

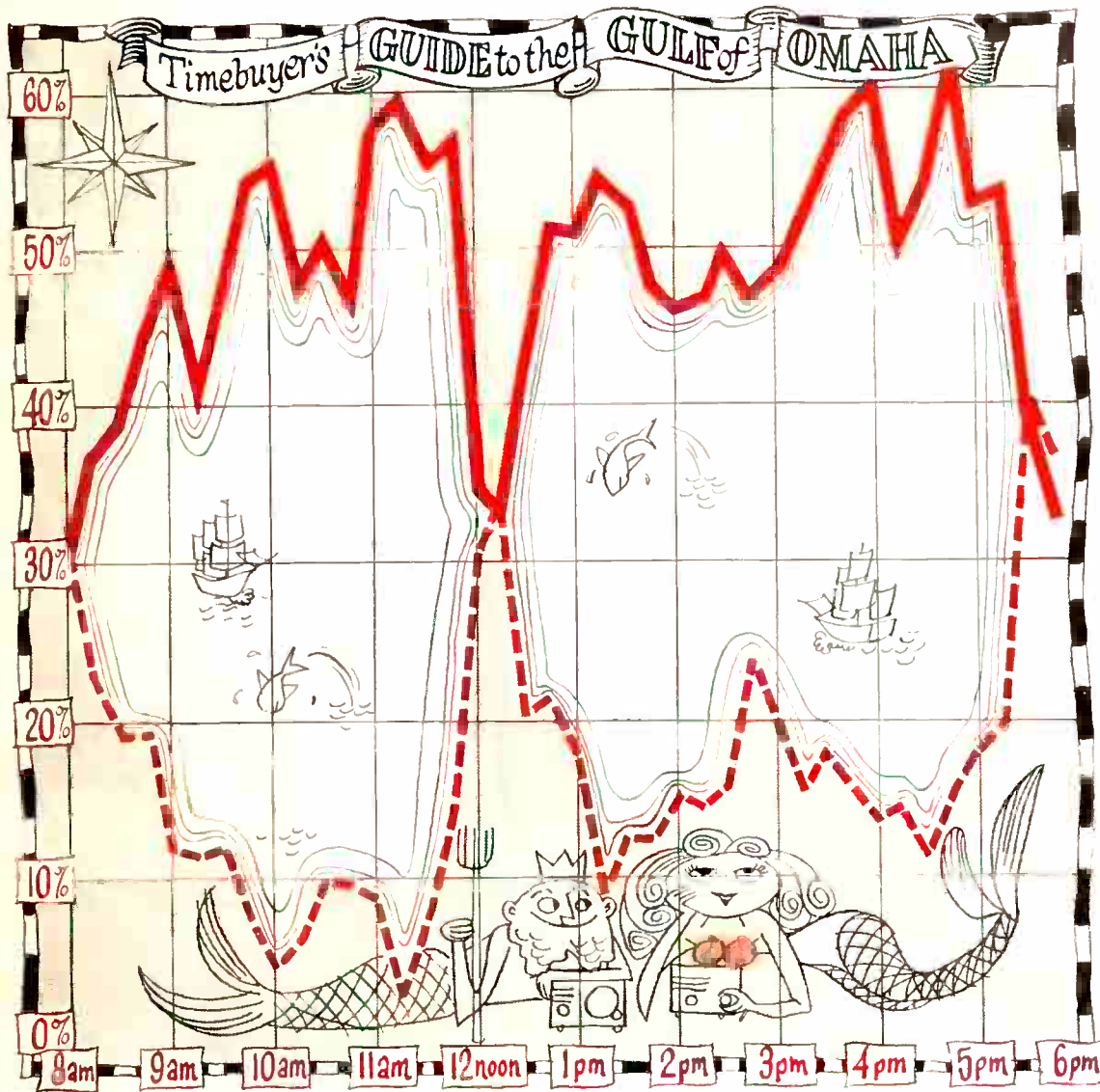
SP D 12-54
 MR WM S HEDGES
 NBC-ROOM 604
 30 ROCKEFELLER PLAZA
 NEW YORK 20 N Y

SPONSOR

the magazine radio and tv advertisers use

10 JANUARY 1955

50¢ per copy • \$8 per year



map shows the tremendous gulf which separates Omaha's leading radio stations audience-wise.

end: Solid line—KOWH share of audience. Broken line—second station's share.*

legend: KOWH quarter-hour averages run as high as 60%, no lower than 30.5%. KOWH leads in 36 of 40 time quarters. More sets were tuned to KOWH than to

the other stations combined in 18 periods. Latest Hooper: (Nov.-Dec.) KOWH, 46.5%, second station, 22.3%.

This man-made gulf is created by the Mid-Continent formula: engaging personalities, spinning top tunes, talking good sense, handling the news to Omaha's taste. For a tour de force, see your travel agent—the H-R man, or talk to KOWH General Manager, Virgil Sharpe.

* Data from latest available Hooper "Quarter Hour Averages," 8 a.m. to 6 p.m., Monday through Saturday.



MID-CONTINENT BROADCASTING COMPANY

President: Todd Storz

KOWH

OMAHA

WKB, Kansas City
 Represented by
 John Blair & Co.

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

KOWH, Omaha
 Represented by
 H-R, Reprs. Inc.

Key questions from admen on the radio-tv year ahead

page 38

Ford's "This Ole House" jingle; a radio saga

page 40

Spot radio facts: will the "Iron Curtain" lift in '55?

page 42

Sunbeam Corp.: from nothing to \$3 million on tv in two years

page 44

HOW MANY MISS COMMERCIALS?

page 46

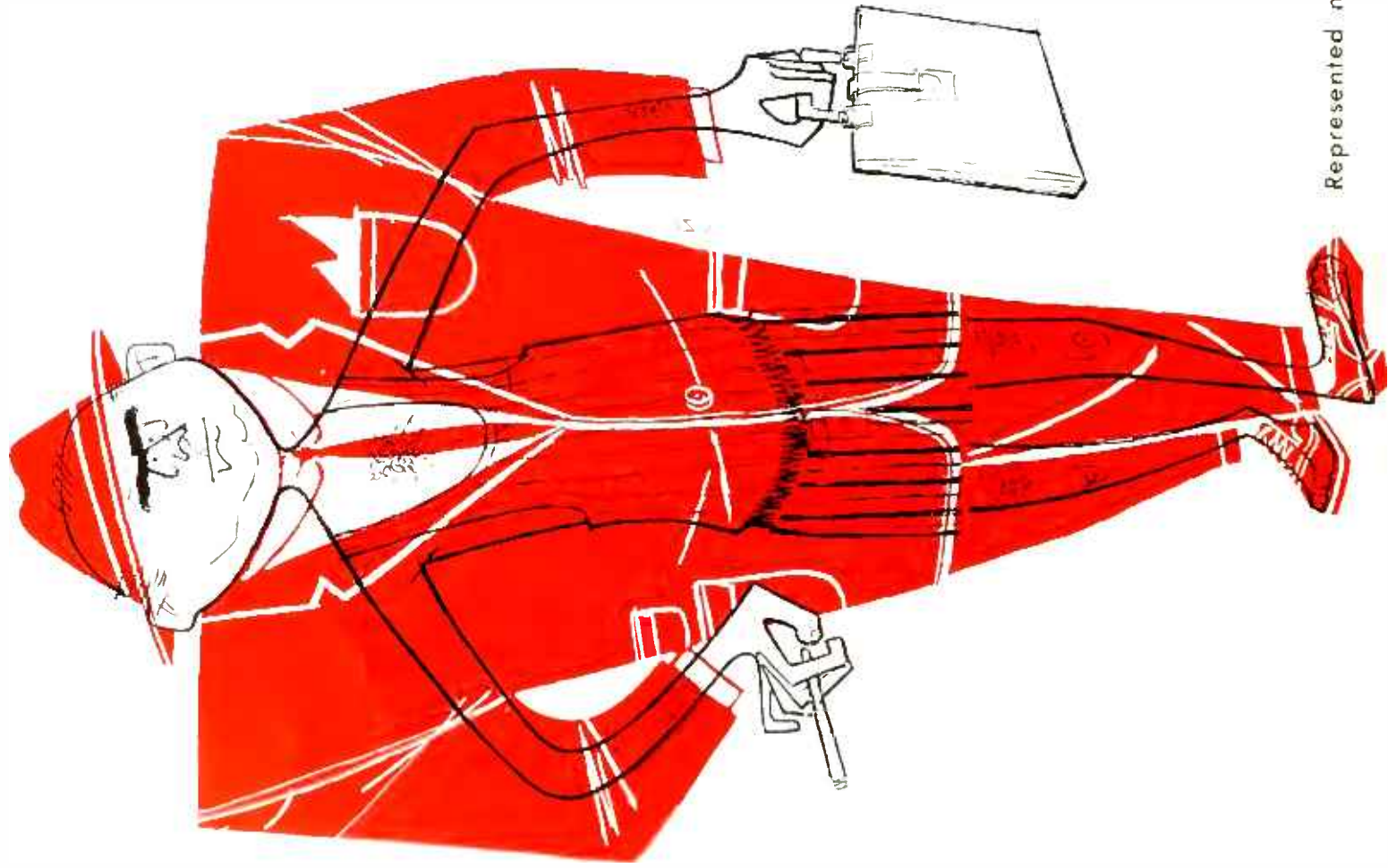
"Radio never went away": Worth Kramer cites radio progress

page 48

How radio forced distribution for cement coating

page 50

BEAUTIFUL BUILD ... but it's not his!



When you look for powerful shoulders to move merchandise for you — ask the man to take his coat off.

The advertiser who needs full minutes to sell his product in the Philadelphia market needs the station that has the most local programs with the highest ratings.

In Philadelphia, the most powerful shoulders to drive your sales wheel are on WPEN . . . where you can use

- ... full minute participations
- ... all around the clock
- ... by personalities who have top local ratings
- ... and each with a wonderful sales history.

THE STATION OF PERSONALITIES

WPEN

950 on your dial

REPORT
TO SPONSORS
10 JANUARY 1955

VA 11 E 1955 11 15 INC
30 ROCK P F EW YORK, N. Y

New spot data due "Iron Curtain" surrounding activities of big-time spenders in spot radio (P&G, Colgate, Lever, Swift, General Foods, et al.) may be lifted this year. Alliance has been formed by Jim Boerst ("Factuary") and Duke Rorabaugh ("Rorabaugh Report on Spot Tv") to publish spot radio quarterly report based on data gathered from cross-section of stations. Target date: March. Nielsen and Hooper research firms are considering addition of spot radio data ("logs" of spot activity and frequency, ratings) to local measurement services (story page 42).

-SR-

TV set count still under test NARTB set circulation plan is still undergoing methodology test. Technique for tv coverage and set-count study is being checked by Politz in 2 cities with work in one city nearly complete. NARTB hopes to have methodology study wrapped up before April. Next step: "pilot" study of tv coverage, perhaps by mid-1955. Project will be turned over to NARTB-organized industry association following methodology and pilot studies.

-SR-

Major agency executive shifts First of 1955 sees more than usual crop of agency executive changes. Earle Ludgin, William Weintraub, Milton Biow—all former presidents of agencies bearing their names—each became chairman of the board 1 January. New lineup of presidents: At Ludgin, Vincent R. Bliss; at Weintraub, Elkin Kaufman; at Biow (now called Biow, Beirn, Toigo, Inc.), F. Kenneth Beirn. Following death of H. W. Newell, president of Lennen & Newell, board elected Adolph J. Toigo president. (Biow's John Toigo and L&N's Adolph Toigo are cousins.)

-SR-

ABC TV plans folk music show Country and folk music, long popular on radio networks (shows still on include CBS' Saturday Night Country Style, NBC's Grand Ole Opry and Dude Ranch, ABC's Ozark Jamboree), will get full-hour television treatment late this month. ABC TV's Robert M. Kinter has signed with Ralph D. Foster, president of RadioOzark, for tv version of Ozark Jamboree. Pact, reportedly for 5-year period, includes stars Red Foley, Jean Shepard, Oklahoma Wranglers. If AT&T can clear lines for ABC TV in time, program will debut from Springfield, Mo., on 22 Jan., 9:00-10:00 p.m. EST. It replaces Saturday Night Fights, dropped by Bayuk cigars.

-SR-

Day radio costs more Trend to revised pricing in spot radio continues. Avery-Knodel rep firm and KXYZ, Houston, have launched pilot operation which will be watched closely by other Avery-Knodel outlets in tv areas. New approach, called "Realistic Pricing Method," calls for peak spot rates to fall between 6:30 a.m. and noon, and between 5:00 and 7:00 p.m. Old rate formula has been tossed away; new formula is tied to Pulse share-of-audience figures throughout day and not to "total homes using radio."

REPORT TO SPONSORS for 10 January 1955

DTN to invest in programing Recent DTN changes seek to get at heart of net's problem: Failure to clear enough stations. Ted Bergmann, managing director told SPONSOR cutback in use of cable will free money for development of new programs, better production. Teletranscriptions to be used increasingly in lieu of cable are simply Du Mont's existing form of kinescoping. Present DTN bill for use of cable is \$3 million annually. Network may be able to save half via Teletranscriptions.

-SR-

Knipe heads Hooper firm Following plans of late C. E. Hooper, research firm will be headed by James L. Knipe, executive, v.p. Knipe is former sales manager and director of Ball Brothers (Mason jars), holds Yale PhD. in economics, was hired by "Hoop" over year ago. Other executives in new lineup: W. Bruce McEwen, v.p. in charge agency relations; Dorothy Behrens, v.p. in charge research; Frank Stisser, in charge station relations. Fred H. Kenkel, recently at Nielsen, has rejoined Hooper firm. All present services will continue, Hooper firm has told agencies. Firm is also discussing re-entering national tv ratings, with emphasis on fast service.

-SR-

RAB to step up spot activity Look for announcement soon of intensified spot radio efforts by RAB. By late spring or early summer Crusade for Spot Radio activities will probably be absorbed by RAB. Among them: meetings bringing together agency executives and rep salesmen who call on them. Crusade was set up 2 years ago to sell spot radio on industrywide basis.

-SR-

Tv homes like radio news More than third of New York tv homes use radio and tv at same time in different locations, Advertest study shows. Most of this occurs after 5:00 p.m. Over 90% of tv home listeners consider radio important source of news; over 87% feel it's key source of music.

-SR-

More radios on farms Farm-area radio growth today continues in direction of multi-set homes, auto radios annual survey of Iowa radio-tv audience by Dr. Forest Whan reveals. Radio home saturation has remained similar over past decade but number of homes with 2 or more radios has gone from 37.6% to over 50%. Since 1949, percentage of all families owning radio-equipped auto has gone from 42% to more than 63%. Study is 17th consecutive survey for station WHO, Des Moines.

-SR-

Heavy toll of key figures Closing weeks of 1954 took greater toll of key industry figures than perhaps any other period. Included in loss to industry were: Horace Lohnes (see editorial page 112); Lincoln B. Simonds, West Coast manager Weed & Co.; H. W. Newell; C. E. Hooper; L. B. Wilson.

-SR-

Ford's out front says Ford II Ford and Chevrolet, both with dramatic shows on tv, news shows on radio, also both claim top spot in 1954 sales. Automotive News listed Chevy about 10,000 units ahead of Ford as of 20 November—but Henry Ford II in New Year's Day telegram to dealers said "complete" sales data, available only to 1 November, gave Ford the lead. When introducing new models Ford bought 1,800-station campaign, aired 100,000 announcements for more than \$500,000. (For diary of Ford's "This Ole House" jingle, see page 40.)



station in New Jersey

covering 82% of the state plus a big bonus in New York



with audiences

according to pulse



with advertisers

and 8 out of 10 are retail



with business

which has been firm for the last 5 years and is now better than ever

4

the answers

to a New Jersey sales problem call your **waat** man... he knows this market

waat
970 on your dial

1020 Broad Street, Newark 1, N. J.
575 Madison Avenue, New York 22, N. Y.

Mitchell 2-6400
PLaza 5-1331

SPONSOR

advertisers use

Volume 9 Number 1
10 January 1955

ARTICLES

10 top radio-tv questions for 1955

What are the leading questions that sponsor and agency executives are asking as they look to the New Year? In the first of a two-part article, SPONSOR examines tv station rates, tv costs, film outlook, radio commercial impact

37

Diary of Ford's "This Ole House" jingle

Here's the story of the jingle used in the biggest radio saturation campaign of 1954 in which Ford launched its new models last fall with more than 100,000 announcements on over 1,800 stations

40

Spot radio spending: will the "Iron Curtain" lift?

Report on the new plans and proposals of research and rating firms to provide dollar figures, ratings of spot radio commercials and qualitative analyses to advertisers and agencies

42

Sunbeam: from zero to \$3 million on tv in 2 years

Virtually unknown among air advertisers a few years ago, the Sunbeam Corp. now spends some 50% of its \$6,000,000 budget on tv. Its video ventures range from daytime-magazine shows to lavish spectaculars

44

What is the audience to your tv commercials?

What percentage of the viewers of a tv program can recognize one or more commercials from that show? A Starch survey for NBC TV shows shows that 9 of 10 viewers recognize at least one commercial, two-thirds at least two

46

"Radio never went away"

WJR, Detroit's, Worth Kramer feels radio has progressed despite these three destructive forces: (1) ratings; (2) merchandising; (3) bad business practices

48

How radio forced distribution for cement coating

When retailers didn't want to stock Cement Dus-Top, a coating to dust-proof basement cement floors, maker McMillan Products Co. decided to sell the consumer direct via a radio d.j. show. In 3 months, number of dealers rose 400%

50

COMING

10 top radio questions for 1955: part II

SPONSOR will look into what the coming year may hold for tv spectaculars, tv station clearances, use of cut-ins on network tv, changes in radio networks

21 Jan.

Are tv commercials getting word-lazy?

BBDO radio-tv v. p. Art Bellaire feels tv copy is becoming cliché-loaded, gives his suggestions on how to seek the fresh word

21 Jan.

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DON'T "PICK BLIND" IN SHREVEPORT!



LOOK AT **KWKH's HOOPERS!**

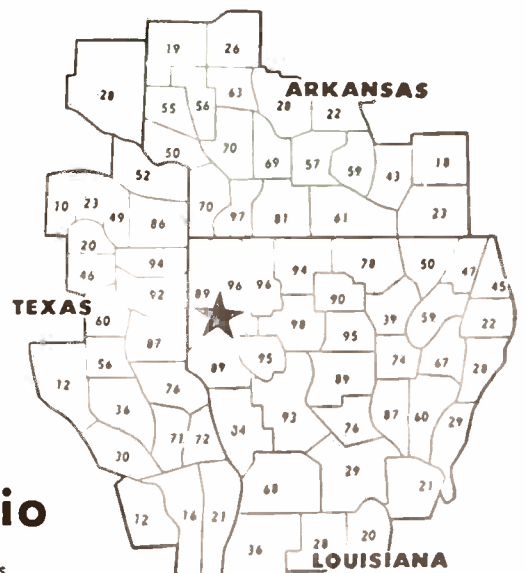
KWKH is the favorite station in portions of three states—yet we're the top-heavy local choice, too! Check our Hoopers for Metropolitan Shreveport against those of the four other stations (and *all three* other networks).

JAN.-FEB., 1954 — SHARE OF AUDIENCE

TIME	KWKH	STATION B	STATION C	STATION D	STATION E
MON thru 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!**

KWKH is tuned in by 22.3% more homes, daytime, than all other Shreveport stations combined! In *listeners-per-dollar*, KWKH tops the next-best Shreveport station 89.4%!



KWKH

A Shreveport Times Station
TEXAS

50,000 Watts • CBS Radio

The Branham Co.
Representatives

Henry Clay
General Manager

Fred Watkins
Commercial Manager

SHREVEPORT, LOUISIANA

ARKANSAS



WENATCHEE WASH.
WORLD'S APPLE CAPITOL

This Apple is a plum . . .

A Plum

that time buyers should readily pluck when they are considering national or regional coverage.

286 Million Dollar Market

Sales Performance

160% higher in proportion to population than national average.

Serving Fastest Growing Farm Area

The Columbia Basin . . . nearly 500 new farms a year!

Per Capita Income

16% above national average.



5000 WATTS

560 K. C.

Starting
Our 26th
Year

WENATCHEE
WASHINGTON

REGIONAL REPRESENTATIVES
Maore and Lund, Seattle, Wash.

NATIONAL REPRESENTATIVES
Forjae and Co., Incorporated

AGENCY AD LIBS



by Bob Foreman

Television is a woman's world

This essay should be of intense interest as well as of grave import to those in advertising—especially in television advertising. The subject is women.

I dwell on this favorite topic because to buttress my own observation, I have at last obtained some impersonal evidence exploding the ancient Teutonic myth that the Man of the House is lord and master of all he surveys with his offspring clustered about his feet and cowering by his side the little woman to whom he continually barks orders, recommends provender and selects the correct mode and method of pursuing life.

The above concept, unmitigated bushwa to those of us in the know, is given the lie to nicely in the following data released by the Institute of Life Insurance which knows more about people than anyone except perhaps the credit manager of your friendly jeweler.

The publication which considered this news sufficiently fit to print was the masculine *New York Times* and I doff my hat to them for their courage and honesty in spreading the true gospel. I quote: HEADLINE, Women Take Hold of Home Finances; SUBHEAD, Study Shows More Wives Than Husbands Write Checks.

"A traditional male attitude that women 'must be protected from complicated business matters' is nearly out-moded, according to findings in a recent study by the Institute of Life Insurance.

"In a report of a survey of 50 banks throughout the country the institute says that more women than men, particularly in young families, write the family checks.

Women . . . generally accompanied their husbands when they went to the bank to discuss loans and very often the wives were better informed . . ."

The bearing that this has on advertising first and television second is worthy of a sentence or two though perhaps such is superfluous. It is simple, indeed, to understand that the same sex which has branched out into and taken such a firm hold on the more abstruse financial matters is of course the dominant force when it comes to such minor decisions as the selection of a brand of beer for the refrigerator, the cigarette for the living room cigarette boxes and the dream-boat in the family garage. And anyone who doubts this is either a spinster or Bellevue bait.

(Please turn to page 66)

...things are

Different in denver

KBTV DOMINATES

BEAMING BETTER PROGRAMS from

ATOP LOOKOUT MOUNTAIN

Monday thru Friday KBTV is FIRST with the FINEST!

First place quarter hour figures are based on leadership
by 1 full point or more in the Nov. 1954 ARB.

KBTV

2 to 6 p.m. **44**

6 to 11:30 p.m. **35**

TOTAL 79*

*Total
Exclusive
1st Place
Quarter
Hours

THERE'S A GOLD MINE ON CHANNEL 9

Strike pay dirt...every time...on
NINE! *Not* just gold, *not* just uran-
ium in mile-hi Denver... NINE de-
livers the audience! Double, triple
your client's impressions per com-
mercial. Top notch availabilities for
'Fifty-Fivers...Come and claim 'em!

STATION B

2 to 6 p.m. 12

6 to 11:30 p.m. 37

TOTAL 49*

STATION C

2 to 6 p.m. 2

6 to 11:30 p.m. 26

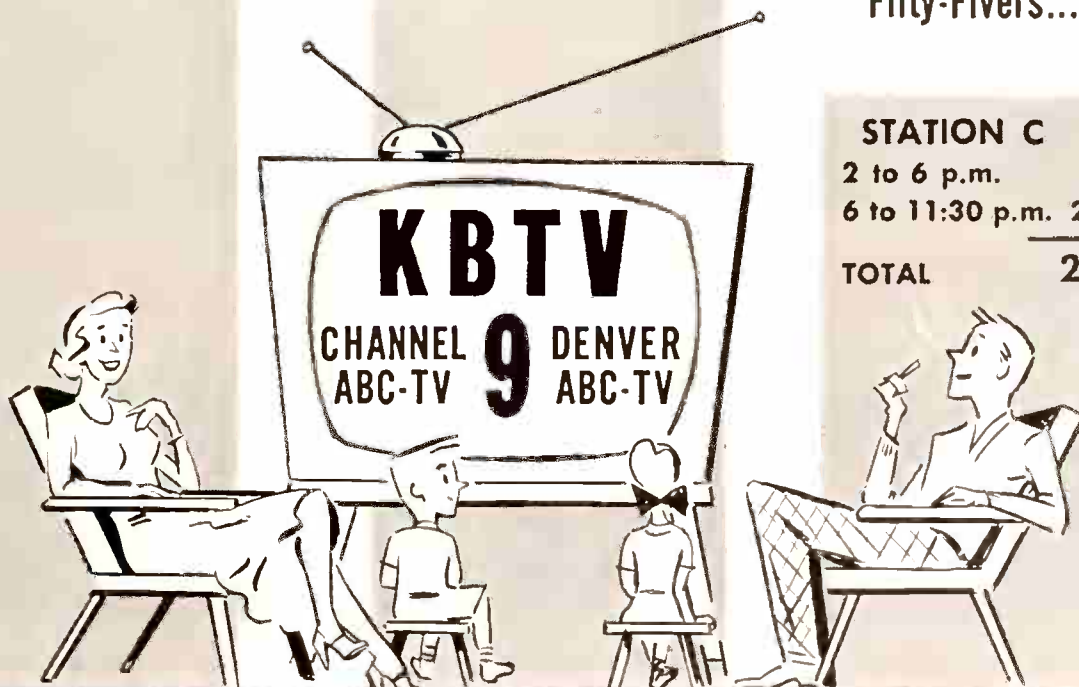
TOTAL 28*

STATION D

2 to 6 p.m. 1

6 to 11:30 p.m... 5

TOTAL 6*



JOE HEROLD, Manager

Contact your nearest Free & Peters Representative

STUDIOS AND OFFICES: 1089 BANNOCK STREET, DENVER, COLORADO

Every Sale is a

Furniture store kicks off big sale with newspaper-tv combination. Good results but quick fade. Drops newspaper-tv — picks up radio saturation schedule. Sale bounces back and shows steady rise to top newspaper-tv kickoff figures!*

Retail shoe outlet buys 21 spots for one week — grossed more in that one week than in previous month. Pickup in quality trade especially noted.*

40 year old furniture store buys first radio in 21 years, taking 16% of newspaper budget for purpose. End of first month showed 15.1% increase over same month last year. Third month showed 28.3% increase over corresponding month year ago — largest month in 39 years.*

Appliance store ordered 15-minute live talent show five days a week. First six weeks on air sales increased from \$15,000 to \$27,000. Store expansion to two new locations attributable in large part by owner to results of this single radio program.*

Furniture store with a modest schedule of one minute radio announcements credits radio with a 50% increase in business.*

Appliance distributor buys medium saturation announcement schedule beamed to housewives. Dealers report tremendous sales results. Advice beamed technique directly responsible.*

* Full Details Available

Associated Tulsa Broadcasters

KVOO

Local Sale!

(No Matter Who Pays the Bill)

AND IN TULSA . . .

Local sales are good . . . *very good indeed!*

AND . . .

Standouts in local sales are those being made by Tulsa radio stations to Tulsa merchants!

Interesting, isn't it! Local radio advertising in Tulsa is very good indeed.

Local station salesmen are experiencing their *highest monthly gross in years!*

WHY?

Because, in Tulsa, *radio advertising is producing consistent, profitable results.* Local merchants who can watch advertising results closely, day by day, watch advertising costs . . . they know AT ONCE what advertising pays off.

They know RADIO advertising pays off. Their cash registers prove it!

Want to know more? Want some success stories? Want to know how YOU can use radio advertising in Tulsa for YOUR clients? Contact any one of the Associated Tulsa Broadcasters, either direct or through their representatives.

Remember . . . EVERY *sale is a LOCAL sale* . . . no matter who pays the bill! So, take a tip from the men on the PAY OFF LINE . . . the LOCAL buyers of advertising . . . They're using Radio advertising in Tulsa.

How about YOU?

TUL • KAKC • KFMJ • KOME • KRMG

There's only one...

... NIAGARA FALLS, the great falls of the Niagara River, divided into Horseshoe Falls on the Canadian side, 158 feet high, and American Falls, 167 feet high. Over Niagara Falls, 1,400 feet wide, flows some 212,211 cubic feet of water per second, and because four of the Great Lakes serve as its reservoir, Niagara has the steadiest flow of all great waterfalls.



And there's only one...

...advertising medium that single-handed covers the Industrial Heart of America. Only WWVA Radio in Wheeling, W. Va., reaches *all* the 100-odd counties of Eastern Ohio, Western Pennsylvania and West Virginia that comprise this Five Billion Dollar market... WWVA blankets this entire area 24 hours a day with its dominating 50,000 watt signal, delivering the sales impact of high-rated CBS Network shows, coupled with the homespun appeal

of WWVA's own local personalities. With WWVA Radio, you not only *reach* this market of more than a million and a half radio homes, but you *sell* it completely with

- One Medium
- One Cost
- One Billing



WWVA

Wheeling, W. Va. • 50,000 watts—CBS Radio

National Sales Director—Tom Harker, 118 E. 57th St., N.Y.C., EL 5-7690

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Amer Fed of Labor, Wash DC	Furman, Feiner & Co, NY	ABC 164	Edward P. Morgan News; M-F 10-10:15 pm; 3 Jan; 52 wks
Bankers Life & Casualty Co, Chi	Grant, Schwenck & Baker, Chi	MBS 400	Gabriel Heatter News; alt T 7:30-45 pm; 4 Jan; 52 wks
Brown & Williamson (Kool), Louisville, Ky	Ted Bates, NY	NBC full net	Kenneth Banghart News; W, Th 8:30-35 pm; 6 Jan; 55 season
Calgon, Inc, Pittsburgh	Ketchum, MacLeod & Grove, Pittsb	NBC full net	Mary Margaret McBride; Sat 10-10:05 am; 5 Feb; 55 season
Consolidated Cosmetics, Chi	Frank Duggan, Chi	CBS 206	Bing Crosby Show; M 9:15-30 pm; 3 Jan; 52 wks
Esso Standard Oil Co, NY	Marschalk & Pratt, NY	MBS	Esso News Reporter; M-F 9-9:05 pm; 27 Dec; 52 wks
Kraft Foods, Chi	NL&B, Chi	MBS 570	Kraft Five-Star Newscast; M-F 10:30--35 am; 11:25-30 am; 12:15-20 pm; 2:25-30 pm; 5:55-6 pm; 3 Jan; 52 wks
Mutual Benefit Health & Accident Assoc, Omaha	Bozell & Jacobs, Omaha & NY	CBS 206	Arthur Godfrey Time; alt M, alt Th, every 4th F 10-10:15 am; 13 Jan; 26 wks
Lewis-Howe Co (Tums), St Louis	R&R, St Louis	CBS 206	Arthur Godfrey Time; alt T, alt W, every 4th F 10-10:15 am; 28 Dec; 52 wks
Olson Rug Co, Chi	Presba, Fellers, Presba, Chi	MBS 400	Gabriel Heatter News; Th 7:30-7:45 pm; 6 Jan; 4 wks
Packard div of Studebaker-Packard Corp, Detr	R&R, NY	ABC 350	Your Packard Reporter; M, W, Th, F 8:25; 9:25; 10:25 pm; 17 Jan; 2 wks
Philip Morris, NY	Biow, NY	CBS 206	Tennessee Ernie Show; W, Th, F 7:25-30 pm; 5 Jan; 52 wks
Rexall Drug Co, LA	BBDO, LA	NBC full net	Great Gildersleeve; T, W 10:15-30 pm; 15, 16 Feb only
Star-Kist Foods, Inc, Terminal Island, Cal	Rhoades & Davis, SF	NBC full net	Mary Margaret McBride; W 10-10:05 am; 5 Jan; 55 season
Vitamin Corp of Amer, Newark, NJ	BBDO, NY	NBC full net	Ben Grauer News; T 3-3:05 pm; 1 Feb only
Vitamin Corp of Amer, Newark, NJ	BBDO, NY	NBC full net	Five Minute News; Th 9-9:05 pm; 20 Jan only



Merl Galusha (3)



John Porter (3)

2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Anheuser-Busch, St Louis	D'Arcy, St Louis	ABC 350	Sports Today; M-F 6:30-45 pm; 14 Dec; 52 wks
Bristol-Myers, NY	DCSS, NY	CBS 206	This is Nora Drake; T, Th, alt F, 2:30-45 pm; 4 Jan; 52 wks
Cities Service Co, NY	Ellington & Co, NY	NBC full net	Cities Service Band of America; M 9:30-10 pm; 17 Jan; 55 season
Dodge div of Chrysler, Detr	Grant, Detr	NBC full net	Roy Rogers Show; Th 8-8:30 pm; 27 Jan; 55 season
Ford div of Ford Motors, Dearborn, Mich	JWT, Chi	CBS 485	Edward R. Murrow with the News; M, W, F, 7:45-8 pm; 27 Dec; 52 wks
General Foods, NY	Y&R, NY	CBS 119	Sunday Morning Gathering; Sun 8:30-55 am; 2 Jan; 52 wks
Hall Bros, Kans City, Mo	FC&B, Chi	CBS 206	Hallmark Hall of Fame; Sun 6:30-7 pm; 2 Jan; 52 wks
Lever Bros, NY	FC&B, NY	CBS 195	Aunt Jenny; M-F 12:15-30 pm; 13 Dec; 52 wks
Liggett & Myers (Chesterfield), NY	CGW, NY	CBS 206	Perry Como Show; M, W, F, 9-9:15 pm; 3 Jan; 52 wks
Thomas J. Lipton, Hoboken, NJ	Y&R, NY	CBS 163	Arthur Godfrey's Talent Scouts; M 8:30-9 pm; 3 Jan; 52 wks
P. Lorillard, NY	L&N, NY	MBS 570	Queen for a Day; M-F 11:30-12 noon; 3 Jan; 52 wks
P. Lorillard, NY	L&N, NY	CBS 206	Two for the Money; Sat 9-9:30 pm; 31 Dec; 52 wks
Philco Corp, Phila	Hutchins Adv, Phila	ABC 350	Breakfast Club; M, W, F 9:45-10 am; 27 Dec; 52 wks
Philip Morris, NY	Biow, NY	CBS 205	My Little Margie; Sun 8:30-9 pm; 2 Jan; 52 wks
Procter & Gamble, Cinci	Y&R, NY	CBS 173	Brighter Day; M-F 2:45-3 pm; 27 Dec; 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS 132	Guiding Light; M-F 1:45-2 pm; 27 Dec; 52 wks
Procter & Gamble, Cinci	DFS, Chi	CBS 170	Ma Perkins; M-F 1:15-30 pm; 27 Dec; 52 wks
Procter & Gamble, Cinci	B&B, NY	CBS 163	Perry Mason; M-F 2:15-30 pm; 27 Dec; 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS 143	Road of Life; M-F 1-1:15 pm; 27 Dec; 52 wks
Procter & Gamble, Cinci	B&B, NY	CBS 103	Rosemary; M-F 11:45-12 noon; 27 Dec; 52 wks
Procter & Gamble, Cinci	Compton, NY	CBS 160	Young Dr. Malone; M-F 1:30-45 pm; 27 Dec; 52 wks
R. J. Reynolds (Camels), Winston-Salem, NC	W. Esty, NY	MBS 570	Multi-Message Plan; M-F; 1 Jan; 52 wks
Sterling Drug, NY	DFSS, NY	NBC full net	Stella Dallas; M-F 4-4:15 pm; 3 Jan; 55 season
Sterling Drug, NY	DFSS, NY	NBC full net	Young Widder Brown; M-F 4:15-30 pm; 3 Jan; 55 season
Wm. Wrigley Co, Chi	A. Meyerhoff, Chi	CBS 194	FBI in Peace and War; W 8-8:25 pm; 5 Jan; 52 wks
Wm. Wrigley Co, Chi	R&R, Chi	CBS 196	Gene Autry Show; Sun 6-6:30 pm; 19 Dec; 52 wks



R. W. Welpott (3)



Leslie Biebl (3)



Ole Morby (3)

3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Harry Abbott	KTVQ, Okla City, mgr	KCEN-TV, Temple, Texas, mgr
Robert N. Adams	WRC-TV, Wash D C	WTOF-TV, Wash DC, prom dir
Sherman Adler	WMCT-TV, Memphis	NBC Film Div. NY, sls stf
Leslie Biebl	WISN, Milw, prog mgr	WHK, Cleve, opers mgr
Jacques Biraben	WINS, NY, nat'l sls mgr	Same, dir of sls
Walter Brown	BAB, NY, local prom stf	Same, acct exec



Norman Ginsburg (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. Broadcast Industry Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Richard Buch	CBS-TV Film Sales, NY, acct excc	General Telcradio, Atlanta, Ga, acct exec
John Buning	MBS, NY, stn rels mgr in Southeast	WSUN, St Petersburg, sls mgr
Norman Cash	ABC Radio, NY, Eastern sls mgr	TvB, NY, dir of stn rels
William Cathey	Olympia Brewing Co, Olympia, Wash, mdsg & adv mgr	KOMO-TV, Scattlc, mdsg & sls serv rep
Ernesto Cervera	KALI, Pasadena, Cal, prog dir	Same, comml mgr
Ben Conway	Crosley Bdest, NY, acct excc	Quality Radio Group, NY, acct exec
Fay Day	CBS TV Spot Sales, NY, res mgr	Quality Radio Group, NY, dir of sls dev
Robert Douglas	WKNX, AM, TV, Saginaw, Mich, tv sls prom mgr	WTVH-TV, Peoria, acct exec
Roy Drushall	KWKW, Pasadena, sls stf	KABC, Hywd, sls stf
Howard Eaton	KTVW, Seattle, local sls stf	Same, nat'l sls rep
William Fairbanks	ABC Radio, NY, acct exec	Same, nat'l sls mgr
John Foley	WEWS, Cleve, sls stf	Same, local sls mgr
Merl Galusha	WRGB-TV, Schenectady, NY, supvr of prodn	WGY-WGFM, Schenectady, NY, mgr
Jack Gilbert	KHOL-TV, Holdrge, Neb, asst mgr	Same, stn & opcrs mgr
John C. Gilmore	WGH, Norfolk, Va, dir of sls prom	WVDA-Diehm Radio Group, Bost, dir of sls prom
Norman Ginsburg	DuMont Net, NY, adv & prom mgr	Studio Films, NY, dir of adv & sls prom
Ralph Glazer	KNX-CPRN, LA, acct excc	Same, Eastern sls rep
Jay Grill	KGO, SF, sls stf	KFSD-TV, San Diego, sls mgr
Idella Grindlay	WABC-TV, NY, stn opcrs mgr	Quality Radio Group, NY, prog coord
Richard Gurley	WTAO, AM, TV, Cambridge, Mass, sls mgr	WEEI, Bost, sls stf
Charles E. Haddix	KLX, Oakland, Cal, SF sls mgr	Tracy Moore Radio Rep, SF, mgr
Edward Hall	CBS Radio NY, acting bus mgr of sls dept	Vitapix, NY, vp & gen mgr
Bill Harms Jr	Ed Petry, Chi, tv acct excc	Avcry-Knodcl, Chi, tv acct excc
Richard Hartnett	Eastern Airlines, Bost	WEEI, Bost, sls exec
Willard Hasbrook	KFXM, San Bernardino, mgr	KFSD, San Diego, mgr
Rollin Hawkes	Remington Rand Business Mach, Seattle, sls stf	KOMO, Scattlc, nat'l sls scrv rep
Erik Hazelhoff	NBC, NY, editorial writer for Today	Same, Telcsales dept mgr
Richard Hellyer	Voguc-Wright Studios, Chi, adviser tv commls	WLS, Chi, mgr of sls prom
Charles Herbert	Ward Whccklock Adv, Hywd, prodr-dir, acct excc	KOOL-TV, Phoenix, prog sls coord
John Lec Herbert	McCall's, NY	G. Hollingbery, NY, radio sls stf
Samuel Hill Jr	KNXT, Hywd, acct excc	CBS Tv Spot Sls, SF, acct excc
Edward Hitz	NBC, Chi, mgr of tv net sls, central div	Same, vp in chg of net sls, central div
Wallace Hutchinson	John Poole Bdest Co, LA, prom & gen sls mgr	KNX, LA, sls rep
George Hurst	CBS Radio Spot Sls, LA, mgr	KMOX, St Louis, nat'l sls mgr
Allan Hughes	CBS, NY, mgr of presentations	CBS Radio Spot Sls, Chi, mgr sls dev
Peter James	Weed Tv, NY, mgr & dir	WJAR-TV, Providence, mgr
Fred Kiefer	NBC, Pa & NJ dist supvr, mdsg dept	Same, NY, asst mgr mdsg dcpt
Malcolm Kipp	MCA-TV, NY, sls dept	ABC Film Syndication, NY, sls stf
John Klatt	McCann-Erickson, Chi, media dir	SRDS, Evanston, Ill, rate scrv media rels dir
James Knox	U.S. Marincs	ABC, Chi, tv prodr coord, Central div
Lee LeBlang	WCBS-TV, NY, asst adv & sls prom dir	Investment & Insurance Counselor, NY, estate counseling
Herman Liveright	WDSU-TV, New Orleans, tv prodr mgr	Same, prog dir
Roland McClure	KNX, LA, sls rep	KNX-CPRN, LA, acct exec
Thomas McFadden	NBC Spot Sls, NY, mgr	Same, vp in chg of Spot Sls
Jim McGovern	KGTV, Des Moines, news & spec events dir	KEYD-TV, Mpls, prom mgr
John McGuire	KOA-TV, Dcnvr, acct excc	John McGuire Stn Rep, Denver, owner & mgr
Robert McKendrick	WLOK-TV, Lima, Ohio	WWJ-TV, Dctr, asst prog & prodr mgr
Carroll McKenna	BAB, NY, nat'l prom stf	Same, nat'l prom dir
Frank McLatchy	KSL, Salt Lake City, sls mgr	Same, mgr of sls dev
Lawrence Menkin	WOR-TV, NY, prog dir	Guild Films, NY, prog dir
Ole Morby	CBS, Hywd, Western div mgr, stn rels	Same, mgr of stn rels
Caleb Paine	Gen Electric Bdest Stns, Schenectady, NY, dir of pub scrv	Same, stn serv section mgr
Ellie Palmieri	Community Chest, Cleve, publicity hd	WDOQ, Cleve, sls rep
Benton Paschall	WNOE, New Orleans, vp & gen mgr	KMOD, Modesto, Cal, LA sls mgr
Cody Pfanstiehl	WTOP-TV, Wash DC, prom dir	WTOP Inc, Wash DC, pub rcl dir
John Porter	NBC, NY, mgr of nat'l sls prom	Same, mgr of adv & prom dcpt
Miller Robertson	KEPO, El Paso, Texas, owner	WTCN, Mpls, asst gen mgr
Richard Roger	United World Films, NY, sls stf	Sterling Tv, NY, sls stf
William Rosensohn	Box Office Tv, NY, excc vp	Same, pres
Dick Rutter	Television Age, NY, mng ed	Market Relations Net, NY, asst dir of pub
Jack Satterfield	WSAZ, Huntington, W Va	WLW-D, Dayton, sls dept
David Savage	NBC, NY, dir of film procurement	Guild Films, NY, dir of stn rels
Richard Schutte	KING, Seattle, local sls acct excc	CBS Radio Spot Sls, SF, acct exec
Newell Schwin	CBS Central Div, Chi, excc asst	CBS Radio Spot Sls, NY, mgr of sls dev
Hamilton Shea	WRCA, AM, FM, TV, NY, gen mgr	Same, vp
Richard Simon	WOR-TV, NY, stf dir	Allied Tv Prodr, NY, prodr-dir
Robert Smith	WINS, NY, prog mgr	Same, admin asst to gen mgr
Frank Soden	WRNL, Richmond, sls stf	Same, gen sls mgr
Richard Soule	NBC, NY, tv net sls rep	Same, tv net stn sls rep
Bob Stern	Jay Lurye Assoc, Duluth, Minn, pub dir	WMIN-TV, Mpls-St Paul, prom mgr
Thomas Swafford	KNX, LA, Eastern sls rep	CBS Radio Spot Sls, NY, acct excc
Edwin Vanc	NBC, TV, coord tv net sls prom	Same, mgr of nat'l sls prom
Floyd Weidman	WEWS, Cleve, sls mgr	Same, gen excc
Raymond Welpott	WRGT-WGY, Schenectady, NY, stn opers mgr	WRGB, Schenectady, NY, mgr
Gordon Williamson	WISE-TV, Asheville, NC, mgr	WFMY-TV, Greensboro, NC, opcrs mgr
Robert S. Wilson	Katz Agency, NY	KGUL-TV, Galveston, Texas, gen sls mgr
Jack Woolley	Searle & Parks, LA, gen mgr	CBS Radio Spot Sls, LA, mgr
Hal Zogg	KOTA, Rapid City, SD, acct excc	KUTV, Salt Lake City, acct excc

Lee LeBlang (3)



Norman Cash (3)



David Savage (3)



Cody Pfanstiehl (3)



Gordon Williamson (3)



Hal A. Zogg (3)



4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
American Tuck Co, NY	Tape	Grey Adv, NY
Atlas Van-Lines	Storage & Moving Service	Gray & Rogcrs, Phila
Campana Sls Co, Batavia, Ill	Ayds	Frwin, Wasey & Co, Chi
Colden Mfg, Newark, NJ	Fomed-Hair, Lace-O-Matic	Wexton Co, NY
Roman Meal Co, Tacoma, Wash	Pic crust & muffin mix	Roy S. Durstine, NY
WOND, Pleasantville & Atlantic City, NJ	Radio Station	London Adv, Newark

5. New Firms, New Offices, Changes of Address

American Adv Bureau; new Okla City ad agency; David Mill head & acct exec
 Ted Ashley Assoe becomes Ashley-Steiner Corp; new & lg offices at 449 S. Beverly Dr Hywd
 Bolling Co. r-tv reps move to 247 Park Ave; PL 9-8150
 Filmack Studios open NY office at 630 9th Ave
 Foe & Fiore, new ad agency; 128 Mallory, Jersey City, NJ
 Hishon Garfield new offices at 420 Boylston St. Boston
 McCann-Erickson, NY, merges with Marsehalk & Pratt, NY; effect 1 Jan; remain at 535 5th Ave
 John L. McGuire, new r-tv rep; Denver
 Proeter Tv Enterprises open West coast office
 Victory Tv Enterprises, Inc; new firm; 5 E. Preston St, Balt
 Wexton Co. new & lg offices; 11 E. 47th St, NY; Mu 8-4050
 WOL & WOL FM; new offices & studios at 2000 P St, NW, Wash, DC

REPETITION GETS RESULTS!

and WCOP's cost per thousand permits
the highest frequency of
impression in Greater Boston.



