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WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

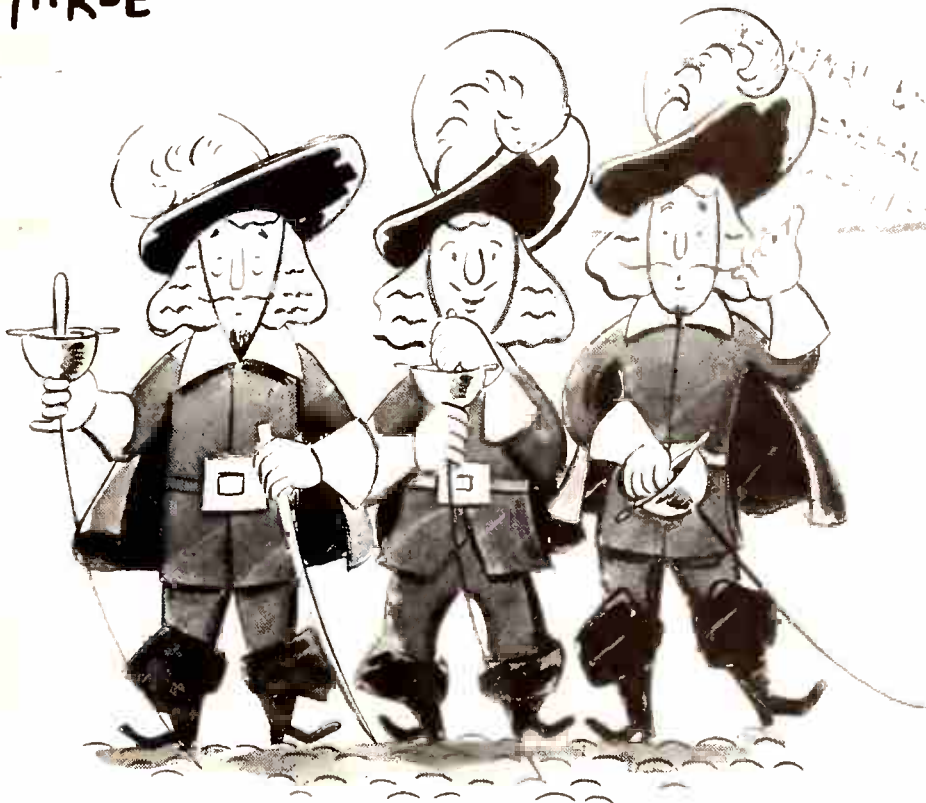


SPONSOR magazine for Radio and TV advertisers

6 APRIL 1953

50c per copy • \$8 per year

THE THREE MUSKETEERS WERE A PERFECT TEAM



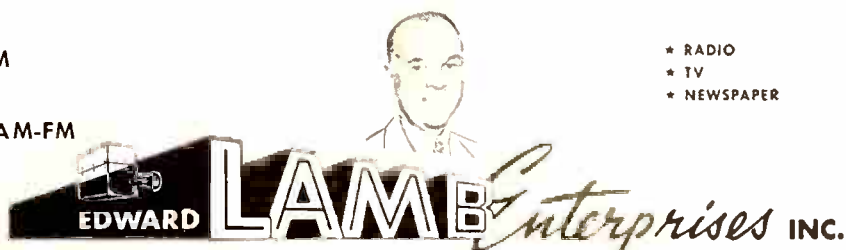
**SO IS
WICU-TV, THE ERIE DISPATCH, WIKKAM
WHEN IT COMES TO SELLING ONE ERIE, PA. MARKET**



by EDWARD LAMB ENTERPRISES

- ERIE, PA.—WICU-TV
Headley-Reed Co.
- ERIE, PA.—WIKK AM
H-R Co.
- ERIE, PA.—THE ERIE DISPATCH
Reynolds-Fitzgerald, Inc.
- MASSILLON, OHIO—WMAC-TV
Now under construction
- TOLEDO, OHIO—WTOD AM
Headley-Reed Co.
- ORLANDO, FLA.—WHOO AM-FM
Avery-Knodel, Inc.

In olden days the three Musketeers were a perfect team—In modern times the Erie Dispatch—Erie's oldest and first Newspaper—WIKK a 5000 Watts, top-rated radio station and WICU-TV—Erie's great VHF station with the best from all 4 networks are the perfect team when it comes to selling Pennsylvania's Third City and adjacent areas.



- * RADIO
- * TV
- * NEWSPAPER

New York Office: Hotel Borckov—Home Office: 500 Security Bldg., Toledo, Ohio

NCS OR SAM—OR BOTH?

page 27

8 tips on making top-notch animated film commercials

page 30

What's behind the upcoming all-media study by SPONSOR

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SUMMER SELLING SECTION

starts page 57

Highlights of 1952 summer air advertising developments

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Report on network radio and TV for summer 1953

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Research facts on summer radio and TV

page 65

The Swing is to WHB in Kansas City

WHEN the newsie at the corner puts up the flaps of his cap . . . when crocuses push up through a patch of late winter snow . . . when you look with new and impersonal passion at someone who isn't your wife or your true-love . . . and at last forsythia butters the Plaza . . . then, brother, watch out! *It's spring!* You open a book and the print starts up like starlings out of the grass. You reach for a pencil and find you've a radish and four sprigs of wild verbena for a hand. When you put on your shoe, a wing gets in the way.

HAPPILY, along streets crowded with noon, you wander lonely and ecstatic, hearing over the dissonance of traffic the willow buds open. Your soul takes off its long underwear and catches cold and you sneeze and the miracle happens! Any old miracle! Your own private miracle!

BUT here in Kansas City there's another sure sign of spring: the arrival of the *Blues* baseball players, home from spring training in Florida. And suddenly it's April 15, Baseball Opening Day at Blues Stadium, home of the *N. Y. Yankees'* No. 1 farm team. Larry Ray of WHB is on the spot to do the play-by-play broadcast, as he'll do for 153 consecutive games thereafter . . . through the pleasant summer days and nights right up to Labor Day! With baseball, our new spring schedules start on WHB—fascinating Radio programs for which we've been planning all winter.

There are some highly-productive programs available for sponsorship . . . and a few desirable program adjacencies available for spots, next to baseball and elsewhere on WHB's fine schedules. Ask your John Blair man!

We hope you'll be with us this spring—as an advertiser alert to the best way of reaching the most people in The WHBbig Market at the least cost.

Via WHB, of course, of course!



Spring has Zing on WHB

WHB • KANSAS CITY'S
OLDEST CALL LETTERS



1922-1953

10,000 WATTS IN KANSAS CITY

W H B

DON DAVIS
PRESIDENT

JOHN T. SCHILLING
GENERAL MANAGER

Represented by
JOHN BLAIR & CO.

MUTUAL NETWORK • 710 KILOCYCLES • 3,000 WATTS NIGHT

FREE!

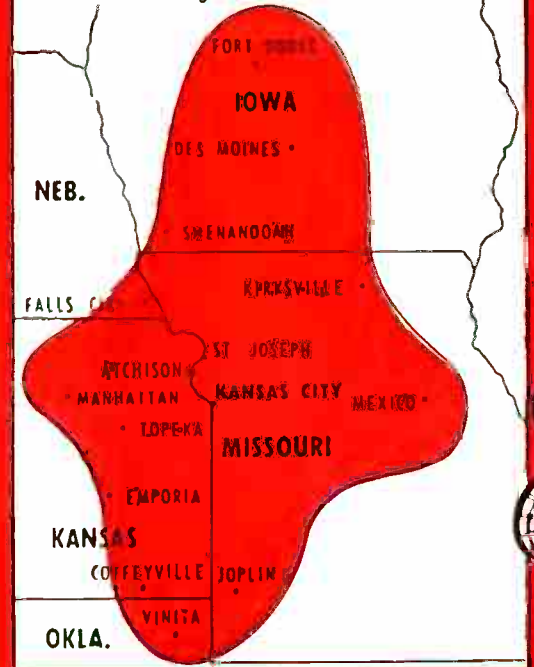
To advertisers and agency executives



DO YOU READ IT?
Swing, the 100-page pocket-size magazine published by WHB six times a year. Articles on marketing, advertising and research . . . excerpts from John Crosby's Radio and Television Column . . . pictures, jokes, quizzes and cartoons. Sent free to time buyers, advertisers, agencies, advertising and sales executives. Ask for a copy on your letterhead.

THE WHBbig MARKET

WHB Coverage to 0.5 mv m Contour



REPORT TO SPONSORS 6 APRIL 1953

ANA, 4-A's continue to leave radio off agenda

Nothing was said about radio at ANA Hot Springs convention 18-20 March except in passing. TV, lambasted in private by some advertisers during week, had one afternoon session but most of it was closed to press. Now along comes 4-A's with nothing exclusively devoted to air media at its scheduled 23-25 April meeting in White Sulphur Springs, W. Va. Question of "Why is radio the agenda stepchild?" was first raised in SPONSOR article 17 November 1952.

-SR-

One advertiser's views: "TV's going up, but what isn't?"

Some trade papers—and others—headlined ANA confab: "Advertisers revolting against high TV costs." Truth is probably closer to what one advertiser told SPONSOR when asked whether he foresaw wholesale exodus from TV: "Of course not. Did we quit mags and papers when they jumped rates on us? Everything's going up, except maybe nighttime radio. In TV we're getting better coverage than last year at a lower cost-per-thousand sets. The SAG strike settlement is going to hurt. Program costs have got to settle down. But we're making money in TV. If we weren't, we'd get out of it."

-SR-

Dichter links insecurity with buyers' formulas

Dr. Ernest Dichter, president of Institute for Research in Mass Motivations, was hit of ANA convention. He told SPONSOR: "Only the insecure have and believe in hard and fast formulas, especially space-buyers and, presumably timebuyers. Those who are secure in their jobs are not so sure of the answers." (See "Why SPONSOR spent 8 months evaluating all ad media," on page 34.)

-SR-

Toni spending \$75,000 on media study by Green

Pillsbury Mills talks to 15,000 women once a year to, among other reasons, measure impact of its \$9 million-plus advertising campaign. While at Pillsbury, Jack Green did a media study that was so successful he's now doing similar job costing around \$75,000 for Toni (where he's media director). All 3 Toni agencies—Tatham-Laird, Leo Burnett, and Weiss & Geller—are participating.

-SR-

Eastman Kodak planning to get in TV—someday

Eastman Kodak (most of whose \$2.5 million budget's going into magazines at present) is planning to break into TV, maybe next year. It's now experimenting with program formats. Firm prefers color, will film its shows in color but print black-and-white for TV while TV color system is getting installed. Long a radio holdout, Kodak feels it needs visual media. It's now supplying one-minute and 20-second film commercials free to Kodak dealers who want to use spot TV. Dealer's name, shot of store are cut in.

