Kitchener, CKCO-TV	" 95,000 "
Sudbury, CKSO-TV	" 7,500 "
St. John, N. B., CHSJ-TV	" 6,000 "
Quebec City, CFCM-TV	" 2,000 "
Hamilton, CHCH-TV	" 275,000 "

Toronto, CBLT-TV	" 300,000 "
Montreal, CBMT (English)	" 185,000 "
Montreal, CBFT (French)	" 120,000 "
Ottawa, CBOT	" 50,000 "
Vancouver, CBUT	" 39,000 "

**Q. How fast has tv set growth been?**

**A.** The set growth situation is complicated by the fact that Canadian border areas had substantial numbers of tv sets tuned into U.S. stations before Canadian stations were in operation. CKLW-TV, Windsor, for example, will start commercial broadcasting on 1 September with a 75% saturation in its area.

At the beginning of 1951 with no Canadian tv there were about 40,000 sets in the Niagara and Windsor areas. By the end of that year, still with no Canadian tv and with sets costing about \$600 the figure had jumped to nearly double. At the end of 1952 with two

Laddie Dennis sells for Westinghouse in video ad "Canadianized" by S. W. Caldwell, Ltd.



CBC stations on the air the Canadian set total was about 225,000 and by the end of last year with six stations on the air it had reached nearly 600,000.

In virgin tv territory Canadian experience has been close to that in the U.S., where a rough rule of thumb has been to figure on 20% tv set saturation six months after the first station in the market goes on the air. For example, CKSO, Sudbury, started last October with 1,000 sets in its area. By April there were more than 7,083, or over 25% saturation.

**Q. What are tv sets-in-use figures like?**

**A.** Here are some evening viewing figures for the Toronto and Montreal areas, the two most important tv areas in Canada. Toronto includes Hamilton and the Niagara peninsula and the figures include viewing of programs from Buffalo.

*Toronto:* Sets-in-use for March through June, according to Elliott-Haynes were 66.4, 66.2, 59.1 and 59.0. This is an average for every day in the week and from 5:30 to 10:00 p.m. (Elliott-Haynes stops at 10:00 p.m. because it is a telephone coincidental survey.)

International Surveys, which uses a diary panel, compared tv sets-in-use in May 1953 and 1954 for SPONSOR. The figures for 1953 during the five weekday hours from 6:00 to 11:00 p.m. were 23, 38, 56, 57, 45. For this year, the figures are 27, 50, 70, 69, 50 showing an increase for every hour.

*Montreal (English):* The Elliott-  
(Please turn to page 96)

# 4 Radio stations round-up: how the

## Radio sparks Seaway parade

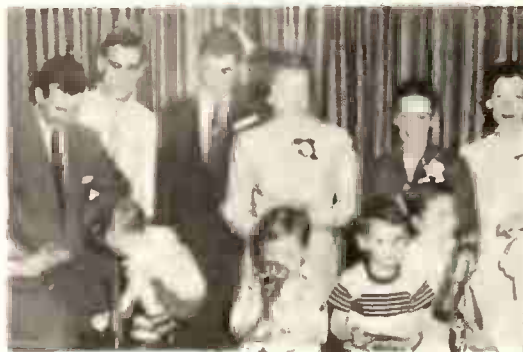
CKSF, Cornwall, Ont.: A celebration, including dancing in the streets and a parade, was, with CKSF's help, organized in Cornwall following the announcement that a U.S. Supreme Court decision had cleared away the last legal obstacle to development of the St. Lawrence Seaway and its electric power facilities. The court's action came on 7 June. The same day Canadian Transport Minister Lionel Chevrier announced that talks with the U.S. on joint construction would begin soon. At 4:30 that afternoon Mayor Anton Horovitz asked CKSF, the only station in Cornwall, to broadcast news of a celebration and street dance to begin at 8:00 p.m. Between 4:40 and 7:50 p.m. the station broadcast 10 announcements and station manager Fred H. Pemberton said that more than 15,000 persons turned out.



Lux display is set up in department store by CKWX, Vancouver, to publicize Lever show

## Radio directs home-seekers

CKWN, Vancouver, B. C.: A few months ago CKWN presented a new sales promotion plan to real estate firms—the CKWN Display Home package. This is weekend advertising with spot announcements which specifically direct listeners to drive over right away to see the "CKWN Display Home." Special arrows direct the motorist and a large sign in front of the house also helps identify it. Results, says Ken Hughes, promotion manager for the station, have been fantastically good. "One weekend," he says, "saw over 6,000 people come to inspect the house—creating a traffic jam that had to be unsnarled by police."



CJAD's observance of Father's Day (see story below) gave children of station men chance to pass judgment on the equipment

## New wrinkle in station promotion

CJAD, Montreal, Que.: Male station personnel observed Father's Day by having their wives pinch-hit for them. Where the men were bachelors, wives of other station men took time on the bachelors' own shows to try and convert them to a more natural way of life: such as, for example, Mary Tapp, wife of station manager James A. Tapp, who worked on Norman Kihl, m.c. of the 7:00-9:00 a.m. *Musical Clock* program. As hoped, the occasion received publicity in the local press but word of the turn-about even reached *Time* magazine in the U.S. The American periodical couldn't make the deadline with the story but promised to look in in 1955.

## Station solves "Casino" riddle

CKAC, Montreal, Que.: The Casino-type show, in which the radio audience mails in answers to a riddle or question of some kind accompanied by proof-of-purchase, is one of the most popular types of programming in Canada. One of the problems, however, is that the mail pull suffers from peaks and valleys. This is because additional clues are added as time goes on and the jack-pot builds up. The tendency, therefore, is for mail (and, presumably, purchases of the sponsors' products) to be light when the riddle or question is first propounded and heavy toward the end. CKAC, whose *Le Casino de la Chanson* started the craze toward this type of show, believes it has solved the problem by giving a prize every day. Starting 10 May the

audience was asked to send in names and telephone numbers with proof-of-purchase. Three names are picked for each of the 10 advertisers on the show. Then one of the 30 is called. The person called can try for any amount of money up to \$3000. Of course, the higher the amount, the harder the question. If the question is answered correctly the other 29 names each receive 10% of the amount of the prize. After the new format was put on, listeners were asked whether they liked it better than the old one. They did.

## Park is given as prize to town

CKCW, Moncton, N. B.: *Javex Jill*, a morning strip, has been the selling vehicle for Javex, a liquid bleach, in Moncton since March, 1952. The program features Javex Jill (Joan Nelson) and Bill (Bill Murray), who conduct an informal show. Recently, someone sent in a poem about Javex. This started a trend and the station decided to make a contest. So many entries came in that it was decided to declare a town as a winner, rather than an individual. Amherst, Nova Scotia, which sent in more entries than any other town, was named winner. The prize—a park. It is, the station says, the smallest park in the world, is called Javex Jill Park and is in Amherst.



Robin Hood flour bicycle contest on CKDA, Victoria, is explained to passing shopper

## Sponsor's appeal to kiddies

CKDA, Victoria, B.C.: Kersey's Peanut Butter, young and growing firm, traced its sales to young listeners through advertising on CKDA. In a recent 60-day period the firm spent \$116.25 on morning announcements on the *Dave Hill Show*. A free ride in the firm's Cessna airplane was offered

# ...l, program, promote

Here are individual stories  
of am's sales power, ingenuity

any boy or girl presenting 25 Kersey labels. Reported Morris Kersey: "The actual cash return on the advertising money spent amounts to a few dollars over \$1500 and all the returns are by no means in."

**Bing Crosby plus marshmallows**  
CFRA, Ottawa, Ont.: McCormick's, Ltd., a leading Canadian candy and biscuit manufacturer, sponsors the CBS Radio *Bing Crosby Show* transcribed in a number of Canadian markets. The firm, in introducing its toasted marshmallows to Ottawa, decided to use the show as the backbone of the scheme. With the aid of the station, a display was set up in a supermarket and a recorded tape was fed to a system with a specially-recorded *Bing Crosby Show* built from disks owned by CFRA's Gord Atkinson. This tape included plugs for the product. From Friday noon to Saturday night the store sold 496 packages.



McCormick's marshmallows were passed out in CFRA Bing Crosby promotion (story above)

**\$24,500 in car sales in two days**  
CHWK, Chilliwack, B.C.: Harding Motors, local Mercury-Monarch dealer (the Monarch is similar to the Mercury), spent \$37 on CHWK and the same amount in newspapers in a special two-day campaign pushing new and used cars. The radio announcements used attention-getting sound effects. Salesmen were instructed to query customers to find out which medium brought them into showroom. The firm sold \$24,500 in cars during the two days. Radio was credited with initiating more than 75% of the sales.



Display of Swift's Swift'ning in supermarket was entered in contest run by CKOV, Kelowna, for the best counter and window displays

**B.C. early-morning audience**  
CKOV, Kelowna, B.C.: One of the station's salesmen puts on a daily five-minute interview with men and women connected with agriculture during the *Early Bird Show*. The show's m.c. claimed the salesman didn't have more than 10 listeners to his five-minute segment, starting at 7:05 a.m. The salesman made one 30-second announcement in which he said: "I've been told no one is up to listen to my show. I'll give a 20-cent package of seeds to each of the first 50 people who write me." Within 24 hours he had received 447 letters.

**Stresses community service**  
CKLW, Windsor, Ont.: One of the two private stations in Canada that operate on 50,000 watts, CKLW has been always active in public service work. During the first 11 months of 1953, the station broadcast a total of 3,731 public service announcements, or about 80 per week. In addition the station aired a total of 207½ hours of public service programming during this same period. CKLW has supported the Windsor Symphony Orchestra since its inception. Every CKLW executive served or headed a committee planning Windsor's Centennial celebration this year. Being a border station (it is right across the river from Detroit), CKLW has recognized the importance of it says, "serving two communities throughout the past 20 years by establishing a policy of dual public service." It balances lineup for dual appeal.

## "Life" sold via radio

CKRC, Winnipeg, Man.: *Life* magazine's strategy of letting local radio announcers sell the periodical in their own words (see "*Life* scores on spot radio with ad-lib strategy," SPONSOR, 9 March 1953, p. 32) was used on CKRC. The periodical used 14 announcements per week and it was decided to have the same announcer do all the commercials rather than using the announcer who happened to be on duty during the periods chosen. Picked for *Life's* commercial chore was George Dawes, who wrote his own copy. The theme, "This is George Dawes, your friend for *Life*," was used throughout the promotion. Commercials plugged stories that were of interest to Manitobans. The follow-up included letters to all dealers in the CKRC area and point-of-sale displays. Dick Schouten, western Canadian sales promotion manager for *Life*, said the CKRC area had one of the lowest cost-per-copy-increase figures in both the U.S. and Canada.

## June bride furniture promotion

CJAV, Port Alberni, B.C.: Mc & Mc Department Store, sought to sell June brides complete bedroom, dining room and kitchen sets at reduced prices. CJAV produced dramatized spot announcements on tape. The announcements cost Mc & Mc \$26.50, which was 75% of the store's advertising for the promotion. The store sold more than \$2500 worth of the furniture advertised in the tv announcements.

(Please turn to page 100)



To promote its canned meats, Burns & Co. set up this display and tied in with its segment of "Name the Famous" on CJAV, Port Alberni



# at year) along with their rates, reps, power and frequency

to represent networks and representatives)

City	Call Letters	Net	Frequency (KC's)	Power† (Watts)	Nighttime Rates		U.S. Reps	Can. Reps
					½ hr	1 min		
Wingham	CKNX	DOM-5	920	1,000 DA-N	\$36	\$10	CSR	JLA
Windsor	CKOX		1,340	250	\$24	\$5		OR
<b>PRINCE EDWARD ISLAND</b>								
Charlottetown	CFCY	DOM-B	630	5,000 DA-N	\$51	\$10	WGC	A-C
Summerside	CJRW		1,240	250	\$24	\$5		RR
<b>QUEBEC</b>								
Montreal	CFGT		1,270	1,000	\$36	\$7.50	C5R	OR
Montreal	CHAD <sup>d</sup>	FR-5	1,340	250	\$66	\$13	WGC	OR
Montreal	CJMT		1,450	250	\$32	\$8		OR
Montreal	CBJ	FR-B	1,580	10,000 DA	\$36	\$14.40 <sup>††</sup>	CBC	CBC
Montreal	CHEF		1,450	250	\$28	\$6	DC	R&T
Montreal	CKCH	FR-5	970	1,000 DA	\$68	\$14	JHM	OR
Montreal	CKRS		590	1,000	\$33	\$8	CSR	JAH
Montreal	CKLS <sup>d</sup>	FRS	1,240	250	\$66	\$13	WGC	OR
Montreal	CKBL	FR-5	1,250	5,000 DA	\$40	\$10	CSR	JAH
Montreal	CKBM		1,490	250	\$26	\$8		11
Montreal	CBF	FR-B	690	50,000	\$180	\$72 <sup>††</sup>	CBC	CBC
Montreal	CBM	TC-B	940	50,000	\$120	\$48 <sup>††</sup>	CBC	CBC
Montreal	CFCF	DOM-B	600	5,000 DA	\$120	\$28	WGC	A-C
Montreal	CHLP		1,410	1,000 DA	\$75	\$18	JHM	9
Montreal	CJAD	CB5	800	10,000 DA	\$120	\$28	CSR	RTS
Montreal	CJMS		1,280	5,000	\$95	\$22	F&C	RTS
Montreal	CKAC	CB5	730	10,000 D 5,000 N	\$150	\$33	CSR	OR
Montreal	CHNC	FR-B	610	5,000 DA	\$45	\$10	C5R	JAH
Montreal	CBV	FR-B	980	1,000	\$54	\$21.60 <sup>††</sup>	CBC	CBC
Montreal	CHRC		800	5,000 DA	\$66	\$16	C5R	JAH
Montreal	CJQC	TC-5	1,340	250	\$24	\$6	CSR	R&T
Montreal	CKCV	DOM-5	1,280	1,000 DA-N	\$54	\$11	WGC	OR
Montreal	CJBR	FR-5	900	5,000 DA-N	\$48	\$12	CSR	HS
Montreal	CJFP	FR-5	1,400	250	\$27	\$7	C5R	OR
Montreal	CHRL		910	1,000	\$33	\$8		R&T
Montreal	CKRN <sup>d</sup>	FR-5	1,400	250	\$66	\$13	WGC	OR
Montreal	CHGB	FR-5	1,350	1,000 D 250 N	\$27	\$7	JHM	OR
Montreal	CKRB		1,400	250	\$26	\$6		OR
Montreal	CKSM		1,220	1,000 DA	\$36	\$8.50		JAH
Montreal	CHLT	FR-5	900	1,000 DA-N	\$55	\$11	C5R	JAH
Montreal	CKT5	DOM-B	1,240	250	\$28	\$6	CSR	RTS
Montreal	CJ50		1,320	1,000 DA-N	\$40	\$10	DC	R&T
Montreal	CKLD	FR-5	1,230	250	\$36	\$8	CSR	JAH
Montreal	CHLN		550	5,000 DA	\$50	\$10.50	C5R	OR
Montreal	CKTR		1,350	1,000	\$48	\$10	DC	R&T
Montreal	CKVD <sup>d</sup>	FR-5	1,230	250	\$66	\$13	WGC	OR
Montreal	CKVL		980	1,000 DA	\$135	\$28	DC	R&T
Montreal	CFDA		1,380	1,000 DA-N	\$27	\$6		R&T
Montreal	CKVM	FR-5	710	1,000 DA-N	\$30	\$6	CSR	JAH
<b>SASKATCHEWAN</b>								
Regina	CFRG		1,230	250	\$24	\$5		OR
Regina	CHAB	DOM-B	800	5,000 DA	\$48	\$12	WGC	HS
Regina	CJNB		1,460	1,000	\$30	\$6		HS
Regina	CKBI	DOM-B	900	5,000 DA	\$42	\$10	WGC	A-C
Regina	CKCK	TC-5	620	5,000 DA-N	\$54	\$13.50	WGC	A-C
Regina	CKRM	DOM-B	980	5,000 DA-N	\$54	\$13.50	CSR	RR
Regina	CFQC	DOM-B	600	5,000 DA-N	\$60	\$16		12 RR
Regina	CKOM		1,420	5,000	\$48	\$10	WGC	HS
Regina	CFNS		1,170	1,000	\$27	\$5.50		OR
Regina	CBK	TC-B	540	50,000	\$132	\$52.80 <sup>††</sup>	CBC	CBC
Regina	CJGX	DOM-B	940	1,000	\$33	\$7	CSR	10

### CANADIAN REPRESENTATIVES

LA—James L. Alexander  
 A-C—All-Canada Radio Facilities  
 BR—Broadcast Representatives  
 BC—Canadian Broadcasting Corp.  
 AH—Jos. A. Hardy  
 JGA—John N. Hunt & Assoc.  
 IS—Inland Broadcasting Serv.  
 M—Paul Mulvihill  
 NBS—National Broadcast Sales  
 OR—Omer Renaud & Co.  
 RR—Radio Representatives  
 RTS—Radio Time Sales  
 RGT—Radio & Television Sales  
 SGT—Stephens & Towndrow  
 HS—Horace N. Stovin & Co.

### CANADIAN STATION REPRESENTATIVES

**JAMES L. ALEXANDER**  
 TORONTO: 100 Adelaide St. W.  
 MONTREAL: Drummond Bldg.  
 J. L. Alexander  
 Frank Edwards

**ALL-CANADA RADIO FACILITIES**  
 TORONTO: Victory Bldg.  
 MONTREAL: Dominion Square Bldg.  
 WINNIPEG: Galt Building  
 CALGARY: Taylor, Pearson & Carson Bldg.  
 VANCOUVER: 198 W. Hastings St.  
 G. F. Herbert  
 Burt Hall  
 M. V. Chesnut  
 H. R. Carson  
 J. E. Baldwin

**BROADCAST REPRESENTATIVES**  
 WINNIPEG: Lindsay Bldg.  
 A. J. Messner

**CANADIAN BROADCASTING CORP.**  
 TORONTO: 354 Jarvis St.  
 MONTREAL: Radio Canada Bldg.  
 Walter Powell  
 Maurice Valiquette

**JOS. A. HARDY**  
 MONTREAL: 1015 Dominion Square Bldg.  
 TORONTO: 67 Yonge St.  
 B. Wells  
 Bruce Butler

**JOHN N. HUNT & ASSOCIATES**  
 VANCOUVER: 198 W. Hastings St.  
 J. N. Hunt

**INLAND BROADCASTING SERVICE**  
 WINNIPEG: 171 McDermott Ave.  
 Paul Mulvihill  
 M. MacIvor

**PAUL MULVIHILL**  
 TORONTO: 21 King St. East (Room 300)  
 MONTREAL: 1434 St. Catherine St.  
 R. A. Leslie  
 Ed Kavanagh

**NATIONAL BROADCAST SALES**  
 MONTREAL: 222 Simcoe St.  
 TORONTO: Medical Arts Bldg.  
 R. A. Leslie  
 Ed Kavanagh

**OMER RENAUD & CO.**  
 MONTREAL: 1111 Stanley St.  
 TORONTO: Bank of Nova Scotia Bldg.  
 Omer Renaud  
 Ken Davis

**RADIO REPRESENTATIVES**  
 TORONTO: 4 Albert St.  
 MONTREAL: Dominion Square Bldg.  
 WINNIPEG: Lindsay Bldg.  
 VANCOUVER: 198 W. Hastings St.  
 Wilf Dippie  
 A. J. Messner  
 J. N. Hunt

**RADIO TIME SALES (ONT.)**  
 TORONTO: 147 University Ave.  
 Norm Brown

**RADIO TIME SALES (QUEBEC)**  
 MONTREAL: 1231 St. Catherine St. West  
 Ralph Judge

**RAD'O & TELEVISION SALES**  
 TORONTO: 10 Adelaide St. East  
 MONTREAL: Windsor Hotel  
 A. A. McDermott  
 Andy Wilson

**STEPHENS & TOWNDROW**  
 TORONTO: 35 King St. West  
 Bill Stephens  
 Ernie Towndrow

**HORACE N. STOVIN & CO.**  
 TORONTO: Victory Bldg.  
 MONTREAL: Keefer Bldg.  
 WINNIPEG: Childs Bldg.  
 VANCOUVER: 615 Pender St.  
 H. N. Stovin  
 George W. Hellman  
 T. C. Maguire  
 T. Tudor  
 Jim Stovin

**U.S. STATION REPRESENTATIVES**

**DONALD COOKE**  
 NEW YORK: 331 Madison Ave.  
 CHICAGO: 228 North La Salle St.  
 BEVERLY HILLS: 111 North La Cienega Blvd.  
 SAN FRANCISCO: 233 Sansome St.  
 DETROIT: 1323 Penobscot Bldg.  
 Donald Cooke  
 Fred Jones  
 Lee O'Connell  
 William Avres  
 Chas. J. Sheppard

**FORJOE & CO.**  
 NEW YORK: 580 Fifth Ave.  
 SAN FRANCISCO: 593 Market Street  
 CHICAGO: Tribune Tower, 135 N. Michigan Ave.  
 DALLAS: 9718 Tralee Drive  
 LOS ANGELES: 1127 Wilshire Blvd.  
 Joseph Bloom  
 Zonabelle Samson  
 Thomas Cinquina  
 Hal Falter  
 Lawrence Krasner

**JOSEPH HERSHEY MCGILLVRA**  
 NEW YORK: 366 Madison Ave.  
 CHICAGO: 185 North Wabash Ave.  
 LOS ANGELES: 638 S. Van Ness Ave.  
 SAN FRANCISCO: 300 Montgomery St.  
 J. H. McGillvra  
 Judd Sparling  
 Fred E. Crawford Jr  
 Al Tewksbury

**HARLAN G. OAKES & ASSOCIATES**  
 NEW YORK: 17 East 42nd St.  
 LOS ANGELES: 672 South Lafayette Park Place  
 SAN FRANCISCO: 5 Third St.  
 CHICAGO: Pure Oil Bldg.  
 MINNEAPOLIS: 2647 Bryant Ave. North  
 Arthur Gordon  
 Harlan Oakes  
 Burton Beggs  
 Paul Elsberry  
 J. Frank Johns

**WEED & CO.**  
 NEW YORK: 579 Fifth Ave.  
 CHICAGO: 203 North Wabash Ave.  
 DETROIT: Book Bldg.  
 HOLLYWOOD: 6331 Hollywood Blvd.  
 SAN FRANCISCO: 625 Market St.  
 BOSTON: Statler Bldg.  
 ATLANTA: Glenn Bldg.  
 Joseph J. Weed  
 Peter A. McGurk  
 Cornelius C. Weed  
 Bernard Pearse  
 Lincoln P. Simonds  
 Don Staley  
 Robert R. Reardon  
 George Swearingen Jr.

**CANADIAN STATION REPS, LTD. (was Adam J. Young)**  
 NEW YORK: 477 Madison Ave.  
 Adam J. Young Jr.  
 Thomas F. Malone  
 William J. Reilly  
 William L. Wallace  
 Jack Hetherington

CHICAGO: 55 East Washington St.  
 LOS ANGELES: 6331 Hollywood Blvd.  
 ST. LOUIS: 7 North Seventh St.

# CKDA

BRITISH COLUMBIA

**More Power . . .**

**. . . More Promotion**

Yes, more plus services  
for our advertisers!

Top West Coast promotion man, PHIL BALDWIN, has joined CKDA's growing staff of experts serving you.

**NOW . . . . .**

**5000** WATTS  
DIAL 1280

**Choose Your Own  
YARDSTICK!**

**CHWK**

Chilliwack

**"BEST BUY"**

in Non-Metropolitan  
British Columbia\*

1. Largest 6-7 BBM (16,270 homes Daytime)
2. 83.5% of Listeners (Average of full program week)  
Next best station 3.9%
3. Lowest Cost per Thousand.

Ask Weed & Co. or All-Canada for  
CHWK's "Blue Book."

**CHWK**

"Voice of the Fraser Valley"  
Chilliwack, B.C.

\*Excluding Greater Vancouver and Victoria.

## CANADIAN MARKET

(Continued from page 77)

the constantly increasing sales of autos. An estimated 360,000 cars were sold last year, compared with 292,000 in 1952 and 275,000 in 1951. The increase in sales by lumber and building material dealers seems to indicate a do-it-yourself trend similar to the States. At least one U.S. observer traveling through Canadian suburbs could have sworn he was back in his native heath what with all the outdoor patios and barbeque pits he saw being built. As in the U.S., Canadians are moving to the suburbs.

Figures in the June 1954 issue of the Canadian *Radio-Tv and Appliance Trade Builder* show increased sales in 10 categories and a decrease in one. The decrease was in mechanical ironers, which don't seem to have caught on in Canada, there being only a 4% saturation. The only appliance listed that was less popular was the waffle iron. Less than 1% of the homes in Canada have one.