Persistency pays. And smart advertisers know that it takes frequency of impression to open a market's pocketbooks.

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

Ask your station or WEED representative for the fact-revealing story "HOW TO SELL THE CREAM MARKET OF NEW ENGLAND."

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

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



WCOP^D BOSTON

5,000 watts on 1150



GOOD . . . advertising

always pays in the

**RICH, GROWING
NORTH CAROLINA
MARKET**

BETTER . . . coverage

than ever before is yours with
RADIO in the

**15-county
Winston-Salem
NORTH CAROLINA
Market**

BEST . . . buy morning,
afternoon and evening is

Represented by
HEADLEY-REED CO.

49th and MADISON

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

SHOULD SPONSORS SELL?

I should like to add my comments, if I may, on your recent forum feature (29 November 1954) about sponsors as salesmen on the air.

Scarcely a day goes by that a company president doesn't ask me if he can appear in one of our television commercials. This is natural, since the current SAG scale pays commercial announcers more than corporation presidents. If you think I'm joking, look up the scale for unlimited use of film commercials on Class "A" time.

Unfortunately, I have to tell them that the stakes are too high. And since, of course, these presidents aren't clients of *mine*, I can get away it. Our clients have better sense.

Seriously, commercial presentation is a highly developed art. Even among professed career announcers, scarcely one in 20 can stand up satisfactorily to the frightening demands of direct selling into a television camera.

My only direct experience with a sponsor-announcer was the appearance of Clarence Francis on the big General Foods anniversary show. Mr. Francis was an "announcer" on this show only in the sense that he appeared briefly in the opening as a host. He did that with consummate charm and grace (*really*—you should see his fan mail from it!) because Clarence Francis is charming by nature, and television tells few lies about people. He did not pretend to do direct product selling. The announcer hired to do the product commercials (both for us and for Y&R, who produced the program) was Anna Lee, a professional actress.

The perfect announcer-president may very well be right around the corner. At the moment, however, I think it is more likely that some fee-fattened announcer will become a president than that a president will become an announcer.

ED SHEPHERD MEAD
*Vice President, Radio & Tv
Copy Chief
Benton & Bowles, Inc.*

LETTER FROM HOME

It's been quite a while since I've read *SPONSOR*—not since I left Manhattan last March, in fact. KTVW just started subscribing to it, and reading the November 29 issue the other day was quite a pleasure—sort of like a "letter from home."

Noticed the article on your *Tv Dictionary Handbook*. With a new set-up like this is, it'd be a helpful item to have around. Would you let me know how much a copy costs?

One of the things I'm still using is a copy of the dictionary you sent my old boss, Chester MacCracken, which he gave me—when I was with Doherty, Clifford, Steers & Shenfield.

EDNA K. HANNA
KTVW, Seattle

• The *Tv Dictionary/Handbook for Sponsors* is being reprinted in book form and will be available 15 January 1955. Cost is \$2 each; quantity prices on request.

TELE-LUXEMBOURG

Jacques du Closel and Jean D'Agostino, recently in New York for Tele-Luxembourg, commercial French-language tv station, have contacted several tv film producers to procure programming for Europe.

They have asked *SPONSOR* to thank these producers for their cooperation and to affirm to them once again that no other representative but Guy Bolam, representative of Radio-Luxembourg in New York, is allowed or authorized to deal in their name.

JEAN D'AGOSTINO
*Director
Information & Publicity
Paris, France*

TIMEBUYERS AT WORK

The December 13 issue of *SPONSOR* came my way this morning, and in it I found my picture and comments in your "Timebuyers at Work" column. I very much appreciate your using this.

Already I have heard several nice comments from friends in the advertising field—which, naturally, means a great deal to me personally. But it also shows that *SPONSOR* is a magazine that gets read immediately by a good number of people out here in the wide open spaces.

DON AMSDEN
*Radio & Tv Department
Allen & Reynolds
Omaha, Nebr.*

(Please turn to page 103)

W

T

V

J

**BATTLE
CREEK**

I

**CHANNEL
6**

LANSING

M

**GRAND
RAPIDS**

BAY CITY

FLINT

SAGINAW

JACKSON



Coverage that Counts!

*7 major Michigan markets
for NBC, CBS, and ABC*

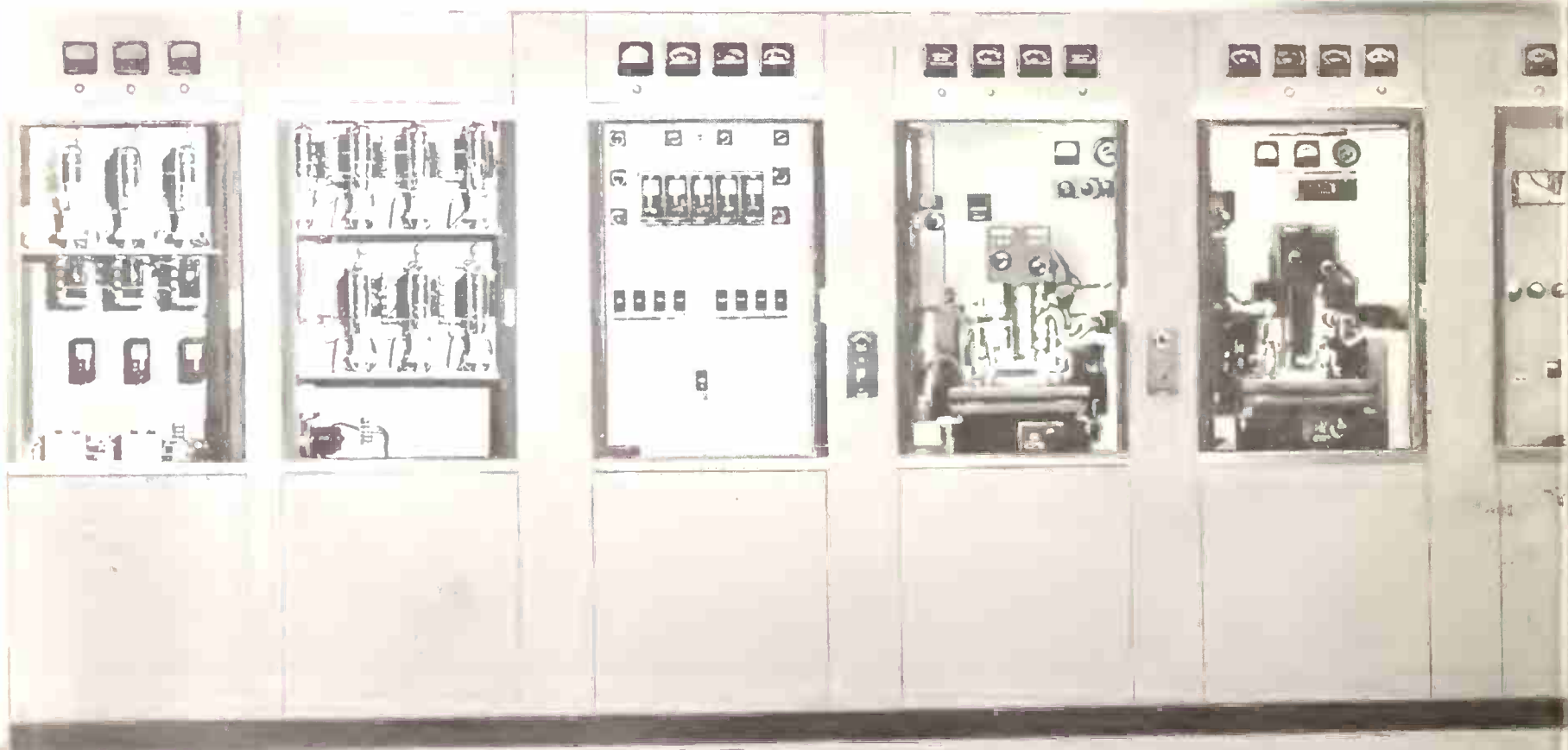
Now 100,000 watts!

1,000,000 WATT

RCA IS FIRST WITH SUP



This 25-KW Amplifier



"ON-AIR" AT WBRE-TV

POWER UHF

This announcement marks another achievement in RCA high-power equipment leadership. For the first time, a commercial UHF television station is operating with an effective radiated power of one million watts! For the first time, a UHF station is getting coverage close-in AND far out! And best of all, super television power has proved just as easy to handle as lower powers.

How do you get started with RCA super power? You begin with your own RCA 1-KW transmitter. You add the new RCA 25-KW amplifier. You install the new RCA Super Power UHF Pylon (gain, 46)—and you're set to go with 1 million watts ERP. Power tubes in both RCA high-power amplifiers are conventional and interchangeable (no klystrons used). Amplifier plate voltages are low (6000 volts, max.). Operating economy is remarkable (RCA's new super power, high-gain antenna eliminates need for high power input. Power tubes have already set a record for "proved-in" life).

This Antenna =

One million Watts

New RCA Super Power UHF Pylon Antenna. Available Types: TFU-46AL, TFU-52-AM, TFU-60-AH. Signal Gain, 46, 52 and 60. The answer for economical 1-million watt operation.

Station-proved in daily commercial operation at WBRE-TV, the performance of RCA's 1-million watt UHF system is now an established record. Profit by RCA's engineering experience in high-power—and KNOW you've planned it right. Call your RCA Broadcast Sales Representative. In Canada, write RCA Victor Ltd., Montreal.

RCA Pioneered and Developed Compatible Color Television



RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DIVISION

CAMDEN, N. J.

For 1955 ...
Fresno's Greatest
Independent is the

NEW

KBIF

NEW

TRANSMITTER SITE ...

Near the center of Fresno,
with maximum conductivity.

NEW

TOWER ...

400-foot "center loaded" ...
actually two towers, one atop
the other, separated by
insulator and loading coil. •
Owner John Poole, who
capitalized on "salt water
coverage" so successfully
with The Catalina Station
KBIG, has done it again with
KBIF ... increasing output by
20% with a technique proven
by "hams" but generally
overlooked by broadcasters.

NEW

COVERAGE ...

Signal three times more
powerful in Fresno ... 3000
more square miles of coverage,
with 100,000 additional
listeners, within 25 MV area.

NEW

STUDIOS ...

Ground floor, Californian
Hotel, center of downtown
Fresno business and social life.

NEW

TALENT ...

Featuring Big Four Disc
Jockeys: Stu Wilson, Bob
Ulrich, Dave Maxwell, Jim
Bailey ... with "Music You
Like and Just Enough News,
All Day Long."

NEW

PROMOTION ...

Newspapers, busses, bill-
boards. Great on-the-air spots
by Artie Wayne, The Crew
Chiefs and The Bell Aires.

Check your KBIF representa-
tive or Robert Meeker contact
for the full story on the
NEW KBIF.

FRESNO'S GREATEST INDEPENDENT

900 kilocycles
1000 watts

KBIF

JOHN POOLE BROADCASTING COMPANY
General Offices Californian Hotel

Fresno, Calif. • Telephone: Fresno 6-0791

Timebuyers at work



Allen Klamer, Friend-Reiss, New York, says that 1955 will be the biggest year for spot tv. "Many new and smaller clients are finding that spot buys produce good results for them," Al told SPONSOR. "For one thing, the quality of syndicated film shows has been improving continuously, to the point where a local or regional advertiser can become identified with a very good show. Of course, network branching out into station time does curtail availabilities. However, it doesn't look as though the trend will continue. Established blue chip tv advertisers are going to stay predominantly on network, making local station time somewhat less competitive for the smaller tv clients. Of these, many who had previously bought announcement campaigns only, are likely to sponsor film shows in their major markets for added impact."



Kay Lloyd, McCann-Erickson, Chicago, has a yardstick for buying daytime tv announcements. Says she, "In determining if daytime tv announcements are practical for an individual product, three points should be considered: (1) the adaptability of the sales message to the medium; (2) whether the budget allows for a schedule of enough frequency for sufficient impact; (3) the percentage of tv penetration in the market. I find daytime tv particularly good for food accounts in markets where there are well-established television stations. Often, visual techniques, well applied, heighten the 'appetite appeal.' Again, of course, no one medium alone is enough for a successful campaign. When possible, a daytime schedule should be supplemented with other media to reach the many working women in each market."



Jan Gilbert, Bryan Houston, New York, says that the law of supply and demand is very strong in radio. "Take early-morning radio as an example," she told SPONSOR. "Some time ago, advertisers discovered that this is a very efficient time to sell their products or services. Hence there was a rush on early-morning time until it became very tough to clear anything. Now early-morning time is still a very good buy on radio and it's still a very popular one. But timebuyers have been able to sell clients on the value of some other time periods as well. Weekend radio was neglected for a long time, but it's now coming in for all the attention early-morning radio got about a year ago. Even on network, weekend radio has been undergoing a renaissance, probably as a result of studies showing the size of the out-of-home audience."



Is This "COVERAGE"?

**THIS HALF
OF NEBRASKA
IS COVERED BY
KOLN-TV ONLY!**

You're half naked in Nebraska coverage if you don't reach Lincoln-land—42 counties with 202,200 families—100,000 unduplicated by any other station! Lincoln's population is 110,000—in the same bracket with Lancaster, Pa., Schenectady or South Bend, Ind.

The KOLN-TV tower is 75 miles from Omaha! This LINCOLN-LAND location is farther removed from the Omaha market than is Cincinnati from Dayton, Buffalo from Rochester or Toledo from Detroit.



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

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

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA



Avery-Knodel, Inc., Exclusive National Representatives

10 JANUARY 1955

194... COMPANY, INC.
 30... NEW YORK, N. Y.



CAL. SALES

By John Cohan

California sales are important. We know that YOU, as a busy time buyer are besieged by stations that you cannot consider because of a tight budget. We appreciate this problem, but would like to call these facts to your attention concerning the stations you buy in California to reach the great expanding Western market.

KSBW-TV, Channel 8, Salinas-Monterey, is a 7 town buy with a population that exceeds many metropolitan markets.

When you consider covering California, please remember our state is over 800 miles long. KSBW-TV is 107 miles south of San Francisco, in the rich Central Coastal Counties, surrounded by mountains. YOU CANNOT COVER THIS MARKET UNLESS YOU USE CHANNEL 8, Salinas-Monterey.

The channel 8 transmitter is 3,777 feet above sea level. Coverage includes 10 counties (122,709 tv sets, over 90,000 of which are unduplicated). However, our rate is based on four county coverage. In fact, KSBW-TV has the lowest cost per thousand in California.

Retail sales in Monterey, Santa Cruz, San Benito, Santa Clara and Merced Counties total over 794 million-dollars. We would appreciate your consideration when you set your budget for advertisers interested in Cal. Sales.

Your Hollingbery man can give you the facts about KSBW-TV, Salinas-Monterey, California.

CBS. NBC. ABC. DUMONT

SPONSOR BACKSTAGE



By Joe Csida

Jackie Gleason's "\$11 million deal"

It was during the war, on the lot of one of the major Hollywood film studios. I was more or less minding my own business, when this cheery voice yelled "Hey," and I looked around and saw a small soldier coming toward me with his bald head gleaming in the sunshine. George Durgom, better known as "Bullets" opened up a rapid-fire conversation, which didn't seem to make much sense, but somehow added up. Bullets, while playing the clown to just the degree that would make any average guy want to be with him, was then, and is now, a good talent manager.

A few years later, when the war was over, Bullets was managing a singing group who'd been recording for RCA Victor, where I was then the artist and repertoire boss. The group's contract ran out, and I studied their sales figures and recordings at great length. They just weren't selling, and I was going to drop them. Bullets came in for a meeting at three o'clock one afternoon and I regretfully informed him of the decision. To make a long fable short, at one o'clock the following morning, Bullets gave up and resigned himself to the fact that he wasn't going to be able to hold this group on RCA Victor. He had, by that time, pulled out 342 jokes, tricks and reasonably serious arguments, plus five dog-eared clippings showing that the group had won the *Downbeat* and *Metronome* polls.

All this is a long preamble to what a small, bald-headed gentleman with a sense of humor, a totally irrepressible nature and a lot of brass can do to, for and with advertising agencies and sponsors. It was Bullets, of course, who planted the stories on the front pages of virtually every newspaper in the country to the effect that Mr. Jackie Gleason was getting \$11,000,000 from Buick for doing *The Honeymooners* as a half-hour film show for the next three years. I wouldn't be unhappy if Gleason was getting \$22,000,000, but I'm quite sure he isn't getting even half of the 11. Actually, a good part of that figure includes time costs for the show. I'm also sure that Buick is getting from him many considerations, which are important to their advertising and selling activities, which were never mentioned in the stories.

As great as the talent involved may be, I have always had the feeling that those multi-million dollar contract stories make advertisers look a little like moronic Fort Knoxes. It's even possible that some prospective automobile purchasers
(Please turn to page 74)

DOUBLED
DOUBLED

dominance

*in the Carolinas with **2** great
2 area stations*

WBTV

WBTW

WBTV-WBTW combination creates
market comparable to nation's 8th largest
in the industry-mushrooming Carolinas

Advertisers have a rich
stake in what's happening
in the Carolinas.

The Carolinas are on the
march economically, and two
top-power stations—WBTV
and WBTW—now service this
upsurging selling market.

WBTV and newcomer WBTW
can, as a combination,
deliver 50% of the people
in North and South Carolina.

Together, WBTV and WBTW
create a market of 3,375,000
people, over \$3½ billion in
buying power and \$2½ billion
in retail sales—a TV market
comparable to the *eighth*
largest in the nation.

See the ensuing pages
for the full dimensions of
this market and how WBTV
and WBTW truly measure up
to: "dominance doubled
in the Carolinas."

CHARLOTTE

N.C.

FLORENCE

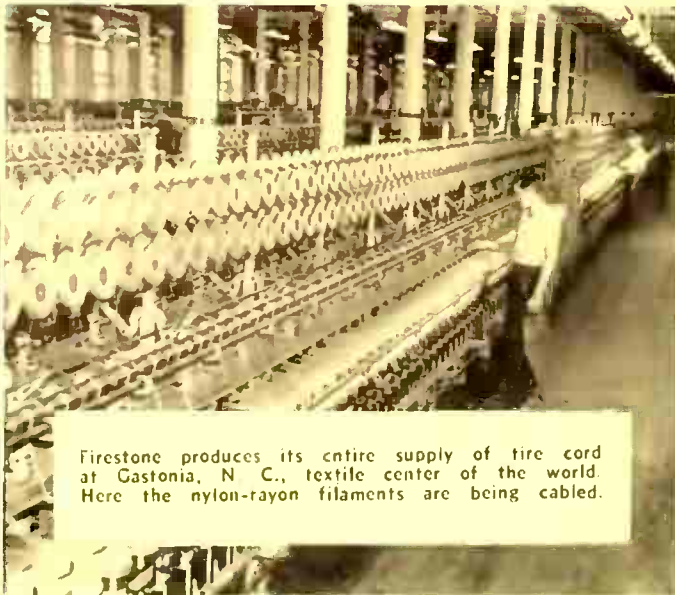
S.C.



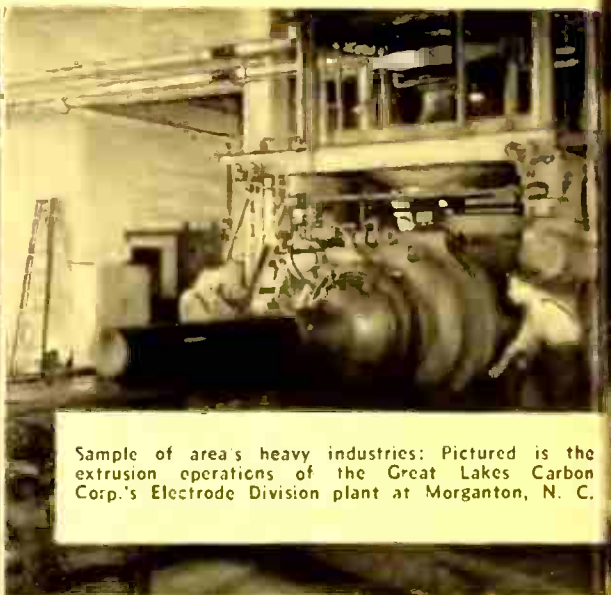
JEFFERSON STANDARD BROADCASTING COMPANY



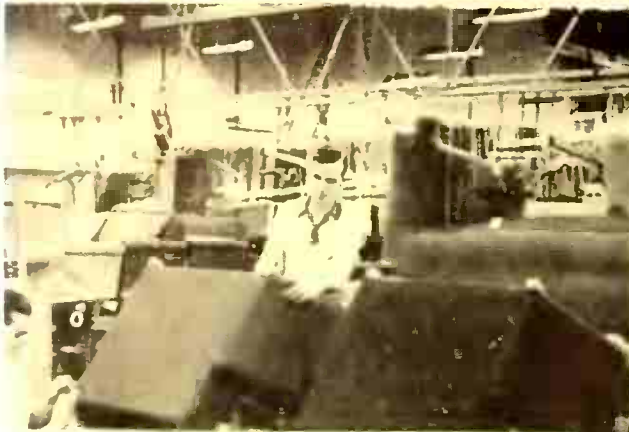
Magnitude of the Carolinas' cotton industry is typified by the Springs Mills at Lancaster, S. C., the world's largest cotton mill under a single roof



Firestone produces its entire supply of tire cord at Gastonia, N. C., textile center of the world. Here the nylon-rayon filaments are being cabled.



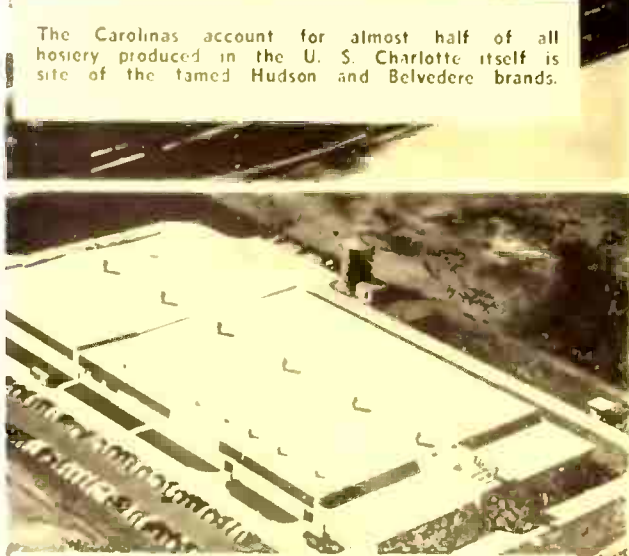
Sample of area's heavy industries: Pictured is the extrusion operations of the Great Lakes Carbon Corp.'s Electrode Division plant at Morganton, N. C.



The Kroehler factory (illustrated here) is one of the many important quality furniture manufacturers found located in the Piedmont Carolinas.



The Carolinas account for almost half of all hosiery produced in the U. S. Charlotte itself is site of the famed Hudson and Belvedere brands.



Mushrooming importance of Charlotte as a regional distributing center is typified by this new Ford parts plant costing well over \$1,000,000.

WBTV COVERAGE AREA SWARMING WITH

Steady pace of industrial growth for past 30 years has catapulted

The core of WBTV's impressive market story is this:

The pace of industrial expansion within WBTV's coverage area the Piedmont Carolinas has been of such steadfast character the past 30 years as to turn the area's occupational ratio upside down. Well over twice as many people now work in industry as on the farm.

Since World War II the trend of industrial wealth in the Piedmont Carolinas has been tremendously accelerated. And there's every indication that this level of expansion will be maintained for years to come.

For WBTV the great shift in the area's economy represents an audience that is, by a very wide stretch, predominantly non-rural.

Long regarded for its leadership in the manufacture of textiles, tobacco and wood furniture, the Piedmont Carolinas have become the scene of many new and diversified industries. These include the electric and electronic industries with representation of most of the major firms in this field paper products, machine parts, synthetic yarns, semi-plastics, pre-fabricated metals and processed foods.

Electric power is accepted by eco-

nomists as about the best indicator of a community or area's growth or the composition of industrial communities. Well, here's what's happened powerwise in the Piedmont Carolinas:

The customers of the Duke Power Co., which services the area exclusively, used in excess of 10 billion kilowatt hours last year. In recent years Duke has spent \$300 million on the expansion of electric capacity and service facilities. At present it is embarking on a plant which will produce 1,000,000 kilowatts at Belmont, N. C., located near Charlotte.

Stemming from this power expansion is another fact especially interesting to appliance manufacturers and distributors. Well over 80% of the farms in the area are now electrified. This 80% of the 159,100 farm homes in the area represents over 95% of all gross farm income.

The Piedmont Carolinas, and, decidedly, the vast area of which Charlotte is the hub, offer a population distribution characteristic which has made quite an impression on marketing experts. Instead of population being concentrated in one dense area, here it is spread out among many closely neighboring medium sized



elanese has a \$60,000,000 investment in this Rock Hill, S. C. plant, the world's largest and most modern in the production of synthetic yarns.



National Container Corp., No. 1 integrated producer of corrugated paper shipping containers, just opened this 152,000-foot plant at Salisbury, N. C.



Cannon Mills at Kannapolis, N. C., is world's leading towel manufacturer. Here's how the company's internationally-famed terry towels are woven.

NUMEROUS, DIVERSIFIED INDUSTRIES

Buying power; over twice as many employed in industry as on farms

towns. Many of these towns actually run back to back.

In other words, it's a massed population spread out in clustered communities. There are more than 160 cities and towns of noteworthy size within the 48-county area. This circumstance has been of special significance in the industrial expansion of the area. Manufacturers are now inclined to get

away from congested centers and settle in smaller communities. In the WBTW area a large portion of this labor supply owns its own little farms; hence these workers have two sources of income.

This unique population distribution—scores of sizable towns located within a relatively short radius of a big city—tends to invalidate the standard

metropolitan area formula as far as Charlotte is concerned. Obviously, it is neither sound nor practical in measuring Charlotte's metropolitan area.

Charlotte, itself, is referred to as the "Spearhead of the New South." And here are some of the reasons:

1. The industrial boom in and around Charlotte itself is not related to one or two types of industries but many types.

2. Charlotte's stature as a distribution center has grown remarkably in recent years. All the major appliance brands are now represented by distributors, and for the past several years some of these appliance distributors have consistently won top increased-sales awards on national and sectional bases. Ford took recognition of this distribution importance by establishing a massive parts division and Firestone Tire and Western Electric by expanding their facilities in a big way.

3. Charlotte ranks as one of the nation's largest trucking centers.

4. The Army is embarking on an expenditure of \$16 million to renovate and equip the old Charlotte Quartermaster Depot for the production of the guided missile NIKE.

5. Another major post-war development has been Charlotte's growth as a steel distributing and fabricating center. It is also the largest distributing center of agricultural equipment on the Atlantic seaboard.

What the "true"* CHARLOTTE Metropolitan Area gives you

COUNTY	POPULATION	FAMILIES	BUYING INCOME	RETAIL SALES
NORTH CAROLINA				
MECKLENBURG	216,400	59,000	\$364,307,000	\$216,722,000
GASTON	121,000	31,200	150,586,000	176,384,000
CABARRUS	66,200	17,500	84,087,000	60,390,000
UNION	43,700	10,700	36,744,000	33,103,000
LINCOLN	28,400	7,000	24,125,000	17,027,000
SOUTH CAROLINA				
YORK	76,000	18,700	90,466,000	62,820,000
METRO TOTALS	552,000	144,100	\$750,585,000	\$566,446,000

SOURCE: 1954 Sales Management "Buying Power." *Considered as a 30-mile radius around Charlotte, normalized to county lines.



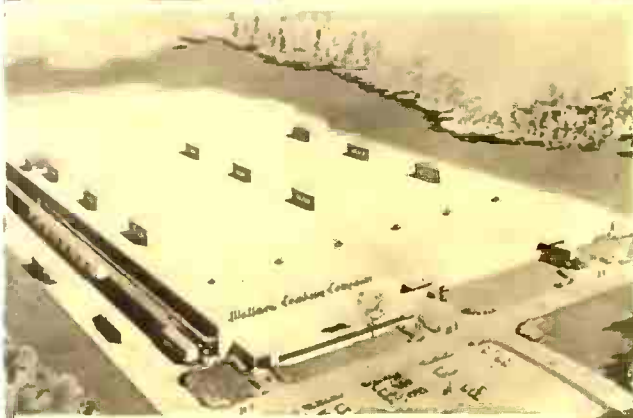
Paper products manufacturing plants abound in the WBTW area. Sonoco Co. operates at Hartsville, S. C. largest textile cone making mill in the world



Within WBTW primary, two counties alone last year grossed over \$50-million from tobacco. Here's a typical auction at Mullins, S. C.'s No. 1 tobac mkt



Seaboard is building a \$10,000,000 service center at Hamlet, N. C., including diesel repair shop and vast transfer yards. Will employ over 2,500.



Indication of textile industry's expansion in WBTW area is the new Arthur Wellman wool processing mill, costing \$3,000,000 at Johnsonville, S. C.



Sections of Carolinas served by WBTW are also becoming important synthetic textile plant sites. Scene is at duPont's Orlon factory at Camden, S. C.



Manufacturers of lumber products have plants dotted all over this area, including prefabricated housing, as typified by the American Co. at Lumberton, N. C.

INDUSTRY ZOOMS WITHIN WBTW AREA

Balancing economy in section where gross farm income ranks among highest in nation; factory products diversified

The economy of the area served by WBTW has richly benefited from the expansion of industry in the Carolinas the past seven years.

Agriculture is still predominant in the eastern Carolinas but the spread of industry has been of such proportions as to create the sort of balanced economy that national advertisers favor.

A substantial portion of the many millions of dollars invested in new Carolina plants was channeled into eastern South Carolina, of which Florence is the hub. This burgeoning industry is of a decidedly diversified character and includes textile-processing both natural and synthetic—lumber products, paper products, electronics, clothing, rugs and minerals.

Reducing the area's industrialization story to specifics, here's a thumbnail sketch of what's going on industry-wise in some of the many communities that are clustered within a 65-mile radius of WBTW:

Bennettsville: a booming center for textile and furniture plants.

Darlington: Buzzing with textile, paper and furniture manufacturing.

Dillon: Famed Dixiana cotton mills and wood products factories stabilize community.

Georgetown: International Paper, lumber and chemical plants carry thousands on their payrolls.

Florence: Rail and trucking focal point. Major employment in wood products and clothing.

Hartsville: Sonoco Paper Products-mills the largest of many diversified industries.

Lumberton: Expanding lumber and cotton factories has this town humming.

The agricultural economy within WBTW's coverage area ranks among the richest in the nation. Following are some facts about that economy:

1. The 26 counties served by WBTW had in 1953 a gross farm income of \$334,629,000.

2. Horry County, which in 1953 rated as one of the country's top farm producers (with a gross of \$33,786,000), sold its tobacco crop that year for over \$25,000,000. Florence County, with a gross farm income of \$29,260,000, took in about \$15,000,000 from tobacco.

3. While tobacco is the WBTW area's No. 1 money crop topping Maine and Rhode Island's combined farm income in 1953—and cotton runs second, the live stock and dairy industries are making big headway.



BLANKETS OVER 50% OF ALL PEOPLE IN CAROLINAS

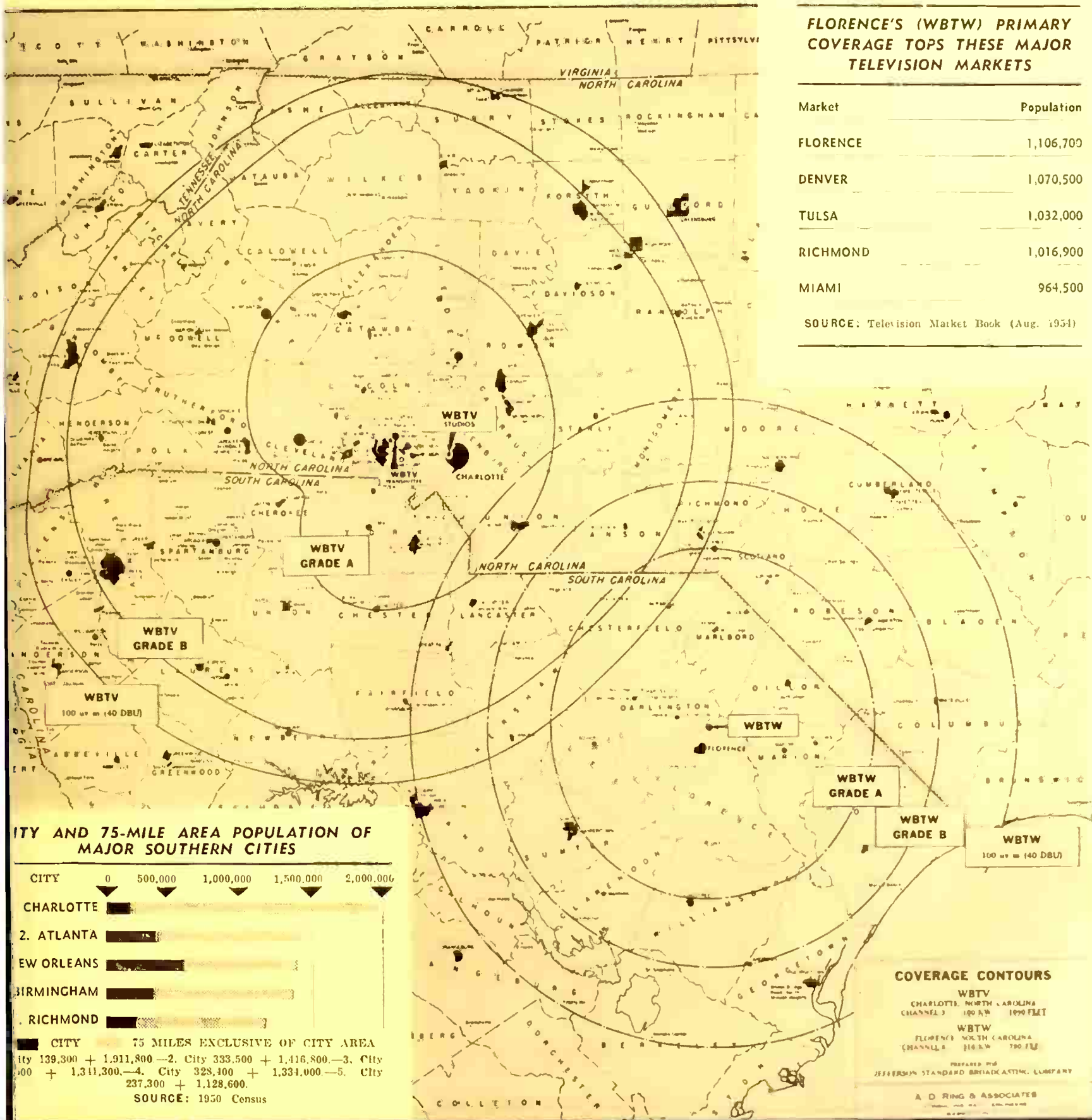
By using the WBTV and WBTW markets in combination the advertiser creates for himself a potential TV coverage that gives him more than one out of every two people living in North and South Carolina.

In combination WBTV and WBTW deliver a buying power of well over \$3 1/2 billion, which is close to 54% of the net effective income for the Carolinas.

Retail sales for the WBTV and WBTW coverage areas

total close to \$2 1/2 billion, which is 53% of the retail sales credited to all of North and South Carolina for 1953.

The Piedmont Carolinas (with Charlotte as the hub) and the Pee Dee area (centered around Florence) are in the midst of a dynamic economy, with population and income skyrocketing. WBTV and WBTW blanket not only these two areas but service a vast portion of the also prosperous Carolina Low Country.