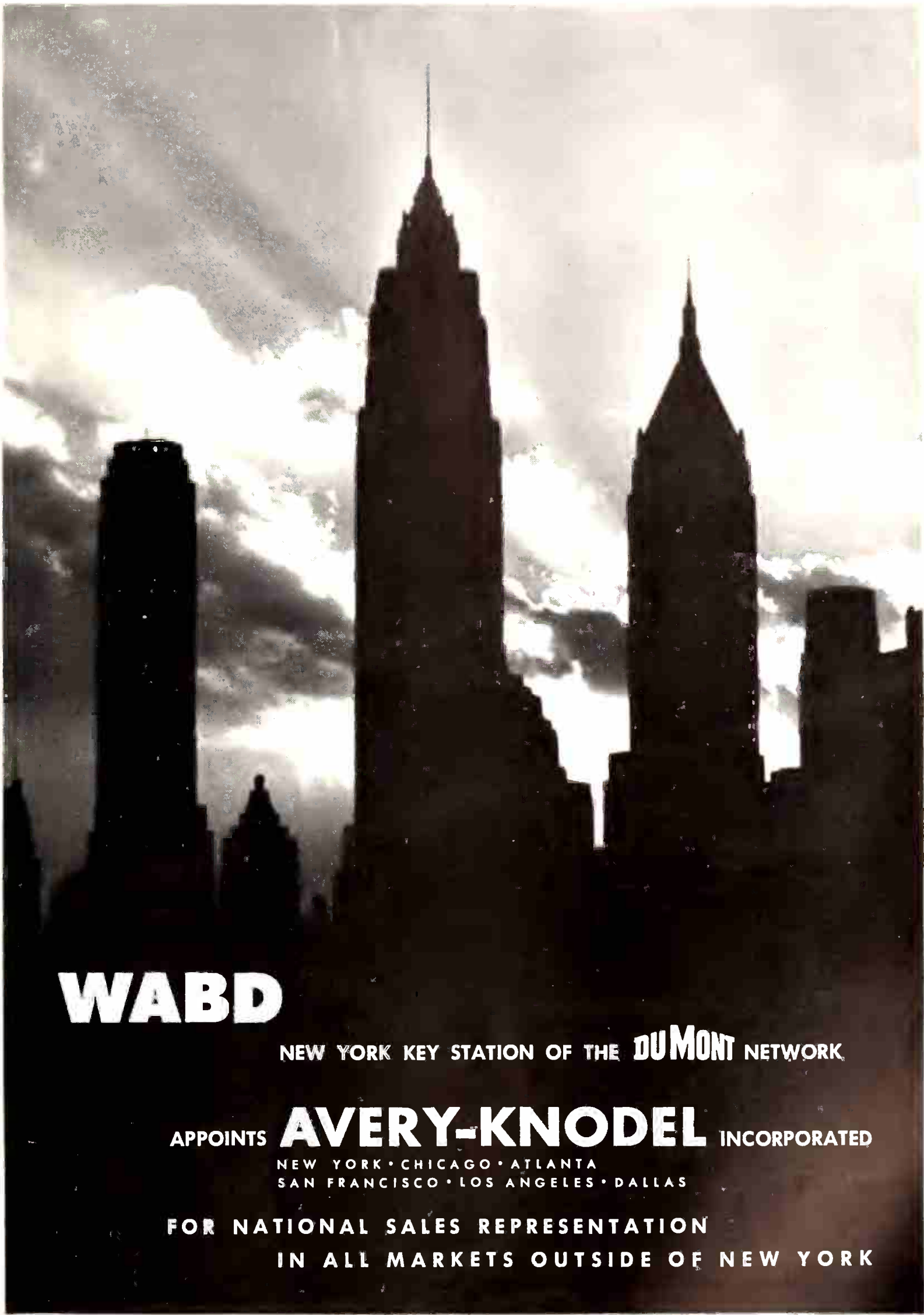
-SR-

CBS reports \$6.4 million 1952 earnings

CBS' annual report showed \$6.4 million net profit from \$251 million gross revenue in 1952, against \$5.4 million net year before. Highlights: 100 million radio sets have been bought since 1946; CBS Radio sponsors increased from 81 to 90; 102 sponsors used CBS TV in 1952, including 40 newcomers. All but one remained on air through summer.

REPORT TO SPONSORS for 6 April 1953

- AB-PT plans new shows for stars being signed; profits listed** Requiem: Leonard H. Goldenson's final annual report on UPT showed net profit for 1952 of \$6.9 million, down from \$10.7 million year before. ABC's last annual statement revealed net loss of \$141,725 on gross income of \$56.8 million. Newly merged American Broadcasting-Paramount Theatres starts with total assets of \$141.1 million, a \$42.8 million long-term debt. Goldenson reported ABC plans new radio & TV properties for Danny Thomas, Ray Bolger, George Jessel, Martin Block, other stars, hopes to find sponsors by fall. ABC is going places, he said, but "we don't expect to accomplish miracles overnight."
-SR-
- Out-of-home registers 19% summer plus** Effect of out of home audience in adding to summertime radio listening is shown in this figure from Pulse: 19% is added to in-home sets-in-use by out-of-home listening. Out-of-home studies in 15 markets during July 1952 are basis. For other data on out-of-home listening in summer, see page 72 of Summer Selling Section.
-SR-
- Farm machinery maker to try spot radio** New Holland Machine Co., a \$1 million advertiser, mostly farm papers, may try some spot radio again this year. Would like to go on TV with some of its own film but is afraid unions would squawk.
-SR-
- Mennen devotes 1/3 of budget to air media** Mennen Co., whose shaving and baby products lead field, will devote nearly one-third of multi-million dollar advertising budget to air media this year. Spot radio will get biggest chunk. Firm just moved from Newark to Morristown, N. J. Agencies are K&E, Grey, Cecil & Presbrey, Irwin Vladimir.
-SR-
- Soluble coffee seen replacing regular kind** Two Folger coffee companies (Kansas City and San Francisco) have shot to top using different air techniques. K.C. firm under President R. E. Atha uses extensive radio announcements through Grant (Chicago). Frisco firm under J. A. Folger uses newscasts and announcements through Raymond R. Morgan Co. (Hollywood). Advertising Manager Linton Bagley of Kansas City Folgers predicted to SPONSOR: "Instant coffee will drive the regular kind out in five to 10 years." Why hasn't Folger come out with one? "We will when we can make it taste as good!"
-SR-
- 2 breaks speed color TV, but not this year** National Production Authority okay on resuming color TV set manufacture plus CBS' decision not to push its own incompatible color system should speed day when nation can enjoy color TV. But don't expect mass production of sets before late 1954 or 1955. Cost: Probably from \$500 for 17" set.
-SR-
- Du Mont back in black after 1951 losses** Allen B. Du Mont Labs. made \$1.4 million on \$76.3 million gross last year after losing \$583,000 year before, according to annual report. TV net billings were up 29% to over \$10 million; sponsors, up 8 to 43.
-SR-
- FM can transmit 2 programs at same time now** FM revival? Six-week NARTB-RTMA campaign to promote audience and sales for FM radio begins today (6 April) throughout South Carolina. It's 8th such drive. In New York, Columbia University's Dr. Edwin H. Armstrong announced perfection of system of multiplex radio transmission for FM. It will enable FM stations to transmit 2 or more programs simultaneously, for example, news or advertising on one channel, music on 2nd. Says Armstrong: "FM will prevail as final aural system."



WABD

NEW YORK KEY STATION OF THE **DUMONT** NETWORK

APPOINTS **AVERY-KNODEL** INCORPORATED

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

FOR NATIONAL SALES REPRESENTATION
IN ALL MARKETS OUTSIDE OF NEW YORK

ARTICLES

Will NCS and SAM both be used by buyers?

Coverage controversy is pointed up by the fact that most ad agencies have lined up one way or another on using Standard Audit & Measurement Services or Nielsen Coverage Service. Latest details of the situation are outlined

27

8 tips on making top-notch animated commercials

Article written by Alexander Film Co.'s chief animator, George C. Waiss, points out importance of imagination, simplicity in planning commercials

30

Why SPONSOR spent 8 months evaluating media

Publisher's memo of last August explains purpose and scope of most comprehensive trade-paper study on media ever undertaken. List of 14 articles to be published, names of Advisory Board members, project details included

32

SUMMER SELLING SECTION: 1953

1952 summer air advertising highlights

Analysis of 1952 summer air season provides lessons for 1953 advertisers. Cheaper replacement shows and film reruns helped stretch budgets

58

Network radio: 1953 summer report

With less uncertainty about rates, networks are facing the summer with more confidence. Interest is centered on new 52-week discount plans

62

Network TV: 1953 summer report

Though network clients are worried about over-all TV costs, most of them seem committed to a no-siesta policy. Cost-cutting devices are discussed

63

Research facts on summer radio and TV

Seven pages of charts and analysis, broken down into single-page units, make it easy for agencies and advertisers to gain perspective on topic

65

COMING

Why evaluate media

First of 14 articles of SPONSOR's all-media evaluation study. Includes tips for advertisers, agencies, broadcasters based on eight-month probe

20 April

What's happening to your air advertising

A recorded SPONSOR panel discussion with nine advertisers who spend a total of \$50 million a year. Inside data on their worries, plans, beliefs

20 April

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NOW!—THE NEW 50,000-WATT

KTHS

BROADCASTING FROM LITTLE ROCK

GIVES YOU ALMOST ALL OF

ARKANSAS!

After operating for 27 years from Hot Springs, Arkansas, with 10,000 watts on 1090 K C, Radio Station KTHS now moves 40 miles eastward to Little Rock, broadcasting on the same frequency with power increased to 50,000 watts. The only Class 1-B clear channel station in Arkansas, it now also becomes the only 50,000-watt station in the state.

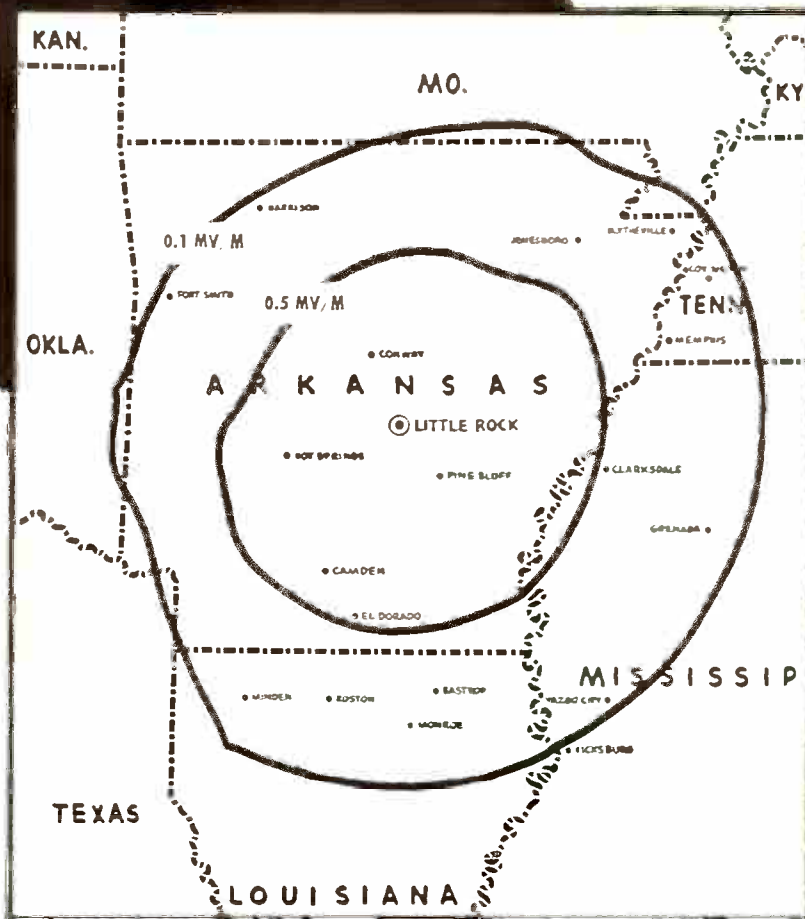
With an established listening audience of 72,840 families (BMB Study No. 2) who still hear the station at their accustomed dial setting, KTHS expands its *primary* coverage to 1,002,758 people — covers an *additional* 2,369,000 people in its *secondary* area.