Radio set sales (including autos) totaled 803,421 units in 1953 compared to 672,919 the year before. These sales were made in the face of Canada's rapidly growing television population. Canadian auto radio sales are a much smaller proportion of total radio sales than in the U.S., where about 38% of all radios sold are in cars. Of the 803,421 Canadian radios sold last year 182,561 were in cars.

Despite the healthy clip of appliance sales there is large market for non-replacement appliances in Canada. About two-thirds of Canadian homes do not have modern type ranges. Nearly one-third do not have refrigerators. Nearly 40% do not have vacuum cleaners.

A look at what's happened to the Canadian market this year shows more money being spent and more money being saved than last year. The increases are moderate and since there has been a parallel increase in population there is probably little, if any, net gain per capita.

For the first quarter of this year total personal expenditures on consumer goods and services came to \$3,590 million (Canadian). The first quarter figure for 1953 was \$3,478. Total personal savings—always a challenge to the advertiser—were up substantially.

During 1954's first quarter the figure was \$209 million. The corresponding figure in 1953 was \$99 million.

To understand any "market," one must understand its component parts. This is especially true of Canada. The Canadian market breaks down very nicely in two ways, geographically and culturally.

Geographically, Canada can be divided into four or five parts.

At the extreme east are the Maritimes and Newfoundland. Population, about 1,700,000. Its inhabitants fish, mine coal, chop down trees for lumber and paper, do some manufacturing and farming. Besides Newfoundland, this section of Canada consists of Nova Scotia, New Brunswick and the small Prince Edward Island.

Quebec and Ontario are sometimes lumped together under the general heading of Central Canada and sometimes looked at separately. There is good reason to do the latter since Quebec is predominantly French-speaking. Together or apart they are the most important provinces of Canada in terms of population, manufacturing, retail sales, etc. More than 60% of Canada's population live here.

Just as the maritimes can be compared to the New England states and Central Canada to the East Central or Middle Atlantic states (if you want to forget the French), Canada's prairie provinces are like the U.S. midwest. The broad Canadian prairie grows wheat, wheat and more wheat. The landscape is being changed, however, by oil strikes in Alberta, one of the most important developments in Canadian economic history. Population, around 2,700,000.

British Columbia is rugged, like the U.S. northwest. It is the fastest growing section of Canada. It's got fish, lumber, lots of water power. There's also some mining and farming. Population, about 1,250,000.

The Canadian market can also be divided into English-speaking and French-speaking. This is probably a more important way of breaking down the Canadian market than the geographical method.

There are more than four million Canadians whose mother tongue is French. They are as interested in U.S. products as the next fellow but you have to know how to appeal to them. Listen to what the government-owned Canadian Broadcasting Corporation



# Canada's Cream of the Crop from Coast to Coast

Canadian stations  
represented by **Donald Cooke, Inc.**

"AUGUST 1, 1954"

PROVINCES	MARKET	STATION	AFFILIATION	POWER	FREQUENCY
British Columbia	Dawson Creek	<b>CJDC</b>	Trans-Canada	1,000	1350 kc
	Nanaimo	<b>CHUB</b>	Independent	1,000	1570 kc
	Penticton	<b>CKOK</b>	Independent	1,000	800 kc
	Port Alberni	<b>CJAV</b>	Independent	250	1210 kc
	Vancouver	<b>CKMO</b>	Independent	1,000	1410 kc
	Vernon	<b>CJIB</b>	Dominion Net	1,000	910 kc
Manitoba	Winnipeg	<b>CKY</b>	Independent	5,000	580 kc
Nova Scotia	Bridgewater	<b>CKBW</b>	Independent	1,000	1000 kc
Ontario	Brampton	<b>CFJD</b>	Independent	250	1090 kc
	Fort Frances	<b>CKFI</b>	Dominion Net	1,000	800 kc
	Guelph	<b>CJOY</b>	Independent	250	1450 kc
	Kenora	<b>CJRL</b>	Dominion Net	1,000	1220 kc
	Niagara Falls	<b>CHVC</b>	Independent	5,000	1600 kc
	Ottawa	<b>CKOY</b>	Dominion Net	5,000	1310 kc
	Sarnia Port Huron	<b>CHOK</b>	Trans-Canada	5,000	1070 kc
	Toronto	<b>CKEY</b>	Independent	5,000	580 kc
Quebec	Montreal	<b>CKVL</b>	Independent	1,000	980 kc
	Sorel	<b>CJSO</b>	Independent	1,000	1320 kc
	Three Rivers	<b>CKTR</b>	Independent	1,000	
Quebec French Radio Group	Granby	<b>CHFF</b>	Independent	250	1450 kc
	Quebec	<b>CKCV</b>	Independent	1,000	1280 kc
	Sherbrooke	<b>CHLT</b>	Independent	1,000	900 kc
	Sorel	<b>CJSO</b>	Independent	1,000	1320 kc
	Three Rivers Verdun	<b>CKTR</b> <b>CKVL</b>	Independent Independent	1,000 1,000	 980 kc

Represented by

## Donald Cooke, Inc.

NEW YORK • CHICAGO • LOS ANGELES • DETROIT • SAN FRANCISCO

Rich, untapped market  
of **KAMLOOPS**  
awaits you!

Why Buy Kamloops, B. C.?

**1** It's headquarters for the new \$100,000,000 pipeline.

**2** A new \$10,000,000 oil refinery is being built. This alone will double Kamloops' population within a few years.

**3** Kamloops is rich with other industries—cattle, lumber, railroads, agriculture, government seat, tourists.

How can you reach and sell this thriving, untapped market? Buy CFJC! 96.7% of the homes have radio. CFJC **DOMINATES** with 94.9% of the audience.

**910KC \* CFJC \* 1000 watts**  
Kamloops, B. C.

**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

says about the subject:

"There are a few things to remember if one is setting out to appeal to the French-Canadian market. The French-Canadian has his own culture, therefore his own tastes, which do not necessarily coincide with other people's tastes. The first time an attempt was made on the radio to advertise to French listeners, commercials were mere translations, or, at best, adaptations of English commercials.

"There was hardly any response and it dawned on the advertisers that though their plugs were technically being delivered in French, they still weren't really speaking the language of the French people.

"Nowadays it is French Canadians who think up French commercials—right from scratch—and the response is what it should be.

"According to the commercial division of the CBC's Quebec region, the commercial success of a sponsored program depends mainly on the quality of the program itself and the tasteful presentation of the product, rather than the frequency of plugs. The French-Canadian is merely repelled by the all-too-common practice of chopping up fine drama, or a variety show, with commercial announcements that are as irrelevant as they are distasteful.

"Sponsors of French-Canadian shows, keenly aware of this, and anxious to put on good shows anyway, often refuse to use the whole of the commercial time that is offered them: if they are told they must limit their commercials to three minutes, it is not unusual for them to say that three minutes is too much and all they need is two."

Taking due regard of the anti-commercial prejudices often found among CBC personnel, one will find agreement among agencies and advertisers with the general tenor of the remarks above.

Wilf Charland, vice president and radio-tv director of McKim Advertising, Ltd., Montreal, told SPONSOR: "The French are different. They are more conservative than the English-speaking. They resist hard-sell. French commercials must be toned down in comparison with English commercials. But if you hit the French right, they will respond quickly. And it works the opposite way, too."

The English-speaking population,

too, resists hard-sell, though not to the same extent as the French. To simplify a very complicated subject, you can roughly describe the English-speaking Canadian as treading the middle ground between British and U.S. influences.

Spence Caldwell, head of S. W. Caldwell, Ltd., one of the largest program packagers and producers of commercials in Canada, says:

"Too many New Yorkers feel that if it is not done in New York, it can't be good. There are a surprising amount of silly ideas about Canada. Except for the big, smart agencies, there is still a tendency to think of Canada as a combination of snow, huskies, eskimos, the maple leaf, beavers and the Mounted Police.

"Crossing an international boundary brings a host of problems. Duty on programs and commercials is a complicated subject and an advertiser can overpay if he doesn't know what he's doing. An advertiser with a certain color package may come into Canada and not realize that his color is already associated with a Canadian product. Prices often have to be different in Canada. Chiclets sell for six cents in Canada, not five as in the U.S. A producer of appliances must be familiar with electrical system. While some areas are changing over to 60-cycle current, most of Canada is run on 25-cycle current.

"It should be obvious, but it sometimes isn't, that you have to come to Canadians to learn about Canada."

So far as air advertising in the Canadian market goes, here's what Donald Cooke, U.S. rep for more than two dozen Dominion stations, says: "There is no advertising medium in this country that can compare in effectiveness and economy with Canadian radio. Radio sets-in-use have actually increased during the past five years in the face of competition by television. The advertiser must remember as well that sets-in-use in Canadian radio is much higher in any given city than in comparable cities in this country.

"I would suggest to American advertisers that they be sure to gear their commercials to Canadians rather than to subsidize his American commercial feeling that it will "sell" Canadians. This is just not true. The Canadian will just not accept the hard-sell of our type of commercial." ★ ★ ★

## CANADIAN RADIO

(Continued from page 78)

Canadian tv stations on at this time last year, though, of course, border Canadians have been viewing U.S. television for some years now.

A broad study of the effect of tv on radio listening in Canada was undertaken at the end of the last year by Elliott-Haynes. E-H uses the telephone coincidental technique for both radio and tv. The firm studied its November evening audience trends in the Toronto-Hamilton-Niagara area (which is contiguous with Buffalo) from 1941 through 1953.

Here's what was discovered.

For the p.c.-tv years from 1941 through 1946 radio sets-in-use averaged 35.6%, while for the following six years (1947 through 1952) the figure was 36.9. Last year the figure was 31.6. Thus sets-in-use during November 1953 was four percentage points below the 1941-'46 average and five percentage points below the 1947-'52 average.

This is what was happening.

Before 1953, of every 100 homes 21% of the families were away, 43% were at home and not listening and 36% were at home and listening. During November 1953 the pattern shaped up as follows: 14% away from home, 27% at home and not listening or viewing, 32% at home listening to the radio and 27% at home viewing tv. (The tv figure is a percent of total homes in the area, not just tv homes.)

What does this mean?

Television is building its own audience, the research firm points out. It has recruited its audience as follows: 26% of the tv viewers are recruited from those formerly away from home, 59% of the tv audience comes from those formerly at home but not listening and only 15% come from former radio listeners.

But—

There are more radio homes now. In 1940 there were about 400,000 radio homes in the area measured. In November 1953 the figure was 620,000, an increase of 55%.

The radio audience is actually larger. The 1941-'52 sets-in-use average of 36.3 represents an average evening audience of 187,000. The 1953 sets-in-use index of 31.6 represents an average evening audience of 196,000—which is 4.7% higher.

this is ...

# IMPACT

in a RICH CANADIAN  
PRIMARY MARKET

### COVERAGE AREA

Population	Class A	Class A & B	Class A, B, & C
Families	300,000	450,000	837,000
No. of Sets (June 1st, 1954)	80,641	162,414	252,811
Retail Sales	28,000	37,000	65,000
	\$268,005,000	\$499,290,000	\$810,949,000

90% OF SET OWNERS  
Watch

CFPL - TV

Effective radiated power — 117,000 watts.

For full details, rates and facilities, contact Weed & Company in U.S.A. and All-Canada Television in Canada.

\*From surveys by:

1. Teleratings,  
Elliott-Haynes Limited,  
May 30th—June 5th,  
1954.

2. Carrier Boy Survey—  
May, 1954.



**\*Almost all the audience  
All the time!**



**SELLING and SERVING this  
60 MILLION DOLLAR market  
in South Eastern BRITISH  
COLUMBIA**

**\*DAYTIME 96.3% OF AUDIENCE  
NIGHTTIME 89.9% OF AUDIENCE**

**MONTREAL  
LISTENS MOST  
TO  
CJAD  
NOW  
10,000 WATTS**

- ★ **FIRST** with the news
- ★ **FIRST** with sports results
- ★ **FIRST** with English speaking Listeners
- ★ **CBS affiliate** in Canada's greatest metropolis

**Representatives:  
Canada  
Radio Time Sales Ltd.  
U.S.A.  
Adam J. Young Jr., Inc.**

**dial 800**

The conclusion by the Elliott-Haynes people that tv is building its own audience is borne out to a certain extent by later figures in a study done by International Surveys. This firm uses a diary panel technique. The figures below compare evening weekday radio and tv audiences in the Toronto and Montreal areas during the first week of May 1953 as against the same week this year.

First, Toronto: During the hours from 6:00 to 11:00 p.m. radio's share of the total radio-tv audience last year ranged from 46 to 72%. This year the figures are 26 to 56%. During every hour, there was an increase in tv's share of the audience in 1954.

However, a look at total radio listening gives a somewhat different picture. From 6:00 to 8:00 there is no change in the percent of radio homes listening and actually a slight increase in the total number of homes listening. (The reason there are more homes listening is that the population is larger.)

During the following three hours the decline in radio listening ranges from two to six percentage points. The largest decrease in the radio audience came from 9:00 to 10:00 p.m. when sets-in-use averaged 20% for the five weekdays in 1954 as against 26% in 1953.

In Montreal, where French audience habits predominate, the impact of tv has been greater. The French, apparently, have carried over their love for radio to tv. For May 1953 radio's share of audience in the five hours following 6:00 p.m. is as follows: 98, 93, 82, 76, and 56%. This year the corresponding figures are 95, 63, 44, 37 and 24%.

The actual radio listening homes in Montreal (where 45% of the households have tv sets) during the same five weekday evening hours are as follows:

	During 1953:	During 1954:
6:00 p.m.	141,000	185,000
7:00 p.m.	180,000	147,000
8:00 p.m.	154,000	106,000
9:00 p.m.	124,000	59,000
10:00 p.m.	46,000	32,000

It must be borne in mind that the areas measured are the most heavily saturated tv areas in Canada. At present about 20% of the homes in Canada have tv.

Furthermore, these figures cover only evening. Let's take a look at daytime tv. While Canadian tv is confined to the post-5:00 p.m. period,

daytime tv from Buffalo gets into Toronto. Though tv's share of audience has increased during every hour of the afternoon in Toronto, total radio listening has actually increased during half of the afternoon. The radio listening habit is apparently strongly ingrained.

**Q. What impact has tv had on the radio industry?**

**A.** The impact of tv on the radio industry has been greater than audience figures warrant. There are two reasons for this. In the first place Canadian radio broadcasters have been forewarned and prepared for their upcoming battle with tv from watching the U.S. experience. As a result it is not likely they will be afflicted by that temporary loss of nerve that was so evident in U.S. radio a few years back. In other words Canadian radio is buckling down to the job of competing with tv in many cases before video can do much damage.

In the second place cancellation of U.S. radio network shows which are also piped into Canada has naturally had an effect on the programing and sales picture in Canada. Though their cancellation is premature or unnecessary so far as Canada is concerned U.S. sponsors will not retain them for Canadian audiences alone. The reason is an economic one. Canadian subsidiaries normally get a free ride on U.S. radio network shows piped into Canada so far as programing costs are concerned. They pay only time costs. They could not afford to pay U.S. program costs, which are reasonable for a market of 160 million persons but not reasonable for a market of 15 million.

As an example of how Canadian radio is following the fortunes of U.S. radio, a representative of Horace N. Stovin & Co., one of the important Canadian station reps, visited New York early this year. He spoke to T. F. (Tom) Flanagan, managing director of the Station Representatives Association, George S. Dietrich, eastern manager of NBC Spot Sales, and Norman R. Glenn, publisher of SPONSOR.

Here's what he told the Stovin stations on returning to Canada:

"To sum up the substance of what we learned in New York: Radio, particularly spot radio, is coming back strongly, not so much in spite of tv

competition but because of tv competition." The report noted the heavy demand for daytime periods but called attention to the fact that advertisers are becoming more careful in their radio buying. "To meet this challenge," the report went on. "smart an operators are . . . laying more stress on the local program and activity on behalf of the community. They are displaying *showmanship*. Sales promotion programs are becoming more organized and more effective."

**Q. What are Canadian stations doing to prepare for serious tv competition in Canada?**

**A.** Tom Darling, general manager of CHML, Hamilton, Ont., has been bucking tv from Buffalo for four years, yet 1953 was the station's biggest year so far as business is concerned. He told SPONSOR: "You can't fight tv by saving money. We are spending more money on research, programing and promotion. Our program answer to tv is block programing at night. On Monday we emphasize foreign-language programing (Hamilton, a steel city, has substantial numbers of Italians, Hungarians, Polish and Ukranians), Tuesday night is talk night, Wednesday we have a boy-and-girl music format—and so forth." (For further answers to the question above see SPONSOR asks, page —.)

Allan Hammond, manager of CFCF, Montreal, Que., an all-English station, said: "Tv is making radio men go back to work. There is no evidence that Canadian stations are showing any fear. One advantage we have in Canada is that there is less station competition. There are a large number of one-station radio markets. CFCF is devoting more time, money and personnel to newsgathering. We scooped the world with the first official statement from the Foreign Minister of Guatemala after the invasion. Our news editor, Sam Solomon, spoke to him by phone. We scooped the press recently when Montreal police picked up one of the quintuplets, Emilie, who became lost in the city and from that story we found out that another quintuplet, Marie, had left the convent."

CFCF is not alone in its emphasis on news, which is a prime ingredient of Canadian radio programing. CJON, St. John's, Newfoundland, for example, has a larger news staff than the two daily papers in St. John's. The

# CALDWELL OF CANADA

---

*Distributors*

**S. W. CALDWELL LTD.**

**447 JARVIS ST., TORONTO, CANADA**

**NOW  
A MORE  
POWERFUL  
SELLING  
VOICE  
IN  
B.C.'S SECOND  
MARKET  
VICTORIA**

*British Columbia*  
**165,900 people**  
*ready to be sold*  
*more than —*  
**\$121,885,400**  
*worth of merchandise*  
*(1953 Estimate Retail Sales)*

**CJVI**

S t i 9 0 0 k c .

**NOW 5000 WATTS**

*Consistently Moving*  
*Merchandise for*  
*300 Local Firms*

All Canada • Weed & Co.

station has six local reporters plus 18 stringers in every main center, provides news every hour, 18 hours daily.

As a rule the continuity and news departments of large-market stations are well-staffed.

**Q. Is there a special reason for the emphasis on news on Canadian radio?**

**A.** The high percentage of small towns in Canada—nearly half (47.8%) of all Canadian radio homes are located on farms or in cities of 10,000 and under—means local news coverage by daily newspapers is sparse. For example, Jack Pilling, managing director of CHWK, Chilliwack, B. C., says: "Non-metropolitan radio in B. C. is an exclusive proposition. No non-metropolitan market has more than one station. Few of these areas have daily newspapers, most of them being served by weeklies. Consequently radio is the only daily medium."

Pete McGurk, who heads up Weed's Canadian station rep operation in the U.S., points out: "Estimates show that newspapers reach between 33 and 50% of the households. The newspapers are daily and weekly. The plateau of newspaper coverage drops sharply just outside the city limits for the reason that railroad train schedules are limited and transportation over the highways require quite a bit of time. It is estimated that the average newspaper penetration is about 15 or 20 miles outside the city."

CHAB, Moose Jaw, Sask., reports that the number of radio homes which listen to it six to seven days a week (BBM figures) is greater than the total circulation of all daily newspapers in the province.

CJAT, Trail, B. C., shows these figures: Its daytime circulation averages more than 10,000 homes. Its nighttime circulation averages more than 8,000 homes. The daily newspaper sells about 5,500 copies. Combined weekly newspaper circulation in the area is about 4,500 copies.

The tradition of news coverage in Canadian radio has been dramatized by the work of CHED, Edmonton, Alta., which came on the air early this year. A few weeks after the station's opening, CHED newsmen covered a spectacular fire with their new portable tape equipment, interviewed firemen at the height of the blaze. As the station describes it: "When the last

flame had been subdued, the staff returned to the station, picked up new tapes and dashed off to Legal where a gas well was burning and blowing wild."

**Q. Is there much out-of-home listening to Canadian radio?**

**A.** As in the U.S. there is no measurement offered which will show how many sets or how many people are tuned in to a specific program out-of-home. However, Elliott-Haynes measures auto listening and listening in public places locally by station twice a year.

The auto listening figures use cars on the road as a listening base. Drivers in 12 key markets are questioned as they draw up to a curb, pull into a parking lot or gas station. Only daytime hours are covered and drivers are asked about their radio listening during the preceding half hour.

Here is the average sets-in-use figure of cars on the road by market during the 8:00 a.m. to 6:00 p.m. period in April 1954. Note the wide range:

Halifax	51.5
St. John	41.1
Montreal (English)	47.5
Montreal (French)	50.9
Ottawa	57.3
Toronto	38.8
Hamilton	31.5
Winnipeg	35.9
Regina	43.9
Calgary	26.0
Edmonton	46.6
Vancouver	49.6

Of course these figures aren't projectable unless the number of radio-equipped cars on the road during various hours of the day is known. E-H tried to find an accurate way of measuring traffic so that the percent of cars on the road to the total number of cars could be figured out and the actual number of people listening estimated. However, the firm's researchers felt there were too many variables involved and dropped the attempt.

The E-H measurement of listening in public places in the same 12 markets covers four kinds of establishments: soda bars, restaurants, barbers and hairdressers. Here's what the January 1954 report shows:

The percent of shops with radios ranges from 33.9 in Vancouver to 72.7 in French Montreal. The all-day average (9:00 a.m. to 6:00 p.m.) sets-in-use ranges from 49.0 in French Montreal to 71.5 in Winnipeg.

**Q. How many auto radios are there in Canada?**

**A.** In September 1953, according to All-Canada Radio Facilities, one of the top station reps in Canada, there were 1,899,000 automobiles registered in Canada. Of these, 715,000 were radio-equipped.

This is considerably less than the percentage in the U.S. However, the number of auto radios in Canada is increasing substantially. More than half of all autos sold since 1946 have radios. In 1952 there were 104,035 auto radios sold. In 1953 the figure was 182,561. During the first four months of this year 41,078 auto radios were sold.

An important factor in auto listening is the U.S. tourist. All-Canada Radio Facilities' figures on the U.S. auto tourist subject while not recent are probably applicable today. Here's what they show:

In 1951 the number of U.S. auto tourists reached a peak during July and August. No other months come close to those two summer months in the number of U.S. auto tourists. In July the number was 505,000 cars; in August the figure was 525,000. Furthermore, of the \$258 million spent by U.S. tourists in Canada in 1951, \$151,600,000 was spent by those traveling by auto.

Canadian stations are seeking to attract U.S. auto listeners. CHML, Hamilton, Ont., has a 3½-hour program every Sunday night called *On the Road*; it is a potpourri of music, news and chatter resembling the many U.S. shows of this type. During this program the usual local and Canadian-slanted news format is dispensed with in favor of news of interest to U.S. travelers. CHML found out that the bulk of U.S. travelers in Hamilton come from Ohio, Pennsylvania and New York so that, in addition to international news, stories from those three states get important play. The program also presents news of traffic conditions on the outskirts of Hamilton and on the roads to Niagara Falls and Toronto.

**Q. What are the figures on multi-set radio homes in Canada?**

**A.** According to official government figures as of September 1953, 2,633,000 Canadian homes had one radio, 687,000 had two and 191,000 had three or more. That means that 25% of the

THE  
**MOST**  
**POWERFUL**  
PRINCIPAL CITY  
TV COVERAGE  
IN THE  
MARKET!

CKLW-TV  
CHANNEL  
9  
325,000  
WATTS

In the Detroit Area, CKLW-TV with its 325,000 watt power penetrates a population grand total area of 5,416,375 in which 82.7% of all families own TV sets. Of these 1,305,520 TV families 88.2% are covered by CKLW-TV channel 9, or a grand total coverage of 1,151,554 TV families.

**CKLW-TV**

Guardian Bldg. • Detroit

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



J. E. Campeau  
President

IN  
THE  
DETROIT  
AREA

IN  
BRITISH COLUMBIA'S  
**FIRST  
MARKET  
CHUB** Nanaimo  
Offers

1. Lowest Rates
2. Excellent ALL-DAY Vancouver Area Ratings
3. Personality Programming
4. Top Air Salesmen
5. Average of 100,000 letters per month on "TREASURE CHEST"—50% from the Vancouver Area

**PLUS** 10% DISCOUNT  
FOR JOINT CAMPAIGNS OVER

**CHUB** and **CJAV**

**THEY'RE NOT TRYING US  
— THEY'RE BUYING US!**

**CJAV** Port Alberni  
Offers

1. DOMINANT listenership in Vancouver Island's Industrial Heart
2. Rich Mainland Powell River audience—with CJAV as "Home" station
3. More than 80% local business firms as fellow advertisers

**PLUS** 10% DISCOUNT  
FOR JOINT CAMPAIGNS OVER

**CJAV** and **CHUB**

See: Stephens & Towndrow  
Toronto & Montreal  
Donald Cooke Inc.—U. S.  
John Hunt—Vancouver

radio homes had two or more radios. It is safe to assume that by this time more than one million Canadian homes have two or more radios. In addition there are a handsome number of portables. Between 1946 and about the end of February 1954 about 245,000 portables were sold.