Basic market data on WBTV and WBTV coverage areas

COUNTIES	(JAN 1 1973) POPULATION	FAMILIES	NET EFFECTIVE BUYING INCDME	RETAIL SALES	FOOD SALES	GENERAL MDSE	AUTO SALES	DRUG SALES
WBTV, CHARLOTTE, COVERAGE AREA								
ALEXANDER, N. C.	15,000	3,600	\$11,112,000	\$6,375,000	\$1,370,000	\$692,000	\$2,182,000	\$102,000
ALLEGHANY, N. C.	8,100	2,100	5,577,000	2,921,000	452,000	514,000	308,000	49,000
ANSON, N. C.	26,600	6,300	18,424,000	14,275,000	3,057,000	1,715,000	4,768,000	358,000
AVERY, N. C.	13,400	3,200	8,307,000	3,796,000	1,018,000	716,000	242,000	102,000
BURKE, N. C.	48,600	11,500	44,279,000	21,094,000	4,802,000	1,778,000	4,774,000	570,000
CABARRUS, N. C.	66,200	17,500	84,087,000	60,390,000	16,799,000	3,446,000	12,509,000	1,782,000
CALDWELL, N. C.	46,400	11,200	43,159,000	25,442,000	7,454,000	1,961,000	6,776,000	665,000
CATAWBA, N. C.	66,200	17,500	77,919,000	54,120,000	12,626,000	5,519,000	14,351,000	1,220,000
CHEROKEE, S. C.	35,300	8,700	32,655,000	19,051,000	5,320,000	1,997,000	3,184,000	465,000
CHESTER, S. C.	32,500	8,200	32,281,000	21,529,000	6,839,000	2,049,000	4,067,000	545,000
CLEVELAND, N. C.	67,000	16,500	67,548,000	44,064,000	9,923,000	7,462,000	9,763,000	869,000
DAVIDSON, N. C.	66,200	17,500	74,328,000	47,736,000	11,340,000	3,487,000	11,086,000	974,000
DAVIE, N. C.	15,800	4,000	15,917,000	6,880,000	1,661,000	781,000	1,635,000	234,000
FAIRFIELD, S. C.	21,200	4,900	16,085,000	9,202,000	2,271,000	2,268,000	1,879,000	254,000
FORSYTH, N. C.	158,800	44,000	231,746,000	128,940,000	27,132,000	17,407,000	25,531,000	3,883,000
GASTON, N. C.	121,300	31,200	150,856,000	87,298,000	23,137,000	7,955,000	20,463,000	2,517,000
GREENVILLE, S. C.	178,000	49,600	258,496,000	176,384,000	37,269,000	22,236,000	42,120,000	5,059,000
HENDERSON, N. C.	32,900	9,300	33,311,000	25,670,000	6,195,000	2,098,000	5,186,000	718,000
IREDELL, N. C.	58,500	15,400	60,249,000	43,497,000	11,130,000	4,365,000	10,395,000	1,177,000
*LANCASTER, S. C.	38,100	9,200	40,486,000	27,787,000	7,196,000	3,633,000	6,896,000	737,000
LAURENS, S. C.	47,900	11,900	52,025,000	27,502,000	7,578,000	2,803,000	5,574,000	758,000
LINCOLN, N. C.	28,400	7,000	24,125,000	17,027,000	3,607,000	1,881,000	4,848,000	100,000
MCDOWELL, N. C.	27,200	6,700	26,276,000	15,403,000	4,152,000	1,614,000	3,272,000	564,000
MECKLENBURG, N. C.	216,400	59,000	364,307,000	261,722,000	49,296,000	36,855,000	53,382,000	7,024,000
MITCHELL, N. C.	15,000	3,600	9,737,000	6,243,000	1,101,000	1,304,000	1,846,000	139,000
*MONTGOMERY, N. C.	17,800	4,400	14,647,000	10,979,000	2,956,000	926,000	3,604,000	200,000
POLK, N. C.	11,800	3,200	11,222,000	5,508,000	2,030,000	500,000	911,000	91,000
ROWAN, N. C.	78,200	21,300	101,271,000	57,240,000	15,244,000	5,896,000	13,298,000	1,861,000
RUTHERFORD, N. C.	46,700	12,000	41,133,000	30,629,000	7,144,000	4,655,000	7,295,000	881,000
SPARTANBURG, S. C.	154,200	40,900	186,463,000	137,663,000	31,277,000	17,017,000	32,308,000	3,150,000
STANLY, N. C.	39,300	10,800	43,459,000	27,178,000	6,188,000	2,436,000	5,670,000	684,000
SURRY, N. C.	47,600	12,000	48,510,000	37,224,000	7,274,000	4,821,000	8,202,000	1,186,000
UNION, S. C.	31,200	7,700	31,352,000	18,147,000	5,502,000	2,297,000	3,210,000	637,000
*UNION, N. C.	43,700	10,700	36,744,000	33,103,000	5,799,000	3,208,000	11,912,000	646,000
WATAUGA, N. C.	18,500	4,300	11,502,000	7,522,000	2,101,000	350,000	2,085,000	291,000
WILKES, N. C.	46,600	11,200	32,669,000	23,297,000	4,201,000	1,672,000	6,996,000	550,000
YADKIN, N. C.	23,000	5,700	18,539,000	7,360,000	1,465,000	504,000	2,341,000	81,000
YANCEY, N. C.	16,200	3,700	9,335,000	5,834,000	1,046,000	728,000	696,000	60,000
YORK, S. C.	76,000	18,700	90,466,000	62,820,000	16,501,000	6,199,000	11,429,000	1,525,000
GRADE "A" & "B" TOTALS	2,101,800	516,200	\$2,160,801,000	\$1,618,852,000	\$371,133,000	\$192,395,000	\$367,191,000	\$12,708,000

<i>Plus 100 uv m</i>								
ASHE, N. C.	22,100	5,200	\$12,298,000	\$7,042,000	\$1,308,000	\$816,000	\$1,794,000	\$105,000
BUNCOMBE, N. C.	128,700	35,000	163,526,000	116,440,000	24,225,000	17,599,000	21,878,000	4,121,000
*CHESTERFIELD, S. C.	36,200	8,300	24,303,000	20,937,000	4,484,000	2,082,000	6,031,000	621,000
*KERSHAW, S. C.	32,000	7,700	25,595,000	18,061,000	5,306,000	2,188,000	4,204,000	478,000
NEWBERRY, S. C.	32,400	8,500	32,184,000	23,629,000	6,286,000	2,632,000	5,015,000	745,000
PICKENS, S. C.	40,000	10,400	41,832,000	22,372,000	7,068,000	1,700,000	4,192,000	733,000
RANDOLPH, N. C.	53,400	14,200	57,544,000	36,380,000	3,362,000	3,665,000	9,556,000	1,013,000
*RICHMOND, N. C.	40,800	10,400	46,644,000	35,099,000	10,107,000	4,134,000	7,315,000	755,000
TRANSYLVANIA, N. C.	16,300	3,900	14,738,000	9,991,000	2,361,000	442,000	1,848,000	350,000
WBTV GRAND TOTALS	2,503,700	619,800	\$2,879,568,000	\$1,908,803,000	\$110,910,000	\$227,653,000	\$429,127,000	\$51,629,000

COUNTIES	POPULATION	FAMILIES	NET EFFECTIVE BUYING INCDME	RETAIL SALES	FOOD SALES	GENERAL MDSE	AUTO SALES	DRUG SALES
WBTV, FLORENCE, S. C. COVERAGE AREA								
*ANSON, N. C.	26,600	6,300	\$18,424,000	\$14,275,000	\$3,057,000	\$1,715,000	\$4,768,000	\$358,000
*CHESTERFIELD, S. C.	36,200	8,300	24,303,000	20,937,000	4,484,000	2,082,000	6,031,000	621,000
CLARENDON, S. C.	32,400	6,700	17,165,000	11,107,000	2,724,000	1,794,000	3,202,000	309,000
COLUMBUS, N. C.	52,700	12,200	39,858,000	33,598,000	6,542,000	4,022,000	9,643,000	909,000
DARLINGTON, S. C.	51,500	12,400	43,174,000	33,955,000	8,939,000	5,672,000	6,493,000	790,000
DILLON, S. C.	31,100	6,800	21,452,000	17,070,000	4,401,000	1,522,000	3,534,000	436,000
FLORENCE, S. C.	83,500	20,300	70,935,000	67,573,000	15,532,000	8,933,000	14,180,000	1,500,000
HOKE, N. C.	16,100	3,400	9,028,000	6,030,000	1,485,000	523,000	835,000	94,000
HORRY, S. C.	62,300	14,100	49,516,000	39,134,000	8,456,000	6,212,000	8,807,000	1,369,000
*KERSHAW, S. C.	32,000	7,700	25,595,000	18,061,000	5,306,000	2,188,000	4,204,000	478,000
LEE, S. C.	22,700	4,600	11,230,000	7,527,000	2,274,000	983,000	1,338,000	282,000
MARION, S. C.	34,200	7,900	24,348,000	21,486,000	4,841,000	2,730,000	3,409,000	742,000
MARLBORO, S. C.	30,900	7,500	19,569,000	17,132,000	4,715,000	2,721,000	2,281,000	441,000
*RICHMOND, N. C.	40,800	10,400	46,644,000	35,099,000	10,107,000	4,134,000	7,315,000	755,000
ROBESON, N. C.	92,600	20,300	68,507,000	58,357,000	11,075,000	11,682,000	12,931,000	1,611,000
SCOTLAND, N. C.	27,500	6,300	19,817,000	17,848,000	3,932,000	3,135,000	2,993,000	367,000
SUMTER, S. C.	61,000	14,400	51,400,000	38,316,000	9,523,000	6,236,000	7,541,000	1,066,000
WILLIAMSBURG, S. C.	44,800	9,300	22,980,000	20,468,000	5,111,000	2,370,000	5,132,000	419,000
GRADE "A" & "B" TOTALS	778,900	179,100	\$583,215,000	\$478,373,000	\$112,501,000	\$68,651,000	\$101,637,000	\$12,547,000

<i>Plus 100 uv m</i>								
BLADEN, N. C.	30,600	6,800	\$19,811,000	\$14,463,000	\$3,365,000	\$2,762,000	\$4,991,000	\$319,000
CALHOUN, S. C.	14,500	3,400	8,428,000	4,720,000	1,402,000	661,000	1,184,000	142,000
CUMBERLAND, N. C.	115,900	24,100	158,747,000	97,399,000	18,347,000	12,541,000	19,494,000	2,363,000
GEORGETOWN, S. C.	33,400	7,900	28,139,000	20,291,000	6,038,000	1,514,000	5,395,000	640,000
*LANCASTER, S. C.	38,100	9,200	40,486,000	27,787,000	7,196,000	3,633,000	6,896,000	737,000
*MONTGOMERY, N. C.	17,800	4,400	14,647,000	10,979,000	2,956,000	926,000	3,604,000	200,000
MOORE, N. C.	33,800	8,600	33,296,000	25,822,000	6,257,000	1,886,000	4,525,000	807,000
*UNION, N. C.	43,700	10,700	36,744,000	33,103,000	5,799,000	3,208,000	11,912,000	646,000
WBTV GRAND TOTALS	1,106,700	251,200	\$923,513,000	\$702,937,000	\$163,861,000	\$95,785,000	\$162,638,000	\$18,401,000
*7-CDUNTY DUPLICATED TDAL	235,200	57,000	\$206,813,000	\$160,241,000	\$38,905,000	\$17,886,000	\$11,730,000	\$3,795,000
WBTV WBTV UNDUPLICATED CDBINFD TDALS	3,375,200	817,000	\$3,596,268,000	\$2,151,199,000	\$565,899,000	\$305,552,000	\$517,335,000	\$66,235,000

SOURCE: 1951 Sales Management Survey of Buying Power Areas normalized to county lines. *Duplicated counties.

WBTV'S SALES EFFECTIVENESS CONSISTENT

Few things are as rewarding to a station's management and staff as when an advertiser writes: "Yours was the lowest cost per order we have had on any tv station we have used." This theme has run through hosts of letters that have come to WBTV during the past five years and the people of Jefferson Standard Broadcasting are confident that advertisers will be shortly saying the same gratifying things about WBTV.

Here are a few samples of WBTV success stories:

Southern Appliances: Clyde McLean, the "Weatherman," with a smoked turkey as prize, asked viewers to guess what the temperature was at the Charlotte airport that day. In three days there were 5,606 letters and cards, for a total of about 15,000 in three weeks.

Hickory Auto Parts, Inc.: Union Oil Co. of California reported to this distributor, which used WBTV exclusively for its advertising, that over period of a year Hickory topped all distributors in the country in the increased sales of Royal Triton Motor Oil. Hickory's increase was 102%.

Orderest Mattress: As direct result of a few spots, sales not only boomed with established dealers but three new dealers were added in Charlotte and two other dealers in the WBTV coverage area applied for franchises all in one week.

Baby Butler: Boettiger & Summers, agency for regional distributor of this juvenile furniture, wrote that client "received so many leads from his two spots per week on WBTV that his salesmen have more business than they can handle," and hence

was forced to halt further advertising until they caught up. Sold 98% of inquiries.

Coca-Cola: Viewers were offered a cowboy handkerchief for a coupon attached to six-bottle carton of Coke plus 25c on Kit Carson Show. Response was average over 1,300 quarters per wk. for 13 wks.

Mars, Inc.: Sponsors "Story Painter" with Gil Stampler. On recent offer of three ball-pens over WBTV, agency reported: "Your show has done outstanding job for us . . . offer pulled over 7,500 returns . . . proportionately better than Boston, Los Angeles or Providence . . . the other places where offer was made."

Tube Rose Snuff: Arthur Smith and his Crackerjacks Show in two announcements totalling a minute offered hand fans with replica of Tube Rose can made of cardboard. WBTV received requests for over 50,000 of these fans.

Belk Stores: When this client terminated Gene Autry tv film series after six months' run WBTV asked viewers on final show whether they'd like series continued. Response: 2,790 pieces of mail (some lengthy petitions) and 229 completed phone calls.

WBTV SPARKLES WITH ALL-AROUND PROMOTION

A prime tenet in the Jefferson Standard Broadcasting's system of operation is that an advertiser should receive the support of a many-faceted and up-to-date promotion department. Also, that each project undertaken by this department should be tailored to the special needs of each client and the product.

In Charlotte, alone, the extensive promotion operation includes the services of 10 people, who work under the supervision of J. Robert Covington, vice president in charge of sales and promotion.

The department's responsibilities include sales promotion, merchandising, audience promotion, research and publicity.

In merchandising, the department is equipped to furnish letters and elaborate color jumbo card mailings to retailers, counter cards, stuffers, window streamers, shelf talkers and various other types of point-of-sale promotion. The class and amount of merchandising is determined by the gross expenditure of the advertiser.

WBTV's quality audience promotion—reflected in the station's extremely high ratings—receives a major portion of the department's budget and attention.

Publicity-wise, 18 newspapers in the WBTV area devote anywhere from three columns to two full pages to stories, pictures and schedules of that station. In addition, a striking total of 67 newspapers run the WBTV program schedule.

Other audience promotion includes newspaper ads, movie trailers, billboards and window displays.

A full-time research director coordinates data from authoritative national and regional research and rating services—including set count.

Although WBTV has its own promotion department, WBTV promotion staffers are also utilized to help the Florence outlet maintain the unusually high promotion standards of the company.

Merchandising that is tailored ingeniously to client's needs

The collage features several promotional items:

- A sign for "11:00 P.M. NEWS with Jim Patterson" advertising "SOILAX 'Add Life'" on "Fridays at 11 p.m." with a photo of Jim Patterson.
- A "Jewel Shortening" advertisement with a can of Jewel Shortening and text: "OIL • JEWEL SHORTENING Quality at a savings. Pre-sold to your customers 2 times each week over television. Feature and display these products for greatly increased sales. Remember it's being advertised on WBTV CHANNEL 3."
- A sign for "arthur smith says THIS BLACK CAT MEANS GOOD LUCK FOR YOU!" with a picture of a black cat.
- A sign for "WBTV 3 CHANNEL 3 OF COURSE" with a picture of a man.
- A sign for "THERE'S A PICTURE OF YOUR NEW EMPLOYEE ON THE BACK. WHAT EMPLOYEE? WHY THE ONE SELLING THEM OVER WBTV 3 CHANNEL 3 OF COURSE."
- A central "WBTV Channel 3 CHARLOTTE, N. C." logo.



1. Unusual and unpredictable, "Backstage Studio" has an enviable daytime record
2. Susie McIntyre's "Carolina Cookery" is No. 2-ranked cooking show in nation
3. "Junior Rancho," with Fred Kirby, pulls 22.25 ratings and perks sales for sponsors
4. "Man Around the House," quiz, fashions, etc., is quality matinee entertainment
5. The Arthur Smith troupe's theatre dates are as sensational as its television ratings

"COMMUNITY SERVICE" IS NOT JUST "LIP SERVICE" WITH WBTV: IT'S REAL

WBTV, like its sister outlet, WBT, has been much kudoed as one of the great quality stations of the nation.

Among the things that have contributed to this accolade are these:

1. WBTV's strict adherence to the credo that a station exists to serve the community.

2. A programming structure of local origin that not only keeps this obligation in mind but caters to the diversified tastes of the people in the community.

3. Maintaining a standard of local production that is on a par with the finest in national telecasting.

4. The creating of program concepts and development of talent that widened into national recognition.

WBTV backs up the awareness of its obligation to the community by the

quantity and quality of the live shows it turns out weekly and the judicious choice of network programming.

WBTV's local programming provides for every cultural level. Regardless of the type of program—homemaking, news, audience participation, country music or serious music—the elements of showmanship and quality of presentation are such as to assure wide regional appeal and esteem.

Typical of that esteem is this quote from a letter by Don Shoemaker, editor of the Asheville Citizen, about a WBTV-produced Christmas show:

"Wherever the kudos land, I just want to say the production was terrific. The usual phrase is, this was 'of network quality,' but what network could have duplicated it? My wife and I sat entranced."



WBTV's Stalwarts of Information

"Your Esso Reporter" and "The Weatherman," back-to-back five evenings a week, serve as crack examples of the station's touch for investing each show with the best in production

WBTV'S OWN SHOWS LEAD RATING PARADE

WBTV has been consistently and conspicuously successful in the number of local live shows sold to national advertisers. The reason is three fold: (1) They bear the unmistakable stamp of quality plus prestige. (2) Most of them can match ratings with top network shows. (3) They produce superior sales results. Here are a few samples from WBTV's roster of locally produced programs:

Arthur Smith and his Crackerjacks: A troupe of folk music entertainers who not only excel as instrumentalists and singers but as top-rank comedians. An inkling of why they've had a waiting list of sponsors for a long time: the act's Tuesday night program had a Pulse November 1954 rating of 49.8.

Doing It Yourself: A sprightly and cleverly devised charade on the self-ingenuity and hobby themes, with Alan Newcomb and the beautiful and resourceful Cathy Haines presiding. The November Pulse was 39.

Esso Reporter: He's Doug Mayes, a Carolina-bred personality, whose style of delivery has gained him recognition as one of the most popular newsmen in both Carolinas. November Pulse: 35.6.

The Weatherman: Comes at 6:45 p.m. Clyde McLean's authoritative and instructive handling of his data combined with top-notch production (see picture on opposite page) makes this item a model of its genre. It turned in a 35.2 November Pulse.

Story Painter: Gil Stamper is the story-teller for an audience that seems to be of every age group, though the show comes at 5:15. The imaginative sketches that accompany his narrative are pretty much of a show in themselves. The November ratings was 21.5.

WBTV GEARS PROGRAMS TO ENTIRE AREA

WBTV's programing staff are graduates of WBTV, the oldest and most experienced station in the Carolinas.

This staff brought with it to WBTV not only a sharply precisioned know-how but a philosophy of operation; namely, that the greatness of an area station is measured by the way it serves the diversified needs of all the communities that come within the station's orbit.

While WBTV is making every effort to give balance to its program structure, the staff's thinking and planning has been conditioned to the fact that WBTV is not a metropolitan station but rather an area station.

WBTV serves a number of large and small cities throughout a 26-county area extending into and over the two Carolinas—an area which, though predominantly agricultural, is undergoing rapid and sizeable industrialization. It recognizes that even the towns people and those in the expanding industrial areas are largely dependent on the farm population.

With these factors in mind, WBTV has geared its programing to a diversified population over a wide area and in its local live programing aims to serve the needs of a people spread over 26 counties.

For example, on such programs as

"Southeast Almanac," a farm show headed by Charles G. Newton, Jr., and "Editorial Page," a panel discussion by newspaper editors, the guests will include farm agents, agricultural specialists and newspaper editors from throughout the area and not just WBTV's home city of Florence.

"Southeast Almanac" is the station's top locally produced show and WBTV considers itself fortunate in having obtained the full cooperation of Clemson College Extension Service in providing information and personalities for the show.

WBTV regards "Southern Hospitality" as another of its elite local live programs. This show's format provides for both kitchen and livingroom sets and a broad range of interests and themes: recipes, homemaking tips, fashions, interviews and film clips on topical area events and whatnot. JoAnn Hodge comes handsomely equipped for the versatile roles the program entails. For years she served as Home Demonstration Club Agent in North Carolina and as home economist for the Carolina Power & Light Co. in Florence.

WBTV's No. 1 daily live public service feature is "Lift Up Thine Eyes," a vespers program that is scheduled in choice time.

Good cooking and progressive farming are major interests in the WBTV area. These interests are expertly satisfied by "Southern Hospitality," starring JoAnn Hodge, and "Southeast Almanac," conducted by Charles G. Newton, Jr. (interviewing farmer)



THEY TYPIFY WBTV'S REPUTE FOR TOP-NOTCH TALENT

Phil Agresta

A top sports personality in the Carolinas; also very apt at news, special events, panel programs



Fletcher Austin

Top-flight m.c. with any type of lively show; his background; show biz and radio



Bob Bean

A real pro and wit on variety and interview shows; packs lots of grass-roots savvy



Betty Feezor

She knows how to inject rare touch smartness and showmanship into any homemaker show



Dorris Hagler

Her charm and graciousness blend perfectly into "The Man Around the House" show



Cathy Haines

Combines a versatile talent for emceeding women programs with flair for salesmanship



Fred Kirby

Strummed folk music on many top radio stations before he registered big with youngsters



Susie McIntyre

Developed her warm chatty style of recipe demonstration as travelling rep for power company



Alan Newcomb

His mastery of the ad lib in radio, aplomb, gave him solid pair of props for tv m.c.ing



Gil Stamper

Fits patly into any m.c. role panel, music or hillbilly; stars also as storyteller to moppets



Clyde McLean

Although handy as music commentator, he's best known to area for his daily "Weatherman"



Doug Mayes

A native of Tennessee who's made his mark as a top news announcer in the Carolinas



Jim Patterson

Veteran newsman with WBTV, holding late night spot, and a smooth salesman



Bob Raifard

Snave, easy-going and an ingratiating practitioner of the ad-lib with pop music



William A. Ward

Ranked high as sports announcer around the Carolinas and has "the" gift for interviewing





Many kudos have been accorded this 28-32 rating weekly stanza, now in its third year

PUBLIC SERVICE PROGRAMS WITH STATURE



Dr. George Heaton

WBTV has carried on the distinguished record for public service that has been associated with WBTV the past 30 years. It has recognized its social responsibilities as a great area station by providing not only its facilities but guidance and fiscal help.

WBTV has geared its sense of responsibility to a unique policy and pattern of action. In manner of thinking or planning there are no lines of distinction between commercial and public service programming. The level of production and expense is as high for one as the other. But what is even more noteworthy is this: most of WBTV's public service programs are spotted in valuable prime station time.

Here are a few examples of how WBTV treats its public service debt:

1. WBTV won't sell time for religious broadcasts but it does recognize the strong religious consciousness of the people within its area. It long ago set aside as a permanent "must" 10 minutes of highly saleable early evening time, Monday through Friday, for a religious message—"Vespers"—with the periods allocated among ministers of different faiths. In addition, there's a weekly inspirational series conducted by the station's religious counselor, Dr. George Heaton.

2. During political campaigns it sets aside prime evening time, entirely gratis, for opposing candidates to conduct debates.

3. WBTV devoted around \$50,000 worth of prime time to its "Conservation Story" series, produced in cooperation with state authorities.

4. Scheduled in mid-evening time are two 13-week series of half-hour serious music programs, featuring members of the Charlotte Symphony orchestra.

Examples of other public service programs that WBTV is truly proud of are "Community Affair" and "Nature Museum." Both shows have ratings in the 20's. "Community Affair" is boundless in scope and format. One week it may bring representative citizens together for discussion of a topical municipal problem and the next week, join the local dailies in celebrating newspaper week by putting on a WBTV-filmed documentary showing how these dailies put out an issue. Laura Owens, director of Charlotte's Nature Museum, conducts the other program and her mail pull is exceptionally and consistently big.

The following excerpt from a letter aptly reflects how community leaders feel toward WBTV on this subject:

"I have been amazed at the amount of time your station and its people have been willing to give to public service. . . . Another thing that amazes me is how willing you give it!"

WBTV'S STAR NUCLEUS

Charles G. Newton, Jr.

WBTV farm editor & asst. county agent; served U.S. abroad as agricultural field rep



JoAnn Hodge

With emphasis on cooking, she served as home economist for Carolina Power Co. in Florence



Charlie Mitchell

Had eight yrs. with top stations W.B.C. and W.P.T.F.; avocation: acting in Little Theatres



Jim Payer

Civic-minded, five-year veteran in broadcasting; former WFBC staffer



Dick Taylor

Did jack-of-all-trades announcing on Carolina stations, including W.S.J.S.-TV, Winston-Salem



WBTW
CHARLOTTE

WBTW
FLORENCE SC.



JOSEPH M. BRYAN
President of Jefferson Standard Broadcasting Co.; purchased WBT in 1945; pioneered in Carolina tv with WBTW in '49

CHARLES H. CRUTCHFIELD
Executive vice president and general manager; 25 years in Carolina radio; 22 years with WBT; general mgr since 1945

J. ROBERT COVINGTON
Vice president in charge of sales & promotion; developed s & p departments to among nation's finest in 5 yrs. with co.

KENNETH I. TREDWELL, JR.
V.p. in charge of programs and public relations; ranked as leader in local live program development

C. KENNETH SPICER
Controller and assistant secretary; authority on station financing and accounting management



THOMAS B. HOWARD
Director of Engineering; 28 yrs. in field; concentrating on JSBC's expansion & development

WALLACE J. JORGENSON
General sales manager; 11 yrs. in broadcasting; has keen understanding of advertisers' problems

M. J. MINOR
Chief engineer; here 23 years; supervised technical installations of WBTW & WBTW

PAUL B. MARION
WBTW sales manager; in radio, tv seven yrs; previously supervised WBT & WBTW promotion

J. WILLIAM QUINN
WBTW managing director; eight yrs. in radio, tv; promoted here from WBTW's program supervisor

WBTW-TRAINED STAFF BRINGS WEALTH OF SAVVY TO WBTW

Referring to a television station as "a chip off the old block" may sound odd, but in the case of WBTW the phrase fits like the proverbial glove.

About the only thing new in connection with WBTW's going on the air was its equipment and facilities. Everything else bore the mark of full-grown maturity.

Both management and staff came WBTW-trained and experienced, bringing with them an operational pattern that has gained WBTW nationwide recognition as among the best.

WBT, forerunner to WBTW and WBTW, is both the pioneer station of the South and the third oldest station in the nation. WBTW was the first TV operation in the Carolinas, going on the air commercially in mid-July, 1949.

WBTW started off with an audience of 100,000 set-owning families. Its new building in Florence is but a smaller edition of the 48,000-foot showplace that now houses WBTW and WBT. Basically CBS, WBTW and WBTW are affiliated with all four networks.

National sales representatives **CBS TELEVISION SPOT SALES**

NEW YORK CHICAGO DETROIT LOS ANGELES SAN FRANCISCO ATLANTA

This presentation was researched on the scene and prepared in its entirety by SPONSOR PRESENTATIONS, INC., under the supervision of Ben Bode, for WBTW and WBTW. Designed by Don Duffy

LACY S. SELLARS
WBTW program director; upped from film room supervisor; former professor of physics



SAMUEL C. ZURICH
WBTW production supervisor; spent years in radio announcing and programming



JOHN P. DILLON
Promotion supervisor; advertisers like his creative ways and follow thru



CHARLES B. SEWARD
WBTW film editor; background in producing documentary educational film



JACK BURNEY
Research director; expert on Carolina markets; keen contact for ad agencies



O. N. BURGESS, JR.
Publicity director; crack space grabber with WBTW stories in area newspapers



MELVIN PURVIS
Station mgr; 13 yrs. radio operation; law office in Florence; formerly with FBI



ROBERT L. RIERSON
Program and Production director; six yrs. with company; producer for Navy also



EMIL A. SELLERS
Chief engineer; ex-asst. supervisor in WBTW's video control; 12 yrs. in radio, tv



JOHN H. BROCK
Sales manager; upped from WBTW sales staff; formerly promotion manager of WIS



WHITEFOORD SMITH
Promotion director; WBTW trained; former UP staff writer; also covered sports



HARRY B. HUGHES
Film director; was producer-director at WSJS-TV, Winston-Salem; WBTW-trained



WKRC-TV

316,000 watts
on Channel 12



CINCINNATI, OHIO



WTVN-TV

100,000 watts
on Channel 6 COLUMBUS, OHIO

Don Chapin
*Mgr. New York Office,
550 Fifth Avenue*

Ken Church
National Sales Manager

REPRESENTED BY THE KATZ AGENCY

ANOTHER LEADER....

... IN THE WEMP PARADE!

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

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

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

*Based on latest available Pulse ratings and SRDS rates.

WEMP WEMP-FM MILWAUKEE

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

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Michael J. Cullinane

Advertising manager, Package Division
Oakite Products, New York

When Mike Cullinane, Oakite Products' ad manager of the package division, spins around in his swivel chair, he's within easy reach of six sample packages of Oakite and one portable radio.

"And that's no coincidence," says he. "In 1954, radio was our major advertising medium. Over 60% of our total budget went into announcements, the remainder into newspapers and store-distributed magazines."

Oakite's major problem: using the firm's modest advertising appropriation effectively enough to cut down the margin between Oakite sales and the sales of richer competitors like Spic and Span.

"The way to do this, we feel, is to concentrate on our best distribution area, concentrate on media suited to our purpose and concentrate on one major copy theme," Cullinane says.

The current copy theme for Oakite is "Tough on dirt," but "so mild for your hands." This claim is in line with the firm's effort to attract the younger housewife.

"The older folks in our distribution areas remember us anyhow," adds Cullinane. Oakite's best sales areas are the Eastern Seaboard and California. It is in these areas that the firm's 1954 year-round radio announcement campaign was concentrated. Oakite's agency is Calkins & Holden.

"On 10 January we're launching a new radio announcement campaign in our four most important sales areas—New York, New England, Philadelphia and Los Angeles."

Oakite generally uses 20- and 60-second announcements, including a musical jingle. In major areas and during the spring and fall cleaning seasons, Oakite uses up to 26 announcements a week. In similar markets, the firm tends to use an average of three to five announcements weekly.

Cullinane, who got into advertising "through the backdoor" sales, keeps the Oakite distributors and retailers constantly informed of the firm's advertising efforts, emphasizes heavy merchandising in the eternal fight for shelf space.

When not attending sales meetings or directing ad strategy from downtown New York, Cullinane can be found in his Wantagh, L. I., home. "puttering around," a generic term that he says includes everything from building things to gardening. ★★★

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Storer
Broadcasting
Company

announces the appointment of

The
Katz
Agency
Inc.

as national representative for

WJW
Cleveland

★

effective January 1, 1955

★



... NOW ... the Pacific Northwest
joins the Storer scene

KPTV, Portland's first TV station and the channel consistently ahead in sales, takes its place as a member of the broadcasting industry's best-known organization. The Storer picture has always been the most profitable one for advertisers. Get the exciting story that goes with this picture *now*. Call KPTV or your local NBC Spot Sales representative today.

Oregon's MOST POWERFUL TV giant.....



Admen pose top radio-tv questions for 1955

SPONSOR provides answers to questions asked by admen (their pictures appear at right)

1. BULOVA'S KRUGMAN



2. COLGATE'S LABODA



3. TEXAS' STEWART



4. SINGER'S HORTON



5. SEEMAN'S WINOKUR



ANSWERED IN THIS ISSUE

The 10 questions listed at the right were winnowed from a survey of sponsor and agency executives, all key figures in the radio-tv business. Each adman was asked to name one question which he felt would be of outstanding concern in 1955. While more than 10 executives were asked to pose a question and more than 10 questions were asked, it was arbitrarily decided to limit the final questions to 10. Five of the questions are answered in this issue and the other five will be answered in the next issue.

1. Are spot tv rate increases entirely justified by additional viewers or are they, in part, based on the long list of advertisers who seek spot availabilities? Lester Krugman, advertising manager, Bulova Watch Co.
2. What's the outlook for syndicated film in 1955? George T. LaBoda radio and tv director, Colgate-Palmolive Co.
3. Is there any chance that tv network advertisers will be able to add network radio in non-tv markets only so as to get 100% U.S. coverage with one network buy? Donald W. Stewart, advertising manager, The Texas Co.
4. Are rising costs freezing out the small- and medium-sized advertiser from tv? H. H. Horton, director of advertising, Singer Sewing Machine Co.
5. Do radio commercials today have the same impact as before tv? Samuel Winokur, vice president, Seeman Bros.

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COMING NEXT ISSUE

6. How can spot radio be made more exciting to an advertiser's sales force and dealers? Dr. Seymour Banks, media mgr., Leo Burnett Co., Chicago
7. What one- and two-station markets of importance will receive additional tv stations in 1955? Adolph Toigo, president, Lennen & Newell
8. Will there be any drastic changes in network radio operations in 1955? Lee Mack Marshall, advertising manager, Continental Baking Co.
9. Will the use of network tv cut-ins be more prevalent in 1955 in order to assist in spreading the production cost of the network show over a variety of products or to underwrite new product testing in regional and spot markets? Donald Cady, vice president in charge of general advertising and merchandising manager, The Nestle Co.
10. Will the tv network spectaculars be continued next season? Dr. Wallace H. Wulfbeck, chairman, executive committee, William Esty Co.

1. Are spot tv rate increases entirely justified by additional viewers or are they, in part, based on the long list of advertisers who seek spot availabilities? *Lester Krugman, advertising manager, Bulova Watch Co.*

The methods tv stations use to set spot rates cannot be easily described. As a matter of fact, many of those familiar with the subject say that no two stations go about it the same way.

There is, of course, a relationship between rates and sets in the area or rates and the station's audience. But, as in all businesses, the balance between the supply of the product (tv time) and the demand for it is bound to have some effect on the price. And there are other factors, too.

To get some idea of the connection between rates and set circulation, SPONSOR asked Ward Dorrell, research director of Blair Tv, to pinpoint the relationship in graphic form. (The resulting chart is shown below.)

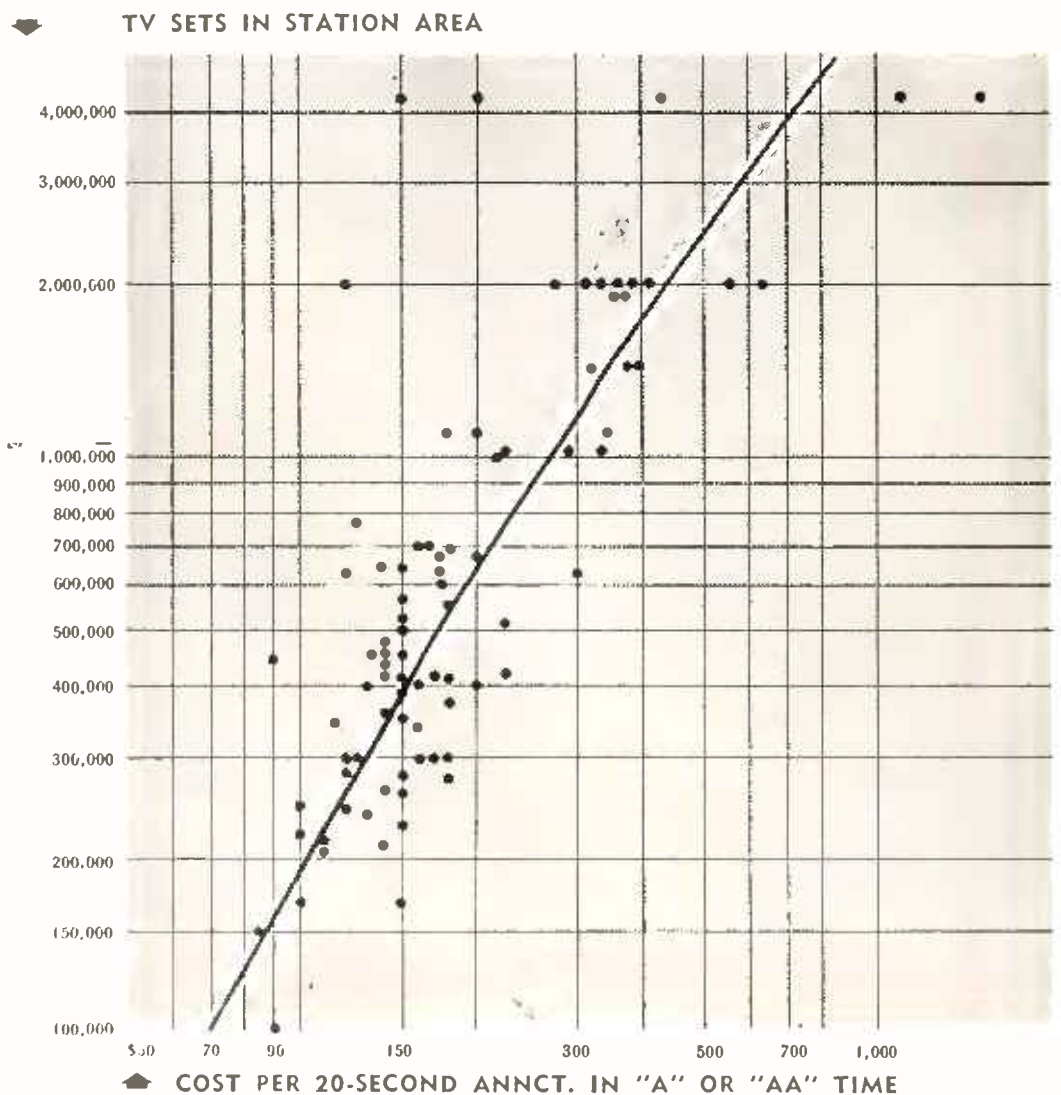
In explaining how he went about it, Dorrell said: "Obviously, there should be some relationship between circulation and cost per program or spot. Everyone concerned with buying or selling time would probably like to have a mathematical relationship to determine the cost of the buy they are making.

"To show the relationship between rates and circulation—and by circulation I mean the number of tv sets in the station area, not audience as shown by syndicated audience measurement reports I set up a scatter diagram. Tv circulation is on the vertical scale and the 20-second Class "A" or "AA" announcement rate is on the horizontal

(Please turn to page 106)

IS THERE A RELATIONSHIP BETWEEN TV RATES, CIRCULATION?

Chart below was made by Ward Dorrell, research director, Blair Tv, to find correlation between rates, tv sets in area. Each dot represents one or more of 150 mature tv stations covered in study, shows intersection of announcement rate, potential circulation. If rates varied exactly as circulation (that is, if cost-per-1,000 was same for all stations), all dots would lie in straight line. Dispersed dots show rate vs. circulation varies, but tendency of the dots to cluster around the freely drawn line shows "some" correlation, explains Dorrell



2. What's the outlook for syndicated film in 1955? *George T. LaBoda, radio and tv director, Colgate-Palmolive Co.*

Here are the most frequently heard predictions:

- This will be a shake-out year for film syndicators. Most film executives agreed that the big syndicators will hold their own or get bigger (Ziv, for instance, will double its yearly output, has set a production budget of \$9.5 million). Some smaller firms may be bought out by bigger ones (just before the end of 1954 MCA Tv bought United Television Programs for an estimated \$1 million-plus). Some firms will fold altogether.

- There'll be more syndicated film product sold but the increases won't be uniform. Sales for some may have reached a temporary plateau.

- More daytime and across-the-board film programing will be offered to sponsors, stations. Guild is launching two new daytime quarter-hour shows early this year and will offer more later; Official is announcing a new daily 15-minute soap opera; Sterling will offer complete across-the-board program packages.

- Syndicators will emphasize quality programs rather than quantity of production the next 12 months. TPA, for instance, plans to exploit the calibre of its shows, stressing plot and storyline. Screen Gems says syndicators must turn out products comparable to the best network shows.

Along with these expected trends, which will embrace the whole industry, there are one or two sidelights. One is the emergence of station-owned or controlled film buying offices, centrally located and similar to the New York department store "resident buyers" who buy for retailers all over the country. Main objects: (1) Lower prices for films via volume purchasing and (2) ending the present pricing practices whereby stations in markets of similar size and set saturation pay different rates for film. And syndicators, rather than trekking out to every tv station in the country, can make sales to a number of stations within one centrally-located buying office.

Two of the film buying firms are Station Films, Inc., and TV, Inc., both located in New York. There are others in Baltimore and New Haven, and others are in the formation stage.

Station Films, Inc., which buys

product for a select list of 20 outlets, has bought \$2 million worth of film in the past 18 months and predicts a substantially higher volume for the next year-and-a-half period.

TV, Inc., was formed last year at a meeting of tv station operators in Spokane, Wash., and now has about 50 members. It expects about 100 members by the end of '55.

Another sidelight on production. Some film people told SPONSOR there'll be more films made outside the U.S., possibly on Caribbean islands, in Mexico or in Europe. Reason: Lower production cost.

The Jamaican Film Centre, for example, located in Kingston, Jamaica, has signed Mona Kent to write a day-time serial story. Miss Kent, who created and wrote *Portia Faces Life* for many years, will write about an American family in Jamaica. It's expected that the Jamaica Film Centre will produce film for U.S. syndicators as well as its own series.

Here, listed alphabetically by the syndicator's name, are comments made by some leading film firms:

(Please turn to page 63)

3. Is there any chance that tv network advertisers will be able to add network radio in non-tv markets only so as to get 100% U.S. coverage with one network buy? Donald W. Stewart, advertising manager, *The Texas Co.*

The idea of wrapping up complete national coverage of the United States through some kind of a combination network radio and television buy has received a lot of thought from admen, network executives.

Reports have cropped up from time to time of the possibility of networks someday selling combined radio and tv networks. And, of course, there are simulcasts and taped radio versions of television programs on net radio.

It's rarely been considered, a possibility to route a radio network around to non-tv areas, however, because of costs. Said one network official: "We would have to carry the signal through such a complex line-up that it just would not pay to put such a show on today. However, the question does suggest the possibility of a national radio show going out over a fairly complete line-up of stations, with spon-

sorship split up between one advertiser who wants to buy non-tv markets and another advertiser who wants supplementary coverage in television markets." It was a generally held view among network people contacted that routing a network completely around tv areas would be too costly without some form of split sponsorship.

Use of net radio and net tv in combination via the same show is becoming
(Please turn to page 107)

4. Are rising costs freezing out the small- and medium-sized advertiser from tv? H. H. Horton, director of advertising, *Singer Sewing Machine Co.*

The fear that advertisers with small budgets were being frozen out of tv by rising costs has agitated advertisers and agencies since video began expanding more than four years ago.

The buying side of video pointed particularly to network tv costs as stations and sets increased and lineups lengthened. This current season, as program and time costs reached new peaks and the era of spectaculars was born, the problem of the freezing out of the small firm seems to some to have more point than ever.

One fact is pretty well agreed on: The small advertiser who wants to be on network tv with a show of his own is just out of luck. The economics of web video just won't permit it. Even some of the better-known tv clients find a full network show a burden and have to fall back on alternate weeks. (There are, of course, network tv clients who buy two or more alternate weeks to get audience dispersion.)

However, the networks make the point that it is no more necessary for a small advertiser to have a network show of his own than it is for him to have a full color page in *Life* every week.

Just as there are plenty of advertisers who buy half a column or less in a magazine, so there are plenty who buy into the low-cost network participation shows. These participation shows, the networks say, offer clients some of the advantages of a full network show (such as being able to merchandise the star) plus some virtues that cannot be found in a full network show.

The latter advantages can be sum-

med up by the term "flexibility." An advertiser can buy in at practically a moment's notice. He is not limited to the rigidity of a 13-week or longer cycle but can come in and out as often as he wants. And his station lineup is more flexible than a regular show. (For complete details, see "Network tv participation shows: a buyer's guide," SPONSOR, 29 November 1954.)

The participation shows are distinguished from others by the fact they offer minutes for sale. There are an even half-dozen of them on the networks, four on NBC TV alone. These are *Today*, *Home* and *Tonight*, which can be bought as a package, and *Pinky Lee Show*. CBS TV offers the *Morning Show* in competition with *Today*, while Du Mont sells *Paul Dixon*.

While none of the shows are in Class "A" time, they offer the compensating advantage of pinpointing specific kinds of audiences, such as women, children and the whole family. Two additional shows of this type, both intending to capitalize on the do-it-yourself trend, are expected to materialize this year on NBC TV and ABC TV.

(Please turn to page 108)

5. Do radio commercials today have the same impact as before tv? Samuel Winokur, vice president, *Seeman Bros.*

"On the radio, you have your minute and you have your chance. The impact you get depends on what you do with these." So spoke one adman (Charles H. Ramsey, Vice President, Birmingham, Castleman & Pierce) recently to SPONSOR.

And this about sums up what SPONSOR found in an opinion roundup of agency and research executives on the subject. When meaningful and properly built, radio pitches can be as impactful as ever, went the consensus, and in some instances, commercials are considered more effective today than several years ago. (This does not apply to their *circulation* but rather to *effect* on listeners.)

With the *content* (and the over-all "ear picture") of the commercials agreed to be all-important, other factors cited as affecting content—and, in turn, impact—were:

- The unique position of radio with regard to the listener—its closeness.

(Please turn to page 108)

The diary of

Letters and wires from JWT

by Herman Land

The Ford jingle sung by Rosemary Clooney to the tune of her "This Ole House" record deserves a prominent place in the "Hit Parade" of 1954's singing commercials.

It may have been exposed more quickly to more people than any other jingle of the past few years for it was a featured part of the gigantic Ford saturation campaign introducing new models this fall. The campaign was bunched for effect into two weeks, involved more than 100,000 announcements on over 1,800 stations. (Time cost: well over half a million dollars.)

The jingle has significance for more than the mere volume of its audience or the fact that it was received with foot-stomping enthusiasm by Ford dealers. It represents the use of spot radio in a way which has excitement, glamor, word-of-mouth carry-over—merchandisability to a dealer force.

Though the singing commercial dates back to the 1920's (SPONSOR, 13 December, 1954, page 34), some advertisers have only recently begun to discover the extra excitement values they can create when they use music and lyrics so listenable they become accepted as popular songs. Many jingles based on original music have achieved this status (a Station Representatives Association presentation now making the rounds among admen puts over a dozen examples on tape). But the J. Walter Thompson-originated Ford jingle approached the same problem through a different route: JWT chose a record with a well known singing star before it became a hit, hired the same star to record a commercial parody, waited expectantly for the sales figures to come in on progress of the record.

By the time the new Fords were unveiled on 11 November, Rosemary Clooney's "This Ole House" (on the Columbia label) was No. 2 in national popularity. Ford had ridden a winner. It not only had a commercial which was itself highly listenable but one which had already become cheerfully

How JWT admen composed "This Ole House" parody for Ford dealers

Guitar-strummer Dwight Davis, JWT radio-tv copywriter, and would-be crooner Joe Stone, a Ford copy group head, wrote parody of "This Ole House," which kicked off one of 1954's biggest spot radio saturation campaigns. Ford dealers spent over \$10,000 for the c.t. and better than half million for time on about 1,800 stations. It took agency six months to complete production, as obstacle after obstacle turned up. At the last moment, mother-to-be star became ill and it appeared impossible to record. Recording was finally done from a wheelchair

ord's "This Ole House" jingle

tell story of commercial which cost \$10,000, took six months to produce

familiar to the U.S. listening public.

As to results at point-of-sale: Dealers reported the greatest crowds in history filling showrooms. The gag went: "Please get some of the people out of here so I can sell cars."

To get the story of how the Rosemary Clooney jingle was put together, SPONSOR spent four days at JWT in New York and at the offices of Columbia Records whose "Mitch" Miller produced both original and the commercial versions of "This Ole House."

The commercial cost \$10,000 through to the master, took six months of hectic planning and arrangement-making from the idea stage to finished disks.