Under the same ownership as KWKH at Shreveport, KTHS is operated under the same proven policies which have made KWKH the dominant station in its area and one of the great stations in the South.

ALSO—ON JUNE 15, KTHS JOINS THE CBS RADIO NETWORK.

Your Branham Man will gladly tell you the full details of the matchless new technical equipment, the tremendous new programming with which KTHS now becomes by far the most important radio station in Arkansas. *Ask him* — or write us direct.

Represented by The Branham Co.
Henry B. Clay, *Executive Vice President*
B. G. Robertson, *General Manager*



DAYTIME PRIMARY (0.5 MV/M) COVERAGE INCLUDES:

	ARKANSAS	MISSISSIPPI	TOTAL
Population	946,575	56,183	1,002,758
Radio Homes	237,954	12,740	250,694
Farm Population	341,434	32,350	373,784
Farm Radio Homes	71,594	6,830	78,424

Over 10% of our total primary coverage (more than 100,000 people) do not receive primary daytime service from any other radio station!

THE NEW 50,000-WATT (CBS SOON!)

KTHS

BROADCASTING FROM LITTLE ROCK, ARKANSAS

KBIF

900

CENTER OF THE DIAL
CENTER OF SAN JOAQUIN VALLEY

MUSIC

SALES MESSAGE

NEWS

SALES MESSAGE

WEATHER

SPOT-SELL

America's Richest Agricultural
Valley with KBIF

This station, now under the management of John Poole Broadcasting Co., was formerly KSJV-Sanger, California. New offices have been opened in Fresno with studios in Sanger and Madero.

Programming and audience promotion are scheduled similar to KBIG—which sky-racketed it to spectacular success in the Los Angeles market.

KBIF's .5 MV/M signal covers FRESNO, KINGS, MADERA, MERCED and TULARE Counties. Their ten year population rate shows an increase of 55% and 400% increase in value of agricultural production.

Write for coverage map and statistics and combination rates on both stations.

900 KC
1000 WATTS

KBIF

CENTER OF THE DIAL

CENTER OF
SAN JOAQUIN
VALLEY

1412 Fulton Street, Fresno 1, Calif.

John Poole Broadcasting Co.

KBIF • KBIG • KPIK

6540 Sunset Blvd., Hollywood 28, Calif.
Not. Rep. Robert Mecker & Ascas. Inc.

Timebuyers at work



J. D. Knap Jr., The Wesley Associates, is placing 60-second radio announcements on 127 stations in 70 markets for Shulton's new Old Spice Stick Deodorant for men. After a 13-week campaign, the radio copy will be switched to Old Spice Shave Cream and Lotion, without loss of choice availabilities. "We're buying early morning time when possible," Knap explains, "because we want to reach men at a time when shaving is on their minds." The campaign will be supported by newspaper ads.



Alice Ross, Kastor, Farrell, Chesley & Clifford, says: "In buying time for a drug product, we feel it's just as important to consider local distributors as to aim at the right audience. After all, the dealer is the local salesman." Her two recent buys for Rybutol: Arthur Godfrey, CBS Radio, Sundays, 4:30-5:00 p.m.; Paul Dixon Show, Du Mont, Wednesdays, 3:30-3:50 p.m. Both provide the type of merchandising potential that satisfies Rybutol dealers. Agency is now product testing for her Stoppers account.



John McCorkle, SSCB, is buying time for Pall Mall's biggest spot radio campaign since World War II. The long-term push, which started 1 April, covers 45 big-city markets across the country. "We're placing these 60-second announcements in early-morning time," says John. He explains that local news adjacencies between 6:30 and 8:00 a.m. will bring the Pall Mall message to the mixed adult audience the cigarette sponsor wants to reach. Major problem: clearing time far away from competitors.



Gerald Gibson, Doherty, Clifford, Steers & Shenfield, buys a heavy radio schedule for his Pharmaco account. Already in over 200 markets with 60-second announcements for Feen-A-Mint laxative chewing gum and Choos Antacid chewing gum, Pharmaco added two twice-weekly ABC radio programs this month: When a Girl Marries and News With Don Gardiner. "This network and spot combination gives us both the coverage and frequency of impact we need," explains Gibson. Copy clearances are no problem, Gibson finds.



**Western
Music
Lassoos
Western
Customers!**

Tex Williams and his famous orchestra are now for sale — and in the best Saturday night radio time slot!*

On Saturday night more people listen to NBC Western Network than to any other network on the Pacific Coast. Add the personal popularity of Tex Williams, Terrea Lea, Smokey Rogers . . . the demonstrated preference of Western listeners for Western music . . . and the fact that Tex's show is on from 7:00 to 7:30 P.M. — right next to NBC's Grand Ole Opry, highest rated Saturday night show.

The answer is clear: the Tex Williams radio show is your best bet to corral new profits in the West. And it can be bought in 10, 15, or 30 minute segments at a price that will please your advertising budget . . . if you act now!

For details phone Wallace Hutchinson in Hollywood, HOLLYWOOD 9-6161. or Walter Tolleson in San Francisco, GREYSTONE 4-8700.

** All-Western night on NBC, a perfect night of block programming.*

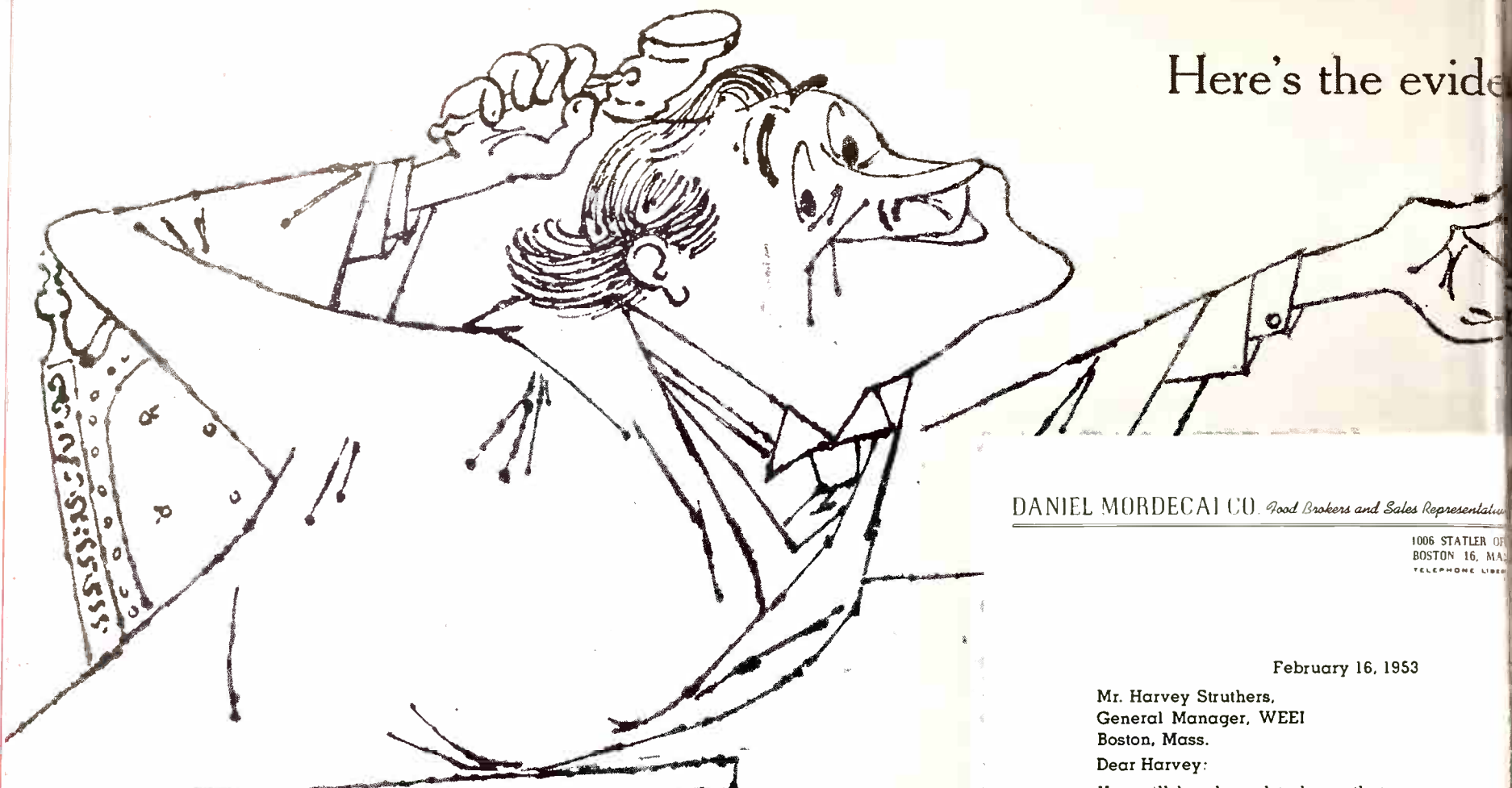


**WESTERN NETWORK
NATIONAL BROADCASTING COMPANY**

A Division of Radio Corporation of America

HOLLYWOOD • SAN FRANCISCO • CHICAGO • NEW YORK

Here's the evidence



DANIEL MORDECAI CO. Food Brokers and Sales Representatives

1006 STATLER OF
BOSTON 16, MASS.
TELEPHONE LIBERTY

February 16, 1953

Mr. Harvey Struthers,
General Manager, WEEI
Boston, Mass.

Dear Harvey:

You will be pleased to know that we are finding the F. H. Snow Canning Company's participation in the Priscilla Fortescue show, the Food Fair, and the Housewives' Protective League a very important factor in the steadily increasing sales of Snow's products.

Not only is this radio advertising on WEEI highly effective, but it is excellently supported by the comprehensive merchandising program of the Housewives' Protective League and the WEEI Supermarketing Plan. This is an integrated program which really pays off.