**Q. Is Canadian radio reasonable in cost?**

**A.** As in the U.S., Canadian radio is considered the cheapest way of reaching the mass consumer with the exception of billboards. One of the reasons Canadian radio is so cheap is that U.S. subsidiaries can use U.S. network shows piped into Canada and pay only time and line charges. However, P&G of Canada, a big user of U.S. network shows, is increasing its use of spot radio (or selective radio, as it is called in Canada) because it has found it comparable in cost-per-1,000 to network radio. One of the economies seldom pointed out about network radio in Canada, incidentally, is the bonus audience provided by the government's low-power relay transmitters for areas of bad service. There is no charge for this.

**Q. Have there been any changes in government regulations affecting radio?**

**A.** Nothing important has happened this year but the effect of two regulations changed last year by the CBC are just beginning to be felt.

One of the changes permitted the sale of announcements at night, or, to be technical, no longer prohibited them. (In Canada a 15-second announcement is called a "flash" and a one-minute announcement is called a "spot," though the term "spot" is often used to refer to any kind of announcement.)

One reason for the change was the impending shadow of tv competition. The CBC realized that stations would eventually require smaller and cheaper time periods for sale. Besides, the CBC had been selling announcements at night on tv, and private station operators complained that the distinction between radio and tv on this score was illogical and unfair. Previously stations had been allowed to sell to sponsors only complete programs at night and all day Sunday, although some of the shows were short enough to be the equivalent of the program time a spon-

sor would get if he bought only one announcement.

The sale of nighttime announcements has been going briskly and many stations are doing better than they otherwise would if the prohibition hadn't been dropped. There is a growing use of saturation announcement buying in Canada. Syndicated program sales are also showing an upbeat trend at night. Stations are using them as participation vehicles, especially since the cancellation of some nighttime network shows have left financial gaps in their schedules.

The other important change in regulations last year also had to do with announcements. The CBC prohibits more than four announcements during any 15-minute period and limits the total length of these announcements to three minutes. A station may, with CBC consent, exceed these limits with special announcement programs providing there is a proportionate reduction in paid announcements during other periods.

At first some stations thought this meant they could sell more announcements during prime time and reduce announcements during marginal periods when there wasn't much demand for time, anyway. However, as it turned out, the special announcement programs were meant to refer to the sale of birth and death notices by stations in areas where there is no newspaper coverage.

CBC is now checking stations to see whether they are remaining within the prescribed commercial limits. It has discovered quite a number of stations going over the limits. However, a CBC spokesman told SPONSOR that most of the violations are mild. The CBC has no intention of adopting a get-tough policy. "You can catch more flies with honey," the CBC spokesman told SPONSOR. He made clear, though, that the stations would have to find some way of keeping within the regulations.

Some stations are reducing the length of their announcements and keeping all their advertisers. Others are rotating their advertisers on participation shows so that the sponsors are spread out over the entire length of the show rather than clustered around one supposedly good period.

**Q. How do government regulations affect the advertiser?**

**A.** The government, through the



CBC, exercises wide controls over radio (as well as tv). Canada has a half-public, half-private broadcasting industry, somewhere in between the British and the U.S. practice. In addition to owning 20 of the 167 commercial am stations (and eight of the 10 50 kws) the CBC controls all network programming on the three national radio networks.

The three networks are Trans-Canada, Dominion (both English) and the French network. Most of the CBC stations—15 of them to be exact—are on the 40-odd station Trans-Canada skein, four are on the French network and one is on Dominion. The latter, CJBC, Toronto, is a 50 kw and is used as a point of origination for most Dominion programs as well as a device to enforce CBC network program control on the all-but-one private stations on the web.

Government policy, as interpreted by CBC, is to provide Canadians with a broad variety of programs to satisfy minority as well as majority taste. (Under such conditions, Canadian publicly-owned radio cannot be self-supporting and Canadians are taxed to support CBC radio programming.) This limits the number of programs an advertiser interested in reaching large numbers of people would want to sponsor.

It is also CBC policy to encourage Canadian talent. An advertiser ready to sponsor a Canadian show has a better chance of getting network time than one who wants to sponsor a U.S. show. This also tends to limit advertisers.

Canadian regulations on food and drug commercials are much stiffer than the U.S. Food and drug commercials in Canada must be cleared in advance whereas government policy in the U.S. is to check after the fact. In addition to regulations directed against misleading advertising, CBC has definite ideas about what constitutes good taste. It will not permit advertising of such products as depilatories, laxatives or deodorants on the networks or on its stations. However, after clearance of commercials such products are allowed to be advertised on private stations.

Despite these policies and regulations U.S. advertisers are an important segment of Canadian air advertising and actually dominate the commercial network picture.

**Q. How much commercial programming is there on Canadian radio?**

**A.** CBC gave these figures for key stations on each of its networks during a sample week in March:

CBF, Montreal (French): Of the 102 broadcast hours, 32 hours and 20 minutes were sold commercially, of which 50 minutes was local commercial time.

CBM, Montreal (Trans-Canada): Of the 103 broadcast hours, 19 hours were sold commercially, of which none was local commercial time.

CJBC, Montreal (Dominion): Of the 101 $\frac{1}{4}$  broadcast hours, 26 hours and 20 minutes were sold commercially, half network and half local. It should be pointed out that the Dominion network does not program during the day.

As an added note on the CBM picture, CBC reported that during a sample week in January 1954 8% of the programs carried were U.S. shows.

On a network basis the amount of commercial time averages about 20%.

**Q. What is the public attitude toward government ownership of broadcasting in Canada?**

**A.** As part of a regular survey of public opinion on various matters, Elliott-Haynes questions Canadians on their attitudes toward public ownership of various industries. Here are the public's 1953 answers on ownership of the broadcasting industry:

- Prefer private ownership, 69.1%. This compares with 61.2% in 1952.
- Prefer government ownership, 13.8%. This compares with 17.2% in 1952.
- Prefer part-public and part-private (such as now), 11.9%. This compares with 14.4% in 1952.
- Don't know, 5.2%. The 1952 figure was 7.2%.

There has been a fairly steady increase in the number of Canadians who prefer private ownership of the broadcasting industry since the war. During the war, however, the preference for public ownership was high and for private ownership low. Right after the war, Elliott-Haynes figures showed a high percent of don't knows.

**Q. What's the trend in syndicated program sales?**

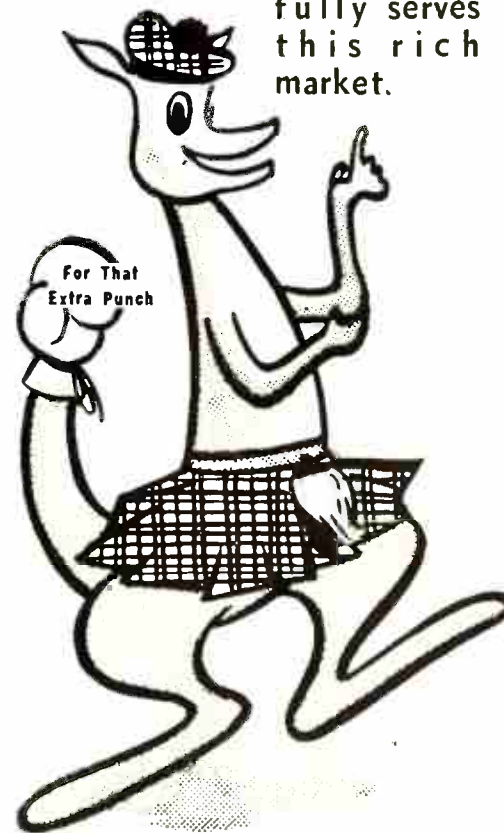
**A.** There is a definite trend toward the sale of announcements. While some



# CANADIAN HOUR

Oil rich Canadians are Spokane's biggest source of bonus business (1/8th of retail trade: Chbr. Commerce 1953)

KGA's 50,000 watt signal is the only advertising medium that fully serves this rich market.



KGA is the only 50,000 watt signal between Minneapolis and the Pacific coast.

# KGA

50,000 WATTS

ABC

ESTABLISHED 1926  
Spokane, Washington

stations, such as CJON, St. John's, Newfoundland (which recently bought 70 packaged shows from All-Canada Radio Facilities, largest distributor of packaged shows in the Dominion), report it's no great problem to interest advertisers in sponsoring their own shows, most of the recent purchases by advertisers, especially in tv areas, appear to be announcements. Many of the shows distributed by All-Canada, which handles Ziv in Canada, and S. W. Caldwell, which now distributes 376 am Programs, are set up for announcement sales.

Stations are buying half-hour and full-hour packages and programing them as strips. The hour shows often have room for 12 announcements. There is also a trend toward using packages for block programing.

The radio package business is completely dominated by U. S.-produced shows. While Canadians have come up with some excellent, professionally-produced transcribed shows, the economic cards are stacked against a profitable Canadian radio program industry. It's the old story of U. S. producers and a big market in the U.S.

## CANADIAN TV

(Continued from page 81)

Haynes sets-in-use figures for March through June were 77.7, 74.0, 69.4, 68.6. This is an average for every day in the week and from 7:00 to 10.00 p.m.

*Montreal (French)*: Figures covering the same time and periods as those above were 76.4, 70.0, 68.2, 65.2.

*Montreal*: International Surveys' sets-in-use for five weekday evening hours (6:00 to 11:00) during May 1953 and 1954 and including both French and English tv homes were: In 1953—3, 14, 40, 53, 48. In 1954—18, 50, 80, 72, 61, showing an increase for every hour.

It should be understood that there was more Canadian programing in May 1954 than during the same month in 1953.

**Q. Are U.S. tv shows popular in Canada?**

**A.** They sure are. A look at ratings in four important market areas (Toronto, Montreal, Vancouver and London) during May and June shows practically all the top-rated shows in Canada are U.S.-produced. The Canadians' taste runs pretty close to that of U.S. audiences, too.

**Q. How does viewing of Canadian tv stations compare with that of U.S. stations in Canada?**

**A.** As Canadian tv expands and more programing is seen on Canadian tv stations, Canadians are becoming more loyal to their stations where there is competition from the U.S. At the beginning of 1953, Elliott-Haynes Tele-ratings showed CBLT, Toronto, with about 20% of the tv audience in competition with WBEN-TV, Buffalo. By the end of last year the figure had risen to nearly 39%. During the first months of this year CBLT continued to hold on to about 35% of the audience.

The magnet of U.S. television is still strong, however. In June of this year of the top 10 shows seen in the Toronto-Hamilton-Niagara area, nine were viewed via WBEN-TV.

**Q. What is the CBC attitude toward U.S. programing?**

**A.** CBC says: "From the outset it has been the aim of CBC television to present a large proportion of good

*By anybody's yardstick...*

**MORE PEOPLE LISTEN TO**

**CKRC**

**THAN TO ANY OTHER  
MANITOBA STATION**

Yes, sir, no matter who measures it, day or night, year in, year out, CKRC dominates the Manitoba scene. And again this year, we're in there with the most powerful schedule, of big-time programs in the area—network, national and local. We'd like to have you with us.

**CKRC** 5000 WATTS  
WINNIPEG 630 KILOCYCLES

**Representatives:** All-Canada Radio Facilities  
in U. S. A.—Weed & Co.

Canadian production, while bringing into Canada some of the best programs from the United States and other countries as well." In plain words, CBC would like to have as much Canadian-produced programming with Canadian talent as possible. In the opinion of private broadcasters, CBC is now in the position of having to swallow more programming from the U.S. than it really wants to.

Although the consensus among advertising people is that CBC policy toward U.S. is more lenient than it started out to be, there is still plenty of dissatisfaction with CBC programming policy. One of the reasons Colgate, P&G and Lever, Canadian radio's biggest advertisers, are not in tv yet, is because they don't like CBC program policy.

According to a CBC spokesman, if there is any impression that CBC started out with a tough attitude toward U.S. programming, the reason is this:

"When Canadian tv first opened up, agencies rushed to CBC, urged the CBC to fill up the schedule with the vast amount of U.S. programming available. Since we started out with our own programming from scratch it would have been very easy to do that. However, if U.S. programming was brought in in quantity it would have been difficult to push it off the schedule and if we left it on the schedule there wouldn't be any available time for Canadian programming and talent and the kind of programming for minority tastes that we are required by government policy to produce.

"If there is more U.S. programming being brought in now, the reason is probably that there is more tv time available."

Much dissatisfaction seems to be aimed at CBC's apparent priority for programming on the network and CBC-owned stations. The priority is this: Canadian live programming gets first crack at a time period, then Canadian film, then U.S. live, then U.S. film. It doesn't always work as mechanically as that but it obviously makes the U.S. program syndicator low man on the totem pole.

Canadian distributors of U.S. syndicated film are hopeful, however, of getting more business in the future. One distributor said the percent of U.S. live and film shows on Canadian tv may be at a new high this fall. As more private stations come on the air

video advertisers will find themselves having an easier time spotting film shows. It will be easier to get U.S. film shows on private stations than on CBC stations.

CBC may be easing up in its film policy. Stuart McKay, general manager of the All-Canada radio and tv setup, said that it had screened a number of Ziv shows (which it distributes) for the CBC and the government agency had found them "not unacceptable." CBC is definitely interested in bringing in the top U.S. tv network shows, and *Dragnet* (sponsored by S. C. Johnson

and Elna) appears set for Canadian tv in the fall.

**Q. Are advertisers interested in Canadian tv?**

**A.** Despite the implications of the foregoing paragraphs, advertisers are flocking to get on Canadian tv. CBC tv was practically sold out in July for the coming fall season. Stuart McKay told sponsor last month: "A year ago there were less than 10 clients on Canadian tv, now there are about 100. Of course, there are more stations on now but there is definite eagerness

**BEST  
NON-METROPOLITAN  
BUY  
IN  
B. C.**

All day averages  
sets-in-use 44.1%

95% of listeners

41.9 program  
rating

**CKOK**

PENTICTON, B. C.

*Maurice Finnerty*  
Managing Director

*Roy Chapman*  
Station Manager

*Representatives*  
**Don Cooke, USA**  
**Paul Mulvihill, Canada**

among many advertisers to get in tv." A lot of tv money that had been floating around and couldn't find a port in tv has already returned to radio. The word "returned" is not accidental since some of the money earmarked for tv was taken from radio.

Here's some idea of what's going on at private stations:

In Hamilton, CHCH-TV, though caught in crossfire of tv signals from Toronto and Buffalo and though it has been on the air only since 7 June, reported in July it had more business booked for the fall than any other private station. Hamilton is located in the center of the most heavily-saturated tv area in Canada. CHCH-TV breaks down its business on the books as follows: 60% national and 40% local. In addition it has about 60 accounts in outlying areas. The station feels its signal gets better mileage than other signals of comparable strength because of the high-gain home antenna installations originally put up in Canada to catch Buffalo.

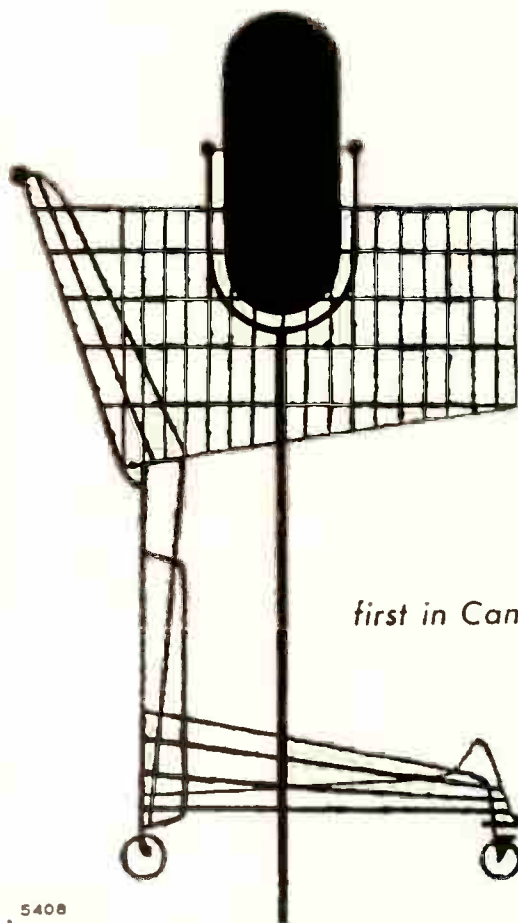
**Q. What's the size of the interconnected network?**

**A.** By the end of the year, the inter-

connected tv Canadian network will extend from Quebec City in the east to Windsor (across the river from Detroit) in the west. About 11 or 12 stations will be linked. CBC has asked for quotations for the cost of microwave relay links to the West Coast and to the Maritimes. There are no target dates set for building of these new links. As a matter of fact, the government as yet has not appropriated the money. The CBC told SPONSOR that one of the things to be settled is to what extent advertisers will share the cost of a transcontinental interconnected network which, because of Canada's vast distances (and smaller population) will cost more per-1,000 tv homes than it does in the U.S.

Charges for the present, relatively compact interconnected network run to \$225 per half hour for a hookup of eight stations. To bring in a live show from the U.S. via the Buffalo-Toronto link is another \$72. A hookup consisting of only Montreal and Toronto cost \$96. Discounts run up to 10%.

CBC provides a kine service to its non-connected affiliates, both public



more  
national  
advertisers  
use  
**CKWX Vancouver**  
than any other  
station in  
British Columbia

*first in Canada's third market*

**CKWX radio**

**REPS:**  
*Weed & Company*  
*All-Canada Radio Facilities Limited*

5408

and private. A coast-to-coast Canadian tv hookup can be put together on special occasions. The British Empire and Commonwealth Games, held in Vancouver during the first week of August, were telecast from CBUT, Vancouver, transmitted by closed circuit across the U.S. from Seattle to Buffalo, where the signal reentered Canada. Special facilities were constructed to link Vancouver to Seattle.

**Q. What about uhf?**

**A.** As long as it is government policy to have only one station per market, there is no need to allocate uhf channels. When tv is really opened up in Canada, and no one knows exactly when that will be, it is possible that uhf stations will be licensed.

**Q. What about color?**

**A.** Canada is watching and waiting to see what will happen in the U.S. There is not likely to be any color tv in Canada until the problem of an economical and large enough tv tube for home sets is solved and the present technical logjam broken. While Canada has not officially okayed any color signal specifications, there seems every likelihood it will go along with the U.S. NTSC specifications.

**Q. What are tv costs like?**

**A.** For most shows the tv cost-per-1,000 is higher than the U.S. average. One of the reasons the Big Three soap firms are keeping away from tv is the cost. Howard Whiting, manager of broadcast advertising and production for P&G of Canada, told SPONSOR that while tv is becoming more attractive in terms of cost the price is still not justifiable, especially the cost of talent in terms of tv homes reached. Wilf Charland, vice president and radio-tv director of McKim Advertising, said, in a rough estimate, that average tv costs-per-1,000 may go as high as three times the U.S. average. This does not apply to a number of high-rated shows, he said, pointing to the popular French tv situation comedy, *La Famille Plouffe*, which gets ratings in the 80s.

**Q. What are U.S. films selling for in Canada?**

**A.** As in the U.S. prices for film are not always easy to pin down. Estimates are that they are averaging about 100% of the card rate, which is pretty close to the U.S. figure. (Roger W. Clipp, general manager of

WFIL-AM-TV, Philadelphia, recently said the average film cost in the U.S. is 86.2% of the time costs.) As in the U.S. there is a great spread in prices.

It is reported that S. C. Johnson and Elna are bringing in *Dragnet* to Canada at 125% of the card rate in a two-year deal. The show is considered first run in Canada although it has been seen from Buffalo. Avco of Canada almost made a deal with Desilu Productions, through its agency, E. W. Reynolds, to bring in *I Love Lucy*. Desilu was asking \$500,000 for a three-year deal involving 117 films. This figure comes to about 200% of the

card rate for about 20 stations, which is the number the agency expects to be on the air by next Christmas.

The interesting part of this story is that the deal fell through, not because of the asking price, which is pretty high for Canada, but because of some internal Avco matter. If the deal had been consummated, Avco would probably have paid less than \$500,000—perhaps \$400,000 or \$450,000.

Taking the 200% of the card rate figure, it would mean that the program cost of *I Love Lucy* on Toronto, for example would be \$900. Assuming it got a rating of 60, or the equivalent of

## **CKCW Moncton, N.B.**

*“Twenty years in  
Community Service”*

## **CKCW-TV Moncton, N.B.**

*Only centrally located tv  
in the four Maritime  
Provinces*

**On the air by December 1**



“LIONEL”

**Moncton Broadcasting, Ltd.**

F. A. Lynds, President & Managing Director

200,000 homes, the program cost-per-1,000 homes would be \$4.50 and total time and talent almost \$7.

**Q. What should the advertiser know about bringing syndicated film into Canada?**

**A.** Once you start crossing international boundaries, you've got problems. You can always figure the guy on the other side looks at things a little different than you do, not to mention the matter of customs. If you don't know anything about Canada and Canadian customs make sure you get an expert to handle the matter.

Spence Caldwell, head of S. W. Caldwell, Ltd., whose business is mostly devoted to importing and distributing tv and radio programing, gives a few tips:

It is usually better to ship the tv film show without commercials. The value for purposes of levying duty, according to Canadian customs, is the fair market value as sold in the U.S. but not less than 8¢ a foot nor less than the importers' purchase price. Normally the film is valued at print cost since no true or outright sale is involved. The result is that customs automatically raises the value to 8¢ a foot. A half-

hour film will cost about \$30, including all charges.

Canadian customs are exacting in their requirements and it is better to put too much information on a customs invoice than too little and have the goods delayed.

Since food and drug commercials have to be approved by the Department of National Health and Welfare, advertisers naturally do not want to pay duty on them and then have them rejected. If film commercials are shipped in labeled "FOR REVIEW PURPOSES ONLY" the duty is less. A commercial of 100 feet of film so labeled would cost \$1.65 at the border.

**Q. Are there any problems in producing tv commercials?**

**A.** Except for a few hep agencies and commercial producers, there has not been too much experience with producing live commercials in Canada. Says Bob Reinhardt of CFPL-TV, London:

"In most cases we are writing the spots because very few agencies have writers who know anything about tv production—and this is a must. Most spots being turned out today are too wordy. The picture isn't telling the

story. Writers seem to feel that the entire 60 seconds must be filled with words."

There is a brisk business in "Canadianizing" U.S. film commercials. This is often a matter of keeping most of the video portion and changing the audio portion. All-Canada Television and S. W. Caldwell are active in this field. ★★★

**CANADIAN ROUND-UP**

(Continued from page 83)

**Early-morning habits**

CJAT, Trail, B.C.: The station made a survey of rising habits in its area, pinpointing about 4,000 workers or 80% of the day shift workers at the Consolidated Mining and Smelting Co. plants at Trail and Warfield. They begin work at 8:00 a.m. In a study of five towns in the area, CJAT found out that the number rising at 5:00 a.m. were much larger than the number rising at 6:00, even where workers were only a mile or two from their plant. As a result, CJAT moved back its sign-on to 5:00 from 6:00 a.m. starting last January.



*Why sell* **CANADA** *with Radio?*

It's simple—no other medium covers Canada like radio. In fact, 96.6% of all Canadian homes are radio homes. That's why, to sell Canada, you *must* use radio.

And that's also why, more and more advertisers are selling Canadians through the versatile services of All-Canada than ever before.

Because north of the border, All-Canada Radio Facilities offer advertisers a selective choice of stations, times and adjacencies in 28 key Canadian markets.

To sell Canada you *must* use radio. To sell Canada *effectively* you *must* use All-Canada Radio Facilities.

CHWK—Chilliwack  
CFJC—Kamloops  
CKOV—Kelowna  
CKPG—Prince George  
CJAT—Trail  
CKWX—Vancouver

CJVI—Victoria  
CFAC—Calgary  
CJCA—Edmonton  
CFGP—Grande Prairie  
CJOC—Lethbridge  
CHAT—Medicine Hat

CKBI—Prince Albert  
CKCK—Regina  
CKRC—Winnipeg  
CJSH-FM—Hamilton  
CKOC—Hamilton  
CJCS—Stratford

CKSO—Sudbury  
CFRB—Toronto  
CFPL—London  
CKLW—Windsor  
CFCF—Montreal  
CFCY—Charlottetown

CFNB—Fredericton  
CHNS—Halifax  
CJLS—Yarmouth  
CJCB—Sydney  
CJON—St. John's

For complete information, write phone or wire:

**ALL-CANADA RADIO FACILITIES LIMITED**

VANCOUVER • CALGARY • WINNIPEG • TORONTO • MONTREAL

**Radio sells 17,000 gladiola bulbs**  
 CFPL, London, Ont.: W. A. Jenkins Seed Co. has a 15-minute gardening show every Wednesday. On 2 June the firm plugged its gladiola bulbs, which were not moving because of the cold, wet May and had become overstocked. By Saturday 13,000 of the bulbs had been sold and the firm was out of stock by the following Saturday. The 15-minute show cost Jenkins \$36. At 35c a dozen the 17,000 bulbs sold for \$495.60.