Among the notable lessons to be found in the story is that he who seeks to tie in with the big-time glamor push name talent can lend must be prepared for hub-ub—whether it's a tv show or a radio jingle. Also significant is the flexibility which tape recording plus expert coordination provide—helping to solve problems created by tight talent schedules. In this case there was a particular complexity: Rosemary Clooney was expecting a baby, was confined to a wheelchair when the recording date fell due.

SPONSOR dug deep into the files at JWT, has pieced together the story of the "This Ole House" jingle in terms of the letters, and telegrams exchanged between New York, the West Coast where the jingle was recorded, and the Detroit office of JWT.

The jingle hit the air in October but it was back in May of 1954 that the idea of using Rosemary Clooney was first discussed seriously at a three-day meeting in Detroit among JWT field reps on the Ford dealers account.

We pick up the story with a note written by Ford radio-tv programming head Bob Ballin shortly after the agency men returned to New York.

(Senders and recipients of correspondence are identified initially in letters below which have been edited with JWT's permission.)

MAY 16, 1954

JACK REESER (JWT A E IN DETROIT)

DEAR JACK:

The three-day session of our field reps in Detroit was hectic and stimulating as always and . . . here are some of the highlights of current thinking

1. It will be a saturation approach bunching a great number of messages.

2. This office will prepare recorded announcements, both singing and talking, for you to present to your dealer committees.

3. We will make a special effort to get Rosemary Clooney, as discussed. Joe Stone is starting work on this.

ROBERT V. BALLIN (HEAD OF FORD RADIO-TV PROGRAMING AT JWT)

* * *

MAY 18, 1954

ROBERT V. BALLIN, NEW YORK

DEAR BOB:

The more we consider the Rosemary Clooney tie-up out here the better we like it. The dealers remember her outstanding job for us in 1952 when she socked home the Ford version of "Come On a My House." We have felt that the technique of tying in with a

popular number, either current or revival, gives us plus values that are unbeatable, even if not precisely measurable. We had fine results with the Mills Brothers' rendition in 1953 of "Glowworm." Rosemary Clooney is one of the top vocalists in the field today and if the right combination of song and production can be attained, I have a feeling we'll have a winner. . . .

JACK REESER

* * *

MAY 22, 1954

JACK REESER, DETROIT

DEAR JACK:

Status of the Rosemary Clooney negotiations: We are running into a problem. Stars today are afraid to associate themselves too strongly with a particular product when competitors sponsor important tv shows. They fear being cut out of lucrative guest appearances. *Toast of the Town* is an important show of this type. We should be able to assure Rosemary that doing a Ford commercial will not cut her off from this show.

Mitch Miller, of Columbia Records, is going to talk with Ed Sullivan. As

(Please turn to page 97)

Rosemary Clooney recorded original version of "This Ole House," which reached hit status by time 1955 Fords were unveiled. Bearded Mitch Miller, Columbia Records, was producer





Jim Boerst: Publisher of "Spot Radio Report" and "Factuary" plans to work with Rorabaugh to bring out quarterly "Spot Radio Register" based on questionnaires to some 700 stations. Report would be basis for dollar estimates



N. C. Rorabaugh: Veteran fact-gatherer in spot field, "Duke" Rorabaugh uses questionnaires to survey 250 stations for his present "Spot Tv Report" and dollar spending projections. This tv success may help new radio report

Spot radio spending: out in the open in '55?

Proposed services will provide dollar figures, ratings, campaigns

by Charles Sinclair

Spot radio is still a tipster's paradise.

"You didn't hear this from me, Jack," a rep salesman may tell an important timebuyer, lowering his voice cautiously, "but did you know that a certain new detergent—you know the one I mean—has been checking availabilities in all of the major markets in the East?"

"Yeah?" says the timebuyer, raising an eyebrow in approved spy thriller tradition.

"Got it straight from their agency this morning. It's going to be an eight-week saturation campaign. Afternoon disk jockey shows. Mind you, this is not official. . . ."

And so it goes. But nobody seems to enjoy these cloak-and-dagger tactics.

"If there's one question from clients I hate more than any other," was the typical comment of Donahue & Coe timebuyer Evelyn Jones. "That's the \$64 question which goes 'What is our competition doing in spot radio?'"

Over and over again, in a spot check of leading agency radio buyers in New York, SPONSOR heard such reactions.

The reason is easy to find. Spot radio, which billed well over the \$125 million mark in 1954, is still the least-reported of the leading ad media.

Want to know who's buying what on the major radio and tv networks? Check with the networks' program schedules and station lists. Want to know how much the country's leading

clients spent last year for magazines or network shows? Check with P.I.B. The top spenders in newspapers? Check Media Records. Who are the top clients in spot television? Check with N. C. Rorabaugh.

Want spot radio data? Go hunt for it. And be prepared to devote a lot of time to the chase.

There's still no central source of "activity" information in spot radio. You can get a certain amount of generalized data from the RAB and the Station Representatives Association. But detailed information lies behind an iron curtain of client-imposed secrecy.

The fact that spot radio information has to be tracked down cloak-and-dagger fashion however doesn't stop people from trying.

"Our biggest spot client, Procter & Gamble, doesn't give out any details of its spot radio campaigns. But that doesn't stop P&G from putting the heat on us to find out what its competitors are doing," a Compton staffer admitted.

But there are a number of hopeful signs that much of the *Foreign Intrigue* may be removed from spot radio fact-

finding this year.

As this issue of SPONSOR went to press, these were major spot radio research developments:

- *Spot Radio Register*: Jim Boerst, publisher of the monthly *Spot Radio Report* (which covers some 300 accounts at 60 agencies) and the *Factuary*, has plans for a new spot radio data-gathering service. As Boerst outlined it to SPONSOR, it will be "a quarterly report, from which can be determined dollar expenditures in spot radio, based on information gathered from a cross-section list of some 600-700 radio stations." In producing this report, to be called *Spot Radio Register*, Boerst will work in conjunction with N. C. "Duke" Rorabaugh, who publishes his own spot tv report, and who used to put out a report on spot radio. Work on the data-gathering, says Boerst, will start "immediately." At presstime, Boerst set the tentative target date for March 1955. Cost to agencies: approximately \$30 per quarterly report.

- *A. C. Nielsen*: With the local-level "Nielsen Station Index" ratings launched, the Nielsen research firm is now considering the addition of a

monitoring and data-gathering service to the NSI ratings. Since early last year, Nielsen has had a purchase option on Broadcast Advertisers Reports, Inc. of Darby, Pa. As outlined by Nielsen executives, the additional service—if it is accepted—would go like this: Radio and tv outlets in New York, Philadelphia, Chicago and Washington would be monitored on tape. Later, the tapes—each covering a week's worth of broadcasting—would be gone over by Nielsen researchers. Eventually, a list of spot radio and tv activity would be prepared, broken down by advertisers, then by stations in the market, then by type of activity and frequency. The service, as a Nielsen executive voiced it, "might be expanded to cover all major markets—if the clients want it." Target date: "not definite."

- *Hooper*: Prior to the tragic death of the late C. E. Hooper, the veteran researcher had put in motion a plan to combine local ratings with data on spot broadcasting. The plan is still on the books at the Hooper firm. As described to SPONSOR, the new service—tentatively titled *Hooperreports* would
(Please turn to page 104)

The "Big Money" in spot: Chart below, prepared by N. C. Rorabaugh, highlights need for brand-by-brand data on spot radio spending. Chart shows how a number of key brand categories have increased or decreased spot radio-tv spending over 15-month period. Total figures for period in spot tv topped \$25 million; in spot radio, \$11 million. Figures are

net (not gross) for time only, were computed by using maximum frequency discount rates on stations used. Data was gathered by surveying a cross-section of stations and reps. Brands in study included those of Colgate, Lever, P&G, Monsanto, Manhattan, Babbitt, Fels, Charles Antell, Jergens, Mrs. Tuckers, Swift, Best Foods, Standard Brands, Block

ESTIMATED EXPENDITURES—NET FOR TIME ONLY

ST—Spot tv	SR—Spot radio	3RD Q 1953 \$5555	4TH Q 1953 \$5555	1ST Q 1954 \$5555	2ND Q 1954 \$5555	3RD Q 1954 \$5555
DETERGENTS	ST	874,658	1,399,101	1,157,160	2,327,278	1,956,100
	SR	1,484,199	1,484,199	1,063,017	694,824	580,601
TOILET SOAPS	ST	297,242	273,272	240,479	305,530	402,078
	SR	338,575	338,575	35,219	95,332	131,620
SHORTENINGS	ST	92,946	97,620	158,843	209,014	269,440
	SR	97,558	97,558	67,595	56,459	69,686
MARGARINES	ST	42,942	514,836	1,084,022	722,793	240,816
	SR	318,195	318,195	243,569	196,128	69,206
DENTIFRICES	ST	569,842	1,024,254	1,597,352	1,612,558	1,879,553
	SR	501,488	501,488	443,872	399,283	308,587
HOME PERMANENTS	ST	663,421	415,415	337,381	699,289	931,765
	SR	22,583	22,583	19,117	5,722	5,807
SHAMPOOS	ST	422,900	511,043	607,987	388,366	705,902
	SR	342,968	342,968	304,842	319,553	311,289
TOTALS	ST	2,963,951	4,235,541	5,183,224	6,264,828	6,385,654
	SR	3,105,566	3,105,566	2,177,231	1,767,301	1,476,796

Sunbeam: from nothing to \$3,000,000 on tv in two years

Traditionally heavy magazine advertiser now uses tv as major medium

A few years ago the Sunbeam Corp. of Chicago was virtually unknown among air advertisers. Today it is one of tv's big spenders, its programming varying from daytime exposure via *The Home Show* to the lavish and costly Sunday night spectaculars on NBC. Of an estimated 1955 ad budget of \$6,000,000, about 50% is allocated to tv; 30% to the company's formerly dominant medium, magazines; 18% to newspapers.

Association with such tv innovations as a daytime magazine of the air and the \$320,000 spectacular which it co-

sponsors with Hazel Bishop—might seem surprising for an old conservative company whose advertising has always avoided the sensational in favor of the long-range approach. Yet the current tv pattern is quite in keeping with the ad pattern worked out over the years in other media.

Here is how the magazine approach is applied by Sunbeam to tv, according to Al Widdifield, v.p. in charge of advertising and sales promotion:

1. Participations in NBC's *Home Show* correspond to insertions in the women's magazines.

2. Sponsorship of the weekly family-type show such as the same network's *Ethel & Albert*—whose fate is now in question—is equivalent to regular appearances in the family-appeal publications.

3. The NBC spectaculars perform the same basic function as the color spreads in *Life* and *The Saturday Evening Post*; they provide powerful merchandising to the all-important dealers.

Sunbeam's first serious tv exposure did not come until early 1953 with sponsorship of Bill Henry's *Window Out of Washington* program. In March, the company became the first to sign up for *The Home Show*, and added *Ethel & Albert* in May. And along with Hazel Bishop Sunbeam was in on the first NBC color spectacular in September 1954.

Behind this combination of long-range consumer and high-point dealer promotion lie over 50 years of experience in the "traffic," or small, appliance field. Sunbeam does not expect immediate results from advertising, but is content to let it pay off over a period of time because of what its market research has turned up.

The essential lesson learned is that the company's products Coffeemaster, Shavemaster, Electric frypan, Bottle warmer, Toastmaster and other small appliances are not impulse items. Nor are they bought regularly to satisfy everyday consumer needs, for they are in the "planned purchase" class. They are purchased primarily on "the gift buying occasion," around Christmas, Mother's Day and other holidays.

As for the most effective form of advertising, Sunbeam is convinced that word-of-mouth recommendation has done more than anything else to build the company's reputation. These two



Elliot Saunders (r) director of N. Y. office of Perrin-Paus, and associate Tye Robinson produce commercials. They are shown here during rehearsal of recent NBC spectacular

Tv color production still in a-b-c stage, is view of agency director

There is no royal road to color production on tv, is view of Elliot Saunders who co-produces Sunbeam commercials for Perrin-Paus. He feels that present stage of art means much trial and error before industry-wide standards are achieved. Much has to be learned, for example, about color idiosyncracies of various foods. Saunders finds that hamburgers and hams are unphotogenic, while pork chops, chicken and bacon do better before the tv cameras. Agency retains Video Vitals to prepare dishes for tv use.

Saunders estimates it takes about twice as long as black and white to do a color commercial live, and is much more expensive, though costs are coming down. For best results he advises working closely with network technicians. Film presents other problems arising from unpredictable response of tv system to some hues.

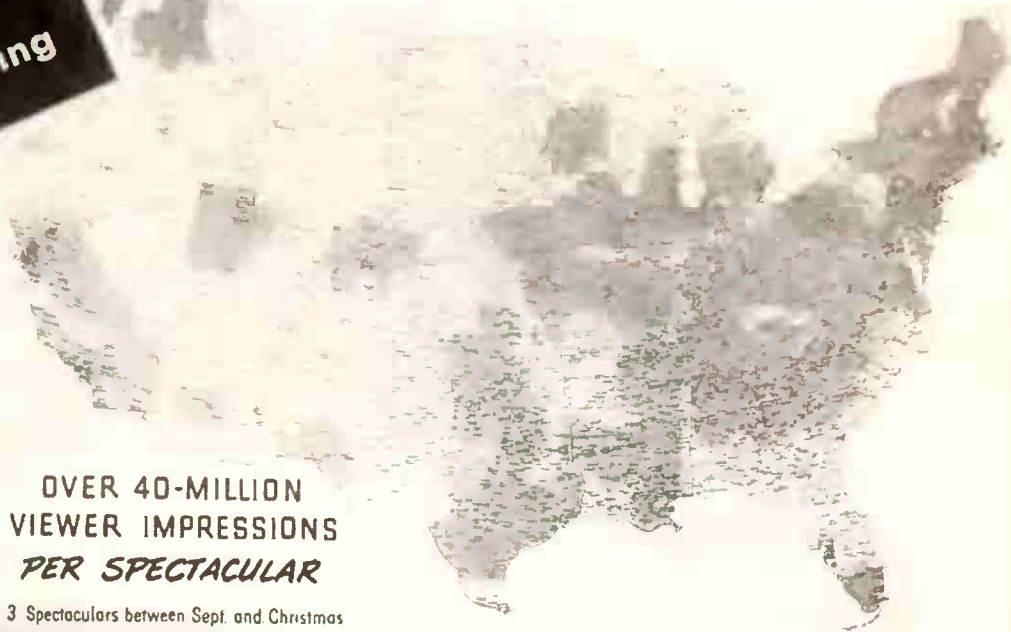
LAST YEAR'S POWERFUL ADVERTISING CAMPAIGN DOUBLED
to make Sunbeam appliances more than ever your outstanding sales leaders...

4 Great Hit Shows

N! Sunbeam DOUBLES ITS TV ADVERTISING WITH SUNDAY NIGHT SPECTACULARS

DOUBLE the TV Advertising

Sunbeam Color Spectaculars Network on NBC TV



In addition "ETHEL & ALBERT" THE POPULAR HALF HOUR SHOW SPONSORED BY SUNBEAM EYE
Plus "HOME" THE DAYTIME WOMEN'S MAGAZINE OF THE AIR 4 TIMES EACH WEEK

DOUBLE THE MAGAZINE ADVERTISING
DOUBLE THE NEWSPAPER ADVERTISING

Sunbeam is a fervid proponent of merchandising, works diligently to keep its 200,000 dealers across the country well informed on the company's advertising programs through elaborate presentations like the one pictured. Company thinks of ad efforts as a national cable

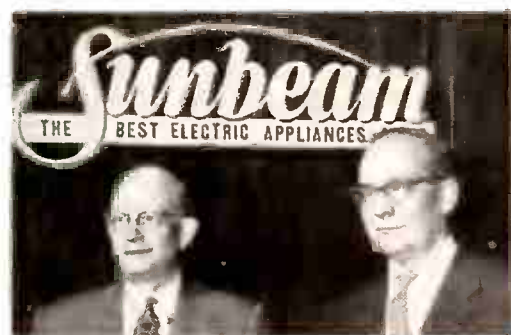
of sales promotion power which is useless unless the little dealer reaches up and plugs into it. Tv in particular has proved highly merchandisable, the company finds. Dealer response to first color spectaculars as special show-debut meetings was great, Sunbeam says

factors are both reflections of the firm's emphasis on quality, Sunbeam believes. By sticking to the quality idea and never permitting its products to enter into price competition, Ad Manager Widdifield states, the company has been successful in maintaining an association with product superiority in the public mind.

Sunbeam's buying pattern presents a tough advertising problem. You work the whole year building impressions, hoping they will pay off on "the gift buying occasion." However, since there are only a few peaks in the purchasing curve, and they represent the results of accumulated impressions rather than of short-term intense campaigns, how do you determine whether your advertising is working?

Neither Sunbeam nor its agency, Perrin-Paus of Chicago, have ready answers. Even though he has been associated with company since 1930, Widdifield is still groping for accurate measurements of ad effectiveness. "Unfortunately," he says, "advertising for us cannot be an exact science. Figures, ratings, and the like, are helpful, but in the final analysis, one has to fly by the seat of the pants, so to

speak, and hope his judgment is right. What it comes to in the end, I suppose, is common sense. Out of a mass of experience we try to arrive at a few conclusions. In the long run, I imagine that what we are actually trying to build is demand motivated



Team that guides Sunbeam ad program: left, Earl Perrin, president of Perrin-Paus agency, Chicago, and Sunbeam ad mgr Al Widdifield

by consumer acceptance and goodwill."

That there has been considerable goodwill created in the past generation is evident from Sunbeam's volume rise from \$2,500,000 in 1930 to \$80,000,000 in 1953. The company claims to be number one in the traffic appliance field, standing well in front of Gen-

eral Electric and Westinghouse. It estimates that Sunbeam appliances are being used in about 25,000,000 American homes. Unit output is tremendous; the company expects it may equal this year's combined total production of all U.S. automobile manufacturers.

What adds to the difficulty of evaluating the role of advertising in this growth story is its policy of allowing sales and promotion to rise together. Sunbeam does not believe in the special "splurge" designed to make a quick, flash impression. Sales and advertising are treated as two sides of the same coin. This is one of the main reasons why Sunbeam is not to be found among spot air advertisers: in addition it believes in demonstration and regards the short announcement period as insufficient.

Still, Sunbeam is convinced of the effectiveness of tv and feels that the medium may make possible a basic change in buying patterns that will affect the company's future development to some extent. Earl Perrin, president of Perrin-Paus agency, which has handled the Sunbeam account for 22 years, states that Sunbeam will con-
(Please turn to page 91)

How big is the audience for your t

You get a different answer from every source when you ask how big an audience tv commercials get.

- Said a drug firm v.p.: "We figure roughly that 50% of our program viewers see the average commercial."
- Said a McCann-Erickson executive: "We make it something like 60% or better—though we'd rather duck the issue with clients, since the yardsticks have been very rough."
- Said the managing editor of *TV Guide*, Merrill Panitt: "Our reader mail shows us that not all viewers like all commercials by any means. But most viewers realize the necessity for sponsorship and watch the commercials."
- Said a media analyst at Benton & Bowles: "It depends. Full-sponsorship commercials probably hit almost all of those who tune six minutes or longer. Participations reach the equivalent of the show's average audience."
- Said Oscar Katz, research director

of CBS TV: "We assume that the program's audience is virtually the same as the commercial audience in most cases. And most of our CBS TV sponsors seem to agree with us."

Last week NBC TV released to SPONSOR results of a \$6,000 pilot study which helps to answer the question. Here, for the first time, are its highlights:

1. The study showed far more people were reached by a network tv commercial than admen generally believed. In the total audience of a full-sponsorship program, 94.4% of the viewers were reached by—that is, remembered having seen on tv—at least one of the program's commercials.

2. A little more than two-thirds—67.2%—of program viewers were reached with all of the commercials in the program. That this figure is lower than the figure for at least one commercial, NBC TV feels, is largely due to normal turnover in the tv audience during the show.

3. The average commercial in the full-sponsorship show under study reached about 80% of the total audience, including those who have only

watched for a few minutes.

4. Few people are so thankless toward television advertisers that they deliberately used commercial segments as an excuse to "take a break." Only 2.6% of the sample interviewed in the NBC TV study said they avoided all of the commercials in a network tv show.

The findings may prove surprising to many—particularly to industry executives who have long pegged the figures at lower levels on the basis of their own "seat-of-the-pants" conclusions.

They are likely to produce no joy among printed media salesmen who have often argued that the majority of tv viewers miss the advertiser's expensive, carefully produced commercials.

Anticipating discussion and/or counter-blasts, NBC TV has been careful to label the study "an experimental, 'pilot' job—relating to one broadcast of one program." In addition, NBC TV has not set about promoting the study in agency circles as the definitive answer but rather as "a useful, interesting study that might be the prototype of extensive future research."

commercials

NEW CAR COMMERCIAL — RECOGNITION AND RECALL

	FULL PROGRAM VIEWERS	PART PROGRAM VIEWERS	AVERAGE, ALL VIEWERS
1. <i>Recognized commercial</i> (when shown it)	90.6%	53.4%	78.9%
2. <i>Recalled commercial</i> (without seeing it)	68.9%	30.8%	53.2%



% by which "recognition" tops "recall": 48.3%

New car commercial in pilot study done on DeSoto's "You Bet Your Life" (Groucho Marx) scored almost 50% higher than in non-visual "recall" technique when film clips of show were shown in six-city Starch check



Commercial?

More than 94% of viewers saw at least one of test program's commercials, new NBC "pilot" study shows

The study is the most thorough of its type to date, utilizes a new research technique in evaluating the extent to which viewers remember commercials. It's an important guidepost in the not-so-new search by admen for a figure that shows just how many people actually saw a tv commercial.

(It's interesting to note that the problem of commercial attentiveness is not as pressing in radio. In fact, the situation is just the reverse. As Harper Carraine, CBS Radio research director, told SPONSOR: "You don't have to be watching radio to be reached by its commercials. Radio follows people all over the house—particularly since the trend to multi-set homes began. It doesn't matter if radio listeners are doing something else while a commercial is on—they're reached anyway. Our own experimental research, made over a period of time, shows clearly that the 'average audience' of a network radio show is the same as 'average commercial audience.' This is one of radio's great sales values.")

Background: How many viewers see commercials is a hot issue for admen

concerned with close measurement of tv's cost efficiency.

Former Borden ad manager Henry Schacte, now a v.p. of the Bryan Houston agency, told SPONSOR: "We have some idea of viewing attentiveness to commercials from looking at studies by Gallup-Robinson which attempt to measure how well viewers can 'play back' the sales points in commercials a day or so later. But we don't really have accurate figures on how many people altogether were reached by commercials—and we'd be most interested in research on this topic."

A policy-level v.p. of Young & Rubicam, 1954 leader in broadcast advertising billings, stated: "If the average viewer is a 'Vanishing American' during tv commercials, we certainly want to know it. It affects the balance necessary between video and audio selling techniques in commercials we create for our network tv clients. Therefore, we plan to make this problem a part of our 1955 tv research projects."

There's nothing new about the problem, either.

From the earliest days of audience



Hugh M. Beville, Jr., NBC TV's Director of Research & Planning, feels study provides indication that very few people avoid tv commercials and two-thirds see all commercials

measurement, researchers have sought to check on commercial listening and more recently commercial viewing. Checking sponsor identification, for example, has long been a feature of the research techniques of Hooper and Pulse in radio, and Trendex and ARB in television. For years Nielsen carried a "Commercial Minute Rating" in radio, dropped it about four years ago since it almost always equaled the general audience level of the show. NBC and CBS radio webs. Politz and

(Please turn to page 93)



USED CAR COMMERCIAL — RECOGNITION AND RECALL

	FULL PROGRAM VIEWERS	PART PROGRAM VIEWERS	AVERAGE, ALL VIEWERS
1. Recognized commercial (when shown it)	89.3%	68.5%	82.8%
2. Recalled commercial (without seeing it)	80.6%	47.4%	66.7%
% by which "recognition" tops "recall": 24.1%			

Gap narrowed on used car commercial, but "recognition" still produced higher score than "recall." "Recognition" average in study is about double average "noting" figure for color print ads in Starch studies



"Radio never went away"

WJR's Worth Kramer says radio's progress has been made despite three destructive forces: ratings, merchandising, bad business practices



Worth Kramer, author of this article, is v.p. and general manager of WJR, Detroit. He's well known in industry circles for his vigorous opposition to forces which he believes hurt radio, for his constructive approach to better radio, for his programming innovations. He opposes the use of ratings and merchandising as sales tools, is equally vehement in his opposition to off-rate card selling—"bargain basementism" as he terms it. His thinking on radio was expressed most recently this summer in an enthusiastically received talk which forms the basis for this article. Admen and broadcasters alike will find his approach to building radio on solid ground stimulating and SPONSOR invites comment, pro and con, from readers.

During the past few weeks in your daily contacts with fellow broadcasters, agency executives, and advertisers, you, I am sure, have heard, as have I, comments such as these—"Well, radio is showing signs of reviving," or "Advertisers are *rediscovering* radio," or perhaps, "Radio is certainly coming back."

Radio is coming back—ridiculous! Radio the universal, radio the vital, radio the "everywhere" medium, never went away. Try as hard as some of its leadership has to send it away—to give it a nice quiet burial—it just *never went*. In its refusal to be "buried alive," radio can very well be likened to the faithful dog which, though often abused by its master, maintains con-

stant loyalty to him, and after his occasional beatings, starts slowly wagging his tail, looks up to him with understanding eyes, licks his hand as if to say, O.K., that's over, where do we go from here?

For the past few years, radio has had to fight three major destructive forces: (1) use of ratings as a sales tool; (2) merchandising; (3) bad business practices. It is, however, emerging all the stronger for its battles.

First, let's look at ratings as a sales tool, and before going into the subject, I should like to make it clear that if a study could be made which would give a true reflection of actual listening in all the places where radio is listened to, I certainly would be among

the first to support such a study. If all of the listening in living rooms, recreation rooms, kitchens, bathrooms, bedrooms, screened porches—all of the listening in automobiles, in pleasure craft, in public places—could be truly measured, our job as radio broadcasters would certainly be a cinch.

As a sales tool I consider ratings deadly indeed, not only to the individual station but particularly to the medium itself. Our big job as a medium is to get allocated to radio its rightful share of the advertising dollar. How can we expect to accomplish this through ratings when ratings, by their very nature, constrict circulation to a factor of per-program or even minute-by-minute listenership as opposed to the factor of total circulation—the selling tool of other major media.

Look for a moment at outdoor. The purveyors of outdoor advertising sell the medium by pointing out the excellence of their locations—the traffic, both pedestrian and car-borne, which flows past these locations. In other words, they sell total potential—the traffic that "goes by" the people who are available or in a position to see the board. They certainly do not count the number of cars which stop before a given billboard location, focus their lights on it and view it. Yet, radio has trapped itself into doing the equally ridiculous counterpart—providing, through ratings, the supposed actual

number of people listening to a given program.

Newspapers—how do they sell? They sell their total circulation, the excellence of their features, the popularity of their writers, the freshness of their comics, the excellence of their all around sports and news coverage. No one has ever heard of a newspaper salesman quoting the readership of a given ad on Page 56.

Let's look at magazines. Advertisers and agencies have been conditioned away from Starch's and other readership statistics—they have little or no influence. I've talked with agency executives and advertisers who frankly state that in buying magazine space readership statistics are given little notice—yet these same people will demand ratings from networks and stations and will go on to spend thousands upon thousands of dollars using ratings as one of the principal justifications of their purchases. You've so often heard buyers say, "Well, you know we don't believe in ratings but we'd like to have them to pass on to the client." Actually, then, my point is that while advertisers and agencies have been educated to give very little importance to readership studies, we've permitted them to attach great and significant importance to ratings.

I made it a point the other week to check up on how *Life* sells its space and was startled to learn that, among other things, they have their salesmen point out to advertisers that *Life* magazine over a 13-week period influences over 62½ million Americans. As a salesman I tip my hat to *Life*—parlaying a basic five million plus circulation into the influencing of over 62 million people in a 13-week period is a masterpiece of showmanship and salesmanship, but again I venture to say that they didn't accomplish this by even attempting, through readership studies or ratings to show advertisers the number of people who read or even saw a given ad or a given article in any given issue.

In describing traffic conditions in my home town of Detroit, one of my friends the other day termed it a "dog eat dog operation." Have not we broadcasters been guilty of pretty much the same type of operation? Have we not concerned ourselves too assiduously to the job of selling against our competing stations in our markets that we've overlooked the real

problem—that of providing our medium with sales tools that compare favorably with those used by other media? We must enter the offices of advertisers and agencies throughout the country with sales tools that give us equal stature and equal opportunity with other media. I say again that if we broadcasters permit advertisers to continue to attach great importance to ratings as far as radio is concerned and yet demand no equally constrictive statistics from other major media, we can be likened to a man entering the 100-yard dash with a handicap of a 100-pound lead weight on his back.

Some weeks ago I received a publicity release from a Midwest station announcing an increase in day rates. This pleased me no end until I read further. Now hold your hats—the in-

crease in rates was based on ratings, the index of which showed that Midwest station some 70% better than the second station in the market. My question is, Mr. Anthony, if next month that station's ratings indicate that they are only 40% better than the second station, will they plan to reduce rates proportionately? Much as I personally admire the heads of some of the research firms, I want to go on record that they will not be setting our rates.

You've probably gathered that I don't care much for ratings but sometimes they do provide a most amusing story like this one which emanated from another Midwest station. Perhaps you saw it in a recent trade publication. A representative of WCAN, Milwaukee, made this contribution to the discussion of ratings at a recent
(Please turn to page 88)



RADIO NEEDS these stimuli to continue growth, Kramer believes

SERVICE: Best formula for making a station important to its community is operation in accord with the FCC's regulation: ". . . that the public interest, convenience and necessity will be served. . ." It's one of the best guarantees of business to follow, says Kramer, and "I know of nothing keeping public service broadcasts from being sponsored."

TECHNICAL TOOLS AND PROGRAMING: Fundamental to progress are best possible technical tools. Equipment like mobile short wave and minitape should be available to take advantage of radio's natural advantage—speed. Good live talent should be sought out by each station rather than programing d.j. against d.j. each using the top 10 records as a format.

IMPROVED BUSINESS PRACTICES, MORALE: ". . . on our station there is only one deal and you'll find it there in 'Standard Rate & Data.' Good business practice . . . begets good business." Within each station morale should not be allowed to lag due to diversion of management interests. Radio stations should have exclusive management personnel.

* * *

RADIO IS HURT by these three self-imposed evils, says Kramer

RATINGS: Kramer would favor use of ratings—if they measured radio's full audience. But they hurt radio because they underrate its audience. Other media, he points out, sell total circulation rather than seeking to stress to the advertiser how many people see individual ads. Radio should sell with tools which give it equal stature with other media.

MERCHANDISING: Use of special point-of-sale and marketing tie-ins with radio hurt the medium because ". . . most plans with which I have come in contact, psychologically as well as actually, place radio . . . in a secondary position." The salesman sells dump displays, choice billboards, car cards decals. He's selling everything except his product, radio.

BAD BUSINESS PRACTICES: Off-rate card selling, talent concessions, special packages for special advertisers should be eliminated in favor of rates based on circulation, programing, cost of operation. ". . . let's make 'Standard Rate & Data' a bible, not the first book of a continued mystery story." (See text for full expression of Mr. Kramer's views.)



How radio forced distribution for cement coating

D.j. ups number of dealers
nearly 400% in three months

How do you reach the consumer with your product when the retailers don't want to stock it?

The McMillan Products Co. of Hazel Park, Mich. found one way: It went directly to the consumer—via radio—and forced distribution. In three months, they increased the number of their retail outlets 400%.

The product: Cement Dus-Top, a liquid coating designed to seal and dust-proof cement basement floors to end the tracking of cement dust into the house. McMillan, an industrial floor contractor, had converted this product from an industrial to a consumer item, had repackaged and renamed it and launched it on the market in October 1953.

The reluctant retailers: hardware dealers in Detroit. McMillan had approached them initially with an intensive direct mail and personal-contact sales campaign. But by December 1953, only 37 of them were stocking Cement Dus-Top—a number far from satisfactory to McMillan.

Something was wrong. Here was a product which solved an age-old household problem (and also was right in line with the current do-it-yourself movement). There was only one other similar item in the field. McMillan felt sure of its consumer appeal, felt that retailers should have been snapping it up—but they weren't.

McMillan president, Robert C. McMillan, and his sales manager, Russell

case history

L. Simpson put their heads together. Suddenly, a spark from McMillan:

"All right! If we can't sell the retailer on Cement Dus-Top, we'll sell the consumer and *he'll* sell the retailer!"

Once it was decided to approach the consumer directly, the next question was what was the best way? The firm felt it couldn't afford tv. Several print media were discounted, for one reason

or another. What about radio? That, somehow, rang a bell for McMillan and Simpson.

It so happened that both of these executives were fans of a Detroit disk jockey—Tom George—who had a daily afternoon stanza on WJBK. According to the D. A. Marks agency of Detroit (McMillan's agency), "they felt that his warm personality and down-to-earth sincerity were just what they needed to sell the public on Cement Dus-Top." He was the kind of d.j. who ad libs most of the commercial from a fact sheet on a product.

So the *Tom George Show* got the nod. On 1 January 1954, Cement Dus-Top's message was launched on this program—one pitch a day, Monday through Friday, in an experimental four-week schedule. The copy included a phone number and an invitation to listeners to phone for Cement Dus-Top dealer locations.

By the end of the second week on the air, the commercials were pulling
(Please turn to page 97)

Tom George, l., WJBK, Detroit, disc jockey, whose patter opened up scores of new retail outlets for Cement Dus-Top floor coating, pins up flag denoting another dealer for the home product.

Radio was used after direct mail, personal contact alone failed. Others in photo: (l. to r.), Bob McMillan, president, McMillan Products; Pete Allen, a/e D. A. Marks agency; Jim Johnston, WJBK



portrait of a market

ALBANY, Capital of New York State, lies at the heart of WRGB's coverage area. As a center of government, education and commerce for the Empire State, it is a vital part of the WRGB market area that includes 30 counties of New York, Vermont, Massachusetts and Connecticut.



WRGB

**A General Electric Station
in Schenectady**

The Capital District's Only Full-time Television Station

Represented Nationally

by NBC Spot Sales

NEW YORK ★ CHICAGO ★ CLEVELAND ★ DETROIT ★ SAN FRANCISCO
LOS ANGELES ★ CHARLOTTE* ★ ATLANTA* ★ DALLAS*

*BOMAR LOWRANCE and ASSOCIATES

New developments on SPONSOR stories



See: "CUMES": what they mean to radio sponsors
Issue: 3 May 1954, page 40
Subject: Use of cumulative ratings as an index of a program's total unduplicated "circulation"

You're bringing out a new product and you want to tell as many people about it as you possibly can fast. It would be helpful to know which stations will give you the biggest unduplicated audiences in the shortest period of time.

Soon two services will be available that provide this kind of data, including: a station's rating at any *one* time, its *average* rating over a period of time and—most important in the case outlined above—its total *unduplicated* audience over a specified period of time.

This total unduplicated audience or "cumulative audience" is the total number of *different* people reached by one or more programs or announcements over a stipulated period. In order to get cumulative ratings you have to keep making audience measurements of a fixed sample of people (or homes) over a period of time to find out how many unduplicated listeners or viewers there are.

Over a year ago A. C. Nielsen Co. began issuing cumulative audience measurement reports for national radio programs. Then it recently announced that beginning next month it would issue reports on cumulative audiences reached by stations on the local level. The first two markets to be so surveyed will be Los Angeles and Philadelphia, with more added regularly.

Last month The Pulse, Inc., announced it would initiate cumulative audience reports for advertisers and stations in 24 markets. Dr. Sydney Roslow, director of The Pulse, said the new measurement is needed because of the nature of spot broadcast advertising.

"More and more advertisers are buying saturation-type schedules on individual stations," Dr. Roslow said. "For these advertisers the quarter-hour ratings are not only inadequate but also frequently are deceptive since they give no indication of the changing nature of a station's audience."

The new report will cover "blocks" of time, six hours in each block, and will measure the post-midnight audience for the first time. Information will be gathered through personal interviews conducted at night. Reports will be on a semi-annual basis.

Pulse calls its new service Cumulative Pulse Audience (CPA). It will include:

- The total number of people listening and viewing (both in- and out-of-home) for *all* the tv and/or radio stations in markets reported as well as the total number of people reached by any one station.
- "Circulation" data for each radio and tv station. Figures on the percent of population reached over two weeks could be developed.

These radio-tv "circulation" figures also could be used for comparison with newspaper and magazine circulation figures.

- Audience turnover throughout the day and week. A station with an average rating of 2.5 and a cumulative audience rating of 19 would have an audience turnover of 7 or 8 times.
- The socio-economic level of people attracted to certain stations also could be made available to advertisers.

"The field work for New York already is done," Dr. Roslow told SPONSOR. "and our first report will be out in a few days."

The reports should make time buying easier, said Dr. Roslow, because an advertiser will be able to pick exactly the audience he wants. He'll be able to find a solid core of listeners who listen or view a station hour after hour and who he can convince through repetition. Or, on the other hand, he can select an audience which is constantly changing in order to get a dispersion of his message. ★ ★ ★



**Sales and Service Wed;
Sponsor Blissful**

AP News Wins Steady Renewal

Station WRAK, Williamsport, Pa., likes the number "13." One of its advertisers has sponsored an AP news program for that many years.

It is the station management's opinion that this success story of consistent renewals is based on (1) genuine public service and (2) concrete sales performance.

"Confair News," sponsored by the Confair Bottling Co., Williamsport, Pa., is broadcast over WRAK at 12:15 p.m. daily, Monday through Saturday. Holding an audience day in and day out for thirteen years has paid off in the increasing business enjoyed by this soft drink manufacturer.

To quote the sponsor, Mr. Z. H. Confair, President of Confair Bottling, "We are happy to renew each year, knowing that we are presenting an invaluable public service, made possible by the comprehensive coverage of The Associated Press."



And from J. Wright Mackey, Commercial Manager at WRAK, this comment: "We work hard to keep our sponsor happy . . . Associated Press is a welcome aid in renewing a satisfied account."

SPONSORS WARM TO AP

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

"About 100 injured... Sticking with it.

Will call you back."

Case History No. 4

Merrill Morris, news director of WMTR, Morristown, N. J., had just arrived home. It was late. A full day at the station was behind him. The phone rang. He was told:

"Bleachers at the Dover auto speedway have collapsed. Looks like a good story."

Morris called The Associated Press, then headed for the speedway, 15 miles away. Enroute, he picked up a police bulletin:

"All available ambulances needed in Dover. Urgent!"

The speedway was a scene of busy doctors and ambulance crews. A quick check gave Morris the broad facts.

"Looks like about 100 injured," he reported. **"Sticking with it. Will call you back."**

Although WMTR couldn't use the news until the next morning, Morris stuck with the story all night . . . interviewing doctors, victims, relatives.

Finally the story was wrapped up and Morris went home to bed.

Even as Morris slept, WMTR continued to protect The AP.

Station Manager Kenneth Croy and Nick DeRienzo followed up on the condition of the injured.



Once again, Station WMTR — noted for being on top of the news — had done a top-notch job for The Associated Press and fellow AP members everywhere.

"We give The AP the complete story as quickly as possible and we hope other members will do the same. The more all of us con-

tribute the better the entire AP report will be."

Merrill Morris, Kenneth Croy and Nick DeRienzo are among the many thousands who help make The AP better — and better known.

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



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

Join the Char

The 5th Network— *it may be the advertiser's answer to his TV problem*

It's still a seller's market in buying national television time. Newspapers can add pages... magazines can add sections, but as long as an hour has 60 minutes and a week seven days, television will remain a seller's market.



Figure it yourself. Choice time is 8:00-10:30 P.M. That's 5 one-half hours a day. Allow for the full-hour shows and the multi-product advertisers with several time segments, and you can see why existing networks are limited to around 60 or 70 sponsors forming the "Charmed Circle."

Perhaps we've been lucky because right now four Screen Gems produced film shows are racking up enviable ratings on networks. We value our large national accounts, but know many advertisers cannot get network time, or feel that the rigidity of network control is not in their best interest.

Fortunately for them—and they may be national

or regional in scope—the networks do not have a monopoly on creative imagination. Fine programs are being turned out in our studios in Hollywood and New York, as well as by others.

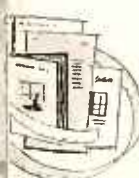
Advertisers need not be dependent on one network, one time slot. Good spot time is scarce but it is not unobtainable, and a really "hot" show has a faculty for clearing markets.



Each advertiser can create a new kind of network—The 5th Network—his own. Born out of the creativity of producers of film entertainment, and the administrative experience of advertising agencies, advertisers can tailor-make their own "network," choosing their own markets and time spots, and retaining the freedom to move their shows for even better availabilities. Further, they have a wider choice of programs and a greater degree of control over format, talent, and material.

Charmed Circle

With this method, national advertisers can get coverage in every television market at less cost than buying those same markets on a network. Where an advertiser prefers to limit his coverage, and how much can be sold to others in non-competitive spots, the package producer can substantially reduce the cost to the original sponsor. When a portion of these savings is allocated for promotion and merchandising, you can get top audiences at lowest cost per-thousand.



Though your program may vary as to time or days, strong promotion as used by the film industry...in newspapers, advertising, publicity, and merchandising tie-ins...can more than offset the added value of a uniform time period nationally.

We sincerely believe that *The 5th Network*—your own show, in your own time spots, on stations of your selection—is the only way you can join the Charmed Circle and attain a satisfactory rating.



We've done it for The Ethyl Corporation through B.B.D.&O. And we're preparing a top-flight, top-budgeted Hollywood series now for the Falstaff Brewing Company through Dancer-Fitzgerald-Sample, Inc. at a fraction of its production cost. Others, too, are seriously considering this fresh approach to national advertising.

If you would like to know more about *The 5th Network* and how it can work for you, why not get in touch with us now. We will be happy to sit down and discuss in detail a plan to fit your specific needs.



SCREEN

GEMS Inc.

TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORPORATION, 233 WEST 49th STREET, NEW YORK 19, N.Y. • CIRCLE 5-5044

The only company providing advertisers with Hollywood and New York custom produced national shows, syndicated programming, and commercials—all on film.

Tv film shows recently made available for syndication

Programs issued for national syndication since the spring of 1954.