Sincerely yours,

Daniel Mordecai
DANIEL MORDECAI CO.

MEMBER - BOSTON FOOD BROKERS ASSOCIATION - ASSOCIATION OF MANUFACTURERS' REPRESENTATIVES



MARTEL

in Boston, the station is WEEI!

udge for yourself!

The F.H. SNOW Canning Company Inc
TELEPHONES SCARBORO 284 765
PINE POINT, MAINE

PACKERS OF
"SNOW'S BRAND"
CANNED FOODS

February 1, 1953

Factories
PINE POINT, MAINE
SOUTH GOULDSBORO, MAINE

Mr. Harvey Struthers
General Manager, WEEI
Boston, Mass.

Dear Harvey:

We have been participants in the Housewives' Protective League on WEEI for well over a year now, and have been greatly pleased with the results. These results have brought you, as you know, several renewals on this program.

I want also to tell you that we are well satisfied with the effectiveness of the Supermarketing operation. The displays in a large number of A&P and Stop and Shop stores have been very helpful in moving an increasing volume of Snow's products, particularly when they are backed up by our expanded schedule of air time. This combination of good air time plus good point-of-sale promotion ranks high as a producer of rapid turnover.

Very truly yours,
THE F. H. SNOW CANNING CO., INC.

Fred H. Snow
Fred H. Snow, President

FHS//

CLAM CHOWDER • PEW CHOWDER • CLAM CASSEROLE • CLAM • MINCED CLAM • STEWED CLAM • CLAM CHOWDER
ATLANTIC SEA • PEW PLAZA • POLLOCK • BACON • BUTTER • BROWN BUTTER • WELSH CABBAGE


DANIEL F. SULLIVAN CO.
Advertising
618 TREMONT STREET BOSTON 10
TELEPHONE HANCOCK 8 7646

Mr. Harvey Struthers
General Manager, WEEI
Boston, Massachusetts

Dear Harvey:

As you know, the first food advertiser to use the Housewives' Protective League in Boston was our client, the F. H. Snow Canning Co. (Snow's Clam Chowder and other Snow's products). This radio program, with the intensive merchandising which goes along with it, has from the beginning helped to produce a very satisfactory sales increase.

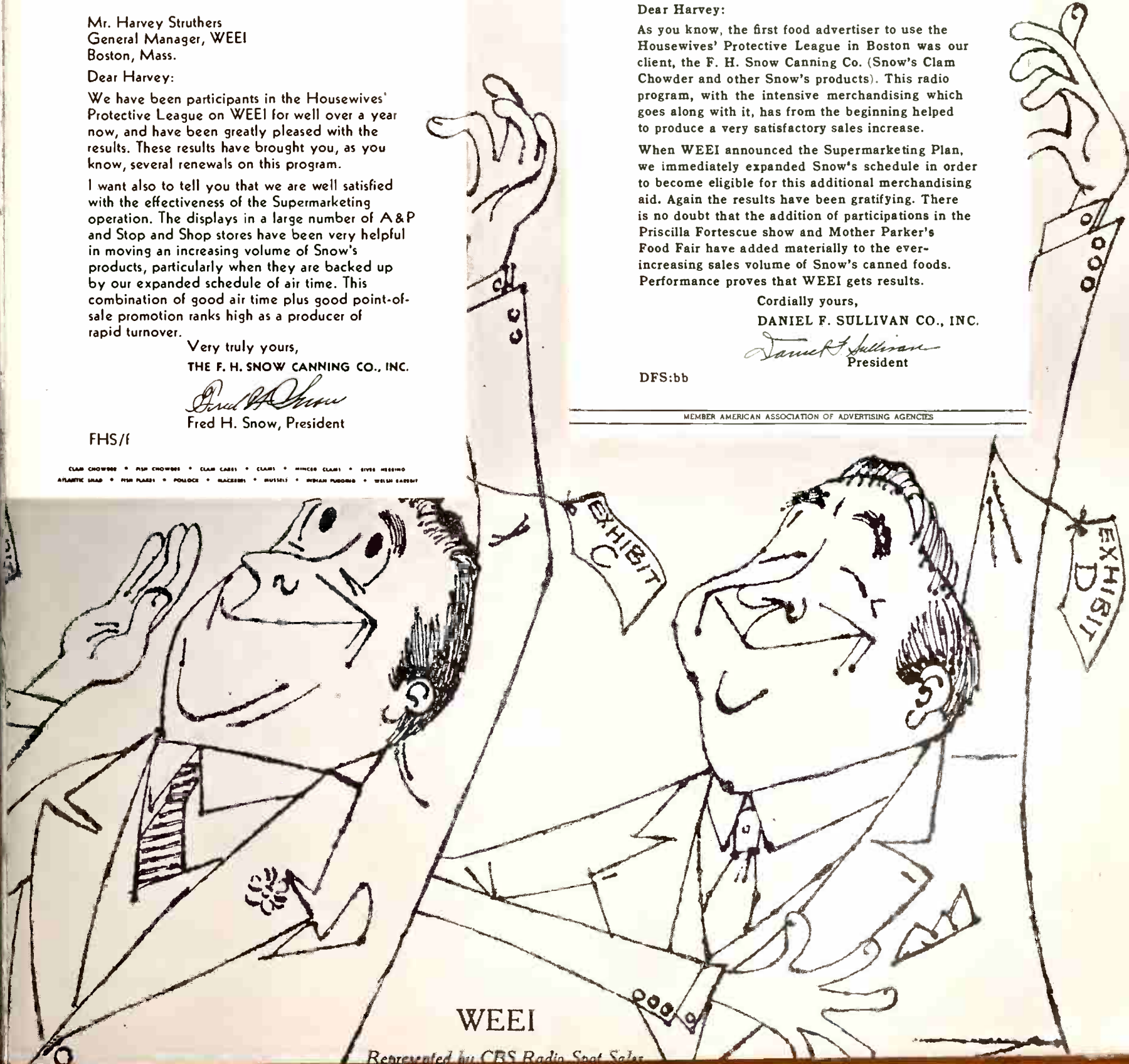
When WEEI announced the Supermarketing Plan, we immediately expanded Snow's schedule in order to become eligible for this additional merchandising aid. Again the results have been gratifying. There is no doubt that the addition of participations in the Priscilla Fortescue show and Mother Parker's Food Fair have added materially to the ever-increasing sales volume of Snow's canned foods. Performance proves that WEEI gets results.

Cordially yours,
DANIEL F. SULLIVAN CO., INC.

Daniel F. Sullivan
President

DFS:bb

MEMBER AMERICAN ASSOCIATION OF ADVERTISING AGENCIES



WEEI

Represented by CBS Radio Spot Sales



THAR'S GOLD IN THEM THAR HILLS

and on the Western
Plains, too!

There is more gold today in the area covered by KOA than there was in 1859 when the first gold strikes were made in the Rocky Mountain Region. Today's gold is from livestock, farming, mining.



No other medium reaches as many people in as extensive a Western Area as KOA.



You can turn some of this gold into sales for your products... HIT PAY-DIRT WITH KOA!



KOA reaches and sells 2,197,556 people in 12 states...301 counties!*



Remember: This lush market is BEYOND TV HORIZONS. Your most positive and economical way for reaching millions of buyers with billions of dollars to spend continues to be KOA.

Write for *The Western Market* and KOA's new rate book for details you should know.

*Nielsen Coverage Service



National Sales Representative:
Edward Petry & Company
Offices in: New York, Chicago,
Detroit, San Francisco, Los Angeles,
St. Louis and Dallas



DENVER

1625 California Street
Denver, Colo.

850 Kilocycles

50,000 Watts

Men, Money and Motives

by
Robert J. Landry

New breed, new profession

In connection with NBC's recently announced television Rate Manual No. 2, the spotlight has fallen upon a number of young financial liaison officers of that network. Every network knows this new breed, and increasingly relies upon their vigilance. The group at NBC to which we now allude is interesting because it has been given the considerable chore of visiting all the leading advertising agencies—something of a novelty in itself—and explaining not just the arithmetic of “staging services,” but what lies behind the arithmetic, and what it means to the advertiser.

* * *

The captain of the team is Edward Stegeman. He bears the title: “Programing and Production Financial Manager.” He and his colleagues in this sort of work must possess a perfectly enormous fund of current information on union contracts, hourly wage scales, in-studio minima. But much more. They must also be privy to every company policy, pricing strategy and industry pitfall. Finally, and not least, they must be equipped in intellect and personality terms to successfully cope with advertising agencies and sponsors, some of whom are either dubious or downright hostile.

* * *

It is entirely plausible to suggest that Stegeman & pals (they report to Controller Bill Sargeant) and their like numbers at CBS, Du Mont, and ABC constitute a “new profession” within broadcasting. Not that there haven't always been controllers and contract officers. Their numbers were visibly swelling in radio even before television, once the full impact of the Wagner Act had been felt and radio networks at national headquarters found themselves doing business with some 50-odd different unions. The point is that television, which is “complexity” in contrast to radio, which is “simplicity,” has compounded the hazards, costs and booby-traps of planning, buying, scheduling, administering, and budgeting studio facilities and studio manpower.

* * *

“Staging services” represent 30% on the average, of total network television program costs. These are the “below-the-line” charges which appear on the advertiser's statements. They include both items like camera usage, extra equipment, film and telop studios and so on, which are commissionable to the advertising agencies, and the even longer list—scenery, stagelands, props, hairstyling, storage, rehearsal halls, etc.—which are billed net to the advertising agency. These are items which might be labeled TV's mechanics.

* * *

Merely to make a quick run-down of all the variegated services is to acquire a considerable respect for the young financial liaison officers. Now throw in mix-up, human confusion, a certain amount

(Please turn to page 110)



Warm breezes blow a big bonus your way



It's Summer. Morning, noon and night the highways are thronged with WCAU listeners headed for convenient seashore, lake and mountain resorts—all located within WCAU's 53 BMB counties in five states.

Through long habit, listeners in their automobiles and with their portables just naturally turn to Philadelphia's most powerful voice. This adds up to a *big bonus* on top of regular in-home listenership.

WCAU Radio delivers more families each week over a wider area than any other unit of circulation in Philadelphia. To go with the customers in America's 3rd greatest market—to and from work, shopping, play—experienced advertisers know that . . .

It's the time to buy...

WCAU radio

The Philadelphia Bulletin Station • CBS Affiliate • Represented Nationally by CBS Radio Spot Sales



competition got you hot under the COLLAR?



Relax . . . use CKAC, Montreal

1. Huge coverage—2 out of 3 French radio homes in Quebec.
2. Hundreds of thousands of faithful listeners day and night, as reported by B.B.M.
3. Selling power second to none — over 7,500,000 box tops in 1952.

CBS Outlet in Montreal

Key Station of the

TRANS-QUEBEC radio group



CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:

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

510 Madison

FREELANCE RADIO/TV DEPT.

While I enjoyed your article, "Can your agency use a freelance radio/TV dept.?" in the March 9 issue, I felt that it illustrated the picture only as reflected by the largest agencies.