**Birth announcements program**  
 CKOM, Saskatoon, Sask.: The familiar program of birth announcements was given a new twist by CKOM recently. The new twist involves a new title—*Who's New in the Nursery*; a theme song—Desi Arnez' "There's a brand new baby at our house"; and a new background — supposedly Saskatoon Hospital but actually only sound effects. Red Alix, one of the station personalities, plays the part of the doctor and one of the girls in the office plays the part of the nurse. The format: "Doctor" Alix ascends the hospital stairs, stops at the nursery and taps at the window to attract the nurse. She comes to the door and the pair talk about babies and so forth. In the background are hospital sounds.

**Give-away shows perk up sales**  
 CHUB, Nanaimo, B.C.: Burns & Co., Ltd., canned meat manufacturer, bought a 10-minute segment of CHUB's give-away show *Treasure Chest* in January five times a week plus a segment of the give-away show *Name the Famous* on CJAV, Port Alberni, B.C. Advertisers get a 10% discount for buying both stations. After three months the sponsor reported a 100% increase in sales in the Nanaimo area and a 75% increase in the Port Alberni area. Average daily cost on CHUB was \$18.27 and on CJAV, \$12.29.

**\$1200 in furniture for \$31.80**  
 CJVI, Victoria, B.C.: Humber Bros., furniture company, runs a regular schedule of advertising on CJVI. Recently, the firm advertised a huge shipment of mattresses. Bruce Humber reported that before the first newspapers containing his ad on the mattresses had hit the street more than half the shipment had been sold. Humber credits

CJVI with selling more than \$1200 worth of merchandise in less than 36 hours during the promotion. Time and talent cost: \$31.80.

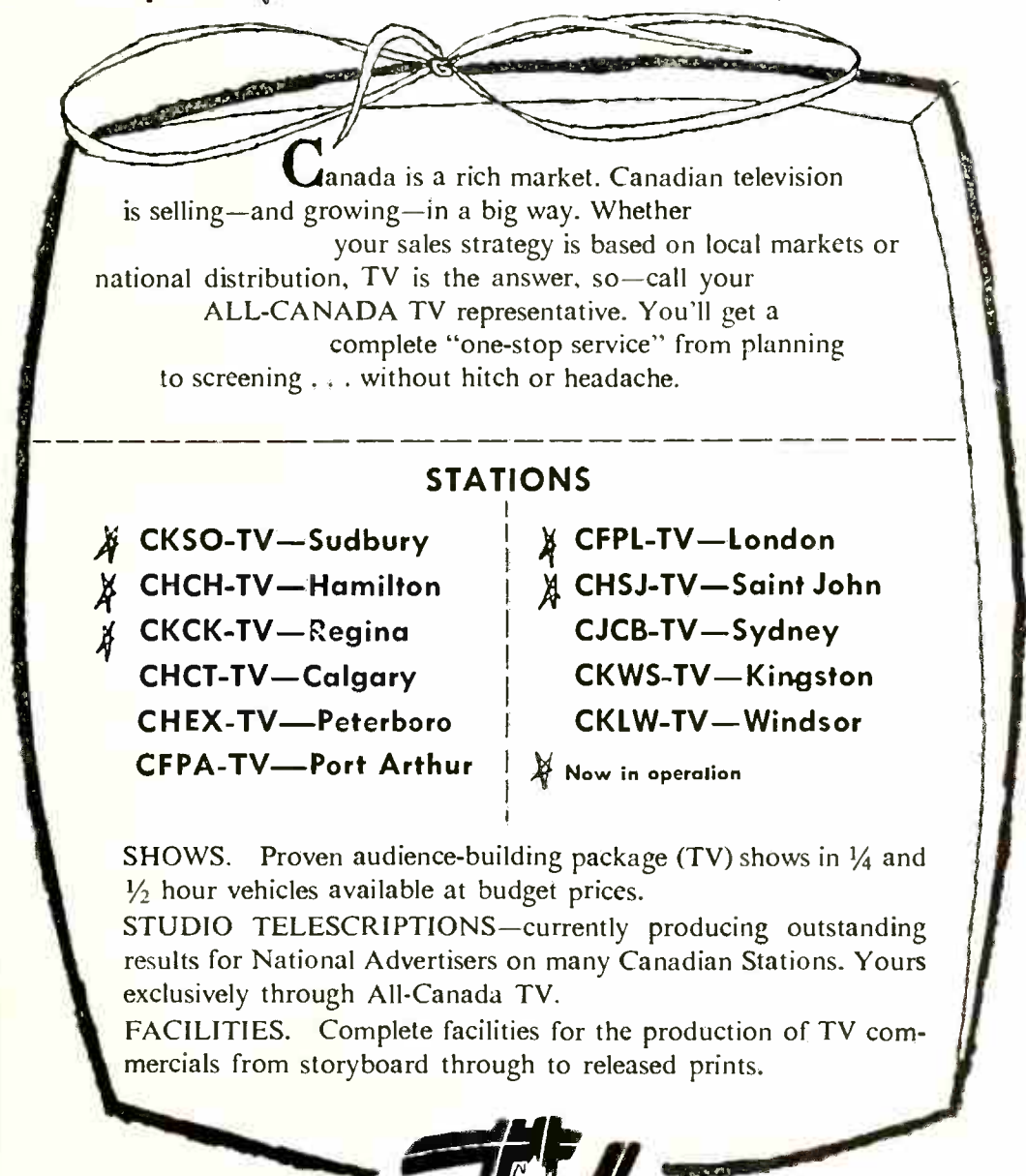
**Radio versus newspapers**  
 CFQC, Saskatoon, Sask.: A local sponsor wanted to test radio, spent \$49 on CFQC and the same amount on newspaper ads during a week's survey last fall. Every sale was checked to find the source of the buying impulse. Results showed that \$1.172 resulted from the radio campaign and only \$78 from newspaper advertising. CFCQ reports.

**Spends \$150, gets \$15,000**  
 CHML, Hamilton, Ont.: Stan Rowe Furniture Co. bought a considerable amount of merchandise at a Toronto furniture show and aimed to sell it quickly. The firm spent \$150 in a three-day campaign on CHML, from 21 through 23 January. Not only did it sell the furniture purchased at the show but a lot more as well. In three days the account moved \$15,000 worth of furniture.

**Auto ads are .2% of sales**  
 CKBW, Bridgewater, N.S.: Bridgewa-

# ALL-CANADA TV

Wraps up Canada in **ONE** package!



### STATIONS

- |                     |                      |
|---------------------|----------------------|
| ✕ CKSO-TV—Sudbury   | ✕ CFPL-TV—London     |
| ✕ CHCH-TV—Hamilton  | ✕ CHSJ-TV—Saint John |
| ✕ CKCK-TV—Regina    | CJCB-TV—Sydney       |
| CHCT-TV—Calgary     | CKWS-TV—Kingston     |
| CHEX-TV—Peterboro   | CKLW-TV—Windsor      |
| CFPA-TV—Port Arthur | ✕ Now in operation   |

**SHOWS.** Proven audience-building package (TV) shows in ¼ and ½ hour vehicles available at budget prices.

**STUDIO TELESCRIPTIIONS**—currently producing outstanding results for National Advertisers on many Canadian Stations. Yours exclusively through All-Canada TV.

**FACILITIES.** Complete facilities for the production of TV commercials from storyboard through to released prints.

# ALL-CANADA TELEVISION

CANADA'S FIRST TELEVISION SERVICE ORGANIZATION

VANCOUVER • CALGARY • WINNIPEG • TORONTO • MONTREAL

ter Motors, Ltd., was new to radio and started on the station on a trial basis. Firm began advertising 1 February on CKBW. By the end of May the sponsor reported that 70% of his sales were due directly to radio advertising. No outside salesmen were used and no other form of advertising was used. The sponsor's ad cost was less than 2% of his gross sales.

**French listeners build own station**  
CFRG, Gravelbourg, Sask.: "Radio station CFRG," says Dumont Lepage, its manager, "was built by the 23,000 peo-

ple of French origin living in southern Saskatchewan, who have contributed \$150,000 for this purpose. The station broadcasts in the French language only and is on the air 16 hours a day. This station is owned and operated by its own investors, who are also its regular listeners."

**Station swaps ads with stores**  
CFRN, Edmonton, Alta.: The station sets up store displays for sponsors of its *Detect and Collect* show, a Casino-type show in which listeners answer riddles with proof-of-purchase and win

big prizes. In exchange for premium position in the store CFRN promotes the program and products with announcements naming the store in which they are being featured. Says station publicity director, Isobel McDonald, "We feel with the high demand for space for competitive products we give our sponsors a chance by exchanging a little free advertising with the grocer who cooperates with us."

**Canadian farmers' habits**  
CFAC, Calgary, Alta.: Don F. McLean, CFAC farm director, distributed questionnaires in the station's primary coverage area. Based on a sample of returns, here is what he found out about when farmers get up and go to bed: During the summer 71% get up between 5:00 and 6:00 a.m. and 76% go to bed between 10:00 and 11:00 p.m. During the winter 78% get up between 6:30 and 7:30 a.m. and 67% go to bed between 10:00 and 11:00 p.m.

**Tire firm uses 99% radio**  
CFCY, Charlottetown, P.E.I.: O.K. Rubber Welders built a thriving tire re-capping business within six months putting 99% of its ad budget on radio and all on CFCY.

**Tips to U.S. advertisers**  
CJOY, Guelph, Ont.: W. Slatter, station manager, passes on these tips about Canadian radio: "Regarding Canadian radio from an American advertiser's standpoint, these points are worth noting. Flashes in Canada are only 15 seconds in duration. We receive them from the states running 20 to 30 seconds. Further, on many occasions different copy should be provided to sell the Canadian market instead of just location changes on American copy. Canadian copy with Canadian announcers and pronunciations might, in many instances, do a better job."

**Canadians like guessing games**  
CJLS, Yarmouth, N.S.: If the popularity of Casino- and Fiesta-type shows were not enough evidence of the Canadians' fascination with guessing riddles, here's more: CJLS ran a popular guessing program called *Professor Ponders*. One night guessing activity

**Now 5 KW!**

**GREATER COVERAGE!**



**MORE POWER TO YOU FROM**

**GKNW**

**TOP DOG ON CANADA'S WEST COAST!**



reached a high point when the Yarmouth exchange clocked 1700 busy signals for the radio station during the 15-minute show. (There are 2500 subscribers to the exchange.) Some of the operators became hysterical and had to be removed from the board. The telephone company pleaded with the station, then warned. Finally, CJLS removed the show.

**Drug store Easter campaign**

CJOB, Winnipeg, Man.: Harman's drug store reluctantly tried an Easter campaign after a bad experience on radio some years back. The store scheduled 26 announcements from 10 to 17 April. An Easter jingle from the CJOB library preceded each spot. Main item promoted was Laura Secord candies and store tied in to radio campaign with counter and window displays. Result: stores sales were 10% higher than previous year, which was a top Easter sales year, and, for the first time in many years, Harman's sold out their complete stock of Laura Secord candies.

**Special campaign for radio sets**

CJOC, Lethbridge, Alta.: This southern Alberta station runs a special "Summertime is Radio Time" campaign in May especially tailored for clearance of radio sets. The campaign consists of (1) a full page daily newspaper ad for 13 days, (2) ads in 12 weekly newspapers, (3) window streamers for dealers, whether or not they participate in campaign, (4) summertime snack recipe folders, (5) special jingles to promote extra radios, portables and auto radios, (6) prize for dealer with best-dressed window and other promotional ideas.

**Radio moves rubber tires**

CKY, Winnipeg, Man.: Reluctant to believe radio could do a selling job on automobile tires, a local firm ran a test campaign using a daily 10-minute newscast followed by a five-minute sportscast. In order to determine listenership, a rubber tire ashtray was offered. The day immediately following the first broadcast 147 letters were received from 14 postal divisions in Manitoba. At the end of the first week of sponsorship the firm reported that the program had paid for itself in di-

(Please turn to page 142)

IF YOU HAVE  
THE GOODS  
**CHRC**  
HAS THE BUYERS

TOP FRENCH RADIO VOICE IN QUEBEC AREA

**CHRC**

Coverage: 250,000  
French radio homes.  
For availabilities and rates,  
write, phone or wire our  
representatives:

CANADA: Jos. A. Hardy  
& Co., Ltd. U.S.A.:  
Adam J. Young Jr., Inc.

**LEADER  
IN EVERY SURVEY**

- DAYTIME
- NIGHT TIME
- AREA
- EARLY MORNING AND LATE EVENING
- CAR RADIO
- OUT OF HOME
- B.B.M.

**900 CHML**

THE SHOWMANSHIP STATION  
HAMILTON — CANADA

REPRESENTATIVES:

Stephens & Towndrow, Toronto  
National Broadcast Sales, Montreal

Adam J. Young Jr., Inc., U.S.A.  
John N. Hunt Assoc., Vancouver

## TV DICTIONARY

*(Continued from page 44)*

**FAST MOTION** Speed the film through the camera in slower than the standard rate, resulting in action appearing faster than normal when the film is projected at the standard rate. (See Slow Motion.)

**FAT** Meaning to have sure-fire jokes, easy lines to deliver, or simple sound effects.

**FAVORING SHOT** A close shot where two or more actors appear and one is favored.

**FCC** Federal Communications Commission. Federal authority which licenses tv and radio stations, assigns channels and frequencies.

**FEARLESS DOLLY** Flexible motion-picture boom-type dolly, offering limited elevation of camera on short boom. A trade name.

**FEDERAL TRADE COMMISSION** A governmental agency appointed by the President to prevent unfair methods of commerce, to aid in enforcing anti-trust laws and to investigate business practice and management.

**FEED** To transmit a tv show to stations or groups of stations.

**FEED BACK** The squeal or howl resulting from accidentally closing the inbound and outbound ends of an electrical circuit, or from an improper mike setup.

**FIDELITY** The exactness with which a television or radio transmission system reproduces sound or picture on the receiver.



**FIELD** (1) Program-wise: Area of set or scene covered by the camera as seen on the receiver tube, depending on the type of lens and distance of the camera from the scene. (2) Refers to one set of scanning lines making up a part of the final picture. In present standards pictures are transmitted in two fields of alternating lines which are interlaced to form a 525-line picture at the rate of 30 complete pictures or frames per second.

**FIELD PICKUP or REMOTE** The transmission of out-of-studio events by a mobile unit and cameras. (See Memo.)

**FIELD SEQUENTIAL SYSTEM** The incompatible or non-compatible color tv system originally approved in 1950 by the FCC. Rejected later for the Compatible color system. (See special Color Section.)

**FILL** Cue to insert added material.

**FILLER LIGHTS, FILL LIGHTS, FILL INS or FILLS** Subsidiary lights used to fill in shadows; lights to build up shadow illumination. Ratio of key light to filler light establishes the lighting contrast of a scene.

**FILL-IN LIGHT** Spots or lights used to soften shadows; about half the intensity of the main or key light.

**FILM** (1) A flexible transparent support coated with a light sensitive emulsion. (2) A processed strip of such material containing a series of photographic images. (3) A motion picture.

**FILM BIN** Large container used for unrolling film while cleaning or editing.

**FILM CAMERA CHAIN** Complete series of equipment used to present films on television, consisting of iconoscope camera, camera control and shading desk and one or more projectors. Frequently a slide projector is mounted beside the film projector so that station announcement slides may be shown over same circuit.

**FILM CEMENT** Solution of acetone or acetate painted on scraped celluloid to join two sections of film.

**FILM CLIP** A film sequence inserted into a live telecast or integrated with live action. Or a short length of film cut from a longer sequence. Also stock-shot, or library shot.

**FILM COLOR** (See special Color Section.)

**FILM COMMERCIAL** Advertising message placed on film for projection over the film facilities of television station. (See SAG Rates.)

**FILM CUE** Perforation in film to indicate a time remaining.

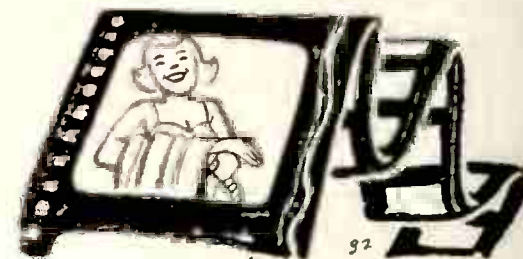
**FILM HORSE** Shaped like a towel horse; on its horizontal bars are headless nails for hanging film while editing.

**FILM GATE** Opening in front of projector or camera lens across which the scene or film passes as it is exposed or telecast. Also called picture gate.

**FILM INFORMATION** Sixteen mm films: 40 frames in each 16 mm foot of film (1440 frames per minute of film). Projection time at sound speed

for this is slightly over one and a quarter seconds. No scene should be shorter than a foot unless for special effects. Photograph and project at 24 feet per minute or 16 frames per second. To figure film footage for titles, allow one word per 12 frames or pictures. Average length for fades 48 frames or pictures; allow 48 frames for lap dissolves. Takes three minutes to warm up 16 mm projector. Eight-second roll cues are necessary on 16 mm sound film. Average word allowance for non-technical subjects on 16 mm film is four words per foot. Voice must be two seconds shorter than the action.

**FILM STRIP** A sequence of several 35 mm frames shown individually. Also called slides.



**FILTER** A sound effect used to give a voice or sound a quality different from the normal studio sound, such as a voice heard from a distance, over a telephone, or the sound of a radio.

**FILTER MIKE** Microphone rigged to give special effect of voice coming through telephone receiver or other varied effects.

**FILTERS** Tv lens filters used to eliminate or reduce glare, or a portion of light spectrum.

**FINDER** A camera device, adjustable while the film is being exposed, to show what field the lens is cutting.

**FIRE UP** Direction to film man to warm up projector. Takes approximately three minutes for 16 mm, five minutes for a 35 mm. An eight-second roll cue is necessary on 16 mm sound film. Faster roll cues are possible on 35 mm sound and all silent film.

**FIRST-GENERATION DUPE** A reverse print made from a reverse original, used to produce other prints known as second-generation dupes.

**FISH BOWL** The clients' observation booth with tv monitors sometimes overlooking the tv studio.

**FISH HIM OUT** Slang for send the boom down to pick up sound, but don't get boom or mike in picture.

**FIXATION** Directing and focusing the eye or both eyes upon a certain point.

**FIXED INSTALLATION** Permanent set such as kitchen, newsroom.

*(Please turn to page 114)*



## EVERYONE AT WDAY-TV LOVES THE TAX ASSESSOR!

Ordinarily you catch us billing and cooing with the Tax Assessor about as often as you see us playing around with a bunch of wildcats. . . .

This year it's different. In May we asked the City Assessor if he could check Fargo's Personal Property Tax rolls and tell us the number of television sets in Fargo. Nobody lies to increase his taxes! *And 65.5% of all Fargo families told the Assessor they*

*own television sets!* And remember, that was back in May, 1954—*less than a year after we went on the air!*

We do a pretty fancy job in the rest of our coverage area, too. Twenty miles from Fargo the TV saturation is 52% fifty miles away it's 28%—*and seventy miles away it's almost 20%!*

Ask Free & Peters for all the facts on WDAY-TV—the *only* TV station in the rich Red River Valley.



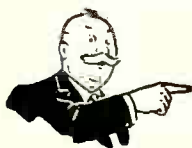
WDAY-TV IS THE  
ONLY TV STATION  
WITHIN 50 MILES  
OF FARGO!

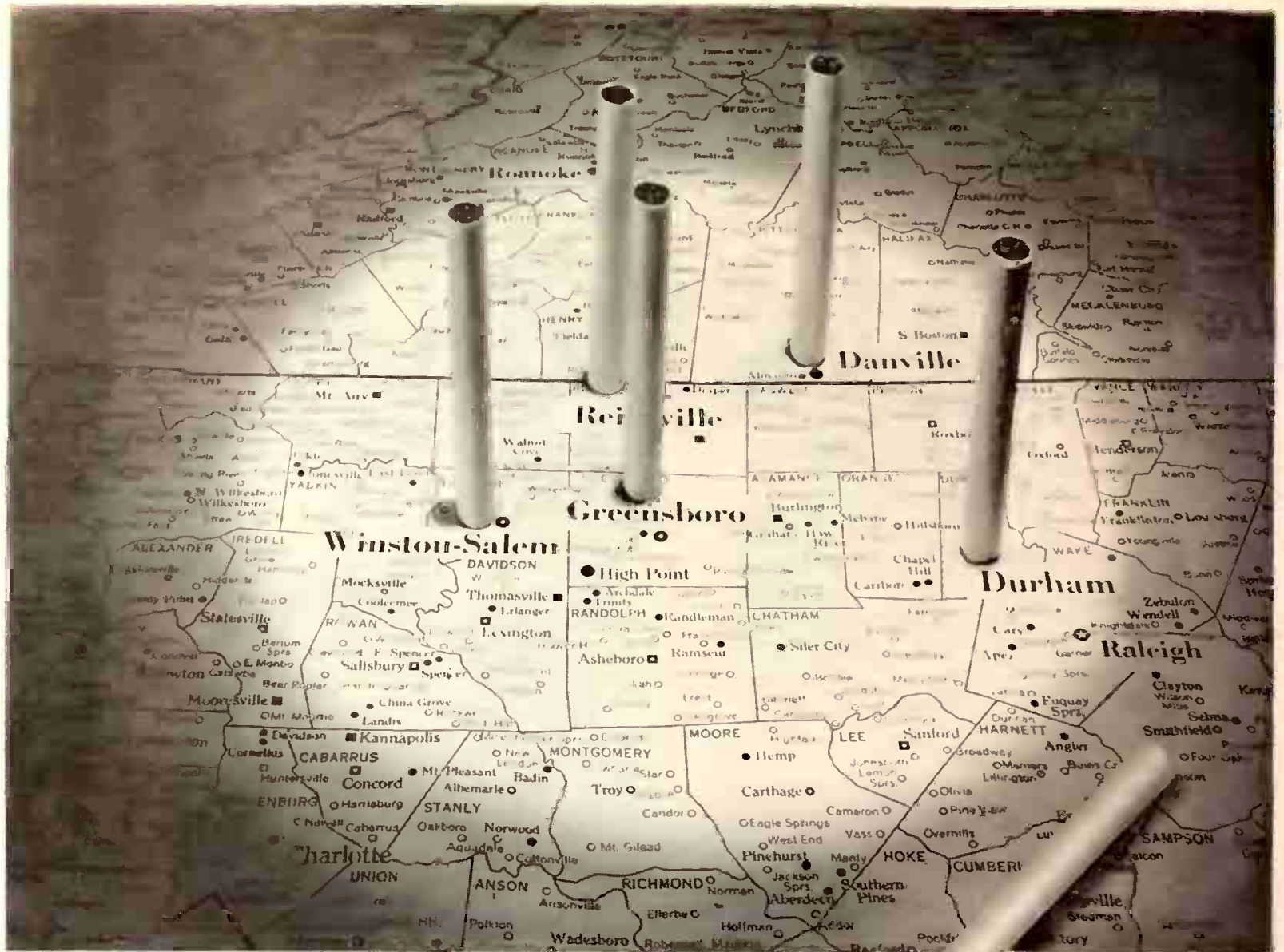
# WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC

FREE & PETERS, INC., *Exclusive National Representatives*





## here's a king size market

The tobacco industry is 'king size' in the Prosperous Piedmont. Planter and producer combine to make the Piedmont section of North Carolina and Virginia the world's largest producer of tobacco and tobacco products.

Payrolls are 'king size' too. The 1,700,000 people reached by WFMY-TV spend two billion dollars each year. They make up a lucrative agricultural-industrial region that is one of the top television markets in the nation. *Only* WFMY-TV reaches this entire Prosperous Piedmont.

To get 'king size' sales in this 'king size' market, call your H-R-P man today.

# wfmy-tv

## Channel 2

GREENSBORO, N. C.

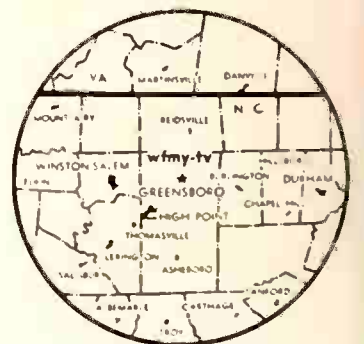
Represented by

Harrington, Righter & Parsons, Inc.

New York — Chicago — San Francisco



Basic Affiliate





SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

Grid of TV programs for each day and time slot, including titles like 'Meet the Press', 'The Tonight Show', 'The Ed Sullivan Show', etc.

Notes and explanations to help you use this chart. Includes details about program listings and station information.

Sponsors listed alphabetically with agency and time on air. Includes names like Alcoa, Amstar, and various product sponsors.

Station information and program details for Wheeling-TV, including contact info and specific broadcast times.