Show name	Syndicator	Producer	Length	No. in series
ADVENTURE				
Adventure Album	Interstate	Toby Angulsh	15 min.	26
Adventures of Rin Tin Tin	Screen Gems	Screen Gems	30 min.	26
Confidential File	Guild Films	Guild Films	30 min.	39
Jet Jackson, Flying Commando	Screen Gems	Screen Gems	30 min.	26
Jungle Jim	Screen Gems	Screen Gems	30 min.	39
Jungle Macabre	Radio & Tv Packages Inc.	Radio & Tv Packages Inc.	15 min.	52
Mandrake the Magician	ABC TV	Atlantic Prod.	30 min.	26
Passport to Danger	ABC TV	Hal Roach Jr.	30 min.	26
AUDIENCE PARTICIPATION				
Time for Tune-O	Official	Alexander	60 min. or 30 min.	117
CHILDREN'S				
Adventures of Danny Dee	Danny Lee	Irwin Rosee	15 min.	130
Adventures of Rin Tin Tin	Screen Gems	Screen Gems	30 min.	26
Boy's Railroad Club	Association Films Inc.	Association Films Inc.	15 min.	6
Let's Draw	Geo. Bagnall	Frank Webb	15 min.	52
Playtime with Jerry Bartell	Sterling	Jerry Bartell	15 min.	13
World of Wolo	Geo. Bagnall	New Albion Films	15 min.	13
COMEDY				
Eddie Cantor Comedy Theatre	Ziv	Ziv	30 min.	52
Meet Corliss Archer	Ziv	Ziv	30 min.	39
Meet the O'Briens	Official	Roland Reed	30 min.	39
The Goldbergs	Guild Films	Guild Films	30 min.	39
The Little Rascals	Interstate	Hal Roach	20 min. 10 min. 30 min.	100
You Can't Take It With You	Screen Gems	Screen Gems	30 min.	39
DOCUMENTARY				
Impact	Natl. Telefilms	Herbert Bregstein	60 min.	26
Norman Vincent Peale	Guild Films	Guild Films	15 min.	39
Tenth of a Nation	Essex Films	American Newsreel	15 min.	26
This Is the Story Where Were You?	Sterling UTP	Morton Tv Prod. Bing Crosby	15 min. 30 min.	52 26
DRAMA, MYSTERY				
All Star Theatre	Screen Gems	Screen Gems	30 min.	78
Author's Playhouse	UTP	Morgan & Solow	30 min.	39
Celebrity Playhouse	Screen Gems	Screen Gems	30 min.	52
Conrad Nagel Theatre	Guild Films	Andre Luotto Prod.	30 min.	26
His Honor, Homer Bell	NBC TV Film	Galahad Prod.	30 min.	39
Hollywood to Broadway	Atlas Tv	Demby Prod.	30 min.	13
Little Show	Sterling	Sterling	15 min.	39
Man Behind the Badge	MCA	Procktor	30 min.	39
Mayor of the Town	UTP	Gross-Krasne	30 min.	29
Most Likely to Succeed	1	Centurlan Prod.	30 min.	39
Mr. & Mrs. North	Advertisers' Tv Program Service	John W. Leveton	30 min.	57
O Henry Tv Theatre	UTP	Gross-Krasne	30 min.	39
Paris Precinct	MPTv	Etoile Prod.	30 min.	39
Shirlock Holmes	MPTv	Sheldon Reynolds	30 min.	39
Tales of Tomorrow	TeeVee	G Foley	30 min.	26
The Star and the Story	Official	4-Star Prod.	30 min.	39
The Whistler	CBS TV Film	Leslie Parsons	30 min.	39

Show name	Syndicator	Producer	Length	No. in series
EDUCATIONAL				
Popular Science	Interstate	Jerry Fairbanks	15 min.	77
This is Charles Laughton	TeeVee	Gregory-Harris	15 min.	26
INTERVIEW				
Spotlite of Hollywood	Geo. Bagnall	Hollywood Spotlite Newsfilm	15 min.	13
MUSIC				
Connie Haynes Show	Guild Films	Guild Films	15 min.	39
Florlan ZaBach Show	Guild Films	Guild Films	30 min.	39
Frankie Laine Show	Guild Films	Guild Films	30 min.	39
Horace Heidt Show	Consolidated Tv	Geo. Bagnall	30 min.	26
Music for Everybody	Sterling	Sterling	30 min.	52
The Guy Lombardo Show	MCA	MCA	30 min.	52
This is Your Music	Official	Jack Denove	30 min.	26
NEWS				
Adventures in the News	Sterling	Telenews	15 min.	26
PANEL				
Answers for Americans	Facts Forum	Hardy Burt	30 min.	52
SERIAL STORY				
Heart of Juliet Jones	Official	Chas. Irving	15 min.	195
SPORTS				
Adventure Out of Doors	Van Coevering Prod.	Van Coevering Prod.	15 min.	26
All-American Game of Week	Sportsvision	Sportsvision	30 min.	Not set
Big Playback	Screen Gems	Screen Gems	15 min.	52
College Grid Classics	Vitaplx	Ray Gordon	15 min.	13
Greatest Fights of the Century	Mannie Baum Enterprises	Allan Black	15 min.	104
Pro Grid Classics	Vitaplx	Ray Gordon	15 min.	13
Sports Mirror	Geo. Bagnall	Wickham Film	15 min.	13
Telesports Digest	MCA	Tel Ra	30 min.	39
The Big Fight	The Big Fights	The Big Fights	60 min.	52
This Week in Sports	INS	Hearst-Metrotone	15 min.	52
Touchdown	MCA	Tel Ra	30 min.	13
World's Greatest Fighters in Action	The Big Fights	The Big Fights	15 min.	52
VARIETY				
Bride & Groom	Guild Films	Guild Films	15 min.	39
Date with a Star	Consolidated Tv	Geo. Bagnall	15 min.	26
Movie Museum	Sterling	Biograph	15 min.	26
WOMEN'S				
It's Fun to Reduce	Guild Films	Guild Films	15 min.	39
The Sewing Room	Zahler Films	Centaur	15 min.	13

1No syndicator named as yet. SPONSOR invites all tv film syndicators to send information on new films.

Tricks like this... are sure-fire. They lift TV audiences right out of their seats—especially when spotted in "live" shows. Easy to produce, too—entertainment or commercial—when you **USE EASTMAN FILM.**

For complete information—what film to use, latest processing technics—write to:

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.



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

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

Agents for the distribution and sale of Eastman Professional Motion Picture Films:

W. J. GERMAN, INC.


Fort Lee, N. J., Chicago, Ill., Hollywood, California

HERE'S A TIP. Do it in COLOR.
Chances are, you'll be needing it.



*greater
Nashville
watches
channel*

5

 **The station for 62 Tennessee and Kentucky counties
—a billion dollar market reached by Nashville's
highest towered, maximum powered station**

WLAC-TV

100,000 watts
CBS Basic Affiliate
Nashville, Tennessee

For availabilities, check our national reps, The Katz Agency

NEW AND UPCOMING TV STATIONS

I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
WEST PALM BEACH, Fla. ²	WEAT-TV	12	1 Jan.	112	320	ABC	WIRK-TV 222 vhf WJNO-TV		WEAT, Inc. James R. Meachem, pres. & gen mgr. James W. McLaughney, v.p. E. H. Cochrane, v.p. Russell O. Morrow, tres.	Walker

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REPT
FIRBANKS, Alaska		11	29 Dec.		11	—51 ³	KFIF ⁴	NFA	Northern Tv Inc. A. G. Hiebert, pres. J. M. Walden, v.p. B. J. Gottstein, tres.	

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT	AM AFFILIATE
HONOLULU, Hawaii	9 ⁵	15 Dec.	2 kw	302	\$33,035	\$9,360		Hawaiian Bestg. System J. Howard Worrall, pres. C. Richard Evans, v.p. & gen. mgr.	KHBC
SUNBURY, Pa.	38	23 Dec.	16 kw	880	\$82,000 ⁶	\$196,000		Sunbury Bestg. Corp. Harry H. Hadden, pres. Basse A. Beck, tres. George S. Beck, v.p.	WROK
ROSEBURG, Ore.	4 ⁷	16 Dec.	5 kw	740	\$100,450	\$48,000		Southwest Oregon Tv Bestg. Corp. Noble B. Goettel, pres. John T. Plerce, v.p.	

BOX SCORE

U.S. stations on air, incl. Honolulu and Alaska (1 Jan. '55)	120	Post-freeze c.p.'s granted (excluding 34 educational grants; 1 Jan. '55)	583 ¹	Tv homes in U. S. (1 Nov. '54)	32,262,000 [§]
Markets covered	252	Grantees on air	312	U.S. homes with tv sets (1 Nov. '54)	70.7% [§]

Both new c.p.'s and stations going on the air listed here are those which occurred between Dec. and 1 Jan. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one-half the visual power. ***Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being in NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning. Percentages based on homes with sets and homes in tv coverage areas are considered approximately. ¶In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime

It is generally too early to confirm tv representatives of most grantees. SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

¹This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC. ²Station also will be able to cover, within its Grade B contour, Lake Worth, Palm Beach, Fort Lauderdale, Hollywood and Miami, Fla. ³165 ft. above ground. ⁴Not yet on air. ⁵Station would duplicate programs from KGMB-TV, Honolulu. Applicant operates KGMB-AM-TV. ⁶Most of equipment would be bought from WCHA-TV, Chambersburg, Pa. ⁷Station would be satellite of KBAL-TV, Eugene, Ore.; KVAL-TV owns 51% of applicant firm

TV ADVERTISERS ALL OVER THE MAP ARE SHOWING

WE WANT

"The EDDIE CANTOR Comedy Theatre"



In **BIG MAP**
all these alert a

PURITY BISCUIT

Phoenix, Ariz.
Tucson, Ariz.
Boise, Idaho

BURGERMEISTER

Seattle, Wash.
Spokane, Wash.
Bakersfield, Calif.
Chico, Calif.
Eureka, Calif.
Fresno-Tulare, Ca
Los Angeles, Calif.
Salinas-Monterey
Calif.
San Diego, Calif.
San Francisco, Ca
Stockton-Sacrame
to, Calif.
Las Vegas, Nev.
Reno, Nev.

WITH
**EDDIE
CANTOR**
YOUR STAR, YOUR HOST
YOUR PRODUCER!

**LAUGHS
STARS
SONGS**

**Dazzling
MUSICAL
REVUES!**

**Hilarious
COMEDY
STORIES**



CANTOR

LITTLE MARKETS, STATE and REGIONAL AREAS

plus many more, will sell with 'The Eddie Cantor Comedy Theatre'

STORES
Colorado.

WINE'S ALE

Me.
Me.
ven, Conn.
nce, R. I.
Mass.
ashington, N. H.
nton, N. Y.
N. Y.
h, N. Y.
tady, N. Y.
e, N. Y.
eld, Mass.
rg, Pa.
er, Pa.
phia, Pa.
Barre, Pa.
ngton, D. C.
Va.
Fla.
rsburg, Fla.

SEGO MILK
Butte, Mont.
Great Falls, Mont.
Boise, Idaho
Idaho Falls, Idaho

CONTINENTAL OIL
Idaho Falls, Idaho
Butte, Mont.
Billings, Mont.

DREWRY'S BEER
Chicago, Ill.
Indianapolis, Ind.
Fort Wayne, Ind.
Elkhart, Ind.
Davenport, Iowa
Detroit, Mich.
Grand Rapids, Mich.
Lansing, Mich.
Saginaw, Mich.
Toledo, Ohio

KULA-TV
Honolulu, Hawaii

KFDA-TV
Amarillo, Tex.

PRICE CREAMERIES
El Paso, Texas

WALL BROKERAGE
COMPANY
Greenville, S. C.

ASSOCIATED GROCERS
FOOD STORES
Salt Lake City, Utah

DR. PEPPER
Roanoke, Va.

FT. PITT BREWING
Huntington-Charleston, W. Va.
Wheeling, W. Va.
Steubenville, Ohio
Youngstown, Ohio
Johnstown, Pa.

CROWN ZELLERBACH
PAPER PRODUCTS
Colorado Springs,
Colo.

Pueblo, Colo.
El Paso, Tex.
Albuquerque, N. M.
Honolulu, Hawaii

WMIN-TV
Minneapolis-St. Paul,
Minn.

BLATZ BREWING
COMPANY
Eau Claire, Wisc.
Green Bay, Wisc.
La Crosse, Wisc.
Madison, Wisc.
Milwaukee, Wisc.
Neenah, Wisc.
Wausau, Wisc.

FORD DEALERS
Abilene, Tex.
Dallas, Tex.
Lubbock, Tex.
Midland, Tex.
San Angelo, Tex.
Temple-Waco, Tex.
Tyler, Tex.
Wichita Falls, Tex.

JAX BEER
Texas
Oklahoma
Louisiana
part of Alabama

COHEN FURNITURE CO.
Peoria, Ill.

JACOB'S PHARMACY
Atlanta, Ga.

ESTES DEPARTMENT
STORE
Rochester, Minn.

GRIESEDIECK BREWING
Kansas City, Mo.
St. Louis, Mo.

BROWN DISTRIBUTING
Columbia, S. C.

KOB-TV
Albuquerque, N. M.

SOUTHLAND PROVISION
Columbia, S. C.
Charleston, S. C.
Florence, S. C.

ROCHESTER MILK
PRODUCTS ASSN.
Rochester, N. Y.

FISHER BROS.
SUPERMARKETS
Cleveland, Ohio

WIEDEMANN BEER
Cincinnati, Ohio
Columbus, Ohio
Dayton, Ohio

Hurry!
Your market
may be
snapped up
soon. So
write, wire
or phone
now!

SOMETHING DIFFERENT AND EXCITING EVERY WEEK! Guest stars including Eddie Fisher, Charles Coburn, Billie Burke, Jimmy Gleason, Elizabeth Scott and many more!



NEW YORK • CINCINNATI • HOLLYWOOD

ON THE AIR FROM 7A.M. TO 1A.M.

basic CBS shows + top ABC shows
+ ST. LOUIS' FAVORITE PERSONALITIES



ED WILSON
4:15 — 5:00 P. M.



TOM DAILEY
12:30 — 1:00 P. M.



GIL NEWSOME =
5:00 — 5:30 P. M.

**UNBEATABLE ENTERTAINMENT
AND
ZOOMING SALES**

FOR YOU

you'll sell more...

in St. Louis on channel

1,560,000 POPULATION
100,000 WATTS — OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.

KWK-TV



FILM PREDICTIONS

(Continued from page 39)

ABC Film Syndication, George T. Shupert, president: "This will be the year when the men get separated from the boys in the film syndication industry. There'll be a great variety of good product available for both daytime and nighttime use and competition will be the keenest ever.

"We at ABC Film Syndication have developed a production formula which will enable us to offer top quality daytime programs at very attractive prices. In addition we expect to introduce in 1955 at least three other new properties, each of which is distinctive from anything on the market today. And we anticipate continued success for our top-rated properties like *Passport to Danger* and *Racket Squad*.

"Some film syndicators will have to close their doors in the coming year and although we personally will be sorry to see them go we know that the elimination of any but the most substantial companies eventually will strengthen the prestige of the entire industry and help to stabilize it.

"This year will be a hard-sell year but we look forward with great eagerness because we know it will be a year of great forward strides and profits for both our customers and ourselves."

* * *

CBS Television Film Sales Inc., Fred Mahlstedt, director of operations: "This year looks really good. Looking backward for a moment, I might say that 1954 was the best year in the history of CBS Film. Sales in 1954 were up more than 200% over 1953.

"This year we plan for expansion in our sales staff, promotion and publicity operations. And we expect a great expansion in the number of new programs we'll have to offer; there'll probably be at least four or five."

* * *

Guild Films Co., Reub Kaufman, president: "We look forward with triple confidence to 1955—confidence in the increasing role of film programming in television, confidence in the further expansion of the tv medium and confidence in our own further growth.

"All of which adds up to increased employment of stars, technicians and related workers and greater prosperity for everyone in the industry.

"Syndicated film now is entering its sixth year. It really went big time last year. It's now grown up in every respect—programming, sponsorship and number of stations. It grew rapidly, but it grew on a sound economic basis.

"Our own production budget for

1955 has been fixed at about \$12 million. Our shows now are telecast more than 500 times weekly to a cumulative audience estimated at 90 million people.

"Guild Films' gross contracts with sponsors, agencies and tv stations grew to nearly \$5 million in 1954, compared with \$1.7 million for 1953. Our personnel grew to 356 last year compared with 77 in 1953. The number of our offices throughout the country doubled to 10 last year.

"In addition to the programs already under contract, at least three new half-hour shows and two new quarter-hour daytime shows will be launched early this year.

"Our steady growth and the growth of the film field is impressive, but it doesn't mean there's any conflict between live network shows and us. There's plenty of room for everyone in tv entertainment."

* * *

MCA Tv, Ltd., David V. Sutton, vice president and board member: "The year 1955 will be one of expansion and leadership for MCA Tv Film Syndication Division. Distributing 22 quality tv film properties—the largest catalog in syndication—MCA Tv now has the largest sales staff in the television film industry, working from 19 offices in the United States, plus foreign offices in Canada, Great Britain and France.

"New departments have been set up for station program sales and merchandising licensing during 1955. Local and regional advertisers will be serviced by a vastly expanded sales promotion campaign.

"The MCA Tv sales staff, with one of the most extensive and well-balanced rosters of tv film properties now being offered, will make 1955 a notable and record year."

* * *

Motion Pictures for Television, Edward D. Madden, vice president and general manager: "This year will mark the survival of the fittest in syndicated film programming. More than 250 different syndicated film programs are on the air and the get-rich-quick film producers may find it almost impossible to give away shows during the coming 12 months. In addition to the 250 film programs on the air, salesmen for another 100 shows are knocking at the doors of prospective sponsors. The result: The 25 best programs—best in story, production, casting—will continue to find ready markets at fair prices while the mediocre-to-poor programs will mold in film vaults.

"The pressure for new and better programs in 1955 will continue to parallel the proved sponsor-and-audi-

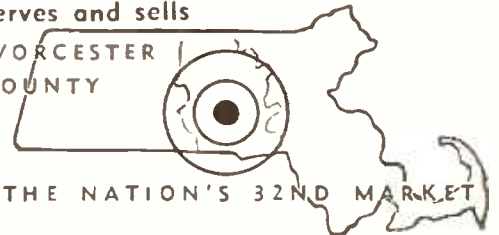
Essential Coverage!

UNDUPLICATED!

WWOR-TV, CH. 14

serves and sells

WORCESTER COUNTY



THE NATION'S 32ND MARKET

Now, * Over 71,000 UHF sets
Receive the Best Picture on
Worcester County's Only
TELEVISION STATION!

*As of January 1, 1955

SEE PAUL H. RAYMER CO.

WWOR-TV

1ST STATION IN NEW ENGLAND'S NO. 3 MARKET

A B C — DUMONT

"Specialized
Programming"
REACHES,
SELLS

Los Angeles BIG
350,000 Negro Market



Joe Adams
Nation's Top Negro
D.J. (also
Negro spirituals)

KOWL

10,000 WATTS

Transmitter: Los Angeles, California

Executive Offices: Santa Monica, California

National Representatives:

Forjoe & Co. New York, Chicago,

Dallas, San Francisco

Dora-Clayton Atlanta, Georgia

GEORGE A. BARON, Gen'l Mgr.

WSAU-TV

WAUSAU, WISCONSIN



CBS • NBC
ABC • DuMont

CHANNEL 7
89,800 watts
1,921 ft. above sea level
540,000 population
\$662,899,000
spendable income
152,000 homes

Represented by
MEEKER, TV.
New York, Chi., Los Angeles, San Fran.

Stockholders Include
RADIO STATIONS:
WSAU - WFHR - WATK
NEWSPAPERS:
Wausau Daily Record-Herald
Marshfield News Herald
Wis. Rapids Daily Tribune
Merrill Daily Herald
Rhinelander Daily News
Antigo Daily Journal

OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.

ence-pleasing performances of new programs like *Sherlock Holmes* and *Janet Dean, R.N.*"

* * *

NBC Film Division, Carl M. Stanton, v.p. charge Film Division: "We look forward to 1955 as the year in which new syndicated film programs of fine quality—derived from both network tv film programs and from packages produced especially for syndication—will open up new opportunities for local, regional and national sponsors, for the syndicators themselves and for the tv stations all over the country.

"I think 1955 will probably be the most decisive year in film syndication which in the past two years has grown faster than it did in its entire previous history.

"While the industry has grown up it has not really settled down—and several major problems remain to be solved before it reaches a respectable maturity.

"The most urgent of these problems, we of the NBC Film Division believe, is the current wave of price cutting and short term deals which threatens to engulf many film syndicators and degrade their programs.

"We hope 1955 is the year in which this problem is solved."

* * *

Official Films, Inc., Harold L. Hackert, president: "With the tremendous upsurge in our business here at Official Films, we see a new peak for syndication in 1955.

"Sponsors heretofore confining their advertising dollars to print media or radio are realizing that syndicated programs of top quality result in great sales impact for their products.

"Syndication continues to open bigger and bigger markets for consumer goods and services, resulting in an atmosphere we feel will be increasingly bullish."

* * *

Scrcen Gems, Inc., Ralph M. Cohn, vice president and general manager: "In 1955 the film syndication industry will continue to expand and grow in stature. Increased competition will force improvement in the quality of films for television. This also will be the year in which the last of the borderline and amateur producers will disappear from the business.

"It will mark the growth of Class A film syndicators who will turn out products comparable to network productions."

* * *

Sterling Television Co., Saul J. Turell, president: "Our aim is to heavily increase sales in 1955. We're definitely out for a bigger share of the market. In order to increase business, we're going to offer 12 separate ideas, or programs, to sponsors and stations. All these shows—which will embrace women's shows, children's shows and so forth—are planned for an across-the-board scheduling. We believe in the across-the-board concept, daytime as well as nighttime.

"What we'll be selling this year will be programing, not shows.

"We want to help stations solve their programing problems, not with one-shot single shows but with a complete package of programing."

Television Programs of America, Michael M. Sillerman, sales manager: "The tv film companies that deserve to maintain their competitive position in the field in 1955 must offer a diversity of properties.

"When a salesman makes a call, the prospective client should have no trouble in identifying the show being offered from the property he bought three months before.

"We feel that part of our success is based on the diversity of our properties—*Ramar of the Jungle* is the only jungle show on the air; *The Halls of Ivy* is notable for its high level of urbanity and sophistication."

* * *

Unity Television, Arche Mayers, general manager: "A lot of things are going to change this year. As the last 100 to 150 stations which have gone on the air iron out their problems, they can see clearer. Their objectives won't be so obscure. They'll know what they want and need in programing.

"The second big point: More and more stations find they can't live on the network rate card. They're buying more film programing so they'll be able to get 100 cents on the dollar for selling the show, rather than 33 $\frac{1}{3}$ cents on the dollar they get from the network.

"Generally speaking, we found an improved sales position in 1954.

"We set a \$6 million sales objective for 1955. In the past 10 days we've gotten \$270,000 in new contracts."

* * *

Ziv Television Programs, Inc., John L. Sinn, president: "This year Ziv will double the total product being distributed as of the end of 1954.

"And we're going to sign more top names in the entertainment world to star in the new programs. The trend in syndicated tv film today is toward starring top names in order to provide instant audience appeal.

"In addition, Ziv will continue to follow its policy of filming properties such as *Mr. District Attorney* and *Meet Corliss Archer*, both of which are among the oldest radio programs.

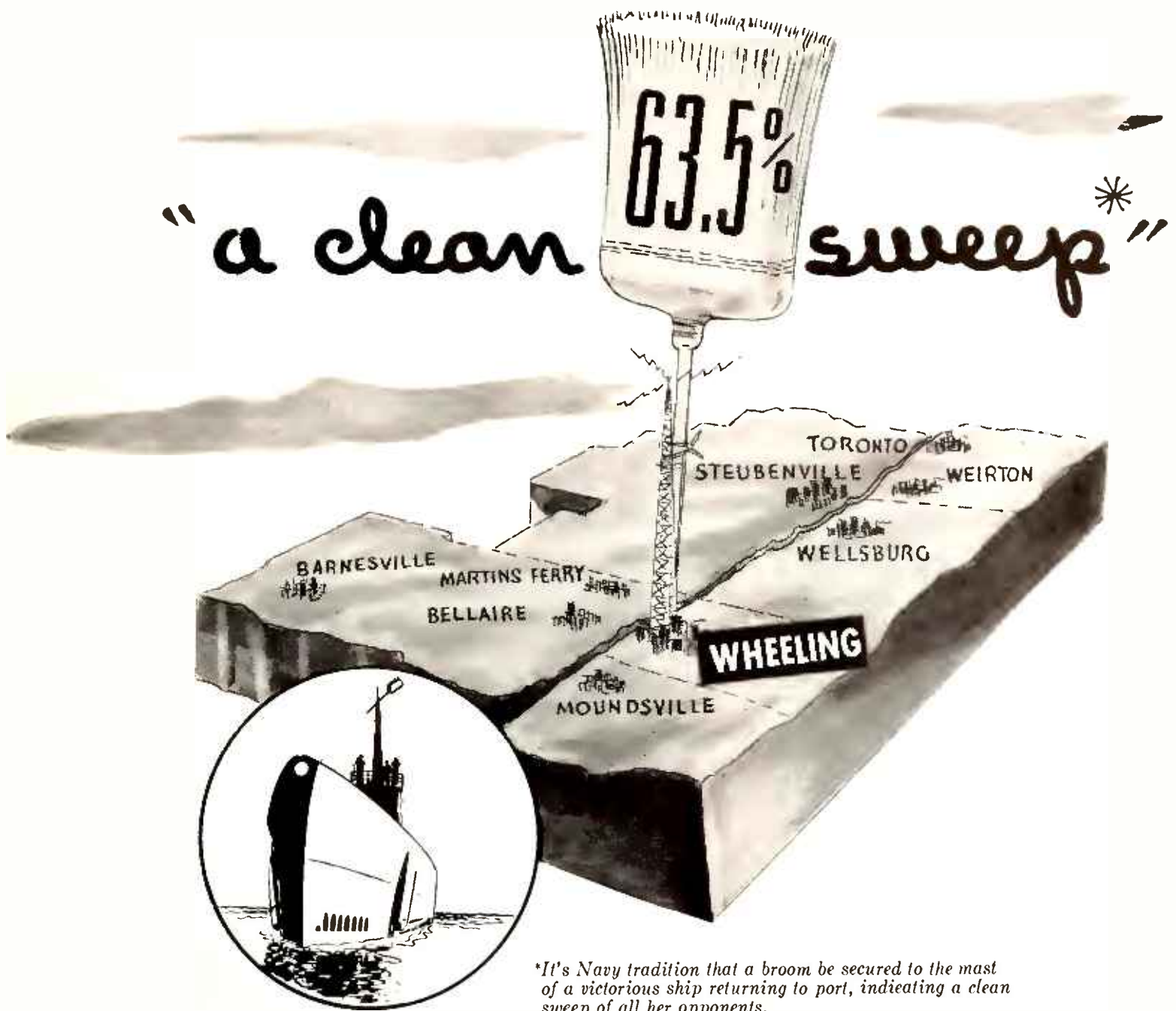
"Ziv's gross volume over the past two years has increased two-and-a-half times. At present three Ziv shows are nearing the 200-market point. Another is in 170 markets. Two others are in more than 135 markets and the *Eddie Cantor Comedy Theatre*, although on the market for only eight weeks, has been sold in more than 125 markets.

"An expansion in the sales force is being planned to meet this increased production. And we also plan to greatly expand our foreign distribution.

"Lastly, in order to double our production in 1955, we spent \$1.4 million for American National Studios (formerly Eagle-Lion), in Los Angeles. The studios are one of the major producing facilities on the West Coast.

"They'll give us more than twice as much space as we've had with our present California studios.

"Our 1955 production budget will be \$9.5 million. New shows will include panel programs, situation comedies, musical comedies, dramatic programs and science-fiction pieces." * * *



**It's Navy tradition that a broom be secured to the mast of a victorious ship returning to port, indicating a clean sweep of all her opponents.*

The September, 1954 Telepulse survey in the Wheeling-Steubenville market gives WTRF-TV a clean sweep in every category. Not only were the top 25 most popular programs on WTRF-TV, but 63.5% of the viewing audience between noon and midnight were tuned to WTRF-TV, Wheeling. This, Friends, is known as dominating a market, not just slightly but so predominantly that there can be no question that the only way to reach this billion dollar market is with WTRF-TV.

And here are the reasons for this overwhelming domination:

1. WTRF-TV's 316,000 watts on channel 7 delivers a clearer, sharper signal all hours of the day and night.
2. NBC programming, supplemented by ABC shows, topped off by WTRF-TV's own programs designed especially for the viewers in this market are obviously what most people want most of the time.
3. Constant promotion and untiring publicity keep reminding viewers of WTRF-TV, the BIG station in the Wheeling-Steubenville market.

If you are interested in selling this important market, call any Hollingbery office or Bob Ferguson, VP and general manager direct at Wheeling 1177.

WTRF-TV

WHEELING, W. VA.

CHANNEL 7 • 316,000 WATTS

NBC Primary • ABC Supplementary

Represented by Hollingbery

Robt. Ferguson • VP & Gen. Mgr.

Telephone WHeeling 1177

Now equipped for network color

WREX-TV

CHANNEL **13**

ROCKFORD, ILLINOIS

THE *only* STATION
COVERING THE
Billion Dollar
ROCKFORD-MADISON
AREA MARKET

OVER
1,000,000
PEOPLE IN THE
FIRST *Big* MARKET
WEST OF CHICAGO

WRITE FOR
WREX-TV
COVERAGE MAP
Showing this tremendous
non-duplicated CBS Coverage

**CBS - ABC NETWORK
AFFILIATIONS**
45,700 Watts E. R. P.
represented by
H-R TELEVISION, INC.

 **WREX-TV**
CHANNEL
13
ROCKFORD, ILLINOIS

AGENCY AD LIBS



(Continued from page 6)

When Mr. Henry Ford the first made the comment, "They can have my car in any color they want just as long as it's black," he had the good fortune to be talking to the sex that is usually reticent to argue and conservative to a fault. The present two-tone pastels, the rakish lines as well as lush interiors, can be attributed solely to the ladies for that's what as well as who created the demand. Men lost this battle the day they let women put flowers in the vases of the old Mercer. So today there are car ads in *Vogue* and *Harper's* and the car copy in general books is slanted toward the Mrs. while damsels deliver a good many of our tv and radio commercials.

As for the medium itself, from early morning to the children's hour is ladies' day in television; this is as true less obviously at night but just as surely.

Other than a few programs such as Gillette's *Cavalcade of Sports*, *Canadian Football* and *Featherweight Boxing Fiestas*, there is hardly a show in which women viewers do not outnumber the men. The norm is about 45% to 31% variations depending upon the time slot, type of program, feed-in. Competition and so on. Whodunit or quiz, comedy or musical, spectacular or unspectacular, the weaker sex is there in force.

Thus if you accept the premise that women in addition to doing the buying do the deciding in the vast majority of purchases made; if you have learned either through statistics or by slyly watching your wife that there is scarcely an area in which she doesn't cast the only ballot that counts, it will gratify you as an advertising man to discover that television offers a predominance of this dominant sex. Sir, do not be disgruntled as you watch the medium, replete as it is with bumbling husbands (Desi, Ozzie, Stu, Barry, Ray, Danny, Bill et al.). Don't gnash your teeth or lose any sleep over the fatale of tv femmes and the wisdom of tv wives. Just keep in mind that tv is a woman's world in the very same way that the world is a woman's tv screen. ★★★

Letters to Bob Foreman are welcomed

Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs?" Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.



MT. WASHINGTON TV



"Best darn salesman I've ever seen!"

And Mt. Washington TV is "the best darn salesman *you've* ever seen!" No wonder the sponsors of Disneyland, Jackie Gleason, Climax and Shower of Stars . . . to mention

a few, have been sold on the Mountain. It reaches most of Maine, New Hampshire and Vermont at about half the cost of any other 3 TV stations in the area combined.

CBS-ABC **WMTW** Channel 8

John H. Norton, Jr., Vice Pres. and General Manager

REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, Inc.

BOOK

SPONSOR: North American Stevens Co. AGENCY: Direct

CAPSULE CASE HISTORY: *To promote its car book in the Los Angeles area the North American Stevens Co. bought 15-minute e.i.s on Sunday evenings for four weeks. Orders started pouring in so fast that one company official, Mr. E. Schwartz, said, "KXX gave us our lowest order costs of any station used during our campaign. Orders keep coming in even from repeats on the same time spots." Program cost \$169.97 a week. As a result, North American has started a 13-week series on KXX this month (January).*

KXX, Los Angeles

PROGRAM: 15 minute e.i.'s

TRACTORS

SPONSOR: Manning-Westbrook Truck & Tractor Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A single mention about a used tractor buy brought 30 walk-in inquiries to the Manning-Westbrook Truck & Tractor Co. The company, a local International-Harvester dealer, co-sponsors a 15-minute program of religious music three times a week Program, Harvest of Hymns, has brought numerous advertising and sales promotions successes to the sponsor company reports. Cost per program to Manning-Westbrook is \$4. Sponsor calls its radio advertising budget "the best money we ever spent."*

WBAW, Barnwell, S. C.

PROGRAM: Harvest of Hymns

FLOUR

SPONSOR: Quaker Oats Co. AGENCY: Clinton E. Frank Co.

CAPSULE CASE HISTORY: *In an effort to increase sales for Aunt Jemima Self-Rising Flour in the New York area, the Quaker Oats Co. launched a radio campaign. With two daily programs on WWRL, Doc Wheeler's Morning Spirituals and Dr. Jive, in the afternoon (three 15-minute segments a week each), sales soared "considerably" in a year's time. Cost was \$250 a week. WWRL and the Quaker Oats Co. started a joint merchandising campaign using window displays, posters, counter cards and contests. In one contest station received 6,000 requests for a free record.*

WWRL, New York

PROGRAM: Doc Wheeler's Morning Spirituals; Dr. Jive

DRY GOODS STORES

SPONSOR: Cookeville Dry Goods Assn. AGENCY: Direct

CAPSULE CASE HISTORY: *Habits can be changed by radio. It's customary for the dry goods shops in Cookeville to close on Wednesday afternoons. This year the group of stores decided to remain open on the Wednesday afternoon before Thanksgiving. Not knowing what to expect, the stores bought air announcements to run only on Tuesday and Wednesday, spending just \$50. Every store in town reported brisk business. One store did five times the volume of business it had done on the corresponding Wednesday last year; another reported a volume seven times greater.*

WHUB, Cookeville, Tenn.

PROGRAM: Announcements

KITCHEN UNITS

SPONSOR: Mabee Plumbing Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A guessing contest on radio pulled 17,312 prospects for the Mabee Plumbing Co. A 20-acre pumpkin field was selected and contestants were asked to guess the number of pounds to be harvested from it. Clues were displayed in the Mabee showroom and 78 announcements were run over WPEO. Cost was \$7.65 an announcement. After the contest the sales staff went to work on the mailing list compiled from the postcard answers. Months later, sales are still coming into the Mabee Co. for their kitchen installation units as a result of the contest.*

WPEO, Peoria, Ill.

PROGRAM: Announcements

HOISTS

SPONSOR: Harsh Hydraulic Hoist Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A 13-week radio campaign provided valuable follow-up leads for the Harsh Hydraulic Hoist Co. Using early morning radio, the company scheduled five announcements per week. Announcements were geared towards arousing enough listener interest to request a booklet on hoists. Farmers were told that for 10¢ a day they could unload harvest and other farm products with the Harsh hydraulic hoist and a pick-up, trailer or truck. Company received 650 requests for booklets. On follow-up calls six hoists were sold and 31 persons indicated interest. Average cost per hoist is \$300; total cost of sponsorship was \$1,625.*

KOA, Denver

PROGRAM: Western Breakf. st. Bell, announcements

BLANKETS

SPONSOR: Crown Furniture Store AGENCY: Direct

CAPSULE CASE HISTORY: *Crown Furniture Store decided to test radio pull with a special Sunday morning telephone promotion on 90 blankets it had in stock. Store bought eight announcements for 7 November. Blankets sold for \$7.77 and were available for 77¢ down and \$1 a week. A number of special operators were placed in the store to take calls. By afternoon the 90 blankets in stock were completely sold out and 90 more had to be ordered from Atlanta. Store also opened 54 new accounts as a direct result of the radio promotion. The cost to sponsor was \$36 and netted company \$1,398.60 sales in one day.*

WKAB, Mobile

PROGRAM: Announcements



WERD

ATLANTA'S TOP INDEPENDENT
MOVES GOODS FAST IN THIS
\$100 MILLION MARKET

The WERD listening audience predominantly made up of the 290,000 Negroes in the WERD coverage area, is responsive, loyal and partial to the specially-designed programming of this Negro-owned and managed 1000-watt outlet

More and more national advertisers are discovering that the magic formula for top sales in one of America's top markets is

WERD

AMERICA'S FIRST NEGRO-OWNED RADIO STATION

860 kc 1,000 watts

Radio Division—Interstate United Newspaper, Inc.

Represented Nationally By JOE WOOTTON

J. B. BLAYTON, JR., General Manager





The years move on—

like sheep in a dream..

Some folks count sheep.

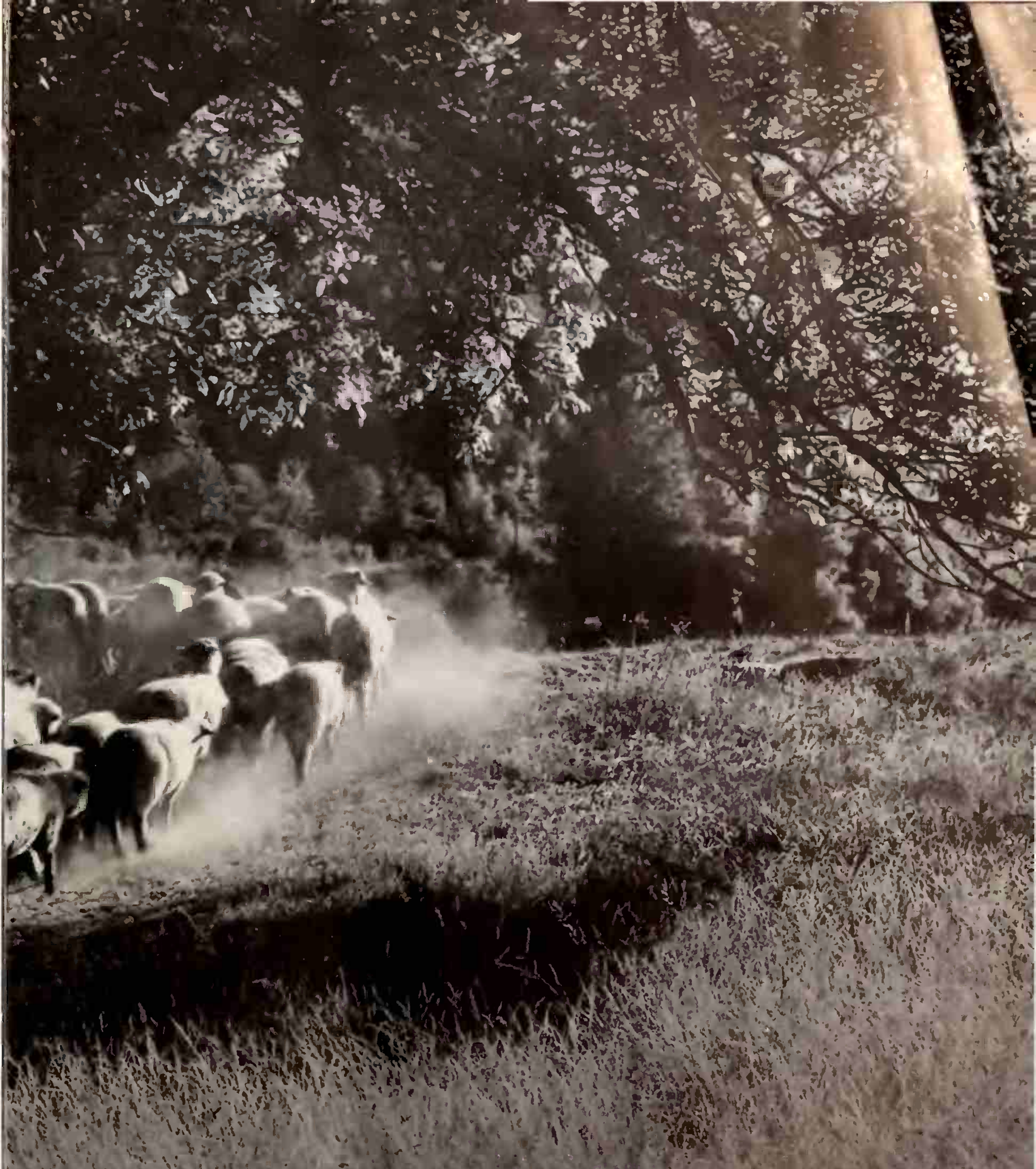
Storer Broadcasting Company, however, counts years

of service in the public interest. And

pledges to expend every effort to make 1955

as memorable as the twenty-seven Storer years

that have turned the bend of memory.



STORER BROADCASTING COMPANY

WSPD • WSPD-TV
Toledo, Ohio

KPTV
Portland, Ore.

WAGA • WAGA-TV
Atlanta, Ga.

WJBK • WJBK-TV
Detroit, Mich.

WJW • WXEL-TV
Cleveland, Ohio

WBRC • WBRC-TV
Birmingham, Ala.

WWVA
Wheeling, W. Va.

WGBS • WGBS-TV
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



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



WJHP-TV
Channel 36

§ § §

76,500 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville EX 8-9751 or New York MU 7-5047.

§ § §

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

*Represented nationally by
 John H. Perry Associates*



agency profile

Curt A. Peterson

V.p. and radio-tv director
 Marschalk and Pratt Division, McCann-Erickson, New York

Curt Peterson is a tall, silver-haired man who looks as though he'd be at ease on either side of the footlights or a tv camera. And, as a matter of fact, he has been. Some 30 years ago, when he came to New York from the University of Oregon, he started out as a singer.

"I studied voice in pretty good company," Peterson recalls. "Two of my fellow voice students were Thomas Dewey and my wife."

Curt Peterson himself married a theater actress, Ruth Matteson. Mrs. Peterson, of course, continued her acting career, including numerous Broadway and tv shows. She's currently appearing in *Sailor's Delight* with Eva Gabor.

"The show's supposed to hit Broadway sometime in January," Peterson added.

Peterson's own work is entirely confined to the other side of the mike or tv camera today. As head of the radio-tv department of Marschalk and Pratt, Peterson has been particularly busy with two spot accounts: Esso Standard Oil and International Nickel.

"To date, our merger with McCann-Erickson has not affected this department," Peterson explained. The merger, which occurred early in January, is unusual in agency history in so far as Marschalk and Pratt Division of McCann-Erickson is expected to continue operating independently at the job of servicing the accounts already within the shop. It's likely that McCann-Erickson will eventually push some of its own industrial accounts through Marschalk and Pratt, since the latter is particularly heavy in industrial accounts.

"Biggest problem with spot radio and tv accounts is the setting and insuring of certain standards of performance on the various stations," says Peterson. In the case of Esso alone, this means policing some 53 radio and 18 tv stations.

Peterson has devised a system that both the client and stations like: Every station is supplied with a booklet of instructions and suggestions. These booklets include the agency's reasoning behind a certain approach to programing and commercials for the client. They also include instructions about the format of the show (four daily newscasts in the case of Esso), the delivery of the commercials, suggested camera angles and emergency instructions, props, sets and color of sets. ★ ★ ★



FREE & PETERS

INC.

Pioneer Station Representatives Since 1932

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Plaza 1-2700

CHICAGO
230 N. Michigan Ave.
Franklin 2-6373

DETROIT
Penobscot Bldg.
Woodward 1-4255

ATLANTA
Glenn Bldg.
Main 5667

FT. WORTH
406 W. Seventh St.
Fortune 3349

HOLLYWOOD
6331 Hollywood Blvd.
Hollywood 9-2151

SAN FRANCISCO
Russ Building
Sutter 1-3798

EXCLUSIVE NATIONAL RADIO REPRESENTATIVES:

EAST SOUTHEAST

WBZ + WBZA	Boston + Springfield	NBC	51,000
WGR	Buffalo	NBC	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000

WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WPTF	Raleigh—Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth—Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	50,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000

KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth—Dallas	NBC-ABC	50,000
KENS	San Antonio	CBS	50,000

MOUNTAIN AND WEST

KDSH	Boise	CBS	5,000
KVOD	Denver	ABC	5,000
KGMB-KHBC	Honolulu—Hilo	CBS	5,000
KEX	Portland	ABC	50,000
KIRO	Seattle	CBS	50,000



When She Talks ... They Listen!