Actually, it is the small agencies operating with small-budgeted local accounts that need production firms to help in their television problems. These agencies are far less likely to have experienced people around; what's more, their accounts are much more inclined toward a "saturation of one toe" philosophy, and since the accounts are generally too small to split with another agency, there can be a lost account because of lack of trained television people.

Our organization—and there are others like us—has as its principal clients smaller agencies (although we never turn down a big one, I'll admit). We identify ourselves completely with the agency concerned in any single show or spot, using our own name only for package shows we produce for syndication. Let me emphasize that we never have made a hard pitch for any of our own shows to an agency or an agency's client, and to insure our own fairness, we use an outside distributor for our own shows.

It is our contention that what agencies want, and what the industry needs, is a professional approach that will enable local advertisers to compete with the big-budget boys without moving their business to another agency—or to another medium.

HERSCHELL G. LEWIS
President
Lewis & Clark, Inc.
Chicago, Ill.

• The freelance radio/TV department has been successfully employed by regional and local agencies for a variety of jobs. Such firms as Lewis & Clark render a vital assist to agencies on the production front.

UHF STATIONS

In your February 9 issue, you have a story on "Key facts on 209 new and upcoming TV stations" (p. 42). The accompanying table shows there are two UHF stations to be built in Louisville. True. You also state there are 178,000 sets in the market now. You do *not* state that these sets cannot re-

ceive either of the two new stations. These are all VHF-only sets so, in so far as the two UHF stations are concerned, there are only *six* sets in this market that can receive them.

The fact is that these two newcomers have the same pioneer job to do that WAVE-TV started November 24, 1948. We were the first television station in Kentucky.

Incidentally, your figure of 178,000 sets is wrong. There are 226,915 sets served by WAVE-TV. This figure is based on a survey conducted by Dr. Raymond Kemper.

Presumably your table shows that in other markets, UHF stations have thousands of sets in the market that they will be able to serve, but here again, I believe you will find that these sets are not now capable of receiving UHF.

Incidentally, *Television Digest* reports that in Atlantic City it costs an average of \$75 a set to adapt it to receive UHF signals.

NATHAN LORD
Manager
WAVE, Inc.
Louisville, Ky.

• SPONSOR in its "sets in market" listing on the chart referred to VHF set figures furnished by NBC Research. SPONSOR will furnish UHF set figures as they become available, in future charts.

CROSBY COLUMN

Probably you've already read John Crosby's column of March 8 in the *New York Herald Tribune*, in which he wrote:

"Not long ago SPONSOR magazine, which makes more sense than any other trade magazine. . . ."

He followed this with three paragraphs of quotes (from SPONSOR) on raucous commercials.

Mighty fine tribute, I'd say. I, also, agree with his article and add my congratulations.

CLEMENT B. HAINES
Lampert, Fox, Prell & Dolk, Inc.
South Bend, Ind.

TV PIONEERS

Just for the record, and to prove the first man never has a chance, your article about TV pioneers, "Who are TV's pioneers?" January 13, 1953 (p. 34), told about KSD-TV and Balaban and Katz having a license as far back as 1940. Purely for the record, Sid Q. Noel, of Kansas City, was on the air with television in Kansas City, Au-



in new haven

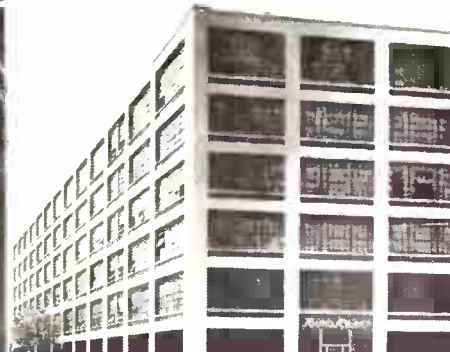
New Haven residents are justly proud of their industries. They make New Haven a good place in which to live! That's good for *you*—because a secure, working community is a *buying community*.

Best place to sell the people of New Haven on buying your products is *at home*, through WNHC. They stay tuned to their "community center" for entertainment and local news. And they *respond to sales messages* as surely as a SoundScriber does to a voice.



In 1910 The SoundScriber Corporation introduced a new concept in dictating instruments. It recorded on a wafer-thin, inexpensive, practically indestructible plastic disc, employing the latest developments in electronic amplification. Other leading manufacturers of dictating equipment soon imitated the SoundScriber principles.

SoundScriber outgrew its first plant by 1916. Its employee roll has grown from 25 to over 300. Today SoundScriber machines are sold and serviced in the U.S., Canada, and 17 foreign countries.



new haven New England's first complete broadcasting service
Represented nationally by the Katz Agency

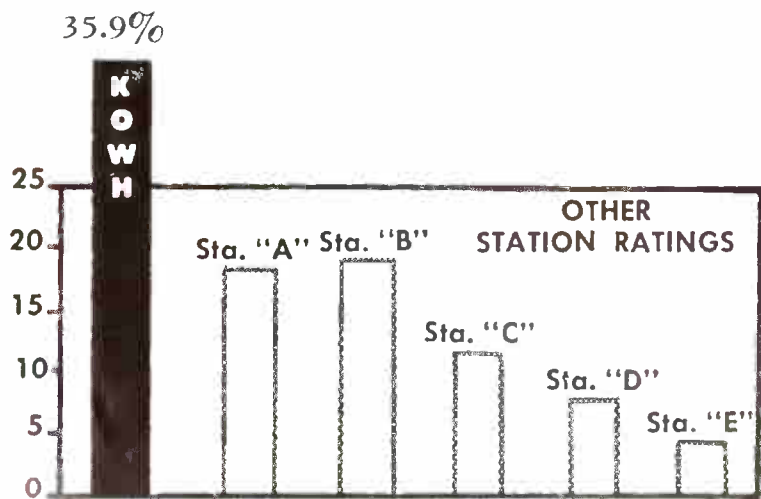
All It Took was a Repeater...



... Just issued to frontier troops, to foil an Indian massacre. One column, threatened with annihilation and outnumbered four to one by savage Sioux, took a stand on a sandbar behind a dead-horse barricade. New repeater rifles provided the firepower to repulse the attackers until relief arrived three days later.

KOWH features a repeater action too—the kind that uses your sales-ammunition to the best advantage in the Omaha, Council Bluffs area. Draw a bead on the below Hooper, averaged for the 15 month period from October, 1951, thru January, 1953. 15 consecutive reports have shown KOWH in first place!

- Largest total audience of any Omaha station, 8 A.M. to 6 P.M. Monday thru Saturday! (Hooper, Oct., 1951, thru Jan., 1953)
- Largest share of audience, in any individual time period, of any independent station in all America! (Hooper, Jan., 1953)



Kowh

O M A H A



"America's Most Listened-to Independent Station"

General Manager, Todd Storz; Represented Nationally By The BOLLING CO.

gust 22, 1931, station W9XAL. Artists like Buddy Rogers, Roscoe Ates, Ted Malone, and even stage plays were televised in '31. Sid Q. Noel is still in television. He is training, and has trained, thousands of television technicians in his Universal Television School here in Kansas City.

I know it is hard to believe that anything happens west of the Hudson. I read your story in the March 9 issue, "Can your agency use a freelance radio/TV dept.?" (p. 30). We have operated with a West Coast setup for the past year and a half. We have a pilot film produced by our West Coast organization on the famous *Air Adventures of Jimmie Allen* series. If you would like to see it, we would be glad to show it to you.

I read your magazine from cover to cover each issue. It is always full of new and interesting information.

GARDNER REAMES
Comer & Reames, Inc.
Kansas City, Mo.

SPOT REACTION

The March 9 issue of SPONSOR is one of the most informative I have seen. You certainly train your writers in thoroughness.

All the spot material, incidentally, doesn't make me feel bad.

THOMAS F. FLANAGAN
Managing Director
Station Representatives Ass'n.
New York

REVIEW ERRED

In the "Commercial Reviews" column of the March 9 issue of SPONSOR (p. 54), this agency and its client, Vim Stores, were criticized for producing a television commercial which your columnist considered "an unhappy and sloppy job."

Upon inquiry to your office, we have learned that the commercial referred to was on WABD in the evening, and was reviewed during the month of February. This particular spot must have been of a Du Mont television receiver featured at the Vim Stores.

This "dealer tie-in" commercial series on WABD, in the first place, was not contracted for through William Warren, Jackson & Delaney, and second, it was not produced by this agency. Presumably, it was done by the receiver division of Du Mont laboratories, or their advertising agency.

When a publication chooses to condemn an advertiser and its agency for certain advertisements, we believe it should get all the facts. Needless to say, we were not pleased with the highly unfavorable criticism of our client created by this adverse publicity.

STEVENS P. JACKSON
Director of Television
William Warren, Jackson & Delaney
New York

● SPONSOR apologizes for attributing the production of this commercial to Vim Stores and its agency.

COST-CUTTING GADGETS

We feel that a letter is due SPONSOR on the enthusiastic response we received from being written up in your magazine. ("TV's cost-cutting gadgets," 22 September 1952, p. 36.)

We were particularly interested to find that you are so widely read in many different sections of the States.
TOM HOWELL
Howell-Rogin Studio
New York

TV STUDY

In the first report of its kind, so far as I know, C. E. Hooper has conducted a special television study for Atlantic City, February 1953.

I believe this is the first time any station has stood the test of actual survey of sets and conversion. We hope you will use it to the benefit of a station that was willing to pay for fact-gathering figures. Of 1,500 completed calls, 68.5% had a TV set; 11% are now available to receive Channel 46; 6.2% had installed a UHF antenna; and 3.8% had placed orders for a convertor not installed. When installed, this would bring conversion to 14.8%.

Here are Hooper's conclusions:

Atlantic, 48,755 homes; Cape May, 31,327 homes; total: 80,082 homes. Of these, 68.5% are TV equipped homes, totaling 54,850 TV homes in the two counties alone.

Now multiply by 11%: those equipped to receive Channel 46. You reach a converted set figure of 6,035 in the two counties alone. When Hooper estimated orders are filled, there will be 3,228 UHF-converted sets in Atlantic and Cape May counties alone.

FRED WEBER
President
WFPG, Inc., Atlantic City
(Please turn to page 108)

COMING
SOON

NEW

POWER
200 kw

NEW

COVERAGE
709,648 Sets

NEW

CHANNEL
To 10 from 11

Authorized changes will be made this spring, pinpointing your persistent salesman in the prosperous Southern New England Market.



WJAR-TV
CHANNEL 11
PROVIDENCE

Represented Nationally by
WEED TELEVISION

EVER

Psychoanalyze
A CITY?



WEMP DID!

and found

Milwaukeeans

prefer

NEWS

Thirty times daily, prepared by Milwaukee's largest independent radio news department. clubs and cars—day and night.

MUSIC

Another reason for the year 'round popularity WEMP enjoys in homes, stores, offices,

SPORTS

More sports broadcasts than any other Milwaukee station. Earl Gillespie, Wisconsin's favorite, does three sportscasts daily and all play-by-play reports.