Home Ground Surveys\*\* prove MOST PEOPLE IN WHEELING WATCH WSTV-TV VHF-Channel 9 CBS Affiliate WHEELING

KEY TO THE GREAT WHEELING MARKET plus Steubenville - Pittsburgh - Youngstown - Canton

THE BIGGEST BUY IN TV TODAY

1,083,000 TV homes for the price of 399,400\*

\*54.4% of Wheeling's entire viewing audience saw the June 13 Cleveland-Boston ball game on WSTV-TV.

\*58% of Wheeling's survey respondents saw Senator McCaithy's Senate Investigating Committee Hearings on WSTV-TV.

Be realistic! Don't limit your thinking about WSTV-TV's extraordinary coverage.

WSTV-TV STEUBENVILLE-WHEELING. NOW! FULL POWER (230,500 Watts) from our 881 ft. MOUNTAIN-TOP TOWER (2,041 ft. above sea level)



PULSE FOR DEPENDABILITY

Now AUDIENCE COMPOSITION added to U.S. Pulse TV as a "plus" — and at no extra charge to Pulse subscribers

Beginning with the Fall issues, U.S. Pulse TV will carry complete audience composition data as a regular monthly feature.

With the kind of money that is involved in today's TV program and time decisions, this kind of information becomes well nigh invaluable.

How many men, women, children, teenagers? More than fingering decisions depend on knowing, not guessing.

You have the facts at your fingertips with U.S. Pulse TV—accurate, up to date—and taken from our 117,000 sample of families interviewed in their homes. Data of unparalleled statistical accuracy.

Pulse has long been known as the industry's soft source of accurate program composition data. Only Pulse is equipped to get it. At considerable extra expense to Pulse, but not one penny extra for subscribers, this vital information is part of your subscription to U.S. Pulse TV.

Have you examined carefully, not just "looked at" the U.S. Pulse TV? Includes special films section, too! Courtesy copy on request—just write or phone.

This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE PULSE, Inc., 15 West 46th St., New York 36 Telephone: Judson 6-3316

Main grid table with columns for days of the week (SUNDAY to SATURDAY) and rows for time slots (10:00, 10:30, 11:00, 11:30, 12:00, 12:30, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00, 5:30, 6:00). Each cell contains program details including network, show name, time, and cost.

NOW... *WFAA-TV* in Dallas is the

# **MOST POWERFUL TV STATION IN ALL TEXAS!**

Now . . . with 274,000 watts video effective radiated power\* . . . WFAA-TV is the most powerful VHF station in the Southwest—including Texas, Oklahoma, Arkansas, Louisiana and New Mexico!

\*Effective Sept. 26, 1954

This means 69% greater grade A coverage — and adds half a million people to WFAA-TV's grade A contour! It means greater penetration of the 29-county WFAA-TV Market — the largest concentration of population, wealth and television homes in Texas! And it means a greater response from your advertising presented on WFAA-TV!

**SERVING 398,000 TV HOMES**

(WFAA-TV Research Dept., July 1, 1954)

*Channel*



**RALPH NIMMONS, Station Manager**  
**EDWARD PETRY & CO., National Representative**  
*Television Service of The Dallas Morning News*



*SOON...even* **GREATER** *service*  
*for Texas' GREATEST Market...*

Now under construction — WFAA-TV's new 1,521-foot tower which will blanket the greater DALLAS-Ft. Worth market area with 316,000 watts. Coming SOON!

*Channel*



NBC • ABC • DUMONT **WFAA-TV** DALLAS

**FIXING** Process of removing residual silver halides from a developed film to render the image permanent. In the process of fixation, films are treated to preserve and harden this image.

**FLACK** The publicity writer for tv talent show.

**FLAG** A small Gobo. (See Gobo.)

**FLANGE** A spool reel with both sides omitted so the film (usually commercials) wound on it may be removed in a roll for storage.

**FLARE** Bright reflection flashing as a light from a mirror, usually from shiny appliances. Picked up by camera, flare usually creates an unwanted blacked-out splotch in the picture. Can be eliminated either by powdering or waxing appliance and sometimes by changing the angle of shooting.

**FLASH** An extremely short tv scene.

**FLASH BACK** Or cutback or extract from earlier action. To return to a previously shown action.

**FLAT** (1) Lack of contrast in a tv picture or telecast film. (2) A board or other surface used in set construction; also referred to as a two-fold or three-fold flat depending on the number of folding wings on it.

**FLAT LIGHTING** Lighting a scene or set with over-all brightness which does not provide any highlights or contrast or modeling of the stage or actors. Usually poor technique.

**FLAT-PAINTED** Lettering or artwork to be used, that is, not cutout or in relief.

**FLICK** Page-turning method of change-over from one Balop to another.

**FLICKER** Fluctuations in the over-all brightness of pictures. Not encountered in normal television operations.

**FLIES** Space above the studio or stage extending from the top of the setting to the roof, housing the grid, flying apparatus, stationary drop mikes and lights.

**FLIP** Command to turn to next card on casel shots.

**FLIPOVER WIPE** A wipe in which the image appears to turn over, revealing another image on the "back," the axis of rotation being either vertical or horizontal.

**FLIP-STAND** A rack for holding a series of cards, titles or photographs which can be shown in sequence by either flipping them forward thus exposing the text under card, or dropping each card down in sequence after it has been seen. Another method is to have the cards "pulled" or removed

by hand from the stack. If a cover or hood is placed over the flip-stand to control the amount of light it is sometimes called a "hod."

**FLOAT** Movable painted or wall-papered flat separated from the main set, provided by the art director to match with the other walls of the set. Also called a floater.

**FLOOD or SCOOP** Any light used to illuminate wide areas, usually a kleig light or 5 kw.

**FLOOD LIGHTING** Focusing full brilliance of ceiling and spotlights on scene. A lighting similar to flat lighting where flatness of light is not supposed to spoil detail.

**FLOOR** Word referring to the studio, as, the floor of the studio or stage.

**FLOOR MANAGER or STAGE MANAGER** Director's link with talent during show. Official on the floor of the television studio who, under the eye of the director, supervises production while a program is telecast and relays directions to various personnel.

**FLOOR PLAN** Scaled print or plan of studio or stage upon which are marked the location of walls, settings, doorways, sound effects, working areas. This floor plan is a prerequisite to all developments and is used by the producer-director to plot action, camera shots and business prior to rehearsals in the actual setting.



**FLUFF or BEARD** Any mistake, action, word or phrase accidentally included or in any way distorted, resulting in an imperfect sound or picture.

**FILM LIBRARY** Organized body of film possessed by a station, correlated by a reference and cross-index system.

**FILM LOOP** A short piece of motion picture film spliced end to end to form a loop which is threaded on a projector and run continuously during a show so it can be brought into the picture sequence as desired. Usually used to establish locale or maintain montage effect. Also called a cyclic film.

**FILM PICKUP** Electronic transmission of motion pictures from 16 or 35 mm films by means of television.

**FILM PROCESSING** (1) The negative in the camera which when developed is called the master or original. (2) A master copy of the original is used for making other prints since the master is valuable and impossible to replace. (3) Work print used with the copy negative for cutting and editing and for scoring the picture with music or sound.

**FILM SEQUENCE** (1) That portion of a telecast made up of various motion-picture scenes. (2) In motion pictures the relation of various views of a scene which build into an incident climax.

**SINGLE SYSTEM** Sound is piped into the camera and is recorded on the same film as the image. (See Double System.)

**FLUORESCENT BANKS** A type of "cold" light used in the television studio for flat or fill light.

**FLUORESCENT LIGHT** Mercury-vapor tubes coated inside with one of a number of materials which fluoresce or glow when exposed to the discharge inside a mercury-vapor tube. Used in tv as flat fill or balancing light.

**FLUTTERING** Unsteady images on filmed show usually caused by buckled film in projector of poorly developed print.

**FLY** To pull above the set the lights, scenery or properties in order to facilitate camera shots, shifting or storage.

**FLY IT** Any suspended microphone or drop.

**FM—FREQUENCY MODULATION** Opposite of am on radio sound; way of combining the sound with the video carrier wave. The sound part of television is carried on fm; when used properly fm has less static and can transmit a greater (wider) audio band than am. (See Band.)

**F NUMBER** A number denoting the geometrical determination of lens speed. Determined by dividing the focal length of the lens by its effective aperture.

**FOCAL LENGTH** The distance of the focus from the surface of a lens from its optical center. The greater the focal length of a lens, the greater its telescopic quality.

**FOCUS** The point where the rays of light passing through a lens meet and form an image. In tv, focus is accomplished electrically within the camera as well as with the lens which is in front of the camera tube.

**FOCUSING BOARD** Board with different sizes of type on it, held a certain distance from the camera so the camera focus can be checked.


**FOGGING** Density on film caused chemically or by improper exposure to air or light outside the camera.

*(To be continued in next issue)*



## A la carte

Think of the range of choice film offers. For with film you can select clips from libraries containing millions of feet. And film clips wisely inserted, help change pace, set new scenes without expensive location shots . . . thereby help spark "live" shows, help cut costs everywhere. They are available on nearly every conceivable subject through commercial film libraries . . . and made on **EASTMAN FILM.**



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

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

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

Midwest Division  
137 North Wabash Avenue  
Chicago 2, Illinois

Agents for the distribution and sale of  
Eastman Professional Motion Picture  
Films

**W. J. German, Inc.**  
Fort Lee, N. J.; Chicago, Ill.;  
Hollywood, Calif.

NOW, more than ever...QUALITY COUNTS

# in the East...

... it's

# MOVIELAB

The superior QUALITY CONTROL consistently maintained by MOVIELAB on all film processing assignments has earned it the jealously-guarded reputation of being the "QUALITY LABORATORY" in the east.

More producers, cameramen and technicians throughout the east put their trust into Movielab's "KNOW-HOW" and "personalized service" than any other.

Get to know Movielab—for this is the standard by which all film processing is judged.



## ROUND THE CLOCK SERVICES

Negative Developing  
Ultra Violet and Flash Patch Printing  
Quality Control  
16 mm and 35 mm Release Printing  
Title Department  
25 Cutting and Editing Rooms  
First Print Department

for color it's...

*Rainbowlab* Inc.

**MOVIELAB FILM LABORATORIES, INC.**  
619 West 54th Street, New York 19, N. Y. JUdson 6-0360

## TVB FORMED

(Continued from page 39)

R. McCollough, of the Steinman Stations who is chairman of the NARTB tv board and Richard A. Moore, of KTTV, Los Angeles, acting chairman of the TvAB. Others at the meeting: Campbell Arnoux, WTAR-TV, Norfolk, Va.; Kenneth L. Carter, WAAM, Baltimore; Roger W. Clipp, WFIL-TV, Philadelphia; Merle S. Jones, CBS; L. H. Rogers, WSAZ-TV, Huntington, W. Va.; W. D. Rogers Jr., KDUB-TV, Lubbock, Tex.; Henry W. Slavick, WMCT, Memphis; George B. Storer Jr., Storer Broadcasting Co.

The committee will meet again in Chicago 30 August where it will begin to function as the temporary board of directors of TvB. It's expected by that time that the merger agreement will have been ratified by the NARTB's television board of directors and the executive committee of the TvAB.

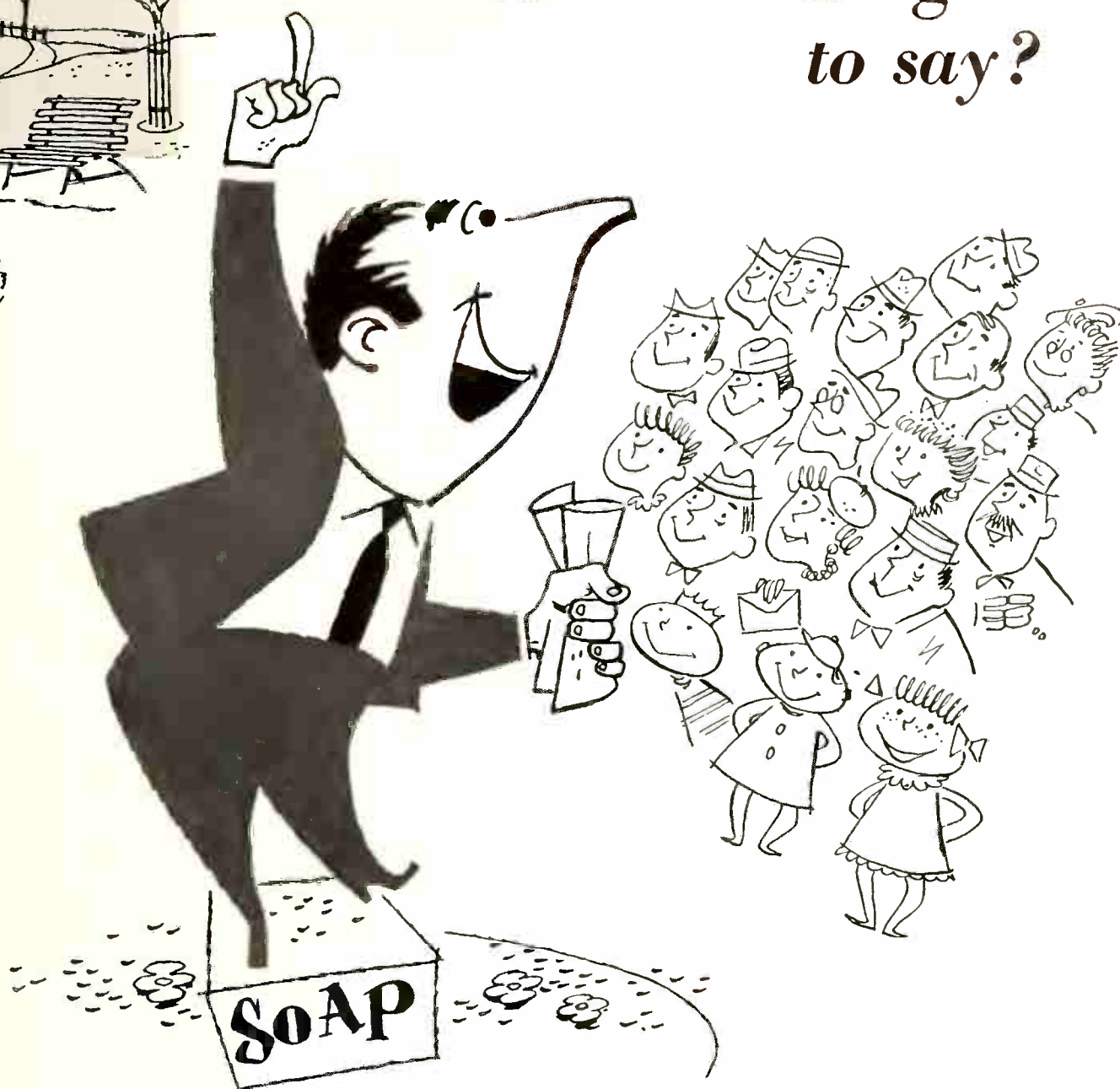
High up in priority for the TvB board is selection of a top industry leader as president. Salary will fall in the \$35-\$50,000 range. The first year's budget will be about \$400,000, based on dues from the 183 stations which have already indicated they will become members. Stations will pay monthly dues based on their highest published quarter-hour non-network rates. Both tv stations and networks are eligible for active membership but basis for network dues had not been set at SPONSOR's presstime. Associate membership will be available to representatives and others to be decided on by the board.

TvB will seek to promote television among advertisers and agencies through a broad variety of selling methods. In the process it will probably serve admen as a clearing house which they can turn to for tv facts. As blueprinted now TvB will:

1. Build a tv presentation covering the advantages of all forms of television and distribute it to advertisers, agencies and trade associations as well as its own membership.
2. Assemble and distribute facts and figures on television's impact, including local, regional and national spot case histories.
3. Hold regional clinics for advertisers and agencies.
4. Make personal presentations to agencies and advertisers. This will in-



*Got something  
to say?*



*... tell it where they're waiting for you!*

WHAM-TV's long-established, LOCAL PROGRAM audiences, WHAM-TV's live cameras, ample studios, and seasoned staff (we started in '49!) offer participation sponsors the *best facilities* and *best local programming* in Rochester. If you want to tap a Number One Test Market with the magic of local-show loyalty, buy the station that offers you the most for your advertising dollar.

*For example:*

MATINEE FEATURE MOVIES  
1:30—3:00 P.M. DAILY

The dominant daytime attraction in Rochester TV, with ARB ratings from 12.2 up to 21.1. Participation minutes, live or film, \$60.00 less discounts. For more information, call the nearest office of HOLLINGBERRY.



**WHAM-TV** ROCHESTER, N. Y.'s FIRST STATION

clude separate presentations for spot or network as the case may be.

5. Maintain contact with trade associations to promote television.

6. Seek out and sell advertisers not now using television.

7. Make speeches and other staged demonstrations of tv's effectiveness.

8. Conduct direct mail campaigns to industries.

TvB will also give its members a variety of selling aids including a regular mailing providing sales ideas; re-

gional workshop meetings; a television sales manual for local selling; a card file of co-op arrangements and dealer allowances of national advertisers; a training course for television salesmen.

The TvB will work closely with another new television project emerging under NARTB sponsorship. This is the Television Audit Circulation (TAC). Purpose of TAC is to provide a national survey of television sets and station circulation. Like TvB the set-counting body will be independent of NARTB. Figures it provides will be

an important part of TvB promotion though the two will probably function as separate organizations. TAC hired Politz recently to make a preliminary study of circulation measurement techniques. An actual national set count may come by next spring.

A periodic census of television sets was high up on the list of data admen told SPONSOR they would like to see furnished to them by the industry when TvAB's formation was announced this spring. Other projects which admen hoped to see the industry work out include:

- Some means of furnishing data on dollars expended in spot television. There is at present no industry source of dollar expenditure figures in spot television (or spot radio). A private service, N. C. Rorabaugh, furnishes

★ ★ ★ ★ ★ ★ ★ ★

"It is clear that the audience has no determined point of view on programs except that they shall be well done and pleasing. It reposes complete confidence in the stations it favors and that confidence is based upon the realization that if certain programs fail to please, other programs that fill the needs of the moment may be easily found by twisting a dial. The audience trusts broadcasters to think for it; it has demonstrated its complete satisfaction with broadcasting as it is, for over 30 years, and it has resisted every effort of those who insist that some other system would be more satisfactory."

CARL HAVERLIN  
President  
BMI, New York

★ ★ ★ ★ ★ ★ ★ ★

dollar figures on spot tv expenditures on a special subscription basis covering products of the major soap companies.

- Special audience data which provides breakdowns by sex, age, socio-economic status.
- A tool which could be used for rapid estimates of spot television costs.
- A movement to standardize television rate cards to make buying simpler.

Admen, of course, are anxious to get as much help as they can from the industry as quickly as possible. But the actual number of projects which TvB can embark upon at once is limited by the need to put together a functioning organization. At least some of the aids admen want, however, should be hitting the mail boxes late this fall and winter.

★★★

Now telecasting from our  
**NEW TOWER**

with **MAXIMUM POWER**

**KFYZ-TV**  
Channel 5  
BISMARCK

KFYZ-TV is now transmitting to an even greater portion of the heart of the rich Midwest market with 100,000 watts, maximum power. A 100 mile signal radius with a coverage area of 38,500 square miles. Let KFYZ-TV (call letters familiar from over 30 years of outstanding radio programming) show you how to increase the power of your sales message to this booming Midwest market.

**KFYZ-TV**  
CHANNEL 5  
BISMARCK, NO. DAK.

• Represented by JOHN BLAIR

# KOLN-TV GIVES YOU LINCOLN-LAND— Nebraska's Other Big Market!

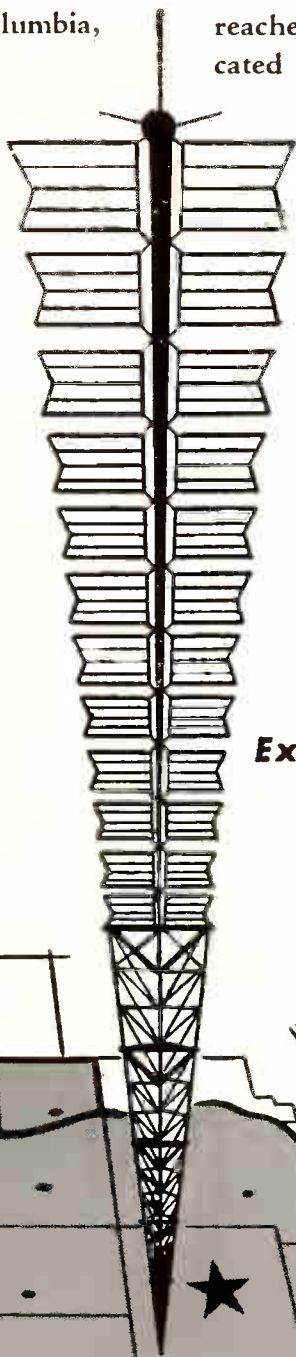
The map below shows Lincoln-Land — 34 counties with 182,982 families. (The city population of Lincoln is more than 100,000 people—in the same bracket with Topeka, Kan.; Lancaster, Pa.; Columbia, S. C.; or Madison, Wis.)

Actually, the KOLN-TV tower is 75 miles from Omaha; Lincoln is 58 miles. With our 1000-foot tower and 316,000 watts on Channel 10, KOLN-TV reaches over 100,000 families who cannot be duplicated by *any* other station.



### The Tetzor Stations

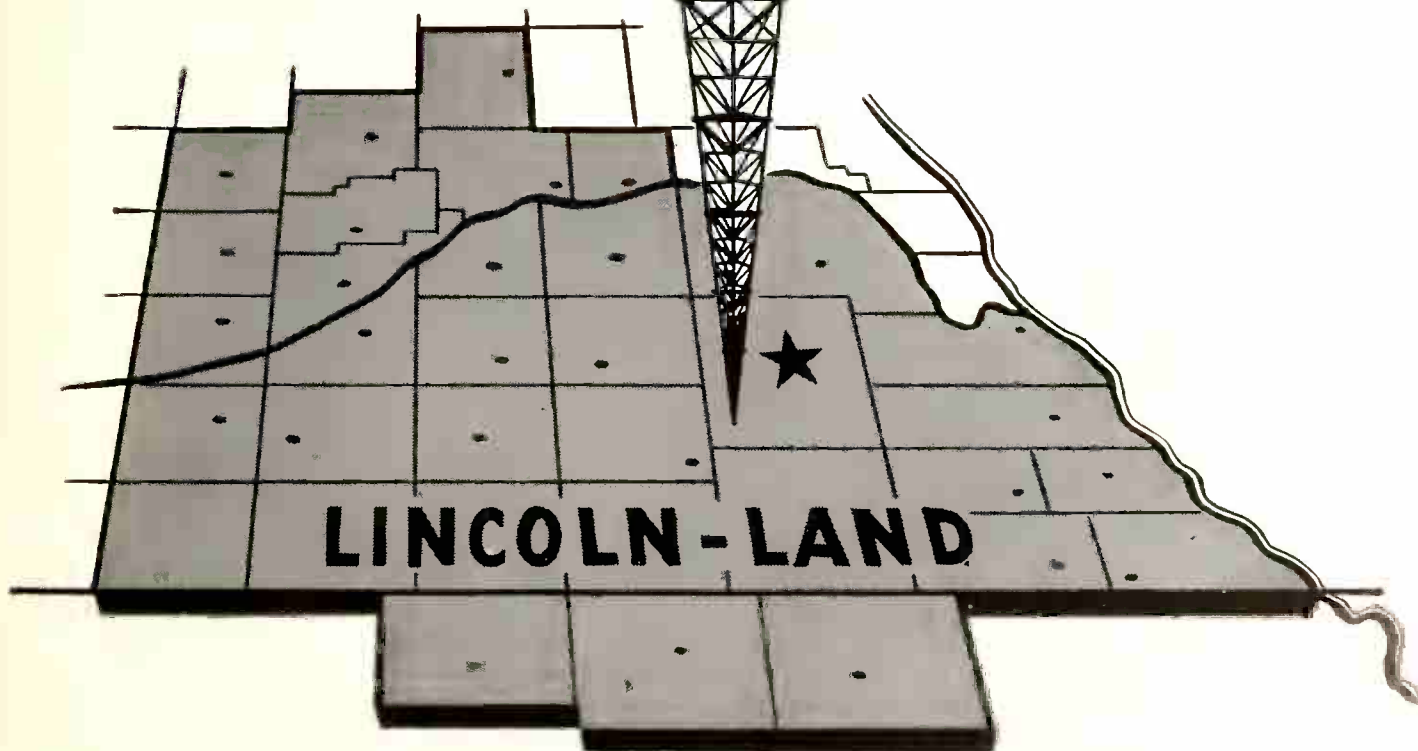
WKZO — KALAMAZOO  
 WKZO-TV — GRAND RAPIDS-KALAMAZOO  
 WJEF — GRAND RAPIDS  
 WJEF-FM — GRAND RAPIDS-KALAMAZOO  
 KOLN — LINCOLN, NEBRASKA  
 KOLN-TV — LINCOLN, NEBRASKA  
 Associated with  
 WMBD — PEORIA, ILLINOIS



**CHANNEL 10**  
**316,000 WATTS**



**Avery-Knodel, Inc.**  
**Exclusive National Representatives**





## like shooting fish in a barrel

"How can you miss?" With coverage that reaches 429,000 families and a phenomenal share of audience, established VHF WTAR-TV not only blankets America's 25th market, but the eastern half of Virginia (including Richmond) and all of northeastern North Carolina. Selling in America's Miracle Market gets to be more of "a snap" every day.