★ **NINA WRIGHT**

Packs her daily morning program with a wealth of information, helpful to both urban and rural housewives. Broadcast from her kitchen, Nina places major emphasis on the important subject of food. In addition, she frequently discusses other subjects of vital importance to women—fashion, good grooming, current events and civic affairs. Guest interviews are often a part of her interesting programs.



Several times each month, Nina Wright is invited to appear as featured speaker at area functions, or to give homemaking and cooking demonstrations. In towns and cities throughout KSOO's 60-County Coverage Area this past summer, the average attendance at a Nina Wright appearance was 2.4% of the total population. The only publicity used to attract housewives to these events were announcements in the "NINA WRIGHT SHOW" itself. Yes, when Nina Wright talks, homemakers listen. And when Nina Wright sells your product, homemakers BUY! This popular KSOO "Personality Show" draws listeners at a low cost per thousand of approximately *13 cents.

* based on Nielsen Coverage Service Figures

NINA WRIGHT SHOW

10:25 A.M.—Mon. thru Fri.

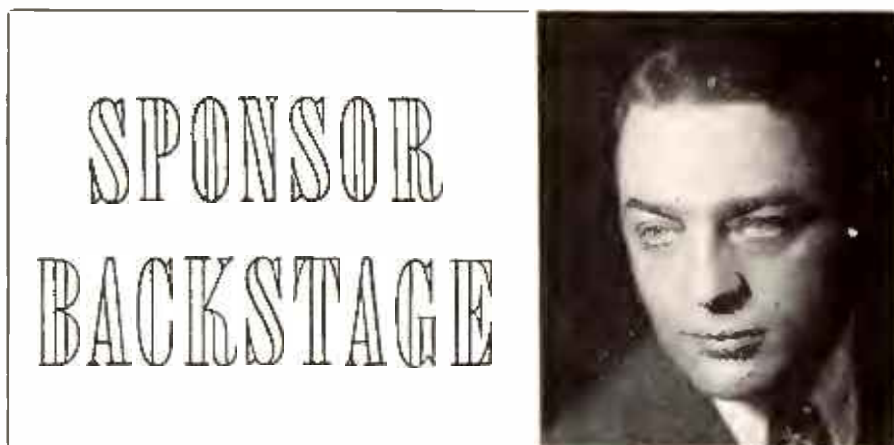


★ Sioux Falls, S. D.

Nationally Clear Channel 1140 KC
ABC Radio Affiliate

10,000 WATTS DAYTIME
5,000 WATTS NIGHTTIME

Represented Nationally by Avery-Knadel, Inc.



(Continued from page 20)

may say: "Hey, let's lay off that Buick. They've got to get that \$11,000,000 back some way, and they'll probably tack it on to the price of the car."

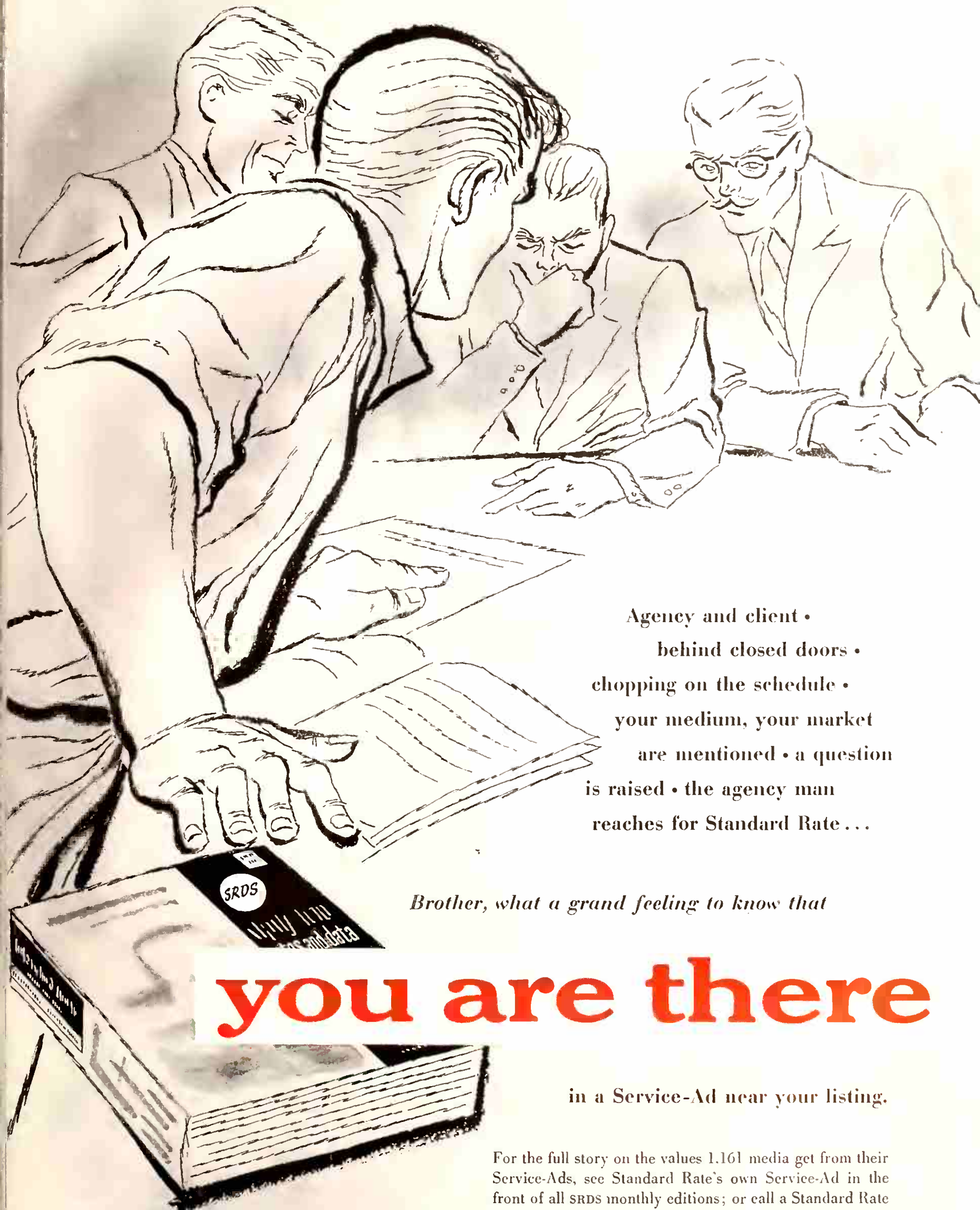
Milton Berle performed somewhat the same kind of a caper when he made his National Broadcasting Company deal a few years ago. The general impression was created by stories Berle and his people planted that NBC was giving him the tube plant in Lancaster, the new studios in Burbank, the key to General Sarnoff's safety deposit vault and untold millions of dollars. Berle happily, during that period, used the gag, "They're changing the name to the National Berle-casting Company."

I was on *Billboard* at the time, and the then president of NBC, Joe McConnell, showed me the contracts—off the record, of course. It was a good deal for Berle, but a fine deal for NBC, too. Berle's services as a guest on other shows, his talents as a producer and many other elements were available to NBC, all for the one over-all price. When the Gleason-Buick deal winds up, I imagine the same situation will be true.

What sponsors or their agencies can do to check the enthusiasms of fellows like my friend, Bullets, I don't know, but it's something worth thinking about. On the subject of Gleason, I wonder about one other phase of sponsor-talent relationships. It wasn't too many years ago that Gleason was doing a show on Du Mont. I went on his show one night to give Eddie Fisher (whom we were then kicking off at RCA Victor) an award. It didn't take a showman genius to recognize that Gleason had a fresh, driving, tireless talent, which, properly developed, could give a tv advertiser a top show. I'm pretty sure Buick, or any other advertiser, could have made a long-term deal with Jackie at that point, at considerably less than they're making the deal now. Even if it isn't \$11,000,000.

What I mean is: Why don't advertisers or their agencies spend a little more time having people with experience and background canvass newer, as yet not-at-the-top talent, but talent with potential and build with them, to the top? Considering the importance of their tv properties to the advertising programs of the nation's biggest firms, it would seem to me this might be considered a legitimate part of their development program, even as they develop sales, manufacturing and other internal talent.

★ ★ ★



Agency and client •
behind closed doors •
chopping on the schedule •
your medium, your market
are mentioned • a question
is raised • the agency man
reaches for Standard Rate . . .

Brother, what a grand feeling to know that

you are there

in a Service-Ad near your listing.

For the full story on the values 1,161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of all SRDS monthly editions; or call a Standard Rate Service-Salesman.

Note: According to a study of SRDS use made by National Analysts, Inc., 83% of all account men interviewed have SRDS available at meetings in clients' offices.

SPONSOR Asks...

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

"Should a client worry if the critics pan his show?"



THE PICKED PANEL ANSWERS CRITICS' PAN NO BLOCK

By **Roland Martini**
V.P., Radio-Tr Director
Gardner Advertising, New York



That's a little like asking how a father feels when his son comes home with a black eye. If it's just a black eye and there are no broken bones, and the boy shows no apparent psychic trauma, the old man might ignore the whole thing with a "boys will be boys" . . . or he might stop long enough to tell junior not to lead with his right.

However, if the boy has been set upon and beaten up so severely that he needs hospitalization, parental concern will manifest itself right to the local precinct for immediate action.

When a high percentage of critics pan a show during its first two or three weeks on the air, the assault may start a panicky chain reaction. The panning will bother the agency, the client, the board of directors, the stars, the network, the time salesman . . . and, armed with this high-percentage report, the agents, packagers, competitors will move in like morticians. Under these unfortunate circumstances, the whole business could become a rout.

Happily, such a grisly thing rarely happens. Critics, like ratings, display very little unanimity. In some instances when there has been a high percentage of negative critical reaction, this has not deterred the public, the clients, or the networks from proceeding.

A classic example is the *Today* show. Many critics ridiculed it as

"Weaver's Folly" when it went on the air in 1952. I understand that *Today* grossed about \$9,000,000 in 1954. What a beautiful folly!

The record also shows a considerable coolness on the part of the critics to the spectaculars, yet the Nielsen Index reports that each of these special one-shot programs has been seen by an audience of more than 31,000,000 viewers, and each has thus ranked among the top 10 programs on tv.

On the other hand, there is a show now being sponsored that has consistently received high praise from the critics. Beautifully written, produced, and acted, its rating is so pitifully low that in spite of the wonderful reviews, this show will fold up its sets and depart with the new year. What worried the client here was not the critics, but the high cost-per-1,000 viewers. Unfortunately, the critics were ready for the show but the viewers were not. In fact, the warm praise from the critics was responsible for keeping the show on the air for over a year, in the forlorn hope that it would break

through to the public. There was no break.

But not all is unpleasantness. There are happy occasions when the critics and the viewers discover a show simultaneously. The critics are generous in their praise, the public tunes in, the client is happy, and the cost-per-1,000 is a happy little figure. This seems like a dream situation—but one with substance. In fact, it has a name: the *George Gobel Show*. And happily, we have something to do with it.

CAN'T MAKE OR BREAK SHOW

By **Read H. Wight**
V.P. and Director of Radio and Tr
J. M. Mathes Inc., New York



Just how worried a sponsor should be when critics pan his show depends on *why* they pan it. If, for instance, they pan it because it is in poor taste, then the sponsor

has reason to be concerned. But generally speaking, a negative reaction on the part of the critics is not going to demolish a program or have too great an effect on its eventual popularity (or lack of it). Remember *Abie's Irish Rose* and Robert Benchley?

A positive approach, on the other hand, can be very effective in building a show. If John Crosby or Harriet Van Horne, for instance, say that such-and-such a show opened last night and was poor, I doubt if the average viewer would be impelled to view it; but if Crosby or Van Horne enthusiastically underwrite a program and say it's great, it's realistic, it has impact, see it—the chances are you will make a mental note to do so. Often, a

If the critics say "Nay!"

How important are the critics' reviews of a new air show to a sponsor? According to SPONSOR's panel of agency executives, the influence of the radio and tv critics is limited, though they do play a valuable role in the launching of a new program. Negative reviews won't ruin a show, the panel agrees; positive reviews can help build a show but can't make it a successful vehicle. With tv, the audience has a chance to be its own critic, and in its hands lies the eventual fate of a show.

harsh attack on a favorite star builds a sympathetic audience.

The radio and tv critics can't make or break an air show in the same sense as the Broadway show critics can affect a stage production. With tv, the shows are there for all to see, and everyone is his own critic—with the tune-out dial at his fingertips. But it is a different story when a person is considering spending perhaps \$15 for theatre tickets—he's only going to see that show once and he looks to the critics for guidance in helping him make up his mind.

Some reviewers, in not liking a tv show, actually help improve it. They make specific remarks on what they did not like about it, which often help the creators of the show to strengthen the weak spots. *My Little Margie* is a case in point.

Actually, there is no black or white to this question. Just as rating systems are guideposts, so the reactions of critics may be valid guideposts in developing a show. A sponsor—and his agency—can't ignore any straw in the wind.

PUBLIC'S OPINION PREVAILS

By Norman W. Glenn

V.P., Director Broadcast Planning
Doherty, Clifford, Steers & Shenfield,
N. Y.



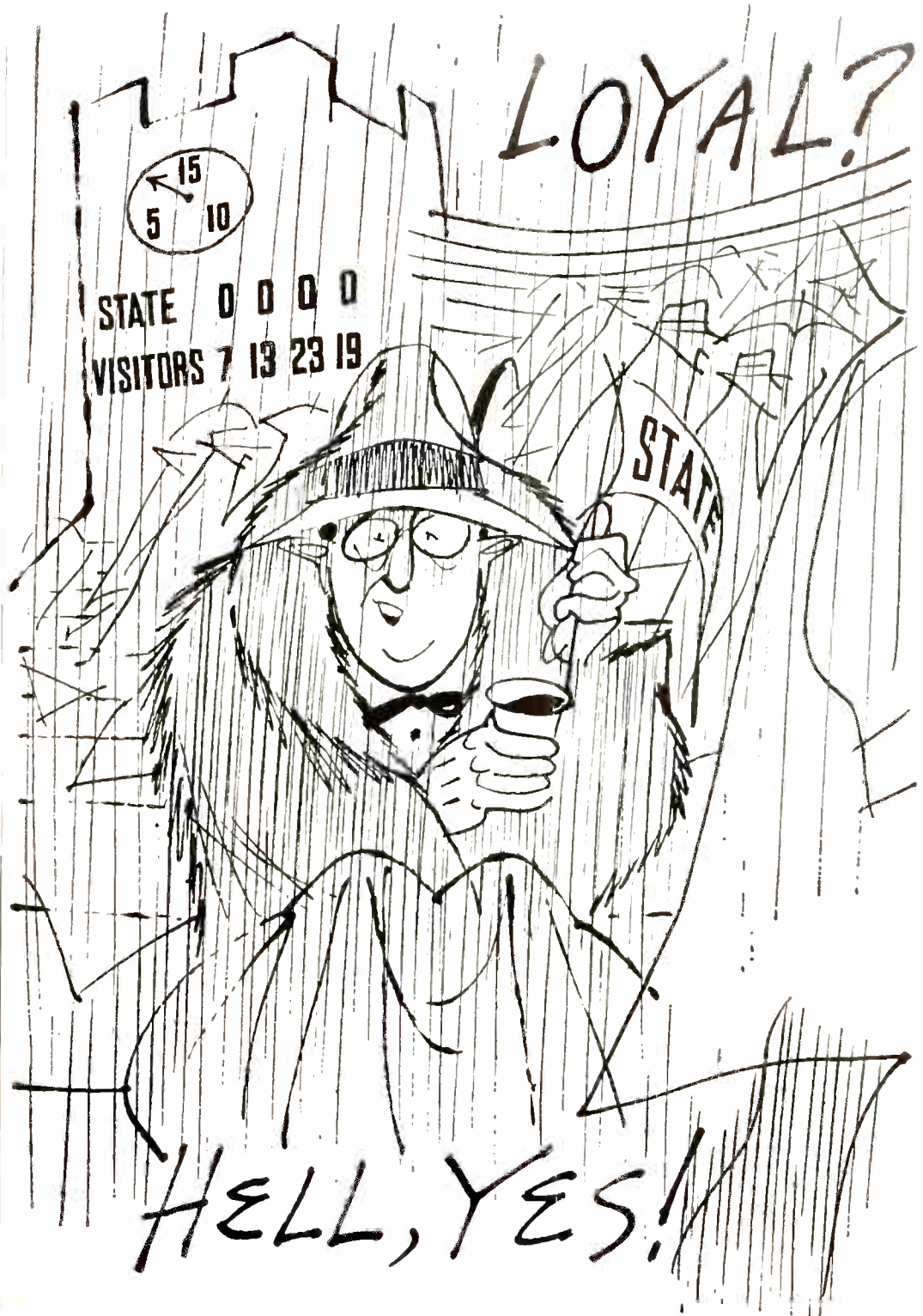
He should worry only if the critic's taste coincides with that of the general public—which is a backhanded way of saying that the critic's influence on the tuning

habits of his readers is minor.

On Broadway, things are different: the critics hold a life or death power over new plays. The public relies on the judgment of play reviewers because theatre-going is expensive and inconvenient.

But broadcasting is not Broadway. "Catching a new tv show" costs nothing, and if the viewer doesn't like it, he can find other entertainment without leaving the room. Nowhere else in the entertainment world is it so easy for the public to sample new offerings and form its own opinions.

Does this mean that the critic is completely without influence? Not
(Please turn to page 97)



Sponsors pile up winning seasons, one after the other, with WBNS. We've got loyal listeners (in fact . . . more listeners than all other local stations combined). Our fans stick with us through the TOP 20 PULSE-rated programs and follow through with record purchases of WBNS-advertised products.

CBS for CENTRAL OHIO

ASK
JOHN BLAIR
WBNS
radio
COLUMBUS, OHIO

1ST Telepulse in Sioux City, Iowa proves KVTV dominance

Top 10 shows
Top 23 shows
24 out of top 25

ARE ON KVTV

All with a rating of 40 or better

The week of November 8-14, Telepulse moved into Sioux City, Iowa, and conducted the first television survey in this "2nd largest" of Iowa's markets. The results show clearly that KVTV dominates completely.

KVTV PULLS A 77 SHARE-OF-AUDIENCE RATING

Throughout the test week, Monday through Sunday, 6 p.m. to midnight, KVTV rates a spectacular 77 in share of audience. Whether it's local-live, film or network, the dominant station in Sioux City is KVTV.

Which all goes to show

KVTV is the television buy in Siouxland



Ask your Katz man for all the facts.

KVTV
Channel 9

SIoux CITY, IOWA

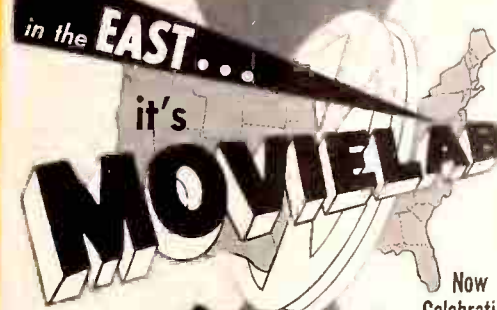
CBS ABC DUMONT

A Cowles station. Don D. Sullivan, Advertising Director. Under same management as WNAX-570, Yankton — in the land where radio reigns.



QUALITY IS OUR BUSINESS

For COMPLETE FILM PROCESSING



Now Celebrating our 25th ANNIVERSARY

ROUND THE CLOCK SERVICES

- Negative Developing
First Print Department
Ultra Violet and Flash Patch Printing
16 mm and 35mm Release Printing
Title Department
Editing Rooms

for color it's

MOVIELAB FILM LABORATORIES, INC. 619 West 54th Street, New York 19, N. Y. Judson 6-0360

Grid of TV program listings for Sunday through Saturday, including channel numbers, program titles, and times.

Notes and explanations to help you use this chart

Notes and explanations to help you use this chart. Includes details on how to read the chart, such as 'SUNDAY' and 'MONDAY' columns, and 'Notes and explanations to help you use this chart'.

Sponsors listed alphabetically by agency and time on air

Sponsors listed alphabetically by agency and time on air. Lists various advertising agencies and their clients, such as 'A.C. Spink & Sons, Inc.', 'Admiral Corp.', etc.

Agency and time on air

Agency and time on air. Lists agencies and their respective time slots, such as 'A.C. Spink & Sons, Inc.', 'Admiral Corp.', etc.

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PULSE FOR DEPENDABILITY



SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

Do you realize that in radio

Out-of-home adds 20-30% LISTENING!

A huge BONUS reported seasonally by PULSE



PORTABLES, beauty parlors, barber shops, clubs, garages, retail stores, etc. all add a

BIG PLUS... and among the pluses AUTO LISTENING is far from being the whole story as reported for each home

PLUS LISTENING can not be pro-rated to all stations because they do not achieve equal shares of the "PLUS"

PULSE relates all "plus" listening to the HOME! Pulse received Special A.M.A. award as far back as 1949 for pioneering study.

KNOW THE FACTS! 31 IMPORTANT MARKETS

1 Report @ \$25 - 2 @ \$20 - 3 @ \$15. 4 and more @ \$10 for agency subscribers

31 Markets: ORDER NOW

- ATLANTA, GA. BALTIMORE, MD. BIRMINGHAM, ALA. BOSTON, MASS. BUFFALO, N. Y. CHICAGO, ILL. CINCINNATI, O. COLUMBUS, O. DALLAS, TEX. DETROIT, MICH. FORT WORTH, TEX. HOUSTON, TEX. KANSAS CITY, MO. LOS ANGELES, CAL. MIAMI, FLA. MILWAUKEE, WIS. MINNEAPOLIS, MINN. ST. PAUL, MINN. NEW ORLEANS, LA. NEW YORK, N. Y. PHILADELPHIA, PA. PHOENIX, ARIZ. PITTSBURGH, PA. PORTLAND, ORE. RICHMOND, VA. SAN DIEGO, CAL. SAN FRANCISCO, CAL. SEATTLE, WASH. ST. LOUIS, MO. TACOMA, WASH. WASHINGTON, D. C.

Our 6th YEAR providing vital, out-of-home radio listening

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

TV COMPARISON OF NETWORK PROGRAMS

Table with columns for days of the week and rows for various TV programs and stations. Includes details like time slots, station call letters, and program titles.

Southern arithmetic:

750_{KC} + CHANNEL 2 = 1zillion*
SET HOMES

*That's all there is — there ain't no more!

This apparently zany addition is by no means meaningless. Within the far-flung limits of influence exerted by Atlanta's radio station WSB and television station WSB-TV are a given number of homes. This is ALL the homes there are in this area. Use the power of WSB plus WSB-TV and you reach them all. In the South no other combination of media reaches so many. so effectively . . . for so little.

wsb

The Voice of the South
750 KC

wsb-tv

The Great AREA station
of the Southeast
CHANNEL 2

Represented by Edward Petry & Company—affiliated with The Atlanta Journal and Constitution

round-up



Drew Pearson's taped show sponsored on 270 stations

Drew Pearson, who does more predicting than a gypsy fortune teller, predicted 20 months ago when his radio show went from a live network production to a recorded tape co-op show—that the program would keep its audience.

At latest count last week some 270 radio stations from coast to coast are carrying the show and Pearson says his ratings and audience response is greater than ever before.

Type of sponsor varies, but the larg-

est group are auto dealers. Apparel and department stores, banks and savings & loan associations, insurance agencies, household appliance and furniture stores follow in that order.

Pearson says one example of the taped program's success is an incident that occurred in San Diego. The station carrying the show, KCBQ, announced that the current sponsor was retiring from business. The next morning the station received seven offers of sponsorship. ★ ★ ★

Department store finds tv star pulls as well as Santa

"More popular than Santa Claus" is the way one official of Lit Bros., Philadelphia department store, described the drawing power of actor Jon Hall (*Ramar of the Jungle*). The Television Programs of America film star attracted as many as 4,000 children a day between Thanksgiving and Christmas, store officials happily reported, adding that most of the youngsters wanted to see *Ramar* before Santa. A small ad-

mission was charged by the store. •

While there is no sponsor tie-up in Philadelphia between *Ramar* and Lit Bros. (show is sponsored there by Good 'n' Plenty candy), the store spent \$25,000 in constructing an appropriate jungle setting. In the picture Jon Hall (right) points out the finer features of a lion to three moppets as two of Hall's white hunters and an African chief look on. ★ ★ ★

Merchandising appearance of Jon Hall drew 4,000 children daily into Lit Bros., Philadelphia



Tv stations offered new weather forecast service

Irving P. Krick is doing plenty about the weather.

The Denver meteorologist, who in the past sold his nationwide weather forecasting mainly to private industry, now is offering the service to tv stations. Kenneth C. Raetz, who has the unusual title of "director of weather sales," said the service is unique in that it provides forecasts for the next seven days instead of the customary 24-hour forecast. Raetz says tv viewers thus can plan for outings and other occasions a week in advance. In addition, Krick can provide forecasts a month in advance which turn out to be 70% accurate—considered good by meteorologists.

Krick's tv service, besides the forecasts, includes a variety of features. It includes farm and garden advice based on the weather forecasts, weather contests in which viewers "compete" with Krick in predicting the weather, weather question and answer shows, graphs, charts and other material. ★ ★ ★

WBC's Pack moderates 'creative swapshop' letter

"A creative swapshop" is how Richard Pack, national program manager of Westinghouse Broadcasting Co., describes his new monthly newsletter. He sends the letter, called *Program Cues*, to all the Westinghouse stations. Pack also prints suggestions from program managers of the WBC stations.

"All of us will come up with ideas that may be fine for one town but won't survive import to another locality," Pack reminded his program directors, "but we want all the ideas we can get anyway."

As a follow-up to the first newsletter, Pack arranged a program seminar in New York which all WBC program directors attended. Theme of the three-day seminar was "programs are our product." One day was taken up with an analysis and review of the five 50 kw. WBC radio stations, their programs and opposition. ★ ★ ★

Briefly . . .

Getting the listener into the act helps build enthusiasm for radio, KRNT, Des Moines, believes. The station's daily afternoon *Bill Riley Time* has listeners call in with questions they

have—usually on cooking, the home, child care or other subjects of general interest. Riley announces the question over the air between records and listeners phone in answers. Same technique is used by Bailey when he's interviewing personalities; listeners phone in questions they'd like Riley to ask the guest.

* * *

The Providence Advertising Club practices what it preaches. H. William Coutthurst, PAC president, said the club this month is beginning sponsorship of a weekly hour-long radio program on WHM which will "sell" advertising—to the public. The program, *Theatre of Melody*, will feature whole scores from Broadway plays and Hollywood movies, plus some popular song hits. Coutthurst said commercials on the program will explain advertising to listeners so they'll have a better understanding of it. The club also will air public service messages during the show.

* * *

Shortly before 1954 expired, KOA, Denver, celebrated its 30th anniversary by holding a children's Christmas party for 4,000 sick, crippled and orphaned youngsters.

* * *

At all its station breaks, WKNE, Keene, N. H., is airing the slogan: "People on the go, hear radio."

* * *

The outstanding Storer Broadcasting Co. station of 1954 is WBRC-TV, Birmingham. Annually George B. Storer, SBC president, selects one station to receive the award, which is based on over-all operation. In the picture, J.



Robert Kerns (left), v.p. & managing director of WBRC-TV, receives the award from Stanton P. Kettler, v.p. in charge of the southern district of SBC. WBRC-TV joined SBC in mid-1953; since then it's increased its power, become a CBS affiliate and moved into new offices and studios.

For a real Sales **KNOCKOUT** in the Detroit area

CKLW-TV penetrates a population grand total area of 5,295,700 in which 85% of all families own TV sets.

CKLW-TV channel 9
325,000 WATTS

CKLW radio 800 kc
50,000 WATTS

THE MOST POWERFUL RADIO AND TELEVISION COVERAGE IN THE MARKET!

CKLW radio covers a 15,000,000 population area in 5 important states. The lowest cost major station buy in the Detroit area.

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

J. E. Compreu
President

Guardian Bldg., Detroit

Wise JUDGMENT Plus SHOWMANSHIP

RESULTS

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

CAN WJPS GET RESULTS?

Here are just a few:

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

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

Let us prove our worth to you.

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

WJPS

"A RADIO IN EVERY ROOM"
Evansville, Indiana

No wonder she's SO POPULAR

Who wouldn't be with
Sioux City Sue-Land's proportions—

effective coverage	33 counties, 589,800 people
wholesale market	34th in the U.S.
retail sales	2nd in Iowa

Your Katz man can arrange a date.

KVTI
Channel 9

Sioux City, Iowa
CBS, ABC & DuMONT
A Cowles Station

NEVER WENT AWAY

(Continued from page 49)

meeting of the Broadcast Executives Club. Recently the station sponsored a program rating study in which the unnamed research firm reported these ratings for the Arthur Godfrey radio show: 5.7 on Wednesday and 5.8 on Friday. This was fine with WCAN except for one thing—due to transmitter trouble the station had not been on the air on Friday.

Let's look at another of the destructive forces which failed to put radio away.

Merchandising—it's a loose term at best so I'll simplify it by giving it a label "Project-Policeman's Whistle"—or "Emphasis on the Premium, not the Product."

The other day, in leafing through one of our trade publications, I ran across a double truck which carried the headline, "WXXX Goes to Market." Here incidentally, it is with the proper censorship exercised. May I quote from it: "WXXX Goes to Market—In super markets today it takes something extra to maintain fast turnover. That's why WXXX has added a

new dimension to food-store marketing—WXXX Super Marketing." And continuing, "Once you qualify, WXXX Super marketing arranges for week-long displays of your product in these blank number of stores, stores which account for approximately 50% of all grocery sales throughout the entire X area. Thus, your product gets the most effective two-way advertising-plus-merchandising selling in the X area."

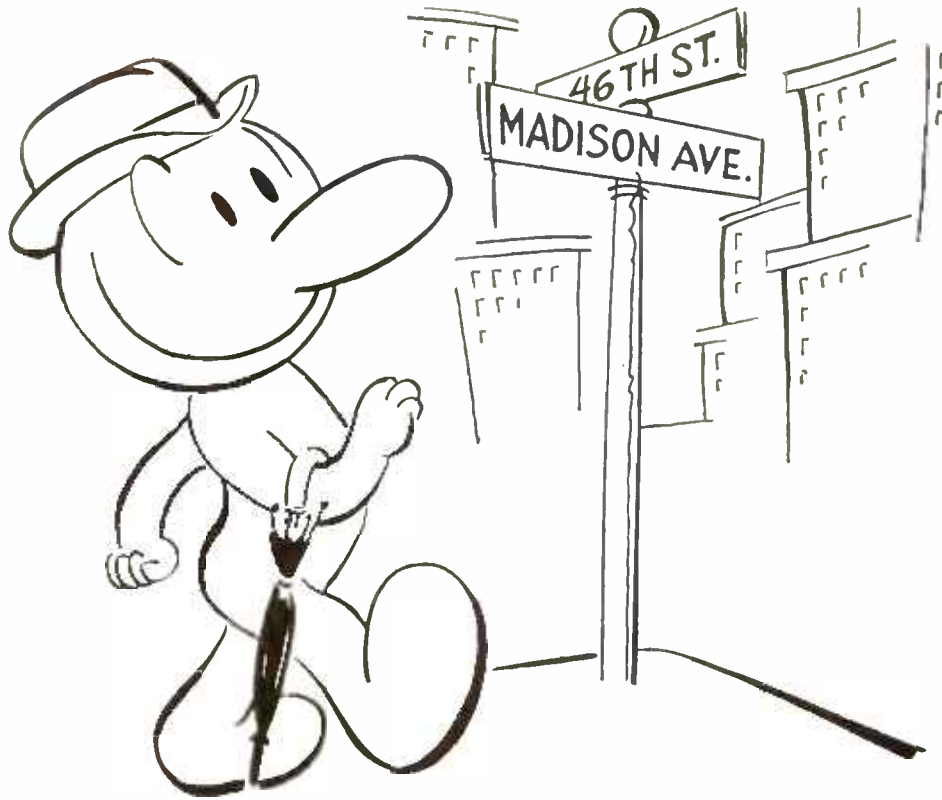
Let me read from another merchandising plan. We'll call this "XXX Feature Foods Plan," and here are the things which, once the advertiser qualifies, the advertiser gets: 200 merchandising and check sessions in 300 stores; a 100 check calls in corporate chain stores; 100 one-week special displays in super markets; 50 personally attended bargain store promotions; an effort to induce stores to stock the advertiser's product, plus decals, shelf extenders, shelf talkers, display material, et cetera.

These things I guess you can term *merchandising*—I have to guess because I certainly am not an expert but I don't believe I have to be an expert in order to term merchandising one of the destructive forces in radio today. May I give reasons—the first and most deadly is that most plans with which I have come in contact, psychologically as well as actually, place radio—our business—in a secondary position, or a qualifying position, if you will. Once you qualify (incidentally that qualifying is the purchase of your station)—once you qualify, the salesman tells the prospective client, "You get all of these wonderful things, dump displays, end displays, choice billboards, car cards, improved shelf locations, decals, etc."—Where the hell does radio come in?

Then, if by chance the salesman encounters sales resistance you will find him extolling the merits of dump displays, the prime locations of the billboards, the number of street car and bus riders, the circulation of the paper carrying the ad—in short, he's selling damn near everything except his product, which is radio advertising.

Merchandising then becomes a battle of the giveaways, costing the station money which could and should be spent in its primary business—the production of good radio programs.

I'll just quote part of an editorial recently published by C. B. Larrabee,



AMONG FRIENDS

WINDY knows he's welcome on Madison Avenue—because as he puts it, "Experienced time-buyers long ago discovered KTVH reaches more folks in Central Kansas per TV dollar."

Profit by what other advertisers have learned and take WINDY into your confidence, too! He'll prove the superior selling job KTVH can do for you.

Start the Ball Rolling, Today!

KTVH
HUTCHINSON

VHF
240,000
WATTS

CBS BASIC—DUMONT
Represented Nationally by H-R Representatives, Inc

CHANNEL
12

KTVH, pioneer station in rich Central Kansas, serves more than 14 important communities besides Wichita. Main office and studios in Hutchinson; office and studio in Wichita (Hotel Lassen). Howard O. Peterson, *General Manager*.

of *Printers' Ink*, two paragraphs of which are pertinent to this discussion:

"The modern advertising medium offers many services. Just as in the case of the agency, some of these services are essential to modern media service. But, again, others can and should be performed better by the advertiser.

"It seems to me that too many advertisers are asking others to do jobs they should do themselves. They must realize that they aren't getting these services free. Somehow, somewhere they pay for them in the long run."

I have just one more brief comment on merchandising and I think it's important. With merchandising plans, many stations provide a certain classification of clients—foods in the great majority of cases—services in addition to broadcasting, which are withheld from other client classifications. My question is how this can be justified to those client classifications which are not receiving these extras. My legal experience is nil but I wonder if the Clayton Act as amended by the Robinson-Patman Act smiles upon such inequities. Even if these plans are legal in the strict sense of the word, is it good sound business practice to give some clients services that are withheld from others?

The third destructive force, for want of a better term, we're going to caption bad business practices. Under this general heading we can lump "selling off the rate card,"—"talent concessions,"—"special packages for special advertisers,"—"charging for five minutes at one-third of the 15-minute rate,"—etc.

Fellow Broadcasters, let's establish our price! Let's honestly evaluate our product, our facility, our circulation, our programs, our believability—let's then establish our rate cards and stick to those rates—let's make *Standard Rate & Data* a bible, not the first book of a continued mystery story.

While the three destructive forces—ratings, merchandising and bad business practices—haven't succeeded in burying radio, I believe I mentioned that on occasion the industry has been stunned and here is the most recent blow. It's an article appearing in the August 23rd issue of *Advertising Age*, and it is titled "Radio, 1955 Style." I shan't read it all but I shall read enough to give the idea. It starts out as follows: "To look at a current rat-

ing book and sadly reflect on the fallen grandeur of radio, is like viewing the Ruins of Pompeii." It ends up this way: "There are a couple of simple rules to follow in using radio. Call in the salesmen assigned to you from all four networks. Give them an exact idea of the budget. Wait a few days and study the multiple proposals built to your specifications. Either take the best offer or work up a combination of several. Then negotiate. Remember, in these days the first offer is an asking price." That, fellow Broadcasters, is what they're saying about us. Even though in this instance they refer to the networks, the unmistakable conclusion that anyone reading the article would gain is that radio is selling its merchandise for what it can get. Until such time as all segments of our industry firm up their rates we can expect to feel the taint of bargain basementism.

You know, the tragic thing about these three forces harming radio is that they are self-administered. Yes, we, the radio industry, have done it to ourselves and I say again that in many instances only the vitality of the medium itself has enabled it to go forward. Isn't it appalling that a medium that reaches 97 to 98% of all the families of the United States has in some cases raised the white flag? Only recently a most prominent executive in the electronic communications field, spoke most discouragingly of radio and its future. Apparently those 117 million radio sets, most of which he manufactured, are being used as doorstops.

So much for destructive forces—so often it is the practice to criticize, to second guess, without offering any antidote for the maladies which have on occasion stunned us and which have assuredly retarded our progress. What are the antidotes? What are the stimuli by which our industry not only survives but occupies its rightful place among media? Our rightful place, in our opinion, is first for the most simple basic reason—that it will reach more people more times with convincing effect for less money than any other medium.

Now, to those antidotes. You know, when a fine football team occasionally starts falling apart, the coach usually calls a special practice session for the purpose of brushing up on fundamentals, and that, incidentally, usually does the trick. Maybe some of our most

HOW TO GO BIG-TIME IN TV WITHOUT OWNING FORT KNOX

Buy PASSPORT TO DANGER hottest property available to local and regional advertisers! This is a brand-new, bang-up show, the kind only the big networks can usually afford to put on . . . and it's yours at a remarkably low cost, well within the reach of almost all local sponsors. Nothing else you can buy gives you a star like this . . . slick production . . . elaborate foreign settings. And what a promotion you can build around the magic of Romero's name! No wonder Blatz Beer, Welch Grape Juice, and other "savvy" advertisers have already snapped it up. Better check your market . . . contact one of the offices below.

CESAR ROMERO, starring in . . .



PASSPORT TO DANGER

BIG-TIME TV WITH
A LOW-BUDGET
PRICE TAG

ABC FILM
SYNDICATION, INC.
7 West 66th St., N. Y.

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powerful antidotes are the fundamentals of our business. I offer as antidote No. 1 a quote from the rules and regulations of the Federal Communications Commission:

Section 3.21 (h) That the public interest, convenience and necessity will be served through the proposed operation.

I wonder if we, as broadcasters, have looked at this licensing requirement correctly. Is it a requirement we must reluctantly live with or is it truly a "formula for success"? I believe it's the latter and whether or not the propounders of this regulation realize it, they gave us a real blueprint which, when followed, cannot fail to bring success.

John Patt, whom you all know as president of our company, defines this function in these words: "We look upon our station as a giant mirror reflecting constantly the needs and desires of those residing in our service area." We believe that public service comes first and that doing a good job of public service is one of the best guarantees of business to follow. "You

shall broadcast in public interest, convenience and necessity." What better formula to make your station important to your community, and incidentally, I know of nothing keeping public service broadcasts from being sponsored.

The second antidote, or fundamental if you will, is your facility itself. Giving your staff the best of technical tools with which to work: keeping abreast of the latest technical developments which we have to improve quality and production; the provision of mobile, short wave and minitape facilities to take advantage of radio's natural advantage — speed. All of these are fundamental to progress.

The third antidote, or fundamental, is your programs and when you speak of programs you must in the same breath speak of talent. In our opinion, there is no dearth of good live talent but there has been a tremendous laxity on the part of broadcasters to search out that talent. How many broadcasters today are conducting regular auditions in their respective areas? How many broadcasters are taking the easy

way and programing disk jockey against disk jockey, both using the top 10 records as their basic program format?

There should be no need for the third rerun of the Beulah series, or the second rerun of Skelton, and Hope, and Jack Benny. We radio stations should be a continuing source of fresh talent — the talent is there, it is our job to find them and train them and send them off to bigger things. Incidentally, the reruns of shows that have run their gamut are cheaper. As broadcasters we know that, but I must vouchsafe that the cheapness of these programs is not a well kept secret—the public finds it out very fast.

The fourth fundamental, and these fundamentals are not, please, in order of their importance. Our industry needs, individually and collectively, good sound business practices. We're proud, and I know many of you are, to be able to make the statement that our contract file is wide open for anyone to peruse who wishes to. We maintain our rate cards, we treat all clients alike. Granted, we like some clients

Who Buys Your Product in Omaha?

(children)

(women)

(or the entire family)

WOW-TV Has The Top Rated Show For Each Of These Groups!

Here's Proof:

ARB October Survey of ALL Daytime Programs!
(Monday thru Friday)

Top Rated CHILDREN'S SHOWS:

WOW-TV's children's programs placed First . . .
Second . . . and Third. Other station placed Sixth.

First	.....	TRAIL TIME	.....	43.2
Second	.....	STAND BY FOR ACTION	.....	38.1
Third	.....	SNICKER FLICKERS	.....	10.8
Sixth	.....	Other Station	.....	18.4

Top Rated WOMEN'S SHOWS:

WOW-TV's women's shows ranked Fourth and Seventh . . . Other station's women's shows placed Eleventh and Twelfth.

Fourth	.....	MOVIE MATINEE	.....	22.2
Seventh	.....	CONNIE'S KITCHEN	.....	17.3
Eleventh	.....	Other Station	.....	12.4
Twelfth	.....	Other Station	.....	11.4

To Sell Your Product . . . pick an adjacency to or participation in the program above that reaches your prospect.

Then Write

Fred Ebener, Sales Manager, WOW-TV, Omaha, Nebraska for availabilities and complete information.



WOW-TV LEADS IN QUARTER HOUR NIGHT-TIME RATINGS:

Top Rated SHOWS FOR ENTIRE FAMILY:

WOW-TV leads in quarter hour ratings in the important 5 p.m. to midnite segment Sunday thru Saturday.

OCTOBER ARB SURVEY

All daytime programs (Monday thru Friday)



TV
OMAHA

Max. Power • NBC-TV • DuMont • Aff.

A Meredith Station - Blair — TV Rep.

Affiliated with "Better Homes and Gardens" and "Successful Farming" Magazines.

better than others but on our station there is only one deal and you'll find it in *Standard Rate and Data*. Good business practice, in our book, begets good business.

The fifth and final fundamental is organization morale. It is no secret that many of us who have found our companies engaged in another medium as well as radio, have, because of the complexities of that medium, sorely neglected our radio station.

We're not the only ones who have noticed that neglect. It is quite possible for our radio staffs to feel that they are, in effect, stepchildren. If our stations are to be the vital organization that we all want them to be, we're going to have to organize in such a manner as to give these stations exclusive management personnel who are available on a day-to-day basis to handle the personnel and business problems that arise from day to day.

Destructive forces — progressive forces; fumbles and recoveries; mistakes and corrections—they are all part of the growth pattern of a magnificent, vital and powerful industry—RADIO—the medium that never went away!

★ ★ ★

SUNBEAM

(Continued from page 45)

to continue to rely on the already established consumer pattern. This means a continuation of a policy of concentrating major ad money during the last part of the year. Sunbeam, in short, is concerned with the question of how to utilize the tv medium in the most flexible manner to allow this kind of promotion.

Along with the other spectacular sponsors, Sunbeam has, for this reason, cancelled out of the summer schedule—the seasonal viewer decline is also a factor. The company is committed to NBC up to May of this year. However, according to the agency, there is every expectation of continued heavy spending on NBC next fall, with NBC President Pat Weaver expected to help fashion "timed programming" that will carry on in the tradition of the spectaculars.