They add up to consistently high ratings all year long. Remember, for \$100 to \$300 per week, or more, a WEMP spot campaign delivers 2 to 2½ times more audience per dollar than any network station in town.* Call Headley-Reed!

*Based on latest available Hooper Comprehensive and SR & DS rates.

WEMP WEMP-FM
MILWAUKEE

24 HOURS OF MUSIC, NEWS, SPORTS

HUGH BOICE, JR., Gen. Mgr.

HEADLEY-REED, Nat'l Rep.



*To Henry
It's been a
mighty pleasant
association and
I've loved every
day of it
M. Webster*

Mr. Sponsor

Henry L. Webster

V.P., secretary and ad manager*
William Wrigley Jr. Co., Chicago

Don't try to get an appointment with Henry L. Webster. It can't be done. Fact of the matter is that you don't need one to see the advertising manager of William Wrigley Jr. Co. Just announce yourself to his secretary and if Webster is available you'll get to talk to him.

He has some other ideas on efficiency, too. Like going to lunch daily at exactly 12 noon and refusing to discuss business during his lunch hour; and quitting work promptly at 5:00 p.m.

But during the normal working hours Webster is kept busy overseeing the expenditure of Wrigley's \$8,700,000 advertising budget, of which network radio gets \$2,000,000 and net TV \$800,000. Working closely with company President Philip K. Wrigley, Webster has kept abreast of modern advertising techniques. In fact, Wrigley was the first firm to sponsor a transcontinental network radio program. That was in 1927. Since then, Webster has rode rein on over \$35 million in radio advertising and a \$1.5 million TV outlay.

Results of Wrigley's advertising techniques are impressive: Sales moved up from \$20-25 million in 1927 to \$73.5 million in 1951.

You get a clue to Webster's background as soon as you start talking to him. Courteous, helpful, and with figures at his fingertips, he hesitates ever so slightly before answering as he selects the *mot juste*. That's your tipoff to his legal training.

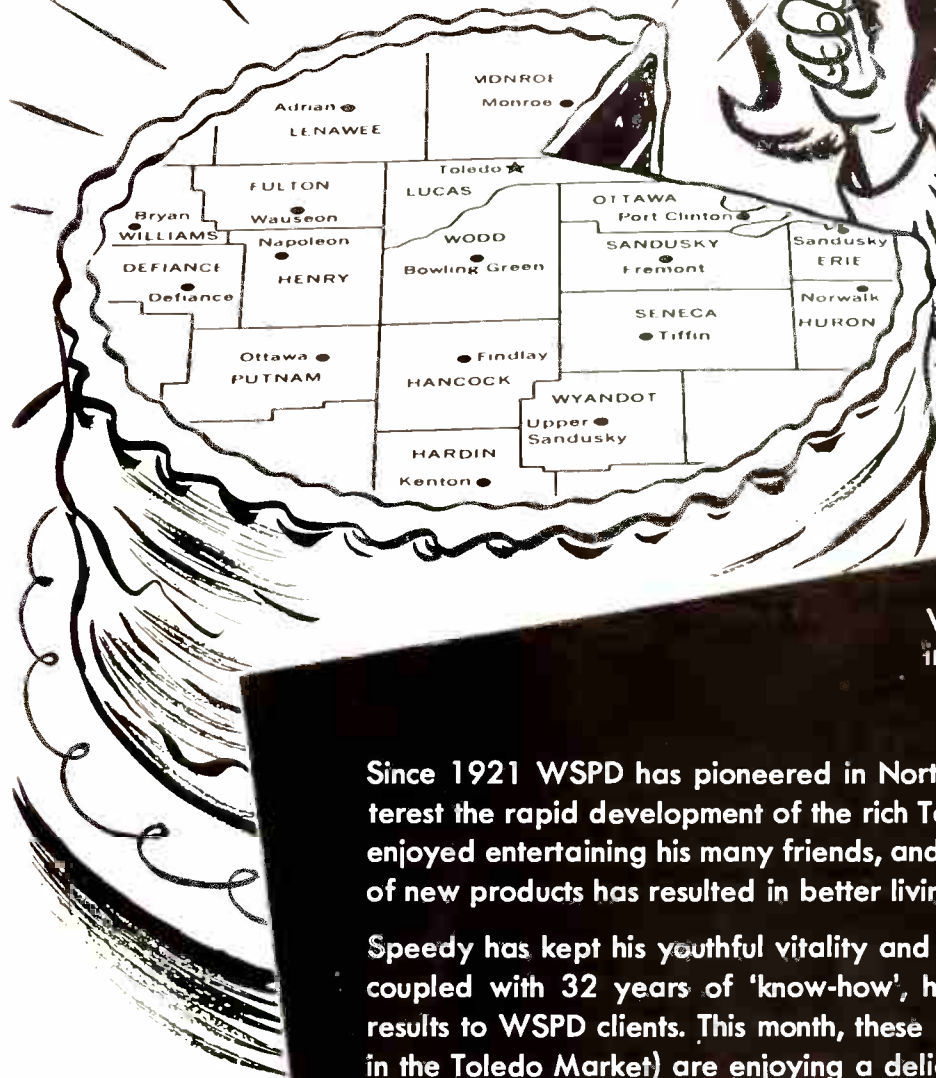
He became interested in law while working as secretary to the law department v.p. of New York Central Railroad in Chicago. After three years of night school, he received his law degree. Up to this point Webster answered to the name of "Les" (for Leslie, his middle name). A two-year hitch in the army during World War I changed that. The authorities insisted on calling him Henry. Now he compromises: Business people call him Henry, his friends say Les.

As Les, his favorite topic of conversation is his four daughters and 10 grandchildren (three sets of twins.) As Henry, his prime objective is to sell chewing gum—Wrigley's of course. To do so he has replaced car cards with network radio as the top item in the advertising budget. And although the company has sponsored a total of 47 programs in the past 26 years, many were used for long periods (*Myrt & Marge*, five years; *Scattergood Baines*, five years; *Gene Autry*, shown above with Webster, 13 years and still going strong). Henry's latest buy: *Yours Truly, Johnny Dollar* on CBS Radio. ★ ★ ★

*Webster was elected v.p. and secretary in March.

Enjoy a Slice
of Speedy's
Birthday Cake

Speedy



Wednesday, April 15, 1953, is a very important date in Speedy's life—his

32nd BIRTHDAY

Since 1921 WSPD has pioneered in Northwestern Ohio and observed with interest the rapid development of the rich Toledo Market. Speedy has thoroughly enjoyed entertaining his many friends, and his advice to them on the acceptance of new products has resulted in better living conditions for every home.

Speedy has kept his youthful vitality and progressive attitude. These qualities, coupled with 32 years of 'know-how', have delivered proof-of-performance results to WSPD clients. This month, these advertisers (through their sales results in the Toledo Market) are enjoying a delicious slice of Speedy's birthday cake.

WSPD

5000
WATTS
TOLEDO, OHIO

Storer Broadcasting Company

Represented Nationally
by KATZ

TOM HARKER, NAT. SALES MGR., 488 MADISON AVE., NEW YORK



KEY-Television NEWS

PUBLISHED BY SANTA BARBARA BROADCASTING AND TELEVISION CORPORATION

KEY CALIFORNIA STATION FILLS GAP

Links Northern and Southern Calif. Distribution

Northern and Southern California distribution meets at the San Luis Obispo County line, with each market larger than most of the forty-eight states in population, buying power or any other gauge of value. KEY-T links these two great markets which are by far the fastest growing areas in America.

WHEN

KEY-T goes on the air officially this midsummer (on or about July 1, 1953), supplying television coverage which has been needed for years in the huge coastal area of California.

HOW

Because of strong power (50,100 watts), and extreme height of transmitter (4200 feet), KEY-T will be dominant in its steady flow of signal. It was the need for this type of television coverage in Coastal California which moved the Santa Barbara Broadcasting and Television Corporation to plan and build a powerful regional station for Channel 3.

WHO

KEY-T is owned and operated by the Santa Barbara Broadcasting and Television Corp., with Harry C. Butcher, owner of Radio KIST, Chairman of

Yours for the Asking!

Wire, write or phone KEY-T, or your nearest Hollingbery office, for "The Selling Key-To Coastal California" in handy file folder size. It's loaded with factual information on one of America's most responsive markets . . . served by California's KEY-Television station . . . KEY-T. Phone Santa Barbara 3981 or George P. Hollingbery Company.



Pereira and Luckman Design First Hexagonal Studio With Central Control

The beautiful new KEY-T studio atop Mesa Hill, overlooking the City of Santa Barbara, embodies the ultimate in functional design. Most unusual feature is 52 foot hexagonal-shaped studio, creating six stage areas. Outdoor studios adjacent to the hexagonal will be used for interviews, scenic events and automobile, appliance and similar shows.

the Board. Colin M. Selph is President and General Manager, Cecil I. Smith, vice-president and treasurer, Alvin C. Weingand, secretary. Others associated with the corporation are Ronald Colman, Charles H. Jackson, Jr., and Arthur F. Marquette.

COST

KEY-T "down-to-earth" rates

are based upon two primary factors: 1—An NBC estimated "to start with" 43,500 sets *unduplicated* by NBC (Channel 4) and CBS (Channel 2) in Los Angeles in the south portion of the KEY-T A and B coverage area. 2—KEY-T regional rates are not only competitive with other media, but the cost per thousand is surprisingly low.

"TENT COVERAGE"

Engineering Surveys Forecast Coastal Coverage "Like A Tent" to Nearly Two Million People

The new KEY-T transmitter, like a tent-pole high on TV Peak, 4200 feet above sea level in the Santa Ynez coastal mountain range, will "tent-cover" the entire coastal area. Coverage indicated by tests and reliable authorities will be remarkably free from "dead spots" because of the unusual height from which signal starts. Signal will reach through Santa Barbara, Ventura and San Luis Obispo counties, into Kern County and a large portion of Los Angeles . . . a total coverage area potential of 1,922,502 people, owning 402,692 TV sets, according to conservatively estimated figures as of July 1, 1953. In addition, KEY-T will have an impressive, unduplicated set coverage within the above area.

50,000 WATT KEY-T DEBUTS WITH 4 NETS

NBC, CBS, ABC, Dumont Recognize Station Value

With the signing of affiliation contracts with all four networks, KEY-T assures viewers the finest schedule obtainable from network programming. In addition to the top network programs, KEY-T will provide special features such as local, regional and national news, California Kitchen, Fiesta Hour, Feature Films, current subject forums, farm and ranch roundtables, sports news, public service informational programs, special events, educational and religious programs.

The KEY-T basic policy is to present the best possible programming to the greatest number of homes in the huge area which will be covered. KEY-T thanks Dumont, ABC, CBS and NBC for unusual recognition.

CALLED 'SELLING KEY TO COASTAL CALIF.'

To achieve full coverage necessary for vital coastal areas of California, agencies and timebuyers recognize that the word "key" in KEY-T means the station which cannot be overlooked to reach a great market in the Northern and Southern California distribution link.