*Buy Only*

**WTAR-TV**

*to Sell America's Miracle Market*

**channel 3  
NORFOLK**

REPRESENTED BY EDWARD PETRY & CO. INC.

### RADIO IS S.S.S. TONIC

(Continued from page 35)

ic users brought to light that "the tonic market was more general than one would suppose," in Tad Mower's words.

Another finding of the survey was that most of the tonic users stated that they were prompted to buy the medicines via hearing commercials for them on the radio. Here was a clear, unmistakable indication of the path S.S.S. would do well to follow. Not only was radio the chief motivator of tonic buyers, but it so happened that the market areas pointed out by Nielsen as being the company's best bets could easily be reached by radio.

So the company and agency Henry J. Kaufman took \$1,000 and invested it in an initial radio test in the state of Virginia. Results were that sales went up in Virginia while they continued downward in the rest of the country. This was conclusive enough for the sponsor and it was radio full steam ahead. (In addition, Lamar Swift, who previously had been in the theatre business for a number of years, recalled that he had used radio to draw patrons to movie houses at one time. Why couldn't it sell S.S.S., too, he reasoned.)

The firm then launched schedules on about 70 selected stations in the South. It moved with especially heavy campaigns into markets where Hadacol had made its splash and gone on. It gradually expanded to other stations around the country, concentrating chiefly in its best "potential" areas.

It worked out a time buying strategy like this: It bought schedules on large power stations to get over-all, blanket coverage of a market. It selected local stations of a more specialized nature to reach specific segments of the population known to be tonic users: the Negro market, the rural market and special national groups in the larger cities such as Latin Americans.

Commercials used are almost exclusively one-minute announcements, most of them transcribed. Live copy, however, is employed in foreign language pitches and on a few "personality"-type participation shows. The company likes personality shows because they "seem to have a loyal local listenership," finds they are particularly effective when trying to reach the Negro or Latin American markets. In some cases, the

advertisers' sales are **LOOKING UP**



since **WFBM-TV's**

*higher tower and*  
**(1019 feet)**  
*higher power*  
**(100,000 watts)**

raised our coverage of households **76.1%\***

farm households **147.3%**

farm income **141.1%**

tv homes **65.4%**

counties **122.2%**

retail sales **71.8%**

food store sales **74.3%**

drug store sales **20.3%**

*To raise your selling sights in Indiana,  
look up The Katz Agency,  
our national representatives.*

\*DATA BASED ON NOVEMBER NIELSEN; COMPARES A & B COVERAGE AREA WITH COVERAGE PRIOR TO POWER/TOWER INCREASE.

**WFBM-TV**

Indianapolis • CBS

Affiliated with **WEOA**, Evansville; **WFDF**, Flint; **WOOD AM & TV**, Grand Rapids

personality delivers the announcement live, in others he may tag the transcription.

S.S.S. tonic is for the "blood, appetite and stomach," as the label on the bottle announces. A typical one-minute commercial runs in part:

"Did you ever stop and wonder why some folks feel wonderful, full of life while others just never seem up to par? That's because there are too many people in this world suffering from iron deficiency anemia. They just drag around. They're listless, tired all the time, don't get the most out of life. What they dearly need is S.S.S. Tonic . . . America's favorite for over 125 years. Yes, Three-S Tonic contains fresh, natural roots plus needed iron that actually builds rich red blood. S.S.S. Tonic will also perk up your appetite. If you lack pep and energy due to an iron deficiency anemia, don't delay! Start taking S.S.S. Tonic today. . . ."

As for competition, S.S.S. states that it does have "many small competitors in various parts of the country." These, interestingly enough, depend almost exclusively on radio for their results,

says the firm. When Hadacol made its razzle-dazzle appearance a few years ago, it, too, employed radio announcements—in heavy saturation—to soften up new markets.

S.S.S. says that its tonic has been a standard item among wholesale druggists for over a century, boasts that it has ranked as a "Family favorite for over 125 years." Today it is sold in 95% of the drug stores in the nation.

S.S.S. radio announcements, as aforementioned, are aired on an all year-round basis, while newspapers are used seasonally in the spring and the fall to bolster advertising support during these peak sales periods. The firm also runs limited schedules in farm magazines and drug trade magazines, uses almanacs quite extensively to reach the rural population.

Happy with its air experience thus far, the company is currently testing tv with a view to future use of the medium. Tests are taking place in Johnstown and Harrisburg, Pa., results will be compared with sales results throughout the Middle Atlantic territory. S.S.S. tablets share equally in the ad plans with the tonic. \* \* \*

## YOGURT

(Continued from page 41)

foreign-born population and those in areas where people were well traveled. Both groups, reasoned Zlowe, would have eaten yogurt in Europe (where it's as common as ice cream).

Just getting a store to stock yogurt in those days was a tough proposition. The stores that did stock it, however, sold it. Dannon started compiling success stories from various small stores and delicatessens. Then a Dannon salesman would call on the manager of a chain store located near one of the independents. He'd point out how the chain's competitor across the street was selling yogurt and usually end up writing an order for the chain store. When several stores in a chain would be carrying yogurt, the salesman would make a pitch to the chain's buyer, urging that he stock Dannon in all the stores.

By the end of Dannon's first year, two chains were stocking yogurt—Gristede and Bohack.

A dent had been made in the New York market. Now to move fast—quickly to build demand, to increase

# MAIL - SURVEYS OR POPULARITY POLLS

"Uncle Tom" Chase's Trail Time  
is First in the Omaha Area!

33,628 Letters Poured into Trail Time  
(June 1, 1953-June 1, 1954)

This tremendous mail pull is only one indication of Trail Time's popularity.

### LOOK AT THE RATINGS

	Trail Time	Other Sta.
Pulse—May 1954	13.4	7.2
Hooper—April 1954	13	9
American Research Bureau—Feb. 1954	16.1	10.6

READERS OF TV GUIDE RECENTLY VOTED TOM THE MOST POPULAR  
TV PERSONALITY IN THIS AREA.

Trail Time can boost YOUR sales. Contact your Blair TV man or  
WOW-TV sales manager, Fred Ebener.



Affiliated with "Better Homes & Gardens" and "Successful Farming" Magazines.





# WLS

personalities build

**LISTENER LOYALTY**

*WLS has long been noted for its station personality — and for the personalities on the station. One of those who is helping to build that reputation is . . .*

## **WOODY MERCER**



Woody Mercer is one of the newer members of the WLS staff. But he's quickly proved his right to a top spot in a Star Studded group of National Barn Dance entertainers.

Another native Arizona ranch boy, where he learned to sing in the natural style of the west, and the composer of some one hundred songs, Woody has been an immediate hit with WLS listeners. For instance:

This summer he's been featured on an hour long, Monday thru Friday afternoon program. In three of the four quarter-hour periods, he's first in listenership in the Nielsen Chicago area according to the latest NRI report.

In Woody Mercer, WLS has another star in the high tradition of the great personalities who have built WLS listener loyalty. A fine talent, an easy, casual manner, a genuine liking for people, combined with the sincerity that characterizes all WLS personalities, have already won for him the audience confidence and loyalty that always means *Results* for WLS advertisers.

**LISTENER LOYALTY  
PREDICATES  
ADVERTISING RESULTS**



**CHICAGO 7**

CLEAR CHANNEL HOME OF THE NATIONAL BARN DANCE  
890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

SEE YOUR JOHN BLAIR MAN

in LOS ANGELES



THE **LITTLE RASCALS**

**TOPS EVERY OTHER SHOW**

**ON ALL 7 CHANNELS**

(5:30 to 6 P. M. • KNXT-CBS)  
ARB-JULY '54

*The Greatest Gang  
of Kid Comics on  
Film!*

**Interstate**  
TELEVISION CORPORATION

**NEW YORK:**  
1560 Broadway  
PLaza 7-3070

**HOLLYWOOD:**  
4376 Sunset Drive  
NOrmandy 2-9181

**CHICAGO:** 1250 S. Wabash  
WAbash 2-7937

distribution, to get Dannon into more super markets, into more chains.

People who already knew about yogurt, people who had eaten it in Europe were buying Dannon Yogurt. The big question: Whom should Dannon try to sell next? The answer: Food faddists. People who were interested in nutrition. People on diets.

Reaching this next group wasn't too hard. Dannon bought participations on *The McCann Pure Food Hour* on WOR. Thus it was that radio got Dannon's first advertising money appropriated for any medium, outside the p-o-p advertising of the previous year. For Dannon's second year heavy p-o-p promotion was continued. And, just as it does today, the McCann radio show was tied in with p-o-p material.

The Zlowe Agency could have sought out a sophisticated audience eager to try something new, exotic. But by using the McCann program, Dannon Yogurt was introduced to a group of radio listeners who would be delighted to try a new food. The resulting sales records proved Zlowe's media selection was smart.

McCann's program served another purpose, though. It helped Dannon get better distribution. Now Dannon salesmen had something concrete to show store owners reticent to take on the yogurt line. Grocers knew that McCann and certain other food commentators had a hard core of fans who would buy whatever was recommended.

Not long after buying participations on the McCann program Dannon also picked up announcements on Mary Margaret McBride's program (on WJZ, now WABC) and on WQXR.

Up to this point in the history of yogurt, part of the food's charm had been its tart, tangy taste. Tartness is favored by Europeans, who frequently prefer a tart dessert rather than a sweet dessert. Yet Dannon knew that many Americans would become more enthusiastic about yogurt if it were sweetened. By 1945 the first batch of sweetened yogurt was ready. It contained pure strawberry preserves and was an immediate hit (it's still popular). Production of plain yogurt, of course, continued.

By the end of the war, Dannon found requests for yogurt coming from well beyond the New York metropolitan area. The demand had been generated by the far-reaching radio announcements. Yet Dannon's New York distri-

in SAN FRANCISCO



THE **LITTLE RASCALS**

**TOPS ALL MULTI-WEEKLY SHOWS**

**Regardless of Day, Hour or Type of Program**

(5-5:30 P. M. • KRON-NBC)

ARB - July '54

*The Greatest  
All-Around Audience  
Puller on TV!*

**Interstate**  
TELEVISION CORPORATION  
OTHER OFFICES:

**CLEVELAND:**

1268 Winston Rd., S. Euclid, O.  
Evergreen 1-0531

**ATLANTA:**


Room 401 Georgia Savings  
Bank Bldg. - LAMar 2036

**DETROIT:** 2310 Cass Ave.  
WOOdward 1-2992

**DALLAS:** 304 S. Harwood St.  
PRespect 1658

**DES MOINES:**  
1115 High St.  
Phone 3-4117

**TORONTO:**  
Sterling Films, Ltd.  
King Edward Hotel



They live  
on the  
Pacific Coast...

they listen to

**DON LEE  
RADIO\***

**Don Lee IS Pacific Coast Radio**

...the only network designed for complete coverage of a GREAT radio audience, 16½ million people with an effective buying income that tops the national average by 18%. It's the nation's greatest regional network.

*Mutual*  
**DON LEE**  
**RADIO**

*Don Lee Broadcasting System  
Hollywood 28, California*

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



AN  
**open door**  
to the Nation's  
Test Market!

**WLBC-TV**

Muncie . . . sometimes called Middletown, U.S.A. . . . has been the nation's recognized test market for years. Reach this rich Muncie area market via WLBC-TV.

- ★ 70,000 UHF sets (May 1954)
- ★ 65% tuned to Channel 49
- ★ \$225 Base Rate
- ★ All 4 networks
- ★ Proven Test Market



MUNCIE, INDIANA

bution still was spotty. For the company to service an area reaching out from 75 to 100 miles beyond New York, while lacking complete distribution in the city, would have been too expensive. Therefore the beyond-New York radio coverage was largely waste circulation since the company couldn't service outlying dealers.

Media were again evaluated.

What the company needed was solid New York distribution. Radio stations, in 1946, didn't have merchandising plans such as they offer today. But newspapers did. Newspapers, besides being able to open doors to more retail outlets through their merchandising departments, had circulation which Dannon felt was more confined to New York—resulting in less waste circulation.

The media choice to Dannon seemed clear: Leave radio for awhile, get into newspapers.

The newspaper ads averaged about two columns by 50 lines. No ad was bigger than two columns by 75 lines. For the first two or three years the ads were in an editorial format and style but later changed to display ads.

Supplementing the six-year newspaper campaign were a great many minor media—pencils, baseball schedules, matchbooks, sewing kits, other gimmicks.

Meanwhile, Dannon had been enjoying unusual success with a direct mail campaign aimed at doctors. The doctors were offered coupons worth from five to 10 cents toward a container of yogurt for themselves or their patients and, Dannon reports, a great many accepted the offer. The return on the mailings, in fact, averaged around 10% (1% or 2% in direct mail is considered good). One campaign had a return of over 11%. Dannon's mailings to doctors consisted of jumbo-size post cards. A pre-paid postcard in one corner could be sent in for the coupons. As part of its campaign directed at doctors Dannon had booths at state medical association meetings.

By 1952 Dannon was again ready to make yogurt history: it had perfected another sweetened yogurt. The new flavor was orange, made from pure orange concentrate. To announce it Dannon took its first plunge into television, signing for 30 announcements weekly on WOR-TV. Newspaper announcements also were utilized.

Although Dannon was a relatively small company to be using New York

television, Zlowe was convinced its commercials had to be as good as the biggest tv sponsor. Zlowe insisted that Dannon film the best commercials it was possible to produce.

Now Irwin Zlowe recalls the commercials as being "pretty expensive for us—but they paid off."

Part of the expense was due to hiring Martin Henry, former Hollywood director, to direct the commercials. (They were produced by Video Pictures, New York.)

"And there was quite a cast of characters," says Zlowe. "We wanted to show that all kinds of people eat yogurt. So we had to film a variety of types—businessmen, housewives, children, truckdrivers and so forth.

"We cast dozens of models and actors for each part before deciding on whom we wanted. This all took time, was expensive, but gave us people who looked exactly like the kind of people we were trying to portray in the commercials.

"Expensive opticals—fade ins and outs, zooms, wipes—also added to the production fees but gave us a Hollywood-type job."

Zlowe's advice to small advertisers: "Don't spare expenses in making commercials: it'll pay off."

With the acceptance of sweetened yogurt Dannon decided to add one more flavor—vanilla. Vanilla is by far the most popular flavor in ice cream and, Dannon reasoned, would be popular yogurt, too. In January 1953 vanilla yogurt was introduced via the WOR-TV schedule plus some newspaper advertisements. Trade announcements were run in *Grocer Graphic* (a paper distributed to New York food retailers).

Vanilla yogurt turned out to be just as successful as the company had expected. And with its introduction Dannon had grown to the point where 33 refrigerated trucks (plus a couple spares) were whisking fresh yogurt to cities several hundred miles from New York—Philadelphia, Baltimore, Washington and other points. Furthermore, in 1952 the company had opened a huge new modern plant in Long Island City, the largest yogurt plant in the United States. With increased capacity it was able to meet a much greater demand.

In early 1953 Zlowe re-examined Dannon advertising, decided a change of media was necessary. So the budget—which had been divided between tele-



# What can you do with \$955?

No doubt about it, \$955 is a tidy sum of dough. Enough to buy an extra ticket to Paris, say. Or to take a month's vacation after you arrive. Or make a healthy down payment on a Chinchilla coat!



## ON WOAY, \$955 will buy 13 half hours!

WOAY, Oak Hill, is West Virginia's second most powerful station!  
 Its 10,000-watt signal covers 21 counties —  
 delivers a total Nielsen audience of 102,200 radio homes —  
 delivers an average daily Nielsen audience of 51,320 radio homes!

See direct for availabilities.

# WOAY

OAK HILL, WEST VIRGINIA

Robert R. Thomas, Jr., Manager  
 10,000 Watts AM—20,000 Watts FM

WEST VIRGINIA STATION COVERAGE DETAIL

Radio Homes in Area	NCS Area	No. of Counties	DAYTIME					
			4-Week Cum.		Weekly		Average Day	
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*
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
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
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
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
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40
225,030	10 TOTAL	21	102,200		92,540		51,320	

\*=% of Radio Homes in Area

**Dominant Leader...**

**in RESULTS**  
Advertisers experience proves "REX's" ability to produce sales . . . the most accurate measuring stick of any promotional effort.

**in VIEWERSHIP**  
WREX-TV is favored by viewers in the WREX-TV "Grade A" area by better than a 2 to 1 margin. This fact has been brought out in an extensive viewership survey just recently completed. This dominant leadership results in a far lower cost-per-thousand . . . making WREX-TV your "best buy".

*Serving The Rockford-Madison Area*

**WREX-TV**  
**13**  
**ROCKFORD - ILLINOIS**

NETWORK AFFILIATIONS • ABC

**REPRESENTED BY**  
**H-R TELEVISION, INC.**

vision and newspapers—was split between radio and television. Air media got 80% of the reappropriated budget, divided about 50-50 between radio and tv. The remaining 20% went into point-of-purchase.

One of the big reasons for returning to air media: Merchandising plans offered by the radio and tv stations, an innovation since Damon's previous air advertising in the mid-'40's.

Dannon did more than change its appropriation in 1953. It also changed its time buying strategy. During 1952 and the first quarter of 1953 Dannon sought as big a cross-section of audience as possible on WOR-TV. It bought announcements next to children's shows, home ec programs, sports shows, dramatic programs, special events, musical programs.

Starting in April 1953, however, its schedule of participation announcements reached a slightly smaller cross-section of New York listeners, but it reached prospects in that group more often. This strategy has been used ever since.

At the Zlowe Co., Milton Sutton, agency copy chief, writes most of the Dannon copy. "We never use high pressure stuff," he told SPONSOR. "We never exaggerate claims. All we ask is that the listener try yogurt—just try it once."

A typical commercial, which recently was on the Tex & Jinx television show, went like this (only a portion of the audio is reproduced):

*Jinx:* I want to talk to you about a personal enthusiasm of mine—Dannon Yogurt. It seems to me that there are two kinds of people. Those who know everything about yogurt—and those who know nothing about it. Now just what is yogurt anyway?

In a nutshell, it's a cultured milk food made from pure, fresh, cow's milk plus an extra something. That extra something is the special lactic cultures found only in Dannon Yogurt.

My scientific friends tell me that these cultures do wonders for your system. Dannon Yogurt gives you all the benefits of pure milk—and it's so very easy to digest! As a matter of fact, you digest it in just one hour—about three to four times faster than milk.

*Tex:* Now about the taste. The plain yogurt has a tangy goodness—and many people prefer it. But I notice many newcomers to yogurt prefer the flavors: Sweet 'n' smooth vanilla; refreshing orange . . .

\*\*\*

## SPONSOR ASKS

(Continued from page 67)

they show no signs of slackening—then radio will have benefited from the presently confused tv picture in Canada. This same argument could be used for other media and, as yet, it is too early to predict accurately, though I believe it would be safe to assume that by the end of the year stations will have picked up the ground lost in the Spring.

Another factor in this situation is CBC's policy of scheduling minority interest programs in peak time periods under the banner of Canadian culture. In areas like Montreal which cannot as yet receive American stations, this has resulted in lower sets-in-use than would otherwise have been the case. CBC has apparently not been too successful in selling this programming to national accounts and presumably this has stopped the siphoning off of money from other media which might have taken place. Certain large national accounts in Canada are conspicuous by their absence from the tv scene and this has worked to radio's advantage.

Profiting from the experience of American operators there has probably been less panic in Canadian radio circles because there has been more time to assess the situation and time to take appropriate steps. Canadian stations generally are becoming more aggressive and being faced with a somewhat watered-down type of television have been able to gain ground in the face of competition rather than losing it. Radio in Canada is anxious but not frightened—getting back to work is a good way to cure the jitters and I believe that Canadian radio has done just that.

## CANADIAN TV LIMITED

By S. W. Caldwell

S. W. Caldwell Ltd. Radio & Television Advertising, Toronto



Although the introduction of tv into Canadian advertising is bound to have repercussions in radio, the competition between the two must of necessity form a different pattern to that which has



# ARKANSAS ...

*The fastest growing state  
in the fastest growing  
Region in the  
United States of America*

From 1940 to 1950 — ARKANSAS increased:

	<u>ARKANSAS</u>	<u>U.S. AVERAGE</u>
Bank deposits .....	281 %	131 %
Per Capita Income .....	255 %	150 %
Retail Sales .....	302 %	207 %

Little Rock per family effective buying income exceeds—Houston, Dallas, Ft. Worth, St. Louis, Kansas City, New Orleans, Shreveport, Oklahoma City and the national average!

To tap this Rich Market, use **KARK** Little Rock\*

No. 1 .....	7 AM-12 Noon M-F
No. 1 .....	12 Noon-6 PM M-F
No. 1 .....	6-11 PM Sun.-Sat.

**KARK** first 66 quarter hours out of 72\*

All 10 Top Evening shows .....	KARK
All 10 Top Daytime Shows: M-F .....	KARK
All 9 out of 10 Top Daytime Programs: Sat.—Sun. ....	KARK

\*according to Pulse March, 1954

Represented by

**Edward Petry  
& Co., Inc.**  
NEW YORK - CHICAGO - LOS ANGELES - DETROIT  
ST. LOUIS - SAN FRANCISCO - BALTIMORE

**k a r k**  
**D I A L 9 2 0**



**Little Rock, Arkansas**

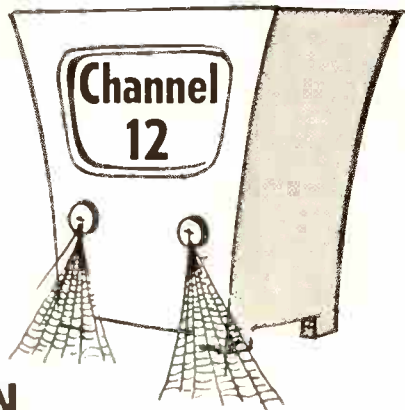
# TOP QUALITY!



## MITCH GORDON

*Sports Director*

3 Sports Star (Football, Basketball, Baseball) at two Michigan Colleges—Hope and Western Michigan. Graduate work at University of Michigan and University of Omaha. Assistant Coach at famous BOY'S Town, Nebraska. Managed Radio Stations in Michigan and Florida. Mitch loves his sports . . . so does his audience on WWTW!



## IN KANSAS

**LISTENING HABITS** are well-established. Pick a positive and loyal viewing audience. Select KTVH in Kansas.

See Your KTVH Sales Representative Today!



CBS BASIC - DU MONT - ABC REPRESENTED BY H-R TELEVISION, INC. **COVERS CENTRAL KANSAS**

evolved in the United States.

First because radio and television in Canada are governed by the Canadian Broadcasting Corporation (CBC), which has complete control over licensing in both fields, the amount of time available for commercial use and the areas in which privately owned stations can operate.

The CBC has ruled that for an indeterminate time only one station be allowed to operate in each designated area and each of the key metropolitan markets be the exclusive property of CBC-owned stations. All network facilities come under CBC operation; it is responsible for allotting a certain amount of time to programs for minority groups. These factors curtail the variety of programs available to viewers and the number of programs with mass appeal.

In many areas of Canada only the vast coverage of radio broadcasting can economically reach the thinly spread population. Because of this geographic barrier, advertisers who are using television in the major markets use radio to reach the consumer in non-tv and rural areas. Because of limited time allotment for commercial tv, advertisers who would wish to be on television will not be able to obtain time for their programs, and those advertisers for whom tv costs are prohibitive will still carry on their radio campaigning.

Television expansion is being carefully controlled in Canada—an aspect of conservatism that is also encountered in the individual and makes tv acceptance in the home slower than in the United States.

### RADIO MUST RESELL ITSELF

By Fred E. Smith  
Spitzer & Mills Ltd., Toronto



The answer to the question is basically yes, although certainly to a much lesser extent. I believe that, in Canada, television will not be able to offer as much competition to radio, either program-wise or in the number of stations that can be built. Due to the very nature of our

geography, with the densely populated areas fairly well spread out, there will not be too much overlap of tv coverage—and, in the majority of markets, lack of population will not make it feasible, profitably, to have more than one tv station.

Also, in the United States, radio stations with an abundance of network programs seemed to feel the effects of tv the most. This will not be true in Canada, as virtually no Canadian radio station is now dependent upon the CBC networks. Their schedules are therefore loose enough to allow all the programing revisions they desire. In the larger markets where two, three or more tv stations can be handled, radio will feel the effects much more seriously.