Except for continued participation in *The Home Show*, plans for next year's tv campaign are still not finally decided. Despite trade rumors, Sunbeam will not go in for co-sponsorship of *The Martha Raye Show* with its spectacular running mate Hazel

Bishop. NBC had approached Hazel Bishop for this single shot owing to the ironic fact that the network had sold the 5 December spectacular to Reynolds Metals, which left Sunbeam without a pre-Christmas slot. The Martha Raye sponsorship filled this hole, and with great success.

Nor is the *Ethel & Albert* question completely cleared up as SPONSOR goes to press. Originally this family-type show seemed ideal for Sunbeam. Somewhat off the beaten track, it was adult and done with a pleasing taste and skill that seemed appropriate company for a quality product, even though the top ratings were not expected from the fairly low-budget show. Nor was Sunbeam pleased with the time slot, 7-7:30 p.m. EST. Still, it went along in the hope that the show would build enough of a rating to justify a more desirable period. Current Nielsen figures, however, reveal that it has not been able to deliver the ratings hoped for. Not only does the show run into the problem of its time slot—out of the Eastern time belt it reaches the viewer at the less desirable Saturday late afternoon period—but it also has to face the serious competition of *Beat the Clock* on CBS.

It is with great reluctance that Sunbeam discarded the show as of the first of the year. But the need for maximum coverage makes this unavoidable, according to Widdifield. This despite the evidence from its own spot surveys that among Sunbeam users the popularity of the program is greater than ratings seem to indicate. One survey showed that nearly 50% of those who had Sunbeam products knew and liked *Ethel & Albert*.

But Sunbeam decided to be guided by the figures supplied in the Nielsen reports.

There has been talk that NBC is trying to work out a new time slot and an alternate sponsorship arrangement. At the present time, however, Sunbeam's 1955 plans do not include *Ethel & Albert*. Furthermore, Widdifield told SPONSOR, decisions on shows of this level must await more precise formulation of plans for the major tv efforts. The company is now actively engaged in examining various tv proposals for next year.

In any case, there is little question that Sunbeam will be on tv with a family-appeal show of one sort or another. Nor is there much doubt that it will be in there pitching via

WE'VE BEEN SIGNING UP A SPONSOR A DAY...AND THEY'RE STILL COMING!

When PASSPORT TO DANGER hit the market, it was snapped up in 30 cities within 28 days... by such big-time advertisers as Blatz Beer and Welch Grape Juice. What's more, it's the first syndicated series ever sold on the full CBC network. This show must really have something... and it does! No other show you can buy boasts the box-office magic of a star like Romero. He'll do your commercials, too... all at a price that fits easily into a modest budget. Orders keep coming in to the offices below... what about yours?

CESAR ROMERO, starring in...



PASSPORT TO DANGER

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.

7 West 66th St., N. Y.

CHICAGO • ATLANTA • HOLLYWOOD • DALLAS

spectaculars or their equivalent come fall. Sunbeam is here to stay so far as tv is concerned.

For Sunbeam, in fact, tv becomes the ideal medium, because it allows for straight, clean-cut demonstration which is in keeping with the emphasis on quality. Hard-hitting, shouting copy is considered inappropriate by the company, nor can it offer the attraction of price or the special deal.

The "quality" factor is utilized by Sunbeam to pay off in association values. The firm believes that nearly everyone knows at least one of its

products, feels therefore that each benefits from association with the others. For this reason every show contains one commercial at the end of the program, which is little more than a run-down of the various Sunbeam appliances. Up front there is usually a short commercial on a product, while the middle commercial is a two-minute demonstration devoted to the main appliance for the show.

Sunbeam has had many commendations for its color commercials on the spectaculars, even to favorable press reviews that considered them superior

to the shows. This has its element of irony, since the company stresses that black-and-white sets are still the instruments in common use and that more is being made of color at the moment than coverage warrants.

If they have nothing else, Sunbeam feels, the color commercials have provided the excitement needed in dealer merchandising. And to Sunbeam how the dealer feels is as important as any facet of its ad program. In a sense, the dealer is the foundation of the entire Sunbeam system of marketing. The company's widespread distribution is based on some 200,000 dealers who can be found in the smallest of towns. In the long run, Sunbeam is convinced that it is how these little dealers in the byways of America feel that will determine its sales.

Sunbeam's promotional efforts are likened by Widdifield to an electric line which runs overhead across the entire country. It is there to provide sales "power" to the dealer in every hamlet. But unless he reaches up to that line that passes just outside and overhead and "plugs into it," it is doing no good. The dealer can "plug in" through his own promotion, advertising and store display.

Sunbeam likes to regard itself as somehow but an extension of this little dealer, and is proud of its home-spun, simple and conservative character. But it has been doing remarkably well since its birth in 1893 as the Flexible Shaft Co. of Chicago. In 1910 Sunbeam entered the consumer field with an early electric iron and has been growing steadily since. Among the concern's other operations is the largest lawn sprinkler manufacturer in the country—the Raining. It produces other garden equipment, having just introduced a power mower. And from its inception, Sunbeam has been a producer of industrial furnaces.

An interesting sideline is the hardware division, which manufactures 90% of the country's sheep-shearing and cow-clipping equipment.

But the major division turns out the small home appliances. And in this field the Midwestern outfit has done right well. Just prior to Christmas the factory was going three shifts, and the 1951 sales figures will undoubtedly exceed the \$80,000,000 racked up the year before. Presumably, Sunbeam will continue to rely on its conservative approach to produce even better results in the future. ★ ★ ★



Gracious, indeed, are New Orleans homes —but gracious! Where are the occupants?

Thanks to its Deep South climate, New Orleans is an *outdoor* city. That's important to remember when advertising to the South's biggest market. And this makes it a very important fact that WDSU has more out-of-the-house listenership than any other New Orleans station.

Success in reaching its audience with programs of great consumer acceptance means that sponsors, too, have enjoyed great success in reaching WDSU's receptive audience with resultful sales messages. Won't you ask us about availabilities?

WDSU RADIO New Orleans — Vival To The South's Biggest Market

COMMERICAL AUDIENCE

(Continued from page 47)

RAB (formerly BAB) have all looked into the matter.

With tv's first big boom in the early 1950's, advertisers began to seek the answer to tv commercial viewing. Two firms—Daniel Starch & Staff and Gallup-Robinson—have been their chief sources of data.

Starch entered the field around 1951, utilizing a variation of the readership studies it has conducted in conjunction with print media since the 1930's. Gallup-Robinson began researching print media in the 1940's and tv around 1952.

In both cases, the techniques are somewhat similar. Starch surveys by telephone in a half-dozen large cities, asking viewers within an hour of the telecast to describe the sales points of commercials (with occasional spoken prompting by interviewers). Usually, somewhere between 150 and 200 interviews are completed. Calls are made on a random basis.

The Gallup-Robinson technique goes into more detail, although it is basically checking the same thing—viewers' ability to "recall" a commercial. Interviews are conducted about 24 hours after telecast in 10 cities, as far west as Chicago. The normal sample is about 200 men and 200 women viewers. The samples, according to G-R executives, are not "probability" (completely representative) samples. (Average G-R "recall" figure, incidentally, is estimated by the firm to be "around 50%.")

In large measure, it was the widespread use in the tv industry of "recall" measurements that triggered NBC TV into making its own checkup.

The trouble as NBC TV executives saw it was that admen too easily confused the findings between Starch's print media checkups ("recognition" tests in which readers are actually shown the complete magazine) and tv research ("recall" tests in which there was no visual prompting).

A little more than a year ago, Starch's tv director—Jack Boyle—unwittingly added to the problem by mentioning in a speech before admen that "41% of the viewers of the average nighttime network tv show see any given commercial within that program." Boyle made a quick comparison between this figure, based on "recall" studies, and magazine "noting"

averages of 40% for color page ads.

The controversy was quick in coming. (See "Will Starch's new tv noting figures upset buying strategy?"; and "Beware of these misuses of Starch tv figures." 16 November and 30 November, 1953 issues of SPONSOR.)

Few were more outspoken in their criticism of these figures than Hugh M. Beville, Jr., NBC's Director of Research and Planning. Said Beville to SPONSOR at that time:

"Starch magazine ratings employ the recognition technique. Every effort is made to re-create the circumstances under which the respondent looked at the magazine originally. For the tv studies, the respondent is *not* shown the program in which the commercial appeared, or the commercial itself.

"The only conclusion we reach is that the two techniques are not at all identical and are similar only in that they are both produced by Starch."

That, perhaps, should have been that.

But the comparisons continued to be made, NBC TV noted—particularly by print media representatives, such as those of Curtis Publications, *LOOK* and the ANPA. And, admen continued to look upon "recall" figures—in which viewers "play back" the sales points of commercials—as a good index of the percentage of viewers actually watching those tv commercials.

Accordingly, NBC in early 1954 began preparations for a study designed to measure the proportion of viewers who see and remember the commercials of a "typical" network tv show. Both "recall" and "recognition" techniques were to be used.

Thus, NBC TV felt, it would knock off two birds with one research stone.

How the study was done: Hugh Beville and Allen Cooper, NBC TV manager of Markets & Media, were in charge of designing, executing and interpreting the study.

From the start, NBC TV decided that the study was going to be in two phases:

Part one: The study called for a new approach—a viewer "recognition" study of tv commercials, comparable to the technique used by Starch in checking magazine readership. With a target of 250 interviews (at a cost of some \$20 apiece), Starch researchers were assigned the job of house-to-house interviews. The method: portions of

THE PEOPLE YOU'RE AFTER ARE PRE-SOLD ON THIS SALESMAN

Cesar Romero, star of the new TV hit, *PASSPORT TO DANGER*, is definitely a "hot" property. Every moviegoer knows him, and he is starring in three new pictures about to be released, so you can see he needs no build-up to your customers. No wonder local and regional sponsors have snapped up this show! With Romero, you know you'll get an audience. Plus attention for your selling message... because he'll also do your commercials and go all-out for your product. The orders keep coming in, and someone else may gobble up your market. Contact us today, at one of the offices listed below.

CESAR ROMERO, starring in...



PASSPORT TO DANGER

BIG-TIME TV WITH A LOW-BUDGET PRICE TAG

ABC FILM SYNDICATION, INC.

7 West 66th St., N. Y.

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a tv program were to be screened for people who said they had seen the program. These portions were to include the commercials—just as Starch print media checks are made on the basis of actual printed ads. Then, a depth interview was to be conducted to probe for the reasons why viewers may have missed any of the commercials.

Part two: The study would include a larger-than-ordinary Starch "recall" survey. The usual sample, according to NBC TV, is "approximately 150 interviews." To allow for broader

analysis and greater statistical reliability, this goal was stepped up to 350 interviews in the pilot study. The usual procedure was to be followed; Starch interviewers would ask viewers by phone to recall the sales points of commercials.

Finally, NBC TV's original plans called for a comparison of the two sets of findings.

What show to test?: Picking the right show for the video "pilot" study wasn't easy. Recalled NBC TV research man Allen Cooper:

"Because of the nature of the study, any show we picked had to measure up to a special sort of yardstick.

"We needed a show that was on film. That's because we wanted to send out an edited-down print of the program to field interviewers prior to the telecast, so that they could get started on the research without any major delays.

"We wanted a show that ran early in the evening, so that a Starch Immediate Recall Survey could be made in conjunction with it, since we wanted ultimately to compare 'recall' and 'recognition' of commercials. If the show was aired too late, we wouldn't have enough time left to make telephone calls.

"We needed a show with a fairly high rating and wide appeal. This would make it easier for interviewers to locate program viewers during the checkup. If a rating is low, you have to hunt harder for viewers.

After combing the roster of NBC TV shows, researchers came up with the answer: DeSoto's *You Bet Your Life*, starring Groucho Marx.

That the show filled the bill on all counts can be judged from the fact that it usually pulls Nielsen ratings in the high 40's, is on film and appears early on Thursday night.

The show also filled the bill on another score, too. The commercials were fairly "average" in terms of production frills. They were not, by any means, lavish film jobs that would make a higher-than-ordinary impact on the subconscious of the average viewer of the show.

Having its video guinea pig, NBC



The Hangin' of Soddy Joe

On the moonless night of October 3rd, 1878, a character known only as Soddy Joe stole a horse from a Kansas farmer.

Four hours later, a posse caught Joe just west of Great Bend and hung him from this tree.

That's swift action!

And if you want SWIFT SALES ACTION for your product, turn the job over to WIBW—the radio station Kansas farmers listen to most.* We've been hanging up sales records for the past 30 years.

*Kansas Radio Audience 1954.

Ben Ludy, Gen. Mgr.

WIBW & WIBW-TV in Topeka
KCKN in Kansas City

Rep: Copper Publication, Inc.



TOPEKA,
KANSAS



"Him KRIZ Phoenix personality—adopted by tribe."

TV's research project went into high gear.

The field work: Here's how the study was made in the field:

Recall: The standard Starch procedure of random calls to viewers was used. As soon as the winter-season telecast of the Groucho show was off the air, Starch telephone quizzers in six cities conducted interviews with 156 men and 201 women who claimed to have viewed the show.

These cities included Baltimore, Cleveland, Columbus, Detroit, Philadelphia and St. Paul. The sample—more than twice the size of the usual Starch checkup—was big enough, NBC TV felt, to give them some degree of reliability.

In the "recall" portion, a total of 954 calls were completed. Of those responding, a little more than 93% owned tv sets. Of the tv owners, 43.2% claimed to have viewed all or part of the program.

Recognition: Next morning, Starch interviewers started the house-to-house check of "recognition" of commercials, using portable movie projection equipment.

Three Starch interviewers were used

in each of the six major markets mentioned above. A total of 1,385 persons were approached in order to complete 232 interviews—118 with men and 114 with women. More than 93% of the sample owned tv sets; 46.7% said they'd seen the Groucho show being checked.

NBC TV and Starch tried to keep both samples "as uniform as possible," and reasonably representative of all classes of tv viewers. Pre-selected neighborhoods (upper, middle and lower class) were used, mapped in connection with real estate firms in the cities surveyed. Phone calls were made, with the use of city directories, to the same areas where the "recognition" checks were made.

(Incidental point: Starch interviewers found the "recognition" portion tough sledding in many cases. Respondents often felt that the movie projector was part of some sort of sales device and refused to allow an interview. Telephone checkups, by contrast, were easy.)

For the personal interviews in viewers' homes, Starch field crews set up the portable projectors and screens and ran off an edited-down print. Length: about seven minutes. It

contained the main program title, and the first and second program commercials. Both commercials were preceded and followed by a chunk of the program, to put the commercial in some sort of context.

The first commercial featured new cars. The second stressed used cars.

Following each commercial segment (and surrounding material), the projector was stopped. Interviewers asked: "Do you remember seeing this commercial, or any part of it?" The answers were noted verbatim. Interviewers also asked if the viewer had seen the whole show, or only part, and also asked questions to find out why viewers missed commercials or portions of the program.

What the study showed: Part of the highlights of the study have already been discussed. Others are detailed in this report in the charts on pages 46-47. The remainder of the findings actually fill a 20-page report from NBC TV's research department (available upon request from NBC TV's Hugh M. Beville, Jr., Director of Research & Planning, NBC, New York.

Here are other general highlights of interest to tv admen:

DO THEY WATCH WWTV?



OVER 5000 CHILDREN FIGHT FOR 2700 SEATS TO SEE (IN PERSON)

RANGE RIDER AND DICK WEST TWO OF THEIR WWTV FAVORITES!

"The promotion of the Range Rider and Dick West for our client, Michigan Bakeries, Inc., was 'terrific.' The number of children and parents who came to see these two personalities were beyond our most optimistic expectations. I would like to say though that the marvelous cooperation which you and your staff extended to us in making this promotion the success it was, was also beyond our expectations. I have been in radio and TV for quite a few years and have never received more enthusiastic support than that which WWTV gave me. Again many thanks for a job well done. Cordially," WEBBER ADV AGENCY

"I have had some very glowing reports of the wonderful cooperation you and your organization gave us in connection with the personal appearance of the Range Rider. May I take this occasion to thank you for the fine job you did. Cordially yours," PRESIDENT, MICHIGAN BAKERIES

FROM CADILLAC, MICH.
CBS • ABC • DUMONT

WWTV

VHF CHANNEL 13
REPRESENTED BY
WEED TELEVISION

Recall: According to NBC TV, the results of the phone checkups—unaided or vocally-aided recall—were fairly typical of the general run of Starch checkups on similar shows. The findings: The average Identification Rating for each of the two commercials in the show was around 60%—a familiar “recall” figure, since it approximates the average of nighttime network shows today, Starch says. Other details: 76.2% of the viewers could recall at least one of the commercials; 43.6% recalled both.

Recognition: As mentioned earlier,

94.4% of the respondents who said they had seen the program recognized at least one commercial; 67.2% recognized both. Average recognition for each commercial: about 80%.

Since the study was designed to be similar to the Starch magazine readership checkups, the comparison between print and tv figures is revealing. According to Starch executive Jack Boyle (who has made the statement on several occasions), the average “noting” figure (those who recognize a print ad even if they can’t identify the advertiser) for color page ads in

magazines is “around 40%.”

Can the two be compared directly? There are many psychological and research factors which make the inter-media comparison a tricky one (inflation of responses, variances of samples, confusion with earlier commercials or ads, technique of interview, etc.).

Do viewers duck commercials?:

The depth interviews conducted as part of the “recognition” checkup gave some important clues as to the extent to which people are *not* reached by tv commercials.

Viewers who said they saw the program material that went before and after the commercials, but who couldn’t recognize the commercials themselves, were asked “what were you doing *during* the commercials?”

The total group of “missed” commercials—a little less than 20% of the maximum potential number of commercials that could have been delivered if all the respondents had seen all the commercials—was analyzed.

This was what NBC TV found:

1. About 28% of the missed advertising chances were caused by a viewer being present at his turned-on set, but not paying attention to the commercial.
2. About 7% of the “misses” were due to a viewer being at his set, but being distracted by someone else or presumably forgetting what the particular commercial was all about.
3. About 27% of the “misses” were caused when a viewer left the set to avoid the commercial or to take advantage of the “break” in the show.
4. About 35% of the missed commercials could be traced to the fact that viewers had been away from the set because they either started viewing the program after the commercial was presented, or stopped viewing before.

Points out NBC TV: “Part of the ‘misses’ are due to ‘turnover.’ The ‘avoided’ advertising messages only accounted for 10.8% of the maximum potential. Only six respondents in the sample (2.6% of total) avoided both commercials in the show.” In other words, tv commercials drive very few viewers away from their sets. ★ ★ ★

“KXLY-TV ‘CO-OP’ BUILDS 100%, 30%, 23% SALES GAINS FOR CARNATION PRODUCTS!”

Excerpts from letter
 "On October 21st, we started the Telemarket Special on Canned Friskies. Our sales for a three-week period almost doubled any other similar period in 1954.
 On October 28th we started the Telemarket on Special Morning Milk. During a three-week period, Special Morning Milk sales showed an increase of some 30%.
 The Telemarket Special on Albers Flapjack Mix started November 11th. To date we show about a 23% increase in sales for the period of November 4th to 19th."

Sincerely yours,
 (Signed)
 PHIL G. WITHERS
 District Sales Manager

Available at a discount when purchased in conjunction with other XL stations.

SPOKANE KXLY-TV WASHINGTON
RICHARD E. JONES vice pres. & gen. mgr.
Rep. - AVERY-KNODEL Moore & Lund: seattle, portland

RADIO & TV PERSONNEL
 We screen New York's vast source of qualified personnel; take the guesswork out of hiring for stations anywhere. Tell us your needs, we do the rest!

CAREER BUILDERS Agency
 Morjorie Witty, Director, Radio-TV Div.
 35 West 53rd St., New York 19 • PL 7-6385

right at our fingertips for you!

CEMENT DUS-TOP (Continued from page 50)

an average of 14 to 26 phone-inquiries a day.

This sparked the second, and hoped-for result: Retail outlets began to increase. Retailers who had not handled Dus-Top before suddenly found consumers—in surprising numbers—asking for the product, and hastily stocked up.

Within three months, the Cement Dus-Top distribution picture in metropolitan Detroit had changed from 37 dealers to 172—an increase of nearly 400%. Not only did retailers stock the product. They gave it generous counter and window-display space, using attention-getting display cards supplied by McMillan.

The success of the Detroit radio campaign paved the way for establishing retail markets in Ohio, Illinois and Indiana during the following months.

The D. A. Marks agency worked with the company in planning the radio campaign. Pete Allen is account executive for McMillan.

McMillan is still continuing the Dus-Top commercials on the *Tom George Show*, currently running them at about 3:00 p.m. each day. The firm is more interested in reaching women than men, since it is the housewife who must keep the house clean and to whom the tracking up of cement dust from the basement might be a problem.

Here is a sample of one typical commercial:

"Mrs. Homemaker . . . how would you like to keep a *cleaner* house . . . with *less* work? Of course you would, and here's how: Dus-Top your basement cement floor! You see, much of the dust and dirt that accumulates *upstairs* actually comes from the *basement* floor! Hard to believe? Just think a moment . . . did you ever scrape your shoe across a cement floor? Remember how the dust came up, or was left there to be tracked up into your kitchen, dining room or living room? Well, Cement Dus-Top eliminates all that . . . permanently seals and hardens the cement and dust-proofs your cement floor forever! Cement Dus-Top is easy to apply, too. You just spread it on with a mop, squeegee or hair-broom. . . . Cement Dus-Top is also ideal to apply before painting or tiling your basement floor. It creates a hard, more adhesive sur-

face . . . keeps tiles from popping up in a month or two. So, get Cement Dus-Top!"

The radio campaign has been supported by continuing direct mail and personal calls on dealers. According to Russ Simpson: "The combination of these things helped put us across in Detroit. We also use throw-aways, point-of-sale pieces, display cards and anything else we can get into the dealer's hands to help move the product."

Cement Dus-Top retails at \$4.39 for a one-gallon container. It is distributed by hardware and paint stores and lumber yards. Since the radio push launching Cement Dus-Top on the Detroit market, no less than three new similar products have appeared, according to sales manager Simpson.

Cement Dus-Top was previously used by industry to harden and dust-proof concrete floors under the name Demicon Cure-Hard. The McMillan Floor Company, Midwest industrial floor contractor working largely with concrete, came upon this material about five years ago, used it with great satisfaction on various jobs. McMillan liked it, became distributors for the product in the Midwest and formed the McMillan Products Co. (Hazel Park, Mich.) to manufacture and distribute Demicon Cure-Hard and Demicon Liquid Floor Hardener.

Later, the idea occurred to key men at McMillan that there was nothing on the market that solved the age-old problem of cement dust tracked from basements, garages, carpools and the like. So they took Demicon, put it into gallon cans, changed the name to a more easily marketable one and started to promote Cement Dus-Top for the home consumer. ★ ★ ★

SPONSOR ASKS (Continued from page 77)

quite. I suspect that favorable reviews can help those programs which are broadcast outside of the high traffic hours—they call attention to shows which might not be sampled ordinarily. I suspect too that favorable reviews might encourage those who have dared to experiment and are in need of encouragement.

But are unfavorable notices cause for a client's concern? I think not. In broadcasting, the *public's* opinion prevails, regardless of the pronouncements of the critics. ★ ★ ★

FORD RADIO JINGLE (Continued from page 11)

head of the popular record division of that outfit, he is naturally interested in seeing us make a deal with his top recording star. He is certain that such an arrangement means a big lift for the song parodied.

At the same time, Bob Ballin will take up the question with Kenyon & Eckhardt.

JOE STONE (FORD
GROUP COPY HEAD)

* * *

JUNE 22, 1954

JACK REESER, DETROIT
DEAR JACK:

Sorry that so far I have nothing definite to report. We cannot do anything on Rosemary Clooney until the question of her status vis-a-vis *Toast of the Town* is clarified. In the meantime, we are starting work on original tunes for her accompanying spots and others. I think we may be close to a selection for a parody, incidentally. We are now listening to Rosemary's recent recordings, trying to determine which will lend itself to commercial treatment as well as hold out promise of becoming a hit. I am confident we shall be able to report progress soon.

JOE STONE


"The TV Link in the Heart of the Nation"

KHOL-TV's
MAXIMUM POWER SIGNAL

EXCLUSIVELY

COVERS
30%
of Nebraska's
ENTIRE FARM MARKET
with
UNDUPLICATED TV COVERAGE

*SRDS Consumer Markets, 1954



KHOL-TV
KEARNEY, NEBRASKA

CBS-TV Channel 13 ABC-TV

DUANE L. WATTS, STATION MANAGER
Operated by BI-STATES CO., Holdrege

See nearest sponsor for
MEEKER TV, INC.

JULY 15, 1954

JOE STONE, NEW YORK

DEAR JOE:

Jack Reeser has left on a field trip. He will go on vacation immediately after. He inquired about the Clooney commercial. Has her status with regard to Ed Sullivan's show been settled? Would like to have some news for Jack when he gets back.

W. ELDON HAZARD (JWT RADIO-TV REP ON FORD IN DETROIT)

AUGUST 5, 1954

JACK REESER, DETROIT

DEAR JACK:

Hope you had a pleasant vacation. Looks like we may be able to convince K&E that Rosemary should not be kept off the Sullivan show for more than a month following her campaign for Ford. Since we are asking her only to come along on an announcement campaign of limited duration, this provision should not cause any difficulty.

ROBERT V. BALLIN

AUGUST 6, 1954

ROBERT V. BALLIN, NEW YORK

DEAR BOB:

Mitch tells me that Rosemary and

Jose Ferrer are expecting the stork, in January. Tv appearances this fall or winter are out until after the baby arrives. Which means that the whole question of her guest shots on *Toast of the Town* becomes purely academic.

JOE STONE

AUGUST 7, 1954

JACK REESER, DETROIT

DEAR JACK:

Looks like the Clooney spots are finally coming along. Joe and Mitch Miller have turned up a tune, "This Ole House," that is back-to-back with "Hey There" which is now going well. The boys ruled out "Hey There," although they liked it, because they feel it is too slow for a commercial which has to make as many points as Ford copy must. There is, too, the question whether a show tune would be available for commercial use.

"This Ole House," while practically unknown now, has exciting possibilities, Joe reports. Musically, it appears perfect for commercial exploitation; it is fast, lively and novelty in character. And the Rosemary Clooney rendition of the number is tops. Joe and Mitch admit that there is no way to guarantee these things, but they feel rather strongly that this song has hit possibilities, and that these will be achieved by the time our version hits the air.

You should shortly get a sample parody written by Joe and Dwight Davis.

ROBERT V. BALLIN

AUGUST 7, 1954

JIM LUCE (JWT TIME BUYING HEAD), NEW YORK

DEAR JIM:

Some of the Ford District Committees have already been in touch with us through the field reps. A few of the spot budgets have even been set, but we are holding off requesting availabilities until the latest practical moment. If the pace holds up, we should wind up with one of the heaviest spot campaigns in our experience.

RICHARD MALKIN (FORD TIME BUYING SUPERVISOR)

SPECIAL PRE-PUBLICATION OFFER!

"32 TELEVISION TALKS"

transcribed from the
BMI TV CLINICS - 1954

Combines the knowledge and experiences of 32 TV leaders in every phase of TV programming and production . . . factual, informative and down-to-earth talks by men who have been in the industry from the ground up.



Published by BMI at \$7 and made available as an industry service at the cost of transcribing and printing — \$4.20 post paid.

"32 Television Talks" is an entirely fresh and stimulating report of the BMI TV Clinic sessions conducted in New York, Chicago and Los Angeles during 1954 . . . a new and up-to-date book which follows up "Twenty-Two TV Talks," published in 1952.

"How to do it" is the theme of "32 TV Talks," with complete data on such vital topics as: *film buying and film*

programming . . . news and special events . . . twists in production . . . educational and commercial programming . . . low cost production . . . local programming . . . promotion and public relations . . . ideas and imagination . . . as well as dozens of other essential elements in TV.

In addition to the 32 talks, the book includes transcripts of the QUESTION and ANSWER periods of the Clinics.

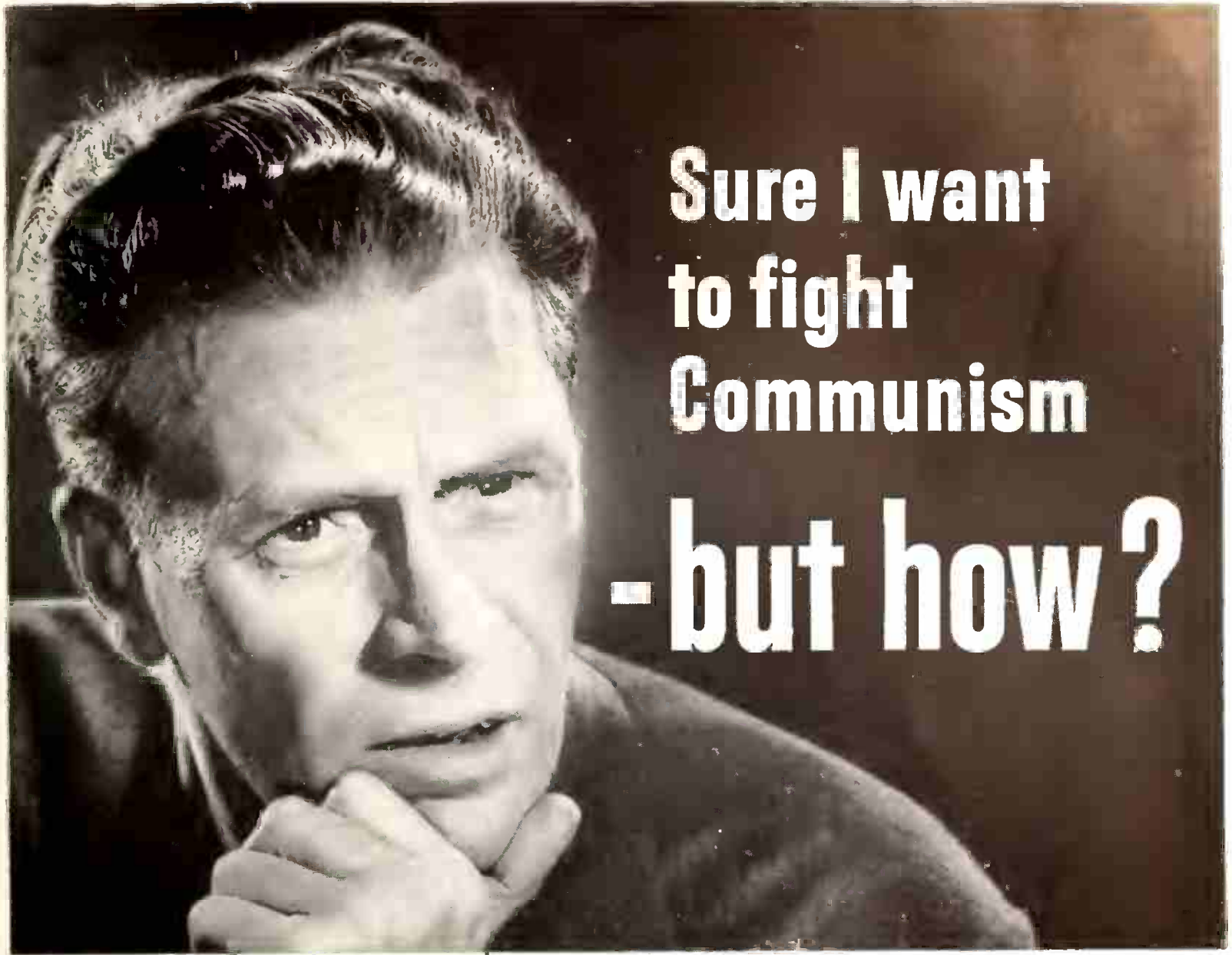
Publication of "32 Television Talks" will be limited. Order your copy today.



BROADCAST MUSIC, INC.

589 FIFTH AVENUE, NEW YORK 17, N. Y.
NEW YORK • CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

\$60.00 INVESTMENT
SOLD \$1,500.00 in floor covering
VIA **ALL-NEGRO**
WSOK
NASHVILLE, TENNESSEE



**Sure I want
to fight**

Communism

- but how?

With "TRUTH DOLLARS"—that's how!
Your "Truth Dollars" fight Communism in its own back yard—behind the Iron Curtain. Give "Truth Dollars" and get in the fight!

"Truth Dollars" send words of truth and hope to the 70 million freedom loving people behind the Iron Curtain.

These words broadcast over Radio Free Europe's 29 transmitters reach Poles, Czechoslovakians, Hungarians, Romanians and Bulgarians. RFE is supported by the voluntary, cooperative action of millions of Americans engaged in this fight of good against evil.

How do "Truth Dollars" fight Communism? By exposing Red lies . . . revealing news suppressed by Moscow and by unmasking Communist collaborators. The broadcasts are by exiles in the native

tongues of the people to whom they are beamed.

Radio Free Europe is hurting Communism in its own back yard. We know by Red efforts to "jam" our programs (so far without success). To successfully continue these broadcasts, even more transmitters are needed.

Every dollar buys 100 words of truth. That's how hard "Truth Dollars" work. Your dollars will help 70 million people resist the Kremlin. Keep the truth turned on. Send as many "Truth Dollars" as you can (if possible, a dollar for each member of your family). The need is now.



Support Radio Free Europe

Send your "Truth Dollars" to **CRUSADE FOR FREEDOM** c/o your Postmaster

AUGUST 7, 1954

JACK REESER, DETROIT
DEAR JACK:

Good news! The deal for Rosemary Clooney is set. Joe Stone talked with her agent, Joe Shribman, today. Agreement calls for her to do one 60-second and one 20-second pre-announcement spot, and two 60-second and two 20-second post announcement spots. We will have the right to use the pre-announcement pair for two weeks, the second group for a maximum of 30 days. Price is high but in line with our former arrangements, running ——— thousand. For Rosemary, this is a good deal, since our tremendous station lineup will be plugging "This Ole House." All that remains now is routine clearance of the music rights.

ROBERT V. BALLIN

AUGUST 7, 1954

ROBERT V. BALLIN, NEW YORK
DEAR BOB:

There will be a slight delay in signing a contract for "This Ole House." The composer is on the road a good deal, according to Mitch. He is Stewart Hamblen, who has the distinction of having run for the office of President of the United States in 1952—on the Prohibition Party ticket. Mitch is trying to locate him. In the meantime, we are working on the lyrics.

JOE STONE

AUGUST 15, 1954

ROBERT V. BALLIN, NEW YORK
DEAR BOB:

Mitch has located Hamblen, in California, where he makes his residence. The deal has been made and the contract is on the way. We have the right

to use the number for 13 weeks, in the one-minute and the 20-second adapt.

JOE STONE

AUGUST 29, 1954

MISS DOROTHY GOTTSCHALL (TRAFFIC DEPT), NEW YORK

DEAR DOROTHY:

RE: Ford commercials for dealer 1955 announcement campaign.

Mitch Miller called to say that arrangements have been made with Radio Recorders in Hollywood for a September 30th recording session. Joe Stone will go out for the session. Your department will receive a tape of the announcements via air express. At the same time, Eric Jensen (JWT spot producer—Ed.) and I will be recording talking spots here in New York. Will you please follow through without delay on mastering and pressing? The disk is to have one side devoted to the musical, the other to the talking announcements.

Although the car announcement will be officially made on November 11, many of the dealers will be on the air much earlier. Some dealers, time buying reports, want to be on as early as October 25. Please bear in mind, incidentally, that we shall need a disk for the field rep meeting which will be held in New York on October 18.

DWIGHT DAVIS (RADIO-TV COPY)

AUGUST 30, 1954

JACK REESER, DETROIT

DEAR JACK:

Here at last are the jingle "roughs." Please keep in mind the following: (1) Although we will wind up with only three one-minute musical announcements and three 20-second adapts, we are submitting many more, all but one based on original tunes. (2) This is not a professional tape. Its purpose is

to acquaint you in a somewhat better form than conversation or written description with what we have in mind. (3) Try to imagine Clooney and her vocal support doing these to the snappy direction of Miller. (4) Dwight Davis and I are no Met stars—we probably couldn't even get jobs as singing waiters. But we feel that if you can stand our rendition, we must have something. Around here, a number of individuals—they shall be nameless—have begun to put cotton in their ears. In any case, please select your favorites out of the group. Hope you like them and that your clients think them as effective as we hope they will be.

JOE STONE

SEPT. 4, 1954

JOE STONE, NEW YORK

DEAR JOE:

We have chosen six of the musical spots and are indicating the choices on the copy. Leaving it to your hunch in New York to select the final group. In particular, we like the Clooney "This Ole House" version, and think it is going to do a big job. You are right. We survived your rendition, which convinces us more than ever of the soundness of the choice.

I like Miller's suggestion that we follow the original version as closely as possible, using exactly the same quartet and orchestra. Part of the success in the performance of the original is doubtless due to the unique combination of talent and arrangement, and we might do well to duplicate it.

JACK REESER

SEPT. 13, 1954

ROBERT V. BALLIN, NEW YORK

DEAR BOB:

Mitch left this morning for the Coast. Last night at 10 p.m., Dwight

SUPER market* . . . that's the kind of market you get when you "Spot" Cincinnati with

wsai

THE NEW SOUND IN CINCINNATI WITH THE CASH REGISTER RING!

* Kroger Super Markets, 3rd largest food chain, uses WSAI to reach the Cincinnati market . . . advises smart Cincinnati shoppers of best "In Season" food buys.

GORDON BROADCASTING COMPANY, National Representative, WEED

Davis and I went to see him. The session lasted to midnight. Mitch and his musical secretary, Jimmy Carrol, listened to our tape and with them we selected the final three numbers, one of which naturally was "This Ole House" We discussed the arrangements. One of the tunes was changed from a cowboy beat to a mombo, at Mitch's suggestion. The announcer on one of the 20-second bits will get into the actual beat. Session ended with Mitch and Carrol discussing details of arrangements while taxiing to the airport.

Mitch will take care of rounding up Rosemary, the Mellomen and Ted Cole and his musicians in Hollywood. I'll be out there on September 25. Everything at last is going smoothly.

JOE STONE

* * *

SEPT. 25, 1954

DWIGHT DAVIS (FORD COPY GROUP),
NEW YORK

DEAR DWIGHT:

Leaving for the Coast today. Will be at the Beverly Hills Hotel. Hotel will always know where to reach me if you call. Am meeting Mitch Sunday.

JOE STONE

* * *

SEPT. 26, 1954

DWIGHT DAVIS, JWT, NEW YORK
(night letter)

Saw Mitch on arrival at hotel. Mellomen unavailable for afternoon September 30 recording date owing to prior commitment. Clooney will not work at night, when they are available. She is unwilling to upset normal married life routine. Please inform traffic there will be a slight delay in taping.

JOE STONE, BEVERLY HILLS

* * *

SEPT. 26, 1954

DWIGHT DAVIS, JWT, NEW YORK
(telegram)

There will be a further delay in recording. Rosemary left today for Cincinnati. Her grandmother ill. Agent says she will not return to Hollywood till October 6. Mitch is going to New York September 30. He will be back October 7.

* * *

JOE STONE

JOE STONE, BEVERLY HILLS
(airmail special)

DEAR MR. STONE:

Our station list has passed the 1,500 mark. If we are to get the transcriptions out in time for October 25 date, we should have the tape here at least 10 days in advance, to allow for normal processing and shipping. This would mean by Oct. 15 at the latest.

DOROTHY GOTTSCHALL
(TRAFFIC DEPT.)

* * *

OCT. 6, 1954.

DWIGHT DAVIS, JWT, NEW YORK
(telegram)

Clooney is back. Please tell traffic we shall have recording date lined up by end of day.

JOE STONE

OCT. 6, 1954

DWIGHT DAVIS, NEW YORK
(airmail special)

DEAR DWIGHT:

Forget what I said about an early recording date. Shortly after I wired you, Rosemary's agent, Joe Shribman called to tell me that she is not feeling well. Her doctor says she must stay in bed until October 12 at the earliest. We will do our best to get that tape to Dot Gottschall in time for the October 18 meeting in New York. If her department can suggest quicker-than-normal operation, I'll be happy to do what I can at this end.

JOE STONE

OCT. 7, 1954

JOE STONE, BEVERLY HILLS, CALIF.
(telegram)

Pressing company states that it must have tape by October 9 to get job out in time. Also field rep meeting advanced to October 14.

DOROTHY GOTTSCHALL

* * *

OCT. 7, 1954

DOROTHY GOTTSCHALL, JWT
(telegram)

Propose we do master, pressings and mailing here. Possible to do whole job in three days under special deal. Please wire opinion.

JOE STONE

NOW...

NORWICH CONNECTICUT

WICH **GOES** **10000** **WATTS**

24 HOURS A DAY

TO GIVE SOUTHEAST CONNECTICUT AND WESTERN RHODE ISLAND ITS

BIGGEST AREA SIGNAL **1310 KC.**

REP: GRANT WEBB, 270 PARK AVE. N.Y. MU. 8-4254

1 buy
LAMP DEPT.

covers 3

Yes, 1 buy covers 3 markets, when you focus that one buy on WJAC-TV, Johnstown! Get complete coverage of the Johnstown area—and "snap-up" Pittsburgh and Altoona, too! Latest Hoopers show WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 3-station market)

FIRST in Altoona
(a 2-station market)

Stay on the bright side of the TV picture with 1 buy that covers 3...

Ask your KATZ man for full details!

Oct. 7, 1954
JOE STONE, BEVERLY HILLS
(telegram)

Shipment too large for remote control operation. We prefer to handle problem directly. Please furnish us with tape as originally planned. WOR here will do master and pressings under our supervision.

DOROTHY GOTTSCHALL

Oct. 8, 1954
JOE STONE, BEVERLY HILLS
(telegram)

Apologize waking you this morning 7:30 a.m. Now another hitch. Network clearance claims possible similarity between our arrangement of Spot A and a non-public domain song. You are requested to make appropriate tune change.

SIGRID PEDERSON, LEGAL DEPT., JWT

Oct. 8, 1954
MISS SIGRID PEDERSON, LEGAL DEPT.
JWT, NEW YORK (telegram)

Don't apologize. Can't sleep anyway. Discussed legal request with Miller this morning. Change has been made. Just in time. We record part of the job without Clooney today.

JOE STONE

Oct. 8, 1954
DWIGHT DAVIS, N. Y. (airmail special)
DEAR DWIGHT:

We completed part of the job today. It was great to finally "get off the ground." We decided to go ahead even if Rosemary was not yet available because we did not wish to risk having the rest of the bunch elsewhere when we were in a position to record her. Furthermore, Mitch assured me that it was possible to do a "tracking" job that would create a perfect illusion. This afternoon we recorded the orchestra, male singers and announcer Bob Wilson.

This kind of recording presents tough problems of timing, musical punctuation, etc., which require the utmost care. Everything has to be perfect, for, once it is on tape, the musical accompaniment to Rosemary's song becomes inflexible—so it just has to be right. It was a pleasure to see how smoothly the job went. As Mitch explains it, the secret of successful "tracking" is meticulous planning, knowing in advance precisely what you are after. Today's experience shows how right that view is.

Everything is now set for Tuesday, when Rosemary will at last be able to record. From now on it looks like clear sailing.

JOE STONE

Oct. 11, 1954
DWIGHT DAVIS, JWT (telegram)

Doctor says Rosemary cannot work tomorrow. Please tell traffic to expect tape day later than understood.

JOE STONE

Oct. 11, 1954
DWIGHT DAVIS, JWT (telegram)

Disregard earlier telegram. Milton Lewis at Paramount Pictures may pull strings and get a portable sound studio to driveway of Rosemary's house. Hope now to record as scheduled.

JOE STONE

Oct. 11, 1954
DWIGHT DAVIS, JWT (telegram)

Arrangements off again. Doctor won't let Rosemary record even in portable studio. Doesn't want her on her feet.