Station is called "The Selling Key To Coastal California" for a very important reason . . . over 400 miles of California coast between Los Angeles and San Francisco . . . the area served by KEY-T is strategically located in this rich market. Signals from outside television stations are either weak or non-existent in a large portion of this area.

A glance at the map of California will show the need for using KEY-T to sell this rich market, where two automobiles per family, a modern home and good living is the standard.

New and renew

SPONSOR

6 APRIL 1953

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Admiral Corp	Erwin, Wasey & Co	MBS 530	Life Is Worth Living; Th 9:05-9:30 pm; 12 Mar; 13 wks
American Home Products Corp	SSCB	MBS 526	Gabriel Heatter—News; M, W 7:30-7:45 pm; 2 Mar; 13 wks
Chevrolet Div of General Motors Corp	Campbell-Ewald Co	NBC 197	Dinah Shore; M, F 10-10:15 pm; 23 Mar; 30 wks
General Mills	Knox Reeves Adv	MBS 550	Wheaties' Scoreboard; 5 min following Game of the Day Sun; 5 Apr; indef period
Pacific Mills	J. Walter Thompson	MBS 550	Queen for a Day; M, F 11:30-11:45 am; 27 Apr; 4 brdcasts
Scholl Manufacturing Co	Donahue & Coe	MBS 530	Dr. Scholl's News; Sun 4:55-5 pm; 29 Mar; 13 wks
Toni	Leo Burnett, Chi	ABC 345	Friend in Need; T, Th, F 11:30-11:45 am; 23 Mar; 52 wks
J. R. Wood & Sons	BBDO	MBS 554	The Lanny Ross Show; Sun 1:15-1:30 pm; 1 Mar; 13 wks



2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
The Bell Telephone System	N. W. Ayer	NBC 195	The Telephone Hour; M 9-9:30 pm; 13 Apr; 52 wks
Beltone Hearing Aid Co	Olian & Bronner, Chi	ABC 190	Life Begins at 80; W 8:30-9 pm; alt wk 25 Mar; (indef period)
Miles Laboratories	Geoffrey Wade Adv	NBC 173	News of the World; M-F 7:30-7:45 pm; 30 Mar; 52 wks
Miles Laboratories	Geoffrey Wade Adv	NBC 175	One Man's Family; M-F 7:45-8 pm; 30 Mar; 52 wks
Pharmaco	Doherty, Clifford, Steers & Shenfield	ABC 192	News with Don Gardiner; T, Th 12-12:10 pm; 10 Mar; 52 wks
Pharmaco	Doherty, Clifford, Steers & Shenfield	ABC 192	When a Girl Marries; T, Th 10:45-11 am; 10 Mar; 52 wks
P & G	Benton & Bowles	CBS 170	Perry Mason; M-F 2:15-2:30 pm; 30 Mar; 52 wks
Whitehall Pharmacal Co	John F. Murray Adv	NBC 150	Just Plain Bill; M, W, F alt wks, T, Th alt wks 5-5:15 pm; 30 Mar; 52 wks
Whitehall Pharmacal Co	John F. Murray Adv	NBC 139	Front Page Farrell; M, W, F alt wks, T, Th alt wks 5:15-5:30 pm; 30 Mar; 52 wks



3. New National Spot Radio Business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Berghoff Brewing Corp, Fort Wayne, Ind	Berghoff Dark Beer	George H. Hartman Co, Chi	25 Midwest stns	Annet campaign; 5,861 annets; st 2 Mar; 13 wks
The Best Foods, NY	Hellmann's Mayonnaise	Benton & Bowles, NY	90 selected mkts	Participating, chainbreaks; st 4 May; 17 to 20 wks
General Foods Corp, NY	Maxwell House regular coffee	Benton & Bowles, NY	SF, St. Louis	20- and 60-sec annets; st 1 Apr, mid-Apr; 52 wks
Lever Bros, NY	Lux Liquid Detergent	J. Walter Thompson, NY	Balti, Phila, Wash	60-sec annct campaign; st 1 Apr; 13 wks
Pure Food Co, NY	Herbox Bouillon Cubes	J. M. Mathes, NY	NY, New England	Participation campaign; st Jan; 52 wks



4. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
George B. Adkisson	Henry I. Christal Co, Chi, sls	Free & Peters, NY, acct exec
William R. Arnold	WOR-TV, NY, TV acct exec	WABC-TV, NY, acct exec
Caley E. Augustine	WSYR, WSYR-TV, Syracuse, prom dir	WJAS, Pittsburgh, dir of publ rel
Ralf Brent	WIP, Phila, dir of sls	Same, vp and dir of sls
Jack Creamer	William Morris Agency, LA, in chg of talent and prog packaging	ABC, TV sls dept, acct exec
Jack Duffield	KTTV, LA, asst sls service mgr	Same, merch mgr
Charles A. Dunbar	Avery-Knodel, NY, staff	WOR, NY, acct exec
Julius Edelman	Peter Elgar Productions, NY, asst film ed	Same, vp in chg of prod
Thomas E. Ervin	NBC, asst gen attorney	Same, gen attorney
Charles C. Farrar	WJLD, WJLN-TV, Birmingham, Ala, sls mgr	KSTL, KSTM-TV, St. Louis, exec asst to pres



Numbers after names refer to New and Renew category

Robert Sarnoff (4)
 Robert Sullivan (4)
 Julius Edelman (4)
 John Geddes (4)
 R. K. Maneval (4)

▶ In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

4. National Broadcast Sales Executives (continued)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Arnold B. Fort	WOOK, Wash., DC, stn and comml mgr	WMAL-TV, Wash., DC, sls staff
George W. Fuerst	ABC, TV sls	NBC TV, SF, spot sls rep
John Geddes	CBS Radio Spot Sales, NY, acct exec	Edward Petry Co, acct exec
Harold Hand	WKRC-FM, Cinci, acct exec	Same, sls mgr
Larry Hasbrouck	ABC Spot Sales, sls staff	H-R Representatives, NY, sls
William T. Heaton	Pasadena Star-News, Pasadena, merch field rep	KTTV, LA, merch field rep
David H. Hedley	Cosmopolitan mag, adv prom mgr	NBC, adv, prom dept, mgr of sls presentations
Sam Henry Jr	Robert W. Orr Assoc, NY, vp	ABC, TV sls dept, acct exec
Edward C. Hughes Jr	RCA, NY, asst to vp in chg of technical prod of RCA Victor Div	Same, asst to exec vp
Frank R. Hussey	Chicago Tribune, adv dept	O. L. Taylor Co, Chi, acct exec
William B. Johnson Jr	Muller & Phipps Ltd, Philippine Is., adv and sls prom mgr	WAVZ, New Haven, acct exec
Dick Jolliffe	KNX-CPRN, acct exec	CPRN, sls service mgr
Wayne Kearl	Hawaiian Bdcstg System, gen sls mgr	Same, asst gen mgr in chg of sls
Don L. Kearney	ABC-owned TV stns, natl sls mgr	ABC, asst natl TV sls mgr
Robert J. Kingsley	PSI-TV, prod superv	Prockter Television Enterprises, superv of film pro
Harold Kirsch	Harold Kirsch Co, hd	WTVI, St. Louis, Mo, local sls mgr
Malcolm Laing	ABC, TV stn clearance, mgr	ABC TV sls dept, bus mgr
N. R. Madonna	Avery Knodel, NY, sls staff	WABC, NY, acct exec
Raymond K. Maneval	Schwerin Research Corp, vp	Same, vp in chg of test planning, methodolog, superv of budg, personnel
Gene Mann	Greek Theatre prods, Hywd, hd	Filmcraft Prods, LA, vp in chg of creative pro and sls
William M. Materne	ABC-owned radio stns, natl spot sls mgr	ABC-owned radio, TV stns, natl sls mgr
George Moore	WLTV, Atlanta, gen sls mgr	WLW-A, Atlanta, in chg of natl sls office
Gordon Morehouse	KOIL, Omaha, acct exec	Same, sls mgr
Jack Neff	WMAL, Wash, D.C., sls staff	WRC, Wash., D.C., sls rep
Nevin Paskow	Paramount Television Productions, NY, TV film service dept mgr	Same, sls acct exec
Bill Rea	CKNW, New Westminster, Can, owner-mgr	British Columbia Assn of Broadcasters, pres
Jeanne Remusat	BBDO, asst to mgr of film dept	Peter Elgar Productions, NY, corporate secy in chg of casting and scripts
Erwin Rosner	WPEN, WPEN-FM, Phila, staff	Same, local sls mgr
Frank Salzarulo	Indianapolis News, Indianapolis, farm ed	WIRE, Indianapolis, farm dir
Robert W. Sarnoff	NBC, vp in chg of film div	Same, vp in chg of film div and film and kinescope opers
Morton Sidley	Lincoln Dellar, Sacramento, Cal, exec	KFWB, LA, dir of opers
George Smith	ABC, TV Co-op sls dept, mgr	ABC, TV stn clearance, mgr
Stanley Smith	ABC TV, acct exec	ABC TV, Eastern sls mgr
John Soell	Du Mont, TV sls	H-R Representatives, NY, sls
Carl M. Stanton	NBC, mgr of network TV progs	Same, mgr of film div
Robert L. Stone	ABC net TV sls dept, bus mgr	ABC, TV service dept, bus mgr
J. Robert Sullivan	Goff pro, South	Dora-Clayton Agency, Atlanta, acct exec
Arden E. Swisher	KOIL, Omaha, gen mgr	May Broadcasting Co, Omaha, gen sls mgr
James T. Victory	20th Century-Fox Film Corp, sls	CBS Television Film Sales, staff
Stuart Weissman	WOR, NY, acct exec	WABC, NY, acct exec
Richard B. Wheeler	WTOP, Wash, sls	Same, gen sls mgr
J. Carl Willems	WJTN, WJTN-FM, Jamestown, sls staff	Same, sls mgr

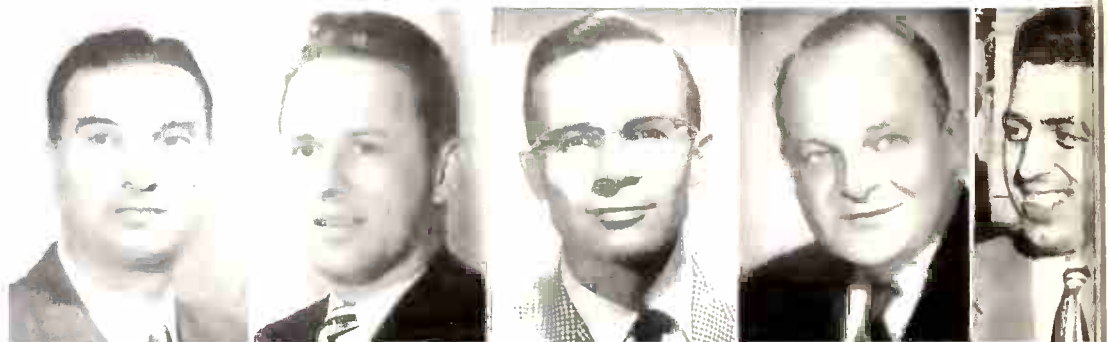


5. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Bowie Pies, LA	All products	Yambert-Prochnow, LA
Burkhardt Brewing Co, Akron	Burkhardt's Beer and Mug Ale	Rollman & Peck, Cinci
Columbia Tobacco Co	Du Maurier cigarettes	Doyle Dane Bernbach, NY
General Cigar Co, NY	Robert Burns Cigars, Robert Burns Cigarillos	Young & Rubicam, NY
General Electric Supply Co, LA	All services	Yambert-Prochnow, LA
A. C. Gilbert Co, New Haven	Toys	Erwin, Wasey & Co
Globe Brewing Co, Baltimore	Hals Beer, Arrow Beer	VanSant, Dugdale & Co, Baltimore
Katz Drug Co, St. Louis	Retail store chain	Peter T. Scott Assoc, Kansas City
Personalized Foods, LA	Twang, the all-purpose cheese spread	Irvin Rose Agency, LA
Snader Television Corp, NY	Projector units for large screen television	Gibraltar Adv, NY
The Strietmann Biscuit Co, Cinci	All products	The Ralph H. Jones Co, Cinci and NY

Numbers after names refer to New and Renew category

- Carl Stanton (1)
- Jeanne Remusat (1)
- Arden Swisher (1)
- Ralf Brent (1)
- Charles Farrar (1)
- Harold Kirsch (1)
- Jack Neff (1)
- Wayne Kearl (1)
- G. Morehouse (1)
- Caley Augustine (1)





“I like Ford Hopkins Rexall Drug Stores rat poison because...”

We discarded the idea for a complete-this-sentence-in-twenty-five-words-or-less contest almost before we thought of it. The rat poison market defies analysis; and even though Iowa *has* the highest literacy rate in the nation, rats in some of the outer reaches of WMTland might have had difficulty gnawing into Ford Hopkins drug stores for entry blanks.

Well, we were resigned to the fact that rats would be reticent about expressing a preference for any particular brand of poison. Nevertheless, we went ahead with a two week campaign (eight announcements) on behalf of Ford Hopkins' tidbits. The demand was not only tremendous—we even received 157 orders at the station.

It's true that most of the customers were people but you can't have everything.

Moral: Building mouse traps isn't the only way to get paths beat.

CEDAR RAPIDS



600 kc • 5,000 watts • Basic CBS Network • Represented nationally by the Katz Agency

NEWS FLASH!

KFWB

IN LOS ANGELES

AL JARVIS

and his original

"MAKE BELIEVE BALLROOM"



the MOST of the BEST for the LEAST

AL JARVIS

KFWB

NOW

THE BRANHAM COMPANY

27 YEARS of service in America's THIRD LARGEST MARKET

KFWB
LOS ANGELES

HARRY MAIZLISH
President - General Manager

NEW YORK
CHICAGO
SAN FRANCISCO
LOS ANGELES
CHARLOTTE
DETROIT
ATLANTA
MEMPHIS
ST. LOUIS
DALLAS

New developments on SPONSOR stories



See: "Rose king blossoms with spot radio"
Issue: 2 June 1952, p. 28
Subject: Happy with 1952 radio-TV push, former print advertiser plunges into 100 radio, TV markets

Until 1950, Jackson & Perkins Co., New York, was a convinced print-media-only advertiser. But so successful was the quality flower company's 1951 experiment with mail-order, radio and TV, that they're repeating their mail-order effort with an expanded budget this spring. Maxwell Sackheim, the nursery's agency, is launching the combined announcement and program campaign in 100 markets starting 19 April, the flower company recently announced.

In most of its markets, Jackson & Perkins will air a taped version of *The Jack Berch Show*, a 15-minute home gardening program, now heard on WOR, New York.

"In markets that have established local personalities, for our type of program, however, we may use local talent, though in a show with the same gardening format," says Lester Wunderman, a/e for Jackson & Perkins.

To supplement the spot radio drive, Jackson & Perkins is sponsoring *Galen Drake*, 1:00-1:15 p.m. Sundays on CBS Radio.

For TV, Maxwell Sackheim made a series of films featuring Norman Brokenshire and Jon Nagy in both five- and 15-minute shows. Format of the films: helpful hints for gardeners.

The agency is buying radio time mainly on power stations. "We're building a prestige show," adds Wunderman, "and we want the cream stations."

The agency's effort to identify the Jackson & Perkins name with a prestige program is in line with the high-quality product the nursery sells. Their rose bushes, for example, cost from \$3.75 to \$7.20—a price range considered high for mail-order sale of flowers.

But, from the first tests in spring 1950, both TV and radio proved to be efficient salesmen of Jackson & Perkins' flower line. Average cost of TV sales was 17c per dollar of sale in the 1950 test run. Radio, tested several months later, brought in orders at a cost of 15c per dollar of sale.

"Both media have proved themselves," adds Wunderman. "The main problem now is to place our programs not only in good time slots, but on stations with the proper facilities for handling mail-order business."

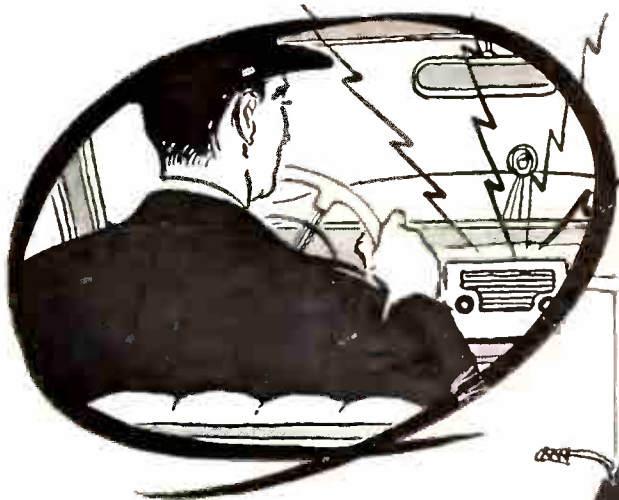


See: "Foreign-language radio: 1953"
Issue: 26 January 1953, p. 38
Subject: Vigorous Spanish-language programing draws national sponsors to KWBU

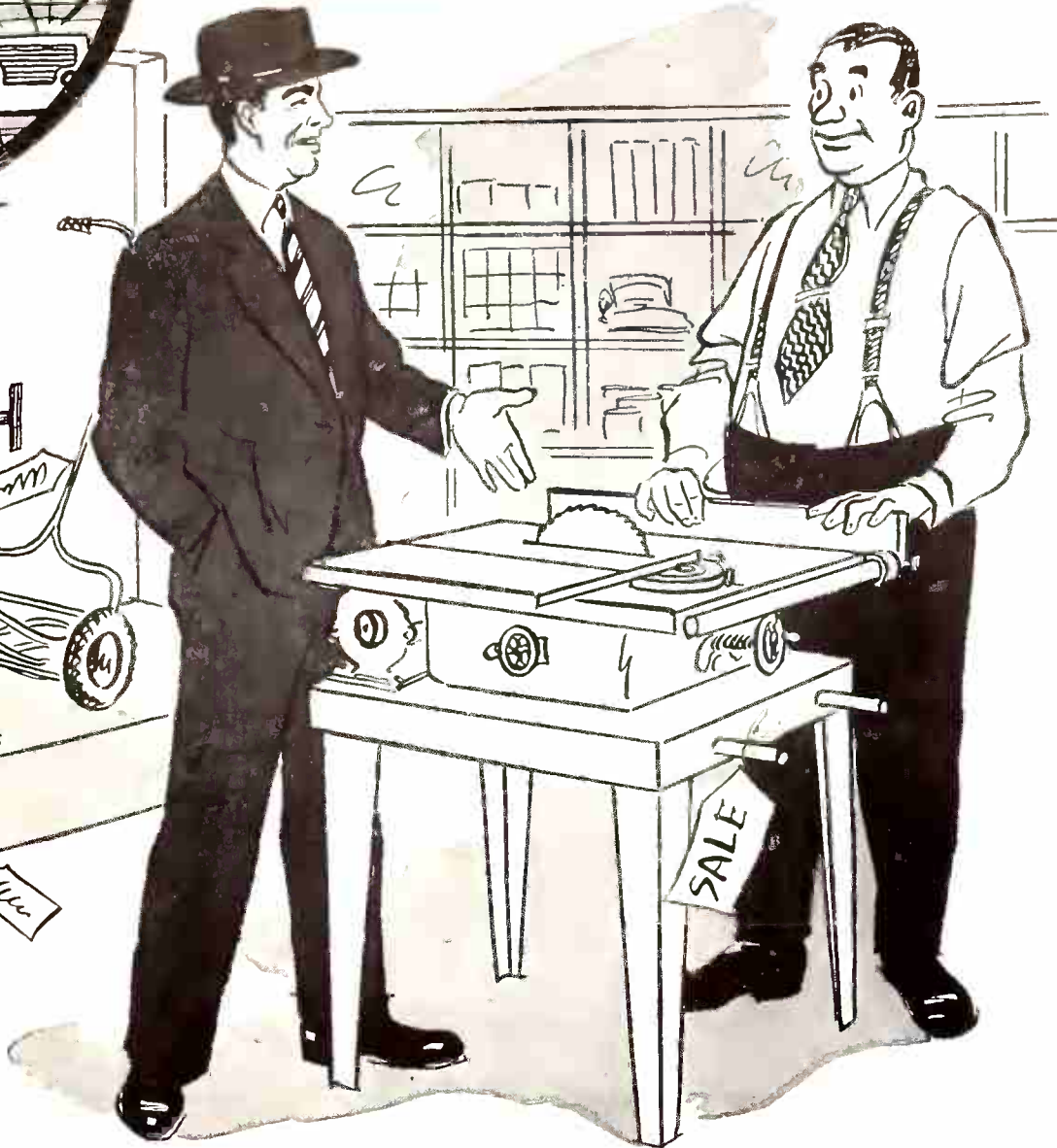
On 1 March KWBU, the 50 kw. Corpus Christi, Tex., station, stepped up its Spanish-language programing to some 37 hours weekly. Situated in this rich oil, cattle, and farming market of the Southwest, station airs Latin American programs during daytime hours. (KWBU's target: the four out of 10 people in the Corpus Christi area who speak Spanish.)

Among top national sponsors who participate in KWBU's daily two-and-a-half-hour *Mexican Fiesta* are Camel cigarettes, Colgate's Fab. Anacin, Lucky Strikes, P&G's Fluffo. Advertisers who want to reach the growing Southwestern Spanish-language population are also offered Mexican soap operas which the station brings in from Monterey, Mexico. For its "news-on-the-hour" schedule, KWBU maintains a staff of translators who rewrite AP dispatches into Spanish newscasts. ★★★

RADIOS IN CARS SELL IOWA MEN!



LOYET