Actually I think it boils down to a case of radio stations having to start right from scratch again, and, either individually or as a collective group, resell radio to the public. Radio is no longer a luxury, it is a necessity—but it is now being taken too much for granted. It will be up to the stations to spend a little more money in the future—to let the people know exactly what this mass medium means to



**IN UTAH WHEN YOU BUY THE**

**BIG 2**

**THE DIFFERENCE IS  
POWER PLUS  
SHOWMANSHIP  
AND THAT'S KUTV  
CHANNEL 2**



You get the audience you buy...and KUTV's audience gets the full impact of programming planned to entertain, powered to sell.

Your George P. Hollingbery representative will give you the full story.

*...on the air Sept. 7*

Full power from atop 8600 foot Pix Peak.

*Buy the Big 2 in Utah*

**KU 2 TV**

**ABC** IN SALT LAKE CITY

## If you use TV film you need BONDED TV film service!

Saves You Money, Worry  
and Mistakes!

COMPLETE TV FILM SERVICE FOR  
PROGRAMS OR COMMERCIALS

Shipping • Splicing • Routing,  
Scheduling, Print Control  
Records • Examination,  
Repair, Cleaning, Report on  
Print Condition • Storage  
Supplies, Equipment



TV FILM SERVICE

LOS ANGELES • NEW YORK  
904 N. La Cienega 630 Ninth Ave.  
BR 2-7825 JU 6-1030

FASTER, SAFER, LESS COSTLY...  
Because It's More Efficient!

### MEMO TO MEDIA BUYERS:

WRBL Radio and WRBL-TV  
are the ONLY media in  
Columbus with "AREA IM-  
PACT"!

The only means of delivering  
your clients' messages to 92%  
of ALL homes by radio and  
to 50% of ALL homes by tele-  
vision . . . and, at lowest cost-  
per-thousand.

WRBL AREA is IMPOR-  
TANT in the Southeast!

Population	636,000
Families	150,000
Radio Homes	138,000
Car Radios	82,000
TV Homes	74,000
Retail Sales (000)	\$360,500
E.B. Income (000)	\$670,000



**WRBL** RADIO  
AM-FM  
**TV 4**  
Channel 4  
COLUMBUS, GEORGIA  
CALL HOLLINGBERRY

them, what it can do for them, how it helps them in everyday life and just how it proposes to entertain them. Already some stations have recorded singing jingles and are consistently telling us "radio is everywhere." "take your portable on your next picnic." "get the news on your car radio." Others are currently considering block programming of news and music in the evenings. One station at least is going to program horizontally: i.e., comedies at 8:00 p.m., dramas at 8:30 p.m., quiz programs at 9:00 p.m., music at 10:00 p.m. and so on, every night of the week.

To sum up, tv is and will be more so a challenge to the radio industry in Canada. It won't break any radio stations but they will have to loosen their wallets a bit, do some promotion and keep a weather eye on their programming in order to maintain an audience large enough to still be a profitable venture for advertisers. In many cases, the radio station will *have* to show a profit—*something* has to pay for the tv station.

### TIME BUYING

(Continued from page 38)

availabilities—both current and potential—as well as cost estimates for the areas the client will want to cover. Along with these availabilities and estimates the buyer usually also includes a memo with his conclusions and recommendations.

To give you an idea of the work the timebuyer contributes at this stage of strategy planning, here is one such timebuyer memo actually taken out of a recent FC&B marketing plan.

"Television recommendations

"Before recommending a spot radio campaign of participation shows in big cities of X Product's 90% market, the agency examined television possibilities. These possibilities were considered:

- (A) Network television
- (B) Spot television (women's participation shows) in lieu of the radio participation program.
- (C) Spot television (participation shows) supplemented by radio participation shows.
- (D) Spot television test.

"Network television is not feasible for the reason that it cannot all be contained within X Product's 90% market.

"Alternatives (B) and (C) above deliver too small an audience per dollar invested in comparison with spot radio coverage.

"A comparison of spot television and spot radio average costs has been prepared for 10 metropolitan cities lying within the best X Product markets. These cities and the estimated time costs (exclusive of talent and/or film costs) for three one-minute participations per week in a 13-week period are listed below."

A list of these cost estimates in 10 markets might be followed by this conclusion:

"Average cost per television spot in these 10 markets comes to \$88. Under the radio participation program recommended for X Product, client is paying \$35 for the average radio spot in these same 10 cities.

"The agency has concluded that X Product television in anything but a test campaign would be premature at this time.

"A test market recommendation is being prepared to determine

(A) Whether X Product benefits can be registered and sold on a television screen, and if so

TV and RADIO  
PROGRAMS

SPOTS

WILL

SELL

9  
COUNTIES

1-2 sales punch

in WESTERN MONTANA.



GILL-PERNA, reps.

MISSOULA, MONTANA

SPONSOR



# YOU MIGHT GET A 916-LB. BEAR\* -

**BUT . . .**

**YOU NEED WKZO-TV  
TO BAG AUDIENCES  
IN WESTERN MICHIGAN!**

**GRAND RAPIDS-KALAMAZOO HOOPERS  
January, 1954  
Share-Of-Television-Audience**

	MON.-FRI. 7 a.m.- 12 noon	MON.-FRI. 12 noon- 5 p.m.	SUN.-SAT. 6 p.m.- 12 midnight
<b>WKZO-TV</b>	80%†	85%	62%
<b>B</b>	31%†	15%	38%

†Adjusted to compensate for the fact that neither station was on the air all hours.

**NOTE:** Sampling was distributed approximately 75% in Grand Rapids area, 25% in Kalamazoo area.

WKZO-TV dominates the Western Michigan television market, *morning, afternoon and night.* January, 1954 Hoopers show that WKZO-TV gets:

*158.1% more MORNING viewers than Station B—  
466.6% more AFTERNOON viewers—  
63.2% more EVENING viewers!*

WKZO-TV is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids. Its brilliant Channel 3 picture serves more than 406,922 television homes in the 29 most populated Western Michigan and Northern Indiana counties—a far larger *television* market than many major cities can claim!

**(100,000 WATTS—CHANNEL 3)**

# WKZO-TV

**OFFICIAL BASIC CBS FOR WESTERN MICHIGAN**

Avery-Knodel, Inc., Exclusive National Representatives

\*Arthur Young killed a 916-lb. grizzly bear in Yellowstone National Park.



*The Feltzer Stations*

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

*Tillie Vision*  
IN THE LAND OF  
MILK AND <sup>M</sup>ONEY



100,000  
Channel 2 **BAY**

INTERCONNECTED CBS, ABC,  
DUMONT, 55 COUNTIES  
Haydn R. Evans, G. Mgr. WEED-TV

## TOP QUALITY!



### GUY VANDER JAGT

*News, Special Events Director*

1953 National Oratorical Champion.

3 consecutive State Debate Championships.

Perrins Scholar, Yale University Divinity School.

Holland (Michigan's) Community Ambassador to Bonn, Germany in 1952.

2 years in commercial radio.

Guy is an instant audience winner too . . . on WWTW!

CADILLAC MICHIGAN

**WTTW**

13

PRIMARY CBS - ABC, DUMONT  
REPRESENTED BY WEED - W.L. SALES, GRND. RPDS

(B) The frequency of impressions which are required to make the sale.

(C) The dollar efficiency of spot television coverage in comparison with the dollar efficiency of spot radio coverage."

Gerhold then weighs both the availabilities and the buyers' recommendations and bases his own over-all media recommendations upon them. It is at this stage that a concrete media strategy emerges and becomes incorporated into the marketing plan.

The marketing plan is then given to plans board by the account group. Here too, as in the various previous stages, everyone has something to say about media. The plans board makes its own media suggestions in terms of general media strategy.

"After some sort of preliminary agreement has been reached," Gerhold continues, "we start to break down the budget. This is still a strategic decision, involving top management, though it is based on information provided by the buyers. It's the matter of reaching the right people with the right frequency and continuity."

These decisions generally evolve out of another series of discussions between Gerhold, Pardoll and Hofmann. This is not to say that the buyers are kept remote from these problems, as might be expected because of the departmentalization. In practice the lines dividing responsibilities are not as rigid as they seem on paper. The buyers continuously express their views on these problems either through Pardoll or through Hofmann.

Comments Pete Bardach, one of the timebuyers: "That's one satisfying part of operating our way: Recommendations and thoughts are welcomed regardless of their source. And by the time budget decisions are being made our brains have been pretty well picked for various types of specific data that will help towards reaching conclusions."

Gerhold, however, is frank to add the other side of this coin: "Our buyers do participate in decisions and discuss them. But the people in the media department don't lay down basic media strategy. Those decisions are made by the plans board as a whole."

By the time the timebuyers and spacebuyers finally get together with Gerhold the budget and media breakdown is generally confirmed, and all broad strategic decisions have been

made.

"Now—after client approval, that is—we must decide how to put our paper plan into action," adds Gerhold. "In fact, the plan we outline on paper rarely actually turns into a radio or tv campaign. Often the strategy may still be questioned in terms of availability, particularly where air media are concerned."

Here's where the buyers get back into the act again. Some three weeks or more may have elapsed since the time when they compiled availability lists and cost estimates that Gerhold used to recommend over-all strategy. Until now, however, they've not had the right to make schedules and place orders. So they must recheck availabilities, and many of these may have lapsed because of the delay in time.

If a big change in plans is necessary because of the number of availabilities that have fallen through, the media department has to make substitute recommendations. These go back to the account group and possibly even to the plans board.

When a programming buy is being considered by the media people, another group gets into the act: Roger

*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.

Pryor's programming department. Pryor, as v.p. in charge of radio and tv production, comments on participation buys as well, in that he analyzes, for example, the type of women's show the product would be best suited for.

In fact, the major conclusion that can be reached about the media department in FC&B's way of doing things is that there's a lot of overlap between other departments and media—particularly the radio-tv production department.

"We're always looking for a sensible total effort," Gerhold remarks. "It's a mistake to overdepartmentalize when it comes to policy decisions."

What's the responsibility of the director of broadcast media within this framework?

Pardoll stresses the importance of fostering high-level contacts particularly where network negotiations are concerned. Dark, of medium-height, he talks energetically about freeing himself of "supervisory duties over the buyers whenever possible," to devote most of his time to such activity as finding a good network buy or creating a network availability where none existed previously.

"I don't sign myself any particular account," he told SPONSOR. He breaks down his functions as follows:

1. To analyze and recommend broadcast facilities.
2. To negotiate and contract for facilities, both spot and network, network primarily.
3. To coordinate activity between media and other departments like broadcast production, research and the plans group.
4. To be responsible for account assignments and administration.

It's interesting to note that his job is in no way parallel to the job of the associate media directors at the so-called semi-integrated agencies like B&B. There the "second-in-command," as Pardoll is at FC&B, serves primarily as a media coordinator. He's the man who pulls together the print and broadcast information his buyers provide. He's also the one who then translates this information into media and budget recommendations.

Pardoll does not feel that planning budget and media breakdowns comes within the scope of his responsibilities. More than anything else he is an even more specialized specialist than his buyers, and certainly a more experienced one. Although he has had print buying experience he does not apply this knowledge so much toward attempting to work out a satisfactory split of the budget between print and air, as he uses it to better judge the efficiency of the air media themselves.

"And yet I can't stress too often the error of pegging us as a departmentalized organization," Gerhold repeated when Pardoll had finished explaining his role to SPONSOR.

"We're set up to emphasize integration of the media function with other advertising and marketing functions. This thinking coincides with our entire concept of having an advertising strategy grow out of group activity, rather than out of any one department."

Timebuyer Pete Bardach too stressed how close working with other agency departments has helped him in his time buying.

"For one thing, we always hear e.t.'s or see film commercials before we're asked to place them," he told SPONSOR. "This way I get a more intimate feeling about the objectives of the sponsor from his actual commercials than I ever could from reading or rereading the marketing plan several times."

★ ★ ★

*what's cooking  
in Coffeyville?*

Newest Southeast  
Kansas—Northeast  
Oklahoma survey  
covering 11  
county Coffeyville  
trade area (256,000  
people) reports:

**KGGF HAS BIG-  
GEST AUDIENCE  
IN 45 OUT OF 52  
MONDAY THRU  
FRIDAY ¼ HOUR  
STRIPS! (6:00  
A.M. to 6:30 P.M.)**

KGGF with 10  
KW on 690 KC  
delivers primary  
coverage to a total  
of 87 counties in  
Kansas, Oklahoma,  
Missouri and  
Arkansas.



NEED & CO.,

**BIGgest TOWER**  
**TOPmost POWER**  
in the Heart of America

**KMBC-TV**, the **BIG TOP** station, dominates the Kansas City market as no other station can! Using full 316,000-watt power and 1,079-foot tower, Channel 9 covers thousands of additional TV homes. For coverage details and choice availabilities, see your Free & Peters Colonel.

*Note: full-power, tall-tower operation from Sept., 1954.*

**FREE & PETERS, INC.**  
National Representatives



**CBS** Basic CBS-TV affiliate



**KMBC Building**, 11th & Central Sts.  
Kansas City, Missouri

**KMBC-TV**  
The **BIG TOP** Station  
in the Heart of America

**KMBC—Radio**, Kansas City, Missouri  
**KFRM—Radio** for the State of Kansas





FOR

**ACTION!**

**ACTION** in translating YOUR message for the largest Spanish speaking audience in the Great Southwest. . . .

**ACTION** in top performance and production by a skilled staff of translators, directors, announcers, actors, singers and musicians. . . .

**ACTION** in putting YOUR product in thousands of homes in the San Antonio area. . . .

**WE INVITE YOU TO ASK ABOUT OUR**

**Knowhow**

**Co-operation! and**

**On-the-beam**

**Results**

Many national advertisers have successfully invaded this profitable market through KCOR's superb facilities and service. . . .

Some of them are:--

**PROCTER & GAMBLE  
LUCKY STRIKE  
GENERAL FOODS  
BRISTOL MYERS  
CHESTERFIELD**



**R. A. Cortez, Pres.**

**SAN ANTONIO, TEXAS**

*Texas' First Spanish Station*

*Represented by*

**Richard O'Connell, Nat'l. Adv. Dir.  
40 East 49th St., New York 17, N. Y.  
PLaza 5-9140  
LOS ANGELES — SAN FRANCISCO**

## TV PROGRAMING

(Continued from page 33)

three entire evenings each week. Also NBC TV is pushing the "magazine" concept of participation programming to the ultimate in its *Today-Home-Tonight* trio. It is publicizing its color programming to the hilt. There will be some 12% more film shows.

3. *ABC TV*. Earlier this summer, ABC TV talked of a "Five Year Plan" to reach parity with the two largest tv webs. Now, with its fall nighttime lineup virtually set and with few openings left, ABC TV is talking of reaching its goal in four. In many ways the nighttime lineup and program philosophy is similar to CBS TV; there's little pressure for color, and no attempt to out-do NBC TV in the super-colossal, once-a-month shows. Except for *Breakfast Club*, a radio veteran, ABC TV's daytime lineup is unexplored territory, but the network's plans for it run along the lines of programming "in counter-point" to that done at any daytime hour by the NBC and CBS video webs. The live-film ratio is about the same.

4. *Du Mont*. Not involved in the struggle for top program supremacy, Du Mont will make a strong bid for tv ad dollars this fall. The key pitch: flexibility. DTN has no "must buy" list, will tackle any assignment from coming up with a long lineup for a regular show (as in Admiral's *Bishop Sheen* show) to aiding a film advertiser to clear what is essentially a spot tv lineup (as in the case of Heinz and *Studio 57*). Du Mont is confident that time is working in its favor.

**Open time:** As it was last fall the big squeeze play is on prime evening hours. This fall, too, the squeeze is extending to quite an extent into daytime hours. As SPONSOR went to press, the situation on time slots looked like this:

1. *CBS TV*. All evening time, from 7:15 p.m. until 11:00 p.m., is committed. Although, as a CBS TV sales executive pointed out, "there is always the chance of a cancellation in mid-season," the chances are almost zero that the spot will go begging for long or that the program will be shifted. Daytime at CBS TV also has "S.R.O." on its program lineup. All the network periods between 7:00 a.m. and 5:00 p.m. are filled with a lineup of personality shows (six hours daily), soap operas (two hours) and participation

shows (two hours). No vacancies are expected in the serials and some of the personality shows, but openings occur regularly in participating vehicles like *Morning Show* and *Garry Moore*.

2. *ABC TV*. Like CBS TV, NBC TV had no evening time slot availabilities at pres-time. Two spots, however, were open on Sunday (3:00 p.m. to 4:00 p.m., and 5:30 to 6:00 p.m.). Uncommitted daytime slots were rapidly dwindling; as of this fall, NBC TV will air a total of 2 1/2 hours daily of soap operas (a big feature of NBC TV's daytime structure), with an outside chance that the figure will grow higher. Biggest proponent of the "magazine" show, NBC TV figures it will have a number of participation openings during the season in its *T-H-T* trio; but its operating on a sell-out basis with its multi-sponsor color spectaculars.

3. *ABC TV*. The gaps in ABC TV's nighttime lineup are closing fast: at pres-time, ABC TV reported a total of 6 1/2 hours as yet unsold between 7:30 p.m. and 10:30 p.m., Monday-through-Sunday. A number of these slots, however, are those that are in against such powerhouse competitors as *Lucy*, *Dragnet* and *Toast of the Town*. But this situation may change: ABC TV plans to fill such open spots with programming beamed at the segment of the audience not watching these big shows, may win sizable program audiences by boosting sets-in-use levels in prime evening hours. Daytime is largely open between about 10:00 a.m. and 6:00 p.m.

4. *Du Mont*. With clearances more certain as the number of two-station and three-station markets dwindle steadily, Du Mont has some fairly ambitious plans to put programs into the several nighttime spots currently open. These shows include: *They Stand Accused*, a Chicago-originated show due to be sponsored by Consolidated Cosmetics; *Studio 57*, a "playhouse" film show sponsored by Heinz on key DTN stations; *One Minute Please*, a BBC import; *Gamble on Love*, *Fredric March Theatre*, *Love Story* and *My Son Jeep*. Price philosophy: to offer shows, in conjunction with packagers, whereby there is little show profit at

**LOUISE FLETCHER  
SELLS THE  
NEGRO  
HOUSEWIFE  
VIA  
WSOK  
NASHVILLE, TENN.**



**SPONSOR**

first but a cost hike on a predetermined schedule if the program clicks. Altogether, DTN has some 10 evening half hours (with or without programs) for sale with live clearances averaging around 33 stations which cover 50% of tv homes. Daytime is still wide open, except for the participating *Paul Dixon* show from 3:00 p.m. to 4:00 p.m.

**Programming:** As one network v.p. told SPONSOR:

"This is the season when the 'quickies' are disappearing. Networks and the big independent producers are in the saddle. Low ratings are getting the axe."

The statement is particularly interesting, since it explains a lot of maneuvering where no pattern is at first visible, particularly in the case of show casualties and the replacements.

Of the shows current last fall, a number will be missing in the lineups this season:

1. *CBS TV*. *Man Behind the Badge*, *Web*, *Suspense*, *Place the Face* and *Irma* are due for an exit. In place will go, in order, *Celeste Holme*, *Father Knows Best*, *Danger* (with *Life With Father* into the old *Danger* spot),

*Name the Tune* and *Lineup*. *Red Buttons* and *Big Town* have moved to NBC TV, being replaced by *September Bride* and the *Chrysler Shower of Stars* spectacles. Pattern so far: low-price mystery shows are being replaced with name-star vehicles and situation comedy.

2. *NBC TV*. *Martin Kane*, *Dennis Day*, *Garroway* (Friday night), *Campbell's Sound Stage*, *Amateur Hour*, *Winchell-Mahoney* go off. In place will go, in order, a portion of *Lux Video Theatre*, a portion of the Monday night spectacles and part of the Sid Caesar show. *Big Story*, *Dear Phoebe* and more spectacles. *Voice of Firestone* has moved to ABC TV, and the old *Show of Shows* has been split up. Pattern so far: NBC TV is pushing simultaneously for more spectacles and more high-rated drama or comedy-drama.

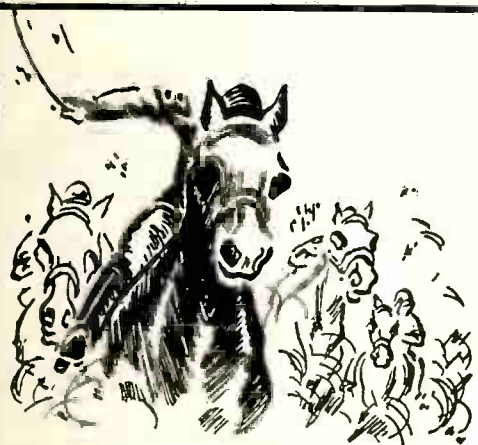
3. *ABC TV*. ABC TV's casualty list is smaller, by comparison. Not present this fall: *Leave it to the Girls*, *Quick as a Flash*, *Name's the Same*. Replacements: *Dottie Mack Show*, *Postal Inspector*, *Stop The Music*. Pattern so far: ABC TV's nighttime lineup is being upgraded in program quality. *Sky King's* sponsor on ABC TV, Derby Foods, is dropping this show to move into the higher-priced *Disneyland* package elsewhere on ABC TV.

4. *Du Mont*: Only one casualty is in DTN's lineup: *Dollar A Second* will be in ABC TV's lineup this fall. A number of new shows, as mentioned earlier, will be going into the Du Mont lineup, with the exact replacement for *Dollar* not set at presstime.

**Show control:** As mentioned earlier, an average of 40% of the nighttime fall shows on NBC TV and CBS TV are essentially packages created by independent producers. The figure rises to a little more than 50% on ABC TV and Du Mont.

The hassles that took place earlier this season, particularly the Firestone and U.S. Tobacco crises at NBC TV when that network was lining up nighttime periods for its spectacles and big fall shows, have eased off considerably. (See "What are your rights to a tv time slot?" 5 April 1954.)

For one thing, network insiders report that *l'affaire Firestone* was a real jolt to both NBC TV and CBS TV, particularly since the other two video webs promptly hopped into the breach with sales pitches in which time slots



Same old story  
in Rochester . . .

**WHEC WAY  
OUT AHEAD!**

Consistent audience rating  
leader since 1943.

**WHEC**

ROCHESTER, N. Y.  
5,000 WATTS

Representatives . . .

EVERETT-McKINNEY, Inc., New York, Chicago  
LEE F. O'CONNELL CO., Los Angeles, San Francisco



#1

in the morning!

#1

in the afternoon!

#1

in the evening!

IN

**Winston-Salem**

NORTH CAROLINA

. . . the hub of a rich, fast-growing 15 county market in the industrial heart of the . . .

#1

State in the South

Whatever your product or service—you will sell more of it faster to more people when you use the . . . . .

#1

**STATION**



AFFILIATE

600 KC—5 KW  
AM · FM

**WSJS**

Represented by

HEADLEY-REED CO.



Robert H. Otto  
(President)  
Robert Otto & Co., Inc.

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

Jean Raeburn

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

were all but guaranteed forever.

For another, the two big webs—where some striking gains in show control by outside packagers and agencies have been made—are up to their programming ears in big spectaculars and dramatic vehicles, leaving little time to develop medium-priced shows (apart from participation packages) and daytime serials. The majority of daytime serials, incidentally—one network executive puts the figure at over 90%—will be agency-produced packages, not network creations.

Packagers are coming from all directions, often with client contracts inked and ready to roll. They include moviemakers like Walt Disney (*Disneyland*—ABC-TV) and Screen Gems (*Father Knows Best* and *Ford Theatre* on CBS TV and NBC TV), syndicators like Television Programs of America (*Halls of Ivy* and *Lassie* on CBS TV), veteran independents like Goodson-Todman and Bernard J. Prockter, the giant "flesh peddlers" like William Morris and MCA, ad agencies (daytime serials, *Kraft Theatre*, and others) and even sponsors (American Tobacco's *Hit Parade* on NBC TV, co-sponsorship of which was recently sold by AT to Warner-Hudnut).

Sponsors still have no legal right to their tv network time periods. But networks, this fall, will be much less likely to oust them or to give the heave-to outside packages.

**Participation shows:** Designed to be tv's answer for the low or medium-budget advertiser, or for the big advertiser who wants multiple exposure, the "magazine" concept of programming is now firmly established at NBC TV, and to a lesser extent at the other networks.

At NBC TV, the trio of participating programs—*Today*, *Home*, *Tonight*—now amount to about one third of all the network program hours (they total 22½ hours weekly, as now planned) and about 20% of the total network revenue. Ad budgets spent in the T-H-T trio range all the way from Lever Brothers, with \$1,500,000 on the books, to one-shotters like Appian Way Pizza Pie with a minimum of some \$4,400.

The three programs now operate semi-autonomously under Dick Pinkham at NBC TV as a full-fledged department of the network. One of the first things to happen under the Pinkham regime was the creation of a com-

bination discount. Under its provisions, an advertiser buying 39 participations (such as 13 in each of the T-H-T shows), will get a 10% discount. This goes all the way up to a 20% discount for advertisers using 104 or more participations.

Based on current and anticipated ratings, Joe Culligan, sales topper for the T-H-T shows, told SPONSOR that "advertisers who spend \$28,400 for two participations per week in each of the three shows are likely to get some 22 million viewer impressions per week."

One of the attractive features of the T-H-T combine, incidentally, is the heavy merchandising job which NBC TV, under Fred Dodge's direction, is putting behind it.

CBS TV will compete with *Today* via the *Morning Show*, recently revamped to feature Jack Paar and an entertainment theme. But CBS TV—although its daytime "personality" shows like *Garry Moore*, *Arthur Godfrey*, and *Robert Q. Lewis* are sold in quarter-hour chunks—has no immediate plans to create further participation programs.

**KWKW** ES LA PREFERENCIA

De Los Latinos-Americanos  
En Los Candados De Los Angeles  
y Orange

— which means —

**KWKW** is the choice  
of Latin-Americans in  
Los Angeles and Orange Counties

A survey of completed calls made in Spanish to Latin-American names chosen at random from Los Angeles and Orange County telephone directories showed the following:

1ST CHOICE IN STATION  
PREFERENCE

<b>KWKW</b> .....	66 1/2%
2ND STATION .....	7 1/2%
3RD STATION .....	7 %
4TH STATION .....	3 2/3%
5TH STATION .....	3 2/3%
MEXICAN STATIONS	3 %

**K W K W**

Pasadena - Los Angeles

New York Representative  
RICHARD O'CONNELL, Inc.



Du Mont is active in participation programming with its afternoon (3:00-4:00 p.m.) *Paul Dixon* show. Earlier this month, Du Mont opened up the second half-hour of the show to one-minute participations, with the first portion of the show open in 10-minute segments. Gerry Martin, Du Mont's director of network sales, estimates that the minute slots (part of which are for local station use) will probably be sold out by 1 October.

Du Mont's show, which originates from WCPO-TV, Cincinnati, is undoubtedly the lowest-priced buy in network tv. After the first of next month, one-minute participations in *Paul Dixon* will be available on a 20-station network (which covers some 42% of the nation's tv homes) for a net price of \$1,419.38.

If the new Dixon format clicks with tv advertisers, Du Mont expects to build more shows to do a similar job.

At presstime, ABC TV—which is concentrating most of its network-level attention on nighttime programming this year—had no participation programs (apart from the segmented *Breakfast Club*) on the network. Plans for vehicles of this sort, however, ABC TV offi-

cialists told SPONSOR, are in the works.

**Shared sponsorship:** The amount of co-sponsored programs on a "major-minor" basis (such as *Big Story* for Pall Mall and Simonize on NBC TV, in which the show is the same but the sponsors alternate) and alternate-week shows (as in *Elgin Theatre* and *U. S. Steel Hour* which alternate in the same slot on ABC TV) is on the increase on networks this fall. A quick estimate by the networks places the increase at some 20%. Also on the upbeat, as outlined above, are the participation and segmented shows.

"The old rule whereby every sponsor had his own show is dead," one network official opined.

**Late-night networking:** According to A. C. Nielsen's peak-of-season figures for March of this year, some 16,194,000 families used their tv sets between 10:00 p.m. and 11:00 p.m.—better than 90% of the amount using tv between 8:00 p.m. and 9:00 p.m.

This has had an obvious effect in fall network planning. On three of the four networks, programs fall into the 10:30-11:00 p.m. E.S.T. slot.

What makes the whole situation of great interest to advertisers is that this is one time segment in which, strictly speaking, the network advertisers and spot advertisers compete tooth and nail. Technically "station option time" for all of the networks, 10:30-11:00 p.m. is bargained for just as often by big multi-market film advertisers, such as Ronzoni and Encore cigarettes with *I Led 3 Lives* and Ballantine with *Foreign Intrigue*. With the other nighttime availabilities scarce, many a syndicated film show now rides in this slot—an important source of revenue to stations and a key tv exposure for spot clients.

This is the network-by-network lineup:

1. *CBS TV*. A full house in this slot. Across the board, starting at Monday, the Columbia web is airing *Studio One* (last half), *See It Now*, *Pabst Bouts*, *Name That Tune*, *Person to Person*, *Two In Love* and *What's My Line*.

2. *NBC TV*. The 10.30-11:00 p.m. slot was open only on Mondays at presstime. Across the board, skipping Monday and starting with Tuesday, the lineup reads: *It's a Great Life*, *Big Town*, *Lux Theatre* (last half), *Gillette Fights*, *Hit Parade*, *The Hunter*.

3. *ABC TV*. One network show cur-

**IN HOUSTON . . .**  
**K-NUZ**

**LEADS IN COST PER 1000\*  
SETS EVERY MINUTE IN  
EVERY DAY!**

Share of Audience in  
Cost Per 1000 Sets,  
Monday through Friday.

**MORNING**  
8:00 A.M. to 12:00 NOON  
**K-NUZ . . . 24c**

IND. STA. "A"	60c
IND. STA. "B"	50c
IND. STA. "C"	60c
NET. STA. "A"	35c
NET. STA. "B"	35c
NET. STA. "C"	44c
NET. STA. "D"	28c

**AFTERNOON**  
12:00 NOON to 6:00 P.M.  
**K-NUZ . . . 22c**

IND. STA. "A"	48c
IND. STA. "B"	42c
IND. STA. "C"	60c
NET. STA. "A"	29c
NET. STA. "B"	29c
NET. STA. "C"	47c
NET. STA. "D"	50c

**EVENING**  
6:00 P.M. to 12:00 P.M.  
**K-NUZ . . . 22c**

IND. STA. "A"	60c
IND. STA. "B"	(OFF)
IND. STA. "C"	\$1.20
NET. STA. "A"	48c
NET. STA. "B"	35c
NET. STA. "C"	49c
NET. STA. "D"	72c

\*APRIL-MAY PULSE  
Share of Audience  
against SRDS One Min-  
ute Rates

Write - Phone - or Wire

Forjoe & Co. - Nat'l Rep.  
or  
**DAVE MORRIS at KE-2581**

**K-NUZ** Radio Ranch

**WHLI**  
THE LONG ISLAND STORY

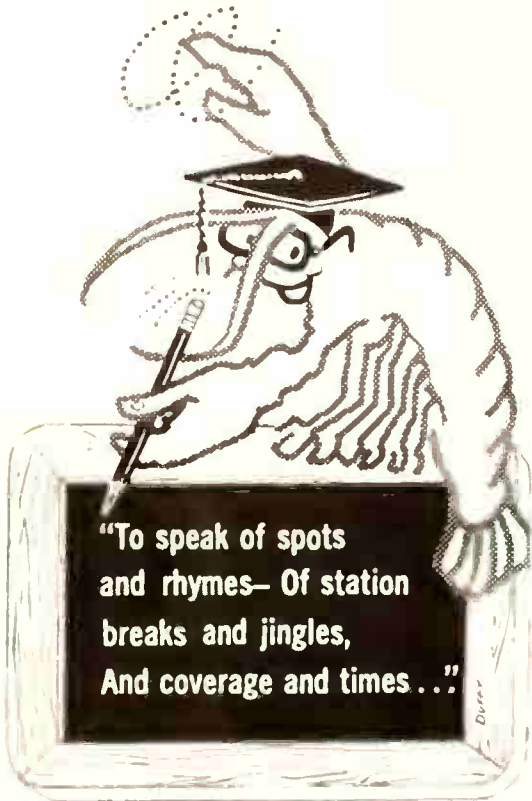
**DOMINATES**  
Long Island's Big, Rich  
**NASSAU COUNTY**

\*\*\*  
RETAIL SALES  
\$1,003,784,000  
(Sales Mgt.)  
\*\*\*

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

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

"The time has come" the Lobster said:



Of course, the LOBSTER NETWORK covers 71% of the PRIMARY MARKETS in MAINE!

**THESE MARKETS:—**

- 1) ARE CONCENTRATED IN HIGH POPULATION CENTERS;
- 2) GIVE YOUR AUDIENCE STABILITY THE YEAR 'ROUND;
- 3) PROVIDE A MOST ATTRACTIVE "PACKAGE PRICE"!

**AND THESE ARE THE PRIME STATIONS THAT GIVE YOU REAL COVERAGE IN THESE MARKETS:—**

- JR. LAND
- W. TON
- A. U. A
- WA. ER. L. E
- Y. RC. K. AND
- H. R. F. E. R.



Please see the new June, 1954, PULSE covering

**THE LOBSTER NETWORK**

Represented in New England by  
**LOUIS J. BORGATTI, Inc.**  
 419 Poylston St. Boston 16, Mass.  
 Commonwealth 6-0718

Represented Nationally by  
**RICHARD O'CONNELL** 40 East 49th St.  
 New York 17, N. Y. PLaza 5-9140

rently rides in this slot: *Stop The Music*, replacing *Name's The Same*. ABC TV, however, told SPONSOR that it had "no intentions of putting more network programming into the 10:30 p.m. spot until all the holes in the earlier nighttime hours are filled."

*L. Du Mont*. No network shows in the 10:30-11:00 p.m. period.

Not many NBC TV and CBS TV affiliates are in a position to tell those networks to go fly a kite if the network wants to clear the 10:30 p.m. half hour; the network affiliation is too valuable.

ABC TV and Du Mont affiliates, in a much stronger position, are more apt to put up stiff resistance to network clearances in these hours.

Result: As can be judged from the lineup above, NBC and CBS video webs have managed to clear all but one time slot at this late hour. ABC and Du Mont apparently intend to stay out of the fuss, since a number of syndicated film shows have shifted already to the affiliates and/or owned-and-operated stations of these webs.

In the realm of midnight-hour network programming, something which few admen expected to see only three or four years ago, NBC TV is taking a solo lead.

On 27 September, according to present plans, NBC TV will unveil *Tonight*, starring Steve Allen, the third of its big participating network shows. The program will be aired from 11:30 p.m. to 1:00 a.m. in what is obviously "station time," replacing "midnight movie" shows on the initial lineup of some 30-odd stations.

By all reports, clearing the time has not been easy. *Today*, in morning time, was strictly an experiment at first, and "bumped" nothing locally. But *Tonight* means a clearing-out of late movie shows, weather, newscasts, delayed network shows, syndicated film shows and the like.

To get stations, beyond the network O&O outlets, to go for the deal, NBC TV has had to offer the stations: (1) two one-minute local announcements, to be sold on a spot basis, in each half-hour of the program; and (2) breaks at the half-hour marks which can be used for a chainbreak and a local commercial I.D. announcement. This, NBC TV feels, will make up for the movie revenue losses.

None of the other networks is planning a similar late-night network show.

**ROUND-UP**

(Continued from page 71)

The rooster used by WJAR-TV, Providence, in its station I.D.'s has a namesake. Recently a bantam rooster hatched in Bristol, R. I., was named Channel Ten because of his close resemblance to the WJAR-TV bird.

\* \* \*

The KITE, San Antonio, gadget-of-the-month for August is a memo pad which attaches to a desk telephone. At the bottom of each page on the pad is the reminder, "Don't forget radio KITE!" The monthly gadget mailing goes to timebuyers, sponsors, agencies.

\* \* \*

To promote increased use of portable radios during the summer, WWVA, Wheeling, has been conducting a "I would like to own a portable radio because . . ." contest. Each week the writer of the best letter receives a portable. And the radio dealer who builds the best store display of portables will get an all-expense paid trip for two to New York. Theme of the listener and dealer contests is the same: "It's summertime—and the listening is EASY. Pack a portable."



Radio  
**WOW**  
 OMAHA



George Comte, station manager of WTMJ-TV, Milwaukee, has come up with statistical proof that post-midnight television sponsorship—at least in Milwaukee—can pay off. Comte found that 15% of the labor force in greater Milwaukee goes to work between 3:00 and 4:00 p.m. and doesn't get off until around midnight. The sizeable segment of this group is male. Comte says. The men come home, have a glass of beer, eat a light lunch and watch television. Recently the station asked whether it should continue its practice of showing midnight movies six nights a week with one night of wrestling, or increase the wrestling. "Six thousand people bothered to state their preference," says Comte.

\* \* \*

A handsome 16-page two-color brochure contains the reprints of advertisements of WDSU-AM-TV, New Orleans, which have appeared in SPONSOR. The picture-ads "reflect the pattern of our television operation in New Orleans" according to Robert D. Swezey, manager.

\* \* \*

Du Mont Television Network's sales manager, Gerry Martin, says his net-

work has just made television history. It also breaks down one of the few remaining barriers against women. For the network has appointed a woman account executive. Marge Kerr, formerly manager of new program development, was made a salesman—rather, a saleswoman—for the network because, says Martin, "advertisers need the woman's point of view. . . ."

\* \* \*

Speaking of gadget mailings (like KITE's, above), WMTW, the Mount Washington, N. H., television station which went on the air last week has been active in the gadget field. Just about every week for the past couple months sponsors and agencies have been getting little gifts from the station with a note which ties in the gadget with the promotion. The latest: Two paint brushes, a big one and a little one. The point of the mailing: If you have a big paint brush (like a big tv station) you get more coverage.

\* \* \*

Winner of WLW-A, Atlanta, "Son of the South" contest is 16-year-old Cecil Clapp Jr. The contest was part of WLW-A's "Operation Sunburst" promotion. Clapp wins a new car and thousands of dollars worth of other prizes for identifying Joel Chandler Harris in a mystery face picture contest.

\* \* \*

KEX, Portland, is helping JOKR, Tokyo, Japan, produce successful radio commercials. The Japanese station recently wrote KEX, asked about various practices used by the station in its commercials. KEX prepared a taped presentation giving examples of the most successful commercials used and sent it to JOKR along with written material. Since receiving the assistance, JOKR has written KEX and thanked it for "contributing greatly to the progress and development" of its commercials' messages.

\* \* \*

Avery-Knodel's fifth market study is now being sent to advertisers and agencies. The report covers the Raleigh-Durham area served by WNAO-TV and includes detailed county market statistics and other data. The report states that the number of tv homes reached by WNAO-TV have increased 94% in the past few months. The outlet covers a population of 910,000, according to the A-K report.

# KFVD TOPS!

in

## PULSE

### NEGRO SURVEY

For 3 solid hours from 1 to 4 in the afternoon—Quarter hour by Quarter hour, Monday through Saturday, KFVD is No. 1 in the Southern California Negro Home.

#### COMMANDING . . .

Over 55% More Listeners Than the Leading Network Station!

#### COMMANDING . . .

More Listeners Than the Next Two Leading Independent Stations Combined!

#### HUNTER HANCOCK'S "HARLEMATINEE"

Is A "Must" To Sell This Market!

For Details, Contact KFVD, Los Angeles 5, California

Represented by  
JOSEPH HERSHEY MCGILLVRA  
New York Chicago Los Angeles San Francisco



A Radio Station that has good News Coverage is a Radio Station that has listeners.

Because of our vast news coverage both locally and nationally, Evansville, Indiana, listeners make it a habit to tune to WJPS for the NEWS.

WJPS is a station of specialized programming — NEWS — SPORTS — FARM — MUSIC, along with a merchandising department that has all of the answers. A live wire station — with live wire programming and live wire ideas.

Let us prove our worth to you.

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

# WJPS

"A RADIO IN EVERY ROOM"  
Evansville, Indiana

# BMI

## Television Sketchbook

(A Program Aid)

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

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

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

A Monthly BMI TV Service

**BROADCAST MUSIC, INC.**

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

SELL THE  
**"Golden Market"**  
 1/10 OF  
 AMERICA'S  
 NEGRO POPULATION

**WDIA--  
 50,000 WATTS**



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

TOP HOOPER AND  
 PULSE RATED STATION  
 IN THE MEMPHIS MARKET!

**WDIA—MEMPHIS, TENN.**

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

*Cover Central  
 Missouri with*  
**KFAL**

Reach this central Missouri market with 186,323 radio families\* and a consumer income of \$698,285,000,\* in a thirty county, four city, 1/2 my area covered by KFAL

\*SDDS and Sales Management Survey

**KFAL** 900 KC • 1000 WATTS  
 FULTON, MISSOURI

**CANADIAN ROUND-UP**

(Continued from page 103)

rect sales. Weekly cost of the programs: \$200.

**Deluge of bottle tops**

VOCM, St. John's, Nfld.: A three-week prize contest on the *Browning Harvey's Junior Jamboree* resulted in a flood of more than half a million bottle tops for the sponsor, the local Pepsi-Cola bottlers. The program is presented daily on weekdays from 5:00 to 5:30 p.m. and is one of the most popular kiddie shows in Newfoundland.

**Station scores in ad campaign**

CFJB, Brampton, Ont.: Last January, when CFJB, a new station, had been on the air less than a month, it ran a campaign of 12 announcements for a local department store. The campaign pulled so much traffic, the station reports, that shoppers had to be directed away from the second floor, where there were so many people the manager was afraid the floor would collapse.

**Radio sparks hockey attendance**

CFJC, Kamloops, B.C.: Last November attendance at mid-week hockey games at the Kamloops arena was down considerably. The arena decided to buy \$50 in announcements over CFJC publicizing a "Gift Night." Attendance at mid-week games jumped 40%. Now, all games are promoted in a similar manner and by radio only.

**Trades truck for cows, sells cows**

CFOS, Owen Sound, Ont.: Blue Water Motors advertised on CFOS on 9 February at 12:14 p.m. that it had two cows for sale. The cows were previously obtained as a trade on a half-ton truck. The firm received 14 inquiries by supper. The cows, of course, were sold.

**Furniture store gets crowd**

CKLC, Kingston, Ont.: Abramsky's, largest department store in Kingston, recently opened a branch furniture store. Special prices and free refreshments were offered. The store ran announcements on CKLC for three days preceding the nighttime opening. The announcements employed a specially recorded musical opening and closing with a "Let's have a party" theme. A crowd of about 200 were expected but

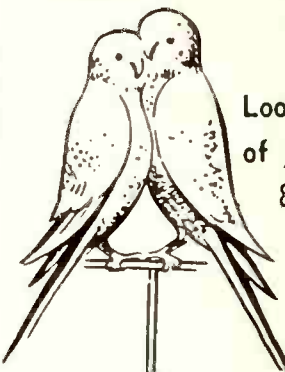
2,500 came. The crowd was lined up for two blocks. The advertising, which was placed on CKLC only, cost the firm \$99.75.

**Hockey crowd pulled by radio**

CKTB, St. Catherines, Ont.: When the local Teepee Hockey Club played in Maple Leaf Gardens in Toronto for the Memorial Cup Championship, it was not possible for CKTB to broadcast the game, which took place on a Sunday afternoon. The station received hundreds of requests for the score all afternoon. The St. Catherines team won and CKTB mentioned this in two announcements, along with the information that the team would be at the local arena at 7:00 p.m. that night. Also mentioned was the route by which they could come from Toronto. As a result the highway was lined with fans and traffic was tied up for more than an hour. The arena holds 4,200, including standing room, but when the team arrived there were 8,000 jammed inside and overflowing on the rink.

★ ★ ★

**HOOPER Tells the KC Story!**



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

The picture has changed!

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

*KC Loves*

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

SOON . . . DENVER, TOO!!

COVERS THE GREATER KANSAS CITY MARKET

**KUDL**

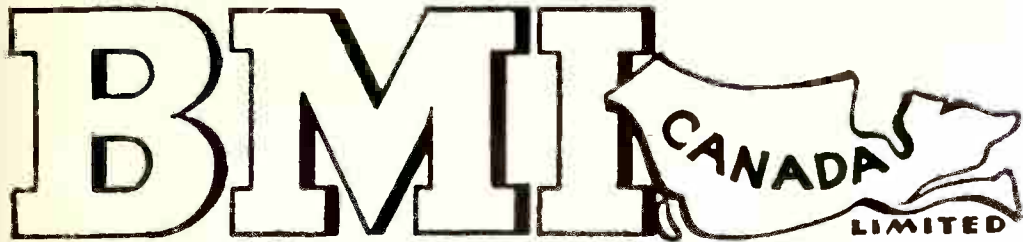
STUDIOS 1012 BALTIMORE BUILDING

KUDL—Kansas City  
 KDKD—Clinton

HOW FOR THE FIRST TIME HOME TOWN COVERAGE FOR GREATER KANSAS CITY

for extra coverage  
 Include • KDKD CLINTON

—IN THE GREAT KANSAS CITY MARKET



The tremendous post-war growth of industrial Canada, so well measured by economists, sociologists and historians, is matched by the music coming from the minds and hearts of the people of Canada.

*Yes, There Is Canadian Music!*

... and it is the music that Canadians want to hear on Canadian radio and television programs.

By encouraging and stimulating the efforts of Canadian composers of both popular and concert music, BMI CANADA LIMITED and BROADCAST MUSIC, INC. are making it possible for Canadian music to be published, recorded and performed, not only in Canada but throughout the world.

Written and composed by Canadians, published in Canada by Canadian publishers, this music is becoming the first choice of those advertisers and program producers who want their programs to find the widest possible favor with Canadians.

*For further information on the subject of Canadian Music call or write*

**B M I      C A N A D A      L I M I T E D**

229 Yonge Street  
Toronto, Ont.

1500 St. Catherine Street. W.  
Montreal, Que.



### Tv set count

The television industry is moving constructively toward a national census of tv sets. After careful committee work the NARTB hired Alfred Politz to study the method it has developed for measuring television sets and circulation. Results of the exploratory Politz study will be in the hands of the NARTB by late fall. Then the schedule calls for a pilot study in one market, perhaps in January. A national study, perhaps by spring, would be the final step.

NARTB plans to turn the set-counting job over to an independent entity to be known as the Television Audit Circulation. The objective is to see TAC attain the stature in television which Audit Bureau of Circulations earned in print.

Advertisers and agencies will welcome TAC. Industry-recognized set count figures and some form of individual station circulation measurement are high on any adman's list of essen-

tial buying tools. Agencies today go to time-consuming and often frustrating lengths to try to guess at the facts.

The hope among agencies and clients is that TAC will move into existence quickly. A medium which in 1954 may hit over \$800 millions in total billings has reached the point where it must furnish basic data. The problems in forming a TAC on a solid foundation, of course, are many. But TAC should not be allowed to linger behind the fast pace of television's growth.

\* \* \*

### Radio-tv and the hearings

Every advertiser who makes use of radio and television has a stake in the current decision on whether radio and television can continue to cover Congressional hearings. If Congress cuts radio and tv off from its own most newsworthy activities, the air media lose more than prestige. They suffer a loss in audience potential, in excitement value, in their importance to the listener or viewer.

These are practical reasons advertisers have for concern over the matter. But more fundamental issues for everyone are involved. Far from welcoming an opportunity to actually show the workings of government before the public, Congress seems to be shying away. Advertising executives, no less than other citizens, should protest this evasion of fundamental democratic principle.

\* \* \*

### Newspaper's utopia

The cartoon at the right of this column is labeled Utopia. It appeared in

newspapers serviced by the McNaught Syndicate and it probably does represent Utopia of a sort—for newspaper publishers. It's one more of the jibes at radio and television which work their way into newspapers regularly.

Newspapers seem to have a permanent policy that any weak joke at the expense of radio and television is automatically uproarious. The unfortunate thing about this tendency is that it encourages a closed mind toward radio-tv among the small group who contend they never turn on a set. This group, aside from including the intellectually

All In A Lifetime

Utopia



© McNaught Syndicate and Beck

precious, sometimes will number management people. Occasionally an air campaign is actually bucked by an individual in a company whose attitude is shaped by his personal radio-tv prejudices.

But the great body of the public goes right on listening and viewing.

## Applause

### TvB is born

Everyone in advertising will join SPONSOR in congratulating the television industry on creation of the Television Bureau of Advertising. TvB represents a milestone in the industry's maturity.

Particularly with a medium as fast moving as television, TvB can be important to advertising people as a source of facts and buying tools. We suggest you work closely with TvB

once it gets rolling some time in October.

Two groups are responsible for the present TvB: broadcasters who this spring formed the Television Advertising Bureau (TvAB); and the NARTB whose staff and committee members had planned a television sales promotion bureau.

Both groups worked hard in producing their separate plans; then worked equally hard for a merger once

it was decided this was the wisest approach.

SPONSOR is sure advertising people are anxious to see TvB move quickly into its role as promotion arm and factual clearing house of tv. As far back as November 1953 when SPONSOR's article "Should there be a tv BAB?" appeared, admen were enthusiastic about the idea. In SPONSOR's surveys of admen since they've continued to demonstrate interest.

**NOW TELECASTING**

*channel*

**4**

**KWK-4 TV**

**ST. LOUIS**

**100,000 WATTS  
OVER 600,000 SETS IN THIS AREA  
ANTENNA HEIGHT 563 FEET**



**Represented Nationally by  
THE KATZ AGENCY, INC.**

W

television station representatives

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E

NEW YORK

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ATLANTA

HOLLYWOOD

D