JOE STONE

DWIGHT DAVIS
DEAR DWIGHT:

Could you please tell me the status of the recording of the Rosemary Clooney commercials?

DOROTHY GOTTSCHALL

Oct. 11, 1954
MISS DOROTHY GOTTSCHALL
DEAR DOT:

RE: the recording of the Ford commercials. Oh brother!

DWIGHT DAVIS

DWIGHT DAVIS, JWT (telegram)

Victory at last. Doctor agrees to let Rosemary record if she sits in wheel chair throughout. Recording set for tomorrow morning at studio.

JOE STONE

Oct. 12, 1954
JOE STONE, BEVERLY HILLS (telegram)

Dwight Davis recording talking spots today at WOR. Detroit called him. Requested you change Clooney commercial. In phrase "Trigger Torque new power" change "power" to performance.

RAY KARRAS (RADIO-TV COPY,
J. WALTER THOMPSON)

Oct. 12, 1954
JOE STONE, BEVERLY HILLS (telegram)

You are asked to disregard request to change copy. Dwight called Detroit. Pointed out that "performance" has three syllables, "power" one, that impossible to change copy at this stage when recording session is practically on. Told Detroit copy "has gone to press." Detroit accepted position. Lyric okay as is.

RAY KARRAS (JWT)

Oct. 12, 1954
DWIGHT DAVIS, JWT (telegram)

Thanks for clearing up "power" problem. Gong to studio to record. It should be all over today.

JOE STONE

Oct. 12, 1954
DWIGHT DAVIS, JWT (telegram)

Recording accomplished. Rosemary wonderful. Tell you all about on return. Made two tapes. Sending one ahead air express. Flying second to New York myself. First to arrive goes to mastering. Please inform traffic.

JOE STONE

Oct. 13, 1954

W. ELDON HAZARD, DETROIT

DEAR HAP:

Joe arrived from the Coast today looking a bit worn, but victoriously brandishing his roll of tape. He beat the air express tape. I am informed that all hands are working on the announcement job now. Traffic is sure it will get the pressings out to the stations in time (there are now over 1,700 on the shipping list) and promises an acetate for the October 14 meeting here in New York. So you can inform Jack that he will have a complete set of musical and talking spots to play at the meeting. We'll be very much interested in hearing the views of the dealers on this. After all that has been involved, and the not inconsiderable cost, we'd like to know that the Clooney spots have hit the dealers as we hoped they would.

ROBERT V. BALLIN

* * *

Oct. 13, 1954

ROBERT V. BALLIN, NEW YORK

DEAR BOB:

Now that I can sit back and draw a deep breath—the tape is finally out of my hands, and, as you know, in the efficient hands of our traffic department—I'd like to tell you a little about the recording session in Hollywood. You will recall that we had recorded everything but Rosemary's voice in advance. We arrived at the studio with our tape, anxiously awaiting Rosemary. She came in on time, accompanied by Joe Shribman and a handsome horse-sized Dalmatian dog whom she calls Baby. A playful character who wears a big jingling choker collar, Baby at first appeared a threat to a smooth performance. He turned out to be very well behaved, however, and caused us no trouble. His real name, incidentally, is Cuddles.

Rosemary was outstanding. A great trouper. She drew up in her wheel chair, which Mitch rented locally for six bucks, and started to rehearse. A mix was to be made of her vocal and the music which we had recorded earlier. But it wasn't long before she found she couldn't sing while sitting. So, despite protests, she insisted on standing up for the session. Well, as I said before, she's wonderful. Went through the job with no hitches. We were out of the studio 45 minutes after we had entered!

So far as I can tell, the tape is perfect. And we get the added value of the voice "presence" that Mitch says is one of the things you try for in "tracking."

Now that it's all over, I hope it does the job we all thought it would.

JOE STONE

* * *

Oct. 20, 1954

JOE STONE AND DWIGHT DAVIS, N. Y.

DEAR JOE AND DWIGHT:

Thought you might be interested in the following letter sent to Jack Reeser by the Kansas Ford District Commit-

tee, for whom he played the announcements a few days ago. "In our opinion the most exciting part of the campaign is Rosemary Clooney singing 'This Ole House.' We consider it the best musical commercial we have ever had and the finest to appear to date in the automobile field."

W. ELDON HAZARD

49TH & MADISON

(Continued from page 14)

ARF REPORT

Enjoyed reading article on ARF report in your November 29 issue. However there is one inaccuracy which I am sure you will wish to correct. On pages 114 and 115 you have compared the ARF figures of multi-set homes (including automobile radios) with Nielsen figure of multi-set homes (excluding automobile radios). Page 94 of ARF report shows 45.3% of radio homes have more than one radio set in working order (not including automobile sets). This 45.3% is the figure which compares with Nielsen's 45%. If you include automobile radio sets you should compare ARF's figure of 66.2% (on page 19 of their report) with a Nielsen figure of 68.1%, which is the percentage of Nielsen's national sample represented by homes with more than one radio set, when automobile radios are included. I think you will agree that this correlation is noteworthy and is one more evidence of the quality of the Nielsen sample.

JIMMY JAMES

Vice President

A. C. Nielsen, Co.

WANTS FOLLOW-UP ARTICLE

I have read, with particular interest, the December 13th SPONSOR feature article, "What buyers want in radio-tv trade ads."

This feature confirmed many opinions I have had, and gave me other enlightening views.

While timebuyers reactions to trade ads and mailing pieces may be similar, I'd like to learn through a future article in this series just what material the timebuyer wants in his files. My specific questions are: What percentage of direct mail hits the waste basket? Is it discarded because of shape or size that will not fit a standard filing cabinet?

GLIMORE F. FRAYSETH

Manager

KMHL Broadcasting Company

Marshall, Minn.



a
close
look
at
facts

WTHI-TV Channel 10 is the ONLY station with complete coverage of the Greater

Wabash Valley

- One of the Mid-west's most prosperous industrial and agricultural markets
- \$714,500,000 Retail Sales in year '53-'54
- Blanketed ONLY by WTHI-TV's 316,000 watt signal
- 227,000 Homes (147,000 TV homes)

118,000

UNDUPLICATED
WTHI-CBS
TV HOMES!

WTHI-TV CHANNEL 10

TERRE HAUTE, IND.

316,000 Watts

Represented nationally
by:

The Bolling Co.
New York & Chicago

RADIO FIGURES

(Continued from page 43)

at first measure spot television. The report, which would be done quarterly covering a week of activity, would consist of: (1) a chronological report, like a log, of when spot commercials were aired during the week; (2) a category report, in which the activity would be summarized by product categories, and (3) a "Commercial Exposure Index" in which the total number of seconds of spot activity and the average rating of the total would be listed by client name. This, said Hooper v.p. Bruce McEwen, would give an index of "the weight of spot activity." A similar spot radio report may follow later. Target date: April, 1955.

• *Pulse*: A *Pulse* official told sponsor that this research organization intends doing "more work in the spot field in 1955." This is likely to take the form of special monitoring jobs (in which a station is air-checked for a whole week to spot new, unusual or competitive spot commercials) or special questioning during regular roster rating periods. These "riders" on the regular *Pulse* ratings are likely to concern audience "likes and dislikes" of spot

commercials and to check up on the audience's ability to "recall" copy points in spot broadcasting.

What's going to happen in the meantime?

SPONSOR discussed the fact-gathering headache of spot radio with a number of leading timebuyers. Most of them indicated that they would just continue to get their spot radio information the hard way until a better way could be found. "We're constantly being asked to round up competitive information on spot radio for our clients, particularly if a client is about to launch a spot drive of his own," said a lady timebuyer at J. Walter Thompson. "I'd like to stop playing Mata Hari around the radio reps, but it doesn't seem likely that I will for quite awhile."

Thus until any or all of the spot radio plans mentioned above can get off the ground, agencies and clients are likely to continue to expend thousands of man-hours of checking and sleuthing.

When a timebuyer sets out to find what the competition is buying in spot radio, the routine is fairly well established. From the agency viewpoint, the principal sources of competitive spot radio data are: station reps, leading radio stations, monitoring services, field representatives of the agency or client and various public advertising sources like the trade press or trade associations.

If the heat is really on the timebuyer, he or she may have to check all of these sources.

In most cases, the chase centers on finding out what markets the competition is using and how much the competitors are spending.

The simplest form of rounding up such data is usually a phone call from the timebuyer to the rep. "I can never tell if a timebuyer is going to place an order—or if he wants to know who just did," the sales manager of a major rep firm said.

"I get at least three or four calls a day which wind up in an attempt to pump me for information," said another, adding, "The biggest headache? When one of these buyers places an order, *he* is usually the first to swear me to secrecy."

Do reps tip off agencies when they're quizzed? The answer is a mixture of yes and no.

"I might tell a small agency to go fly a kite," the salesman for a Madison

Avenue rep firm stated, "but would I tell a P&G or a Colgate agency to do the same? I would not." In short, the bigger the agency or client the easier it is to come up with spot radio information about competitors. If an agency is handling the spot radio billings of one of the advertising giants, reps—although they seldom admit it—are not above taking the initiative and calling buyers to pass on a tip. This is particularly true if the tipped-off client's usual reaction is to step up spot radio to meet the competition.

When reps balk—and a few do—at handing out competitive information, veteran timebuyers have other methods. Sometimes they may check a few of the nation's key radio stations on the long-distance phone, seeking a rough idea of the opposition's buying pattern. Or, they may phone a long-time friend at a rival agency.

(One resourceful spot buyer even made friends with a firm that handles the shipment of spot tv films and radio transcriptions. Knowing the number of "platters" or film announcements mailed out, and the destination, and the day by which they were supposed to arrive, the buyer for a long time kept close tabs on the spot activities of a number of baffled competitors. One suspicious client, however, caught on and plugged the leak.)

If clients want very detailed spot radio information, on a market-by-market basis, there are other—if time-consuming—methods. The general favorite is the station questionnaire.

These log-like questionnaires—in which stations are supposed to list the type of activity, duration of campaign and day slots used by spot radio cli-

**500,000 Latin Americans
in L A County**

**TELL 'EM—SELL 'EM
in Spanish**

Use am KWKW fm

*8 top Latin personalities

*80 Hours Spanish Language
programs each week

*Music, News, Sports, Special
Events

in Spanish

For big results at a low cost

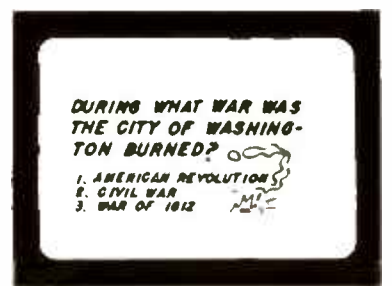
**TELL 'EM SELL 'EM
in Spanish**

am KWKW fm

Pasadena-Los Angeles

New York: Richard O'Connell, Inc.
San Francisco: Broadcast Time Sales

JUST RELEASED!



11,000 TV or Radio illustrated quiz questions . . . Historical, Geographical, Sports, Humorous, etc., on 16 mm strip film. Answers keyed on film. This wealth of material is a quick-show-builder, and is a must in everyone's library!

\$15.00 for hundred questions (your own property, exclusive in your area). Special price for complete package of 11,000.

Write, phone or wire:

**K-G PRODUCTIONS
3337 Lindell Blvd.,**

Franklin 1-3620 **ST. LOUIS 8, MO.**

ents—are usually sent out quarterly in batches of nearly 1,000.

Lever Brothers is probably the only major client who presently handles the mailing and processing of these station questionnaires within its own shop. The soap firm, in fact, has employed as many as six staffers just to handle this chore.

A former Lever staffer, now an executive of a major New York ad agency, described the big soap firm's sleuthing tactics in this fashion:

"Lever has been querying radio stations each quarter for nearly five years. Tv stations were once also queried, but this has largely been dropped since nearly all the spot tv information required can be found in the *Rorabaugh Report*.

"It is a big job. As many as 800 questionnaires will be sent to a cross-section list of radio stations in all parts of the country. The questionnaires have divisions in which stations are asked to list the spot radio activity of all the major brands of soaps, detergents, toiletries, beauty products and food that compete nationally or regionally with Lever products.

"Stations and reps gripe like hell about filling them out. But, when I was with Lever, we used to get between 50% and 60% return from our mailings.

"The results are often punched up on IBM machines so that special data could be sorted out. You know—breakdowns of the competition by day and night segments, in station breaks, spot announcements and programs. We even evolved a weighting formula to determine the estimated dollar expenditures of competitors in spot radio.

"In a few cases, special monitoring jobs were ordered to check directly on the copy techniques used by competitors in launching new products or in setting up test campaigns. This can run into real money. In fact, I believe it would cost about \$1,200 a year just to monitor spot radio in the New York market."

Although Lever Brothers is the only major client that does its own checking on spot radio broadcasting, a number of big agencies use similar mail surveys to check on the activities of competitors.

These agencies include: Compton (clearing house for P&G spot radio data), BBDO, J. Walter Thompson, Ted Bates, William Esty, Y&R, Cunningham & Walsh and SSCB. For the

most part, they conduct their checkups to gather information on the spot radio activity in the soap and detergent, cigarette, food and automotive fields.

This questionnaire technique is currently being used by N. C. Rorabaugh to gather information on spot tv from more than 250 television outlets, and forms the basis for his *Rorabaugh Reports*. The same technique, using a panel of some 600 or 700 radio outlets, is planned by researcher Jim Boerst in his collaboration with Rorabaugh on the *Spot Radio Register*.

Why would broadcasters, who hate to fill out questionnaires, be willing in most cases to do so for a private data-gathering service? This is how Boerst put it to SPONSOR:

"Each quarter of the year reps and leading radio stations get anywhere up to a dozen questionnaires from Lever Brothers and the big agencies. It takes hours of work to fill them out. Most station men and reps I've talked to say they'd far rather fill out just one form than a small mountain of them."

The Boerst-Rorabaugh proposals aren't new. As far back as 1934, the then-owner of Publisher's Information Bureau, Anne Edgerly, started a sys-

tem whereby stations reported their spot radio activity directly to her. But she never got much more than 20% of the nation's radio stations lined up for the plan, and dropped it in 1939. At that time, N. C. Rorabaugh started a radio report in which the information came from data supplied by agencies. But this, too, never provided admen with a complete picture: too many big clients wanted the information on competitors all right, but were reluctant to part with their own. Rorabaugh sold his spot radio service to Boerst in 1952. Miss Edgerly tried again in 1950 with a variation of her original plan, but the system never got off the drawing boards. In 1948, Rorabaugh started his present spot tv report; it's been a success principally because it managed to grow along with tv instead of having to tackle the problem of surveying stations after most were established.

Boerst and Rorabaugh feel the chances for success of their proposed station-reported *Spot Radio Register* are good today for two reasons:

1. Agencies and broadcasters alike say they are tired of the necessity for cloak-and-dagger tactics in spot radio,



WKOW Country...

Bigger than St. Louis!

The 50 county market covered by Wisconsin's most powerful radio station is bigger than St. Louis in retail sales, more than twice as big as Milwaukee. Like these metropolitan areas, WKOW COUNTRY is a group of shopping centers. Unlike them, however, the land between one rich WKOW COUNTRY shopping area and the next produces valuable farm products and an average annual family income of \$6,921 for the producers. Madison, the capital of WKOW COUNTRY, with over 105,000 population, has an average spendable income per household of \$8,067. You can sell it all at bargain rates on WKOW at one-fifth the price you pay for St. Louis, one-half the price for Milwaukee.

WKOW CBS
Affiliate
MADISON, WIS.

Represented by
HEADLEY REED CO.

and would welcome an end to the problem.

2. The Rorabaugh tv report has shown that station-reported data is practical and time-saving. Tv stations are not inundated by the same batches of agency questionnaires sent to radio outlets.

But questionnaires do not solve another problem which sometimes plagues agencies and advertisers in spot radio: qualitative data. This is a field in which the sleuthing takes on all the elements of a "G-2" hunt for a big spy ring and in which many of the tools of counter-espionage are used.

Principally, the job is one of monitoring radio outlets (and tv outlets, too) to hunt for new and unusual spot commercials the way a U.S. radar station sweeps the skies on the watch for unidentified aircraft.

Some agencies like Y&R, McCann-Erickson, and Donahue and Coe, to name just three do a lot of their own monitoring jobs, hiring people to listen or view for hours or to tape-record sound portions of commercials.

But a number of independent firms

have facilities to monitor stations on a special order basis:

Radio Reports, Inc.: This 18-year-old New York firm conducts two kinds of monitoring in the radio-tv field. The first of these is similar to what is done by press "clipping services" that is, Radio Reports monitors up to 17,000 radio and tv programs per month, checking for publicity mentions of products and personalities, special "salute" shows, and the like. At the same time, through its Spot Monitoring Division, Radio Reports also monitors local-level spot commercials and network cut-ins in 300 radio and 50 tv markets in 44 states. For the most part, these spot reports are checkups on how commercials were handled, what the adjacencies were, and what errors may have been made. Usually, handicapped people are employed to do this radio and tv spot monitoring. "Shut-ins are the most attentive radio and tv audiences," explains Si Nathanson, a Radio Reports v.p. In several key areas (such as New England, New York, Philadelphia, Detroit, Chicago, Los Angeles and San Francisco) Radio Reports has branch offices equipped to make transcripts of special spot radio and tv commercials, such as might be used in a test campaign. Spot monitoring charges: 45c and up for a one-minute radio spot announcement; \$1.05 and up for tv, including a simple "log" report. Full radio transcripts, available in cities mentioned above, cost 7c per typed line, minimum \$7.00. Tv transcripts are 9c a line, minimum \$9.00. Photography service (pictures made from the tv picture tube) are available in New York.

Broadcast Advertising Reports: This firm, headed by Phil Edwards, is under option currently by A. C. Nielsen, as mentioned earlier. It has been in existence for about two years, and has been supplying agencies and stations with regular reports of spot (and local-level) radio-tv advertising in four major markets: New York, Chicago, Philadelphia and Washington. BAR information is obtained by tape recording the schedules of leading stations in each market for a full week, usually on a quarterly basis. The service is expensive one agencyman said that BAR coverage for spot radio in a major market would cost as much as \$100 for a full week of taping. The tapes are then gone over by researchers who write a special report. ★ ★ ★

TV RATES

(Continued from page 38)

scale. Each dot shows the 20-second rate per circulation of a station, though in some cases the dot stands for more than one station. About 150 mature tv stations were used."

Dorrell pointed out that if rates varied exactly with circulation—that is, if the cost-per-1,000 sets in each station's area was the same all of the dots would lie in a straight line. The fact that they do not, he said, proves that circulation vs. rate varies from market to market.

"However," Dorrell continued, "it will be noted that these points do tend to cluster around a line drawn through the points. The curved line on the chart has been drawn by sight and is not necessarily mathematically exact. But it does show 'some' relationship between rates and circulation."

Dorrell warned against assuming that a station is a "good" or "bad" buy because it lies above or below the line and pointed out, "There may be good reason for this tremendous variance in circulation vs. rate. The reasons may be audience as determined by ratings, competition, market size."

From talks with other authorities on the question of station rates, SPONSOR found agreement on this point: The biggest *single* factor in explaining the variance in cost-per-1,000 circulation is station audience as indicated by rating services. This, then, is obviously basic: no station rate can be too far away from reflecting the station's audience. But this is not to say that there is an exact relationship between station rates and station audience. As the problem was explained by one network

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.



"It's as easy as listening to
KRIZ Phoenix."

research executive:

"One reason you can't pin down the relationship between audience and rates is that there is no agreement on which rating service is correct. You'd have to have all the broadcasters and all the advertisers agree on one standard rating service and I don't have to tell you that it'll be a cold day in July when that happens."

Some of the authorities made the point that there is also disagreement in defining the broad area of a station's circulation, let alone audience. The disagreements (1) start with engineering estimates of how far out the station's signal goes, (2) continue with disagreements on how strong the signal should be in a given area or home to be considered adequate reception and (3) end up with disagreements of the degree to which one station's signal overlaps another's. The disagreements on overlap are particularly applicable in setting up network rates (since advertisers don't want to be charged twice for the same home) but also affect spot rates.

Another factor in the relationship between rates and circulation or rates and delivered audience is the size of the market. It is commonly understood that costs-per-1,000 in a large market are usually less than in a small market.

This is shown clearly in the Dorrell chart. Taking costs-per-1,000 potential circulation from the line drawn through the dots, here's what shows up (these are not actual station rates, but rough theoretical "averages"): For 200,000 circulation, a 20-second announcement cost about \$100 or 50c-per-1,000. For 500,000 circulation, the figure is about 35c. For 2,000,000, the cost is less than 22c.

The extent to which demand and supply affects spot rates is hard to pin down since there are no universally-accepted standards for station rates and, hence, no way of saying flatly that a station's rates are way out of line. But agency as well as station people left no doubt that there are plenty of occasions where rates are hiked because of the long lines of advertisers seeking availabilities. The tone of reactions was not the same in all cases, however.

Said an important media man at one of the top air agencies: "One of the nation's big stations recently raised its spot rates although there was no evidence that circulation or viewers

were appreciably up. The station just figured that if so many advertisers were trying to get on, the station must have something extra. At least, that's what they said and who can say they're wrong?"

A network executive had this to say about the economics of supply and demand:

"I don't think that stations ask themselves: 'What will the traffic bear?,' and then set their rates accordingly. Yet, in the last analysis, all prices in a free economy are determined by what the traffic will bear. Stations have to compete with other stations and tv has to compete with other media. If their prices are too high, why advertisers will stop buying and prices will come down. If advertisers keep on buying, why, then they must be getting their money's worth."

Said an agency research executive: "I think some of the stations are getting out of line in jacking up their rates. There's no justification for some of the new spot rates. The audiences don't justify the increases."

To some on the advertiser's side of the fence, the lack of a standard in determining rates is inevitable and, possibly, desirable. Here's how one respected timebuyer, a veteran of two decades in the business, put it:

"There was never any standard in radio and there won't be one in tv. Not even if the NARTB ever gets its tv set count going on a regular basis. Circulation and program audience are important, but they are not the only factors in determining rates. Take two television stations in markets that are comparable except for the fact that the per capita buying power in one market is much higher than another. You shouldn't expect the station in the richer market to charge the same rate as the station in the poorer market. Equal-sized markets differ in other ways, too. Sometimes a market is much more important than its population indicates because it is an important wholesale or distributing center.

"Then there's that indefinable thing called station character or personality. You can't always define it exactly in terms of dollars but it's there and it's worth money."

One reason for complaints about rates—the lack of station competition in important markets—is gradually disappearing. Not only are the big single-station markets going out but

the rapid growth in post-freeze video outlets is increasing overlapping and, hence, competition. There are expectations that some stations' network rates may drop in 1955. These decreases may average only \$25 to \$50 per station but when that's multiplied by a few dozen stations and then multiplied by 52 weeks, the savings add up. And it is possible that spot rates may be affected as well. ★ ★ ★

RADIO-TV NETWORK

(Continued from page 39)

common. Admiral (which sponsors Bishop Sheen on DTN), Coca-Cola (which sponsors Eddie Fisher on NBC TV) and Chesterfield (which sponsors Perry Como on CBS TV) all have the taped versions of their tv shows on Mutual. *Firestone Hour* and *Breakfast Club* are simulcast on ABC as is *Godfrey* on CBS.

Mutual gives this example of its non-tv coverage: The net has a total of 2,487,000 (average) radio listeners to its *Queen for a Day* (sponsored on both am and tv by Old Gold cigarettes). Of the radio listeners, 69.2% (1,721,-

"Specialized Programming"
REACHES, SELLS
Los Angeles BIG
500,000 Mexican-American Market

'CHICO'
LIONEL SESMA
The original Mexican - American D.J. (English speaking)

KOWL
10,000 WATTS
Transmitter: Los Angeles, California
Executive Offices: Santa Monica, California
National Representatives:
Forjoe & Co. New York, Chicago, Dallas, San Francisco
Dora-Clayton Atlanta, Georgia
GEORGE A. BARON, Gen'l Mgr.

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



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



WSJV-TV
GOES UP IN
POWER
 NOW MORE THAN EVER
 YOU GET COMPLETE
 COVERAGE
 in the
SOUTH BEND —
ELKHART MARKET

For availabilities and rates see your
H-R TELEVISION MAN
WSJV-TV
 ELKHART, INDIANA
John F. Dille, Jr. President
John J. Keenan, Commercial Manager

000 people) do not have a tv set. Conversely, only 30.8%—or 766,000—do own tv sets. This is based on its recent J. A. Ward Survey.

A number of admen contacted by SPONSOR said that in order to fill in the non-tv areas, it would be more efficient to use spot radio. And Joseph J. Weed, president of Weed Tv Corp. and founder of Weed & Co., station representatives, said the areas not reached by the network tv show might be covered via spot tv. "My first suggestion, based on the fact that it's basically a tv campaign, is that the advertiser first explore the possibility of using local tv stations not identified with the original network campaign in any available area.

"After checking tv spot availabilities, the logical thought is to carry the message into non-tv markets via spot radio. Via spot radio exact availabilities can be checked by a station representative firm and an advantageous selection made.

"Network radio, while reaching some non-tv areas, would also mean overlapping in the many combined radio-tv markets. The use of spot tv and/or radio would be the more practical means of reaching the pin-pointed areas not contacted via the original tv network station lineup."

★ ★ ★ ★ ★ ★ ★ ★
 "We will continue to need (in both radio and television) aggressive and intelligent salesmanship. It might not be too early to suggest, in view of recent developments, that such salesmanship should be positive in nature. Our product, whether radio or television, is a good product—and one need not berate the other in order to prosper."

HAROLD E. FELLOWS
 President
 NARTB

★ ★ ★ ★ ★ ★ ★ ★

Another thought was advanced by Noel A. Rhys, vice president & eastern sales manager of the Keystone Broadcasting System. "Populationwise, the Keystone Network with 790 affiliates covers practically all areas not adequately served by television. These stations, apart from being beyond these merchandiseable tv areas, also reach small town and rural America where radio still is dominant. Furthermore, the majority of KBS stations operate on the local level and are beyond the dependable coverage of metropolitan stations." Rhys also pointed to the flexibility of KBS to fit in with the particular coverage patterns of advertisers. ★ ★ ★

SMALL TV CLIENTS
 (Continued from page 39)

It is low program costs which keep the participations at an economical level and fairly competitive on a cost-per-1,000 basis with other network offerings. Half of the six shows peg program prices at the \$400-to-\$600 level per participation. In all cases, the bulk of the price per minute commercial is for time charges. Time and talent charges for all six range from \$1,800 to \$7,400 per minute. The lower-cost minutes are for regional networks.

Cost-per-1,000 homes figures range from about \$3 to \$5. Even the top cost-per-1,000 is lower than the average of any type of evening half-hour network show, according to Nielsen figures. In comparing participations with half-hour evening shows on a basis of cost-per-1,000 homes reached per commercial minute, the half-hour show figures come down substantially, of course. But even here the participations are considered competitive.

Network tv participations certainly do not exhaust the available uses of video for the small advertiser. There is also spot, which is widely used by all sorts of advertisers. Its flexibility enables the small advertiser to fit it to his budget more easily than network.

The following figures, assembled by BBDO, show August 1954, spot time costs for both Class "A" and "C" time. The figures are for both the top 40 and 60 markets and give the totals of one-time rates for the highest-priced station in each market:

For 40 markets (potential: 80% of all tv homes)—daytime minutes, \$3,946; daytime I.D.'s, \$1,873; nighttime chainbreaks, \$9,660; nighttime I.D.'s, \$4,725.

For 60 markets (potential: 90% of all tv homes) daytime minutes, \$5,091; daytime I.D.'s, \$2,443; nighttime chainbreaks, \$12,120; nighttime I.D.'s, \$5,935.

With these figures as a base it's apparent the small advertiser can build a spot tv campaign on budgets of varying amounts. In 10 markets at a five a week frequency for 13 weeks, for example, an advertiser could use daytime minutes at little over \$200,000 (figuring in the discounts). ★ ★ ★

RADIO IMPACT

(Continued from page 39)

familiarity, intimacy

- The gravitation of products which profit most from visual demonstration toward tv—leaving on radio largely products which can be sold well via car

- The changing motivations of the consumer over the past years, necessitating a basic change in copy approach

- Some loss of "advertising-susceptible" people from the radio audience—largely those who were the first to rush out and buy tv—leaving a larger number of those who were always hard to sell.

People have a reservoir of good will toward radio because of the age and old familiarity of the medium, according to findings of the Institute for Research in Mass Motivations. It is common, states Dr. Ernest Dichter, president of the Institute, for people to develop a relationship with their local radio station almost as with a family doctor. And, as with the doctor, they are generally quite willing to accept advice from it. In a study that the Institute recently made for a radio network station (which was the oldest in its area and had built a good local following by using an easy-going, relaxed approach), it found that 73% of the people interviewed would take buying advice from a local station which they knew well. This particular station had been getting an excellent response to its commercials, says Dichter, far better than another network station in the community which had built a more glamorous, formal, big-city aura.

Radio could heighten its commercial effectiveness, says Dichter, if it would sharpen up its understanding of changes in consumer motivations over the past years. For example, today the consumer knows more, is more sophisticated, wants better things but things made expressly for *him*, wants to have more fun and to enjoy the good things of life sooner.

In its testing of radio commercials, Schwerin Research has also come up with some interesting findings (SPONSOR, 20 September 1954). Commercials tested recently, for instance, were on the average more effective than those in 1947-48 in achieving remembrance, belief, says Schwerin. This, the organization believes, may be due partly to the gravitation to tv of those products

which needed tv the most (for demonstration purposes)—which "automatic screening process" has tended to make the average effectiveness of those commercials remaining on radio higher.

However, it is possible to sell a "visual" product effectively via radio provided the copy paints an effective "car picture," according to Allan Greenberg, Research Department Manager, Grey Advertising. He points to a bra manufacturer client of the agency for whom they have been running commercials on both radio and tv (Exquisite Form). Radio, says Greenberg, has been as proportionately effective for this item as tv. So long as the copy and other elements that go into the commercial are designed *exclusively* for the auditory medium—not partly for video, part for audio—you have a good chance for high impact, he feels.

Greenberg advances the theory that it may be harder to sell via radio today not because of tv, but because of a particularly hard-to-sell audience. It may well be, his theory runs, that the most susceptible people, advertising-wise, were the first to acquire tv sets and be influenced by tv's razzle-dazzle and commercials. Those most exposed to radio's commercials today are largely

★ ★ ★ ★ ★ ★ ★ ★

"To be a successful advertiser: make a quality product; strive to maintain and improve the quality; price it at its true value; make it readily available; advertise truthfully and in good taste; advertise to the right people; reach the greatest number of people consistently. . ."

M. A. MATTES

Manager of Advertising
Standard Oil of Cal.

★ ★ ★ ★ ★ ★ ★ ★

those who are tougher to sell, he ventures, but they were not tougher to sell than before tv came on the scene.

The biggest motivator of attention to a commercial in any medium is natural interest, says Charles Ramsey. "A person who is in the market for a new car, for instance, will be acutely aware of and listen to anything and everything on the subject of new cars for the duration of his interest (which generally lasts until he has actually purchased the car)", says Ramsey. "But if he does not have any interest in a product or a service, a person mentally tunes out even the best-written commercial. So your radio impact partly depends on how receptive people are to your product at the time they hear your commercial. ★ ★ ★

Tillie Vision
IN THE LAND OF
MILK AND HONEY



INTERCONNECTED CBS, ABC,
DUMONT, 55 COUNTIES
Haydn R. Evans, G. Mgr. WEED-TV

TOP TWO...

CBS IN COLUMBUS, GA.

WRBL RADIO 5-KW

(NCS 1952—40-100%)

Population418,600

E. B. Income (000) \$519,137

Retail Sales (000) \$257,776

WRBL-TV channel 4

(Pulse Area Survey Nov. '54)

Population737,910

E. B. Income (000) \$785,909

Retail Sales (000) \$442,308

Source SM May 1954



"WEE REBEL"

WRBL RADIO
AM-FM
TV 4
Channel 4

COLUMBUS, GEORGIA

CALL HOLLINGBERRY

If Your Market is
MINNEAPOLIS
ST. PAUL

NOW
IS THE
TIME

to see your

H-R

television representative

...about choice availabil-
 ities on KEYD-TV

...you can buy maximum
 power at minimum cost
 on the Upper Midwest's
 new Channel 9 station

...ask your H-R man
 about KEYD-TV's "in-
 centive" rates

316,000 WATTS



Offices, Studios, Transmitter
FOSHAY TOWER
 Minneapolis

Represented Nationally by H-R TELEVISION, INC.

Newsmakers in advertising



Vincent R. Bliss is the newly elected president of Earle Ludgin & Co., Chicago. Earle Ludgin himself was elected to the new post of board chairman. John H. Willmarth is the new executive vice president and general creative director. Another new v.p.—the first woman to hold such a post at Ludgin—is Jane Daly, radio-tv director. Bliss joined the agency in 1932 as a vice president. In 1916 he was elected executive vice president. Ludgin has headed the agency since he founded it in 1927, will continue in active role.



Adolph J. Toigo is another newly-elected agency president; he became president of Lennen & Newell, Inc., New York, succeeding the late Herman Wilson Newell, who died late last month. Thomas C. Butcher was elected executive vice president of the agency. Toigo has been executive vice president and general manager of L&N since its formation in 1952. Toigo's working career began when he was only 14; after a full day of school he worked as a mule driver 12 hours daily. He has a Ph.D. in English.

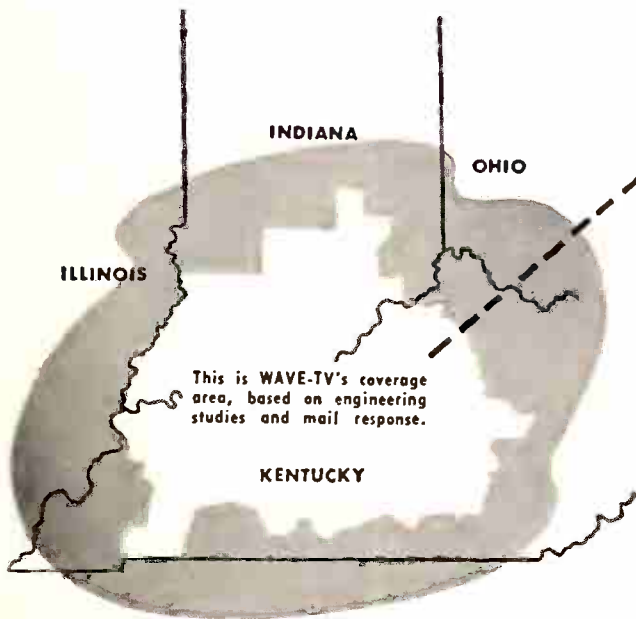


Melville R. Bissell, III, vice president and director of marketing for the Bissell Carpet Sweeper Co., made news when his company which has used almost no radio and little tv in its history signed for a 12-month schedule on ABC TV, buying about four participations weekly on Home and Today. Reason for tv, says Bissell: "Personal demonstrations in selling never have been replaced, and with tv . . . we'll be able to make more than 233-million personal demonstrations of need for a carpet sweeper in 1955." Agency: N. W. Ayer.



Ralph R. Hotchkiss, the man who created the familiar "Look Sharp" and "How Are Ya Fixed for Blades" animated tv jingles for Gillette, is joining Compton Advertising, Inc., as a vice president on 15 February. Hotchkiss, who has been v.p. and account executive at Maxon, Inc., Detroit, since 1915, has created more than 300 tv commercials yet before World War II he spent 17 years in Wall Street as a financial writer and editor. At Compton he'll work on an unnamed special assignment, reporting to R. D. Holbrook, president.

THINKING?



If you're thinking about a way to reach the biggest TV AUDIENCE in Kentucky and Southern Indiana —
ASK YOUR REGIONAL DISTRIBUTORS!

Pick up the phone right now—talk with your distributor in Louisville

—then in Evansville (101 air miles)

—then in Lexington (78 air miles)

Ask them all this question, "What Louisville TV station do your neighbors prefer?"

Spend the few bucks now—save many on your results!

WAVE-TV

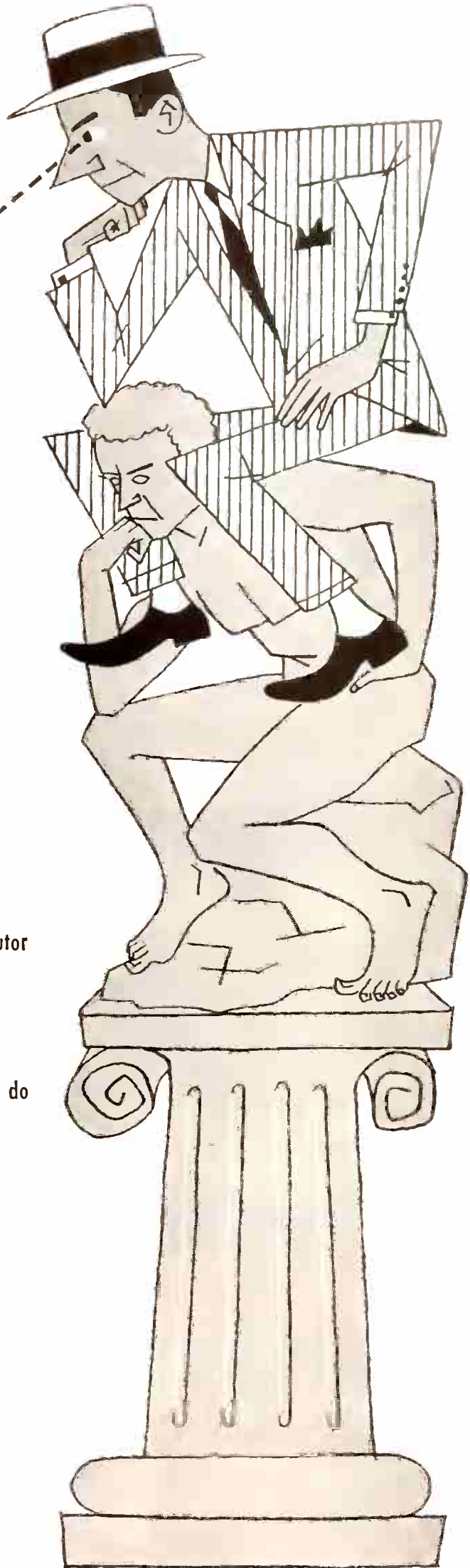
CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT



SPOT SALES
National Representatives





Spot radio's cloak-and-dagger

When a timebuyer is asked to get facts on spot radio activity of competitors, he's forced to become a cloak-and-dagger operative. Alone among major advertising media, spot radio has no complete source of figures on client campaigns, spending. So the buyer holds whispered conversations with pals at other agencies, puts the bee on reps for the tip-off on what his competition is doing.

A number of important companies, directly or through their agencies, survey stations periodically for a breakdown on activity of their competitors. The cost is great in manhours, inconvenience. And SPONSOR believes the cost is great, too, in billings lost to spot radio.

If a full list of clients and expenditures could be made available, more business for the medium would follow.

There have been a number of efforts to solve this spot radio problem with the latest being a project of Jim Boerst and Duke Rorabaugh (see article this issue, page 42). Jim is the publisher

of "Spot Radio Report," a partial listing of spot radio activity which includes accounts of 60 cooperating agencies. Duke Rorabaugh is well known as the publisher of the "Spot Tv Report," which is based on reports from 250 cooperating tv stations.

While the Rorabaugh tv report is regarded as a solid cross-section of spot tv activity, Boerst's "Radio Report" omits many major spenders because their agencies do not furnish information. The new combined effort of Boerst and Rorabaugh will seek to get spot radio information directly from a cross-section of 600-700 radio stations. If successful, it's hoped the Boerst-Rorabaugh project would eliminate the need for independent surveying of stations by clients and agencies.

SPONSOR believes the best interests of advertisers, agencies and the spot radio medium will be served if stations cooperate in making spot figures available—whether through the Boerst-Rorabaugh project or other means.

* * *

Horace Lohnes

The untimely passing of Horace L. Lohnes, senior active partner in the Washington law firm of Dow, Lohnes, & Albertson, brings to a close one of the most active and constructive careers in the history of radio and television broadcasting.

Some knew him as the genial host of the annual Federal Communications Association picnics. Some 700 industry notables attended the outings at his estate not many weeks ago.

Some knew him as the creator and prime mover of Vitapix Corp., designed to help television stations get high-grade film fare. Some knew him as an

indefatigable worker for improvements and forward thinking in station, network, representative, FCC problems.

Few advertisers and agencies fully understood the importance of Horace Lohnes on the commercial broadcasting scene. But his influence affected the air media in many ways.

* * *

Union irresponsibility?

At six a. m. on the morning of Tuesday 14 December, supervising engineers coming to work at KPIX, San Francisco, discovered that the station had been sabotaged.

The station was off the air for 13 hours, during which time it was discovered that hundreds of fuses were removed and dummy fuses inserted, equipment was hidden, tubes removed.

On its own motion the FCC, alert to its duty to the public, has instituted an inquiry.

What particularly interests SPONSOR is the fact that union negotiations between representatives of NABET (CIO) and the KPIX management had been underway for several weeks. Failing to agree on contract terms, the differences had been submitted to the U. S. Mediation and Council Service with a meeting to be held on 15 December. But two days earlier the station was off the air.

Beside the obvious interest of the public, sponsors were injured. Such irresponsible actions cannot be countenanced. If investigation by FCC shows that members of the union committed these flagrant acts of sabotage, station managers as well as advertisers and agencies should insist on assurances from responsible union officials that every precaution will be taken to prevent occurrences of this nature.

Applause

Tulsa's radio successes

The Associated Tulsa Broadcasters are starting the new year with a big push for radio.

In a cooperative campaign radio stations of Tulsa, KVOO, KTUL, KOMF, KFMI, KRMC, KAKC, are pointing out to national buyers via trade paper ads and reprints how good a salesman radio is for local advertisers.

The campaign is based on local success stories of interest to national buyers of radio advertising. Each station is supplying its national representative with full information on the success stories shown in the trade paper ads and, additionally, many more.

Gustav K. Brandborg, Assistant General Manager of KVOO and originator of the new campaign, writes: "I hope our example will start like cam-

paings among other radio groups around the country. After all, national advertising is only local advertising wholesale!"

Certainly, radio is big, persuasive, imaginative, and exciting. Advertisers will be hearing more about radio and its ability to sell during 1955 than ever before. The Tulsa campaign is the New Year's harbinger of things to come.

...it's not the

**R
E
A
C
H**

...it's the

PULL!



**KARK pulls 18 "firsts" among 24 morning quarter hours—
3 times as many as all other Little Rock stations combined!**

—as reported by the March 1954 PULSE Area Study

Your sales pitch, no matter how persuading, can't convince anybody who doesn't hear it. So why blow your budget on bigger signals that reach more dead sets? The station that pulls the biggest bonafide audience in the Little Rock market, the station actually listened to most, is KARK. The proof of the pulling is in the rating. And PULSE rates KARK

tops — morning, afternoon and evening — 66 quarter hour "firsts" out of 72.

Why such popularity? For one thing, KARK is a habit—and a good one—with Little Rock listeners. Dials have been fixed on 920 since 1948. Furthermore KARK programming includes the best of NBC.

It's program popularity and proved listenership like this, rather than power alone, that attracts customers for you . . . or to put it another way, *it's not the reach—it's the PULL!*

Advertise where people listen most, where the cost is low—on KARK!

kark

**920 KILOCYCLES 5000 WATTS
LITTLE ROCK, ARKANSAS**

**ARKANSAS'
PREFERRED
STATION**

NBC

**SEE YOUR
PETRY
MAN TODAY**





RADIO STATION REPRESENTATIVES

NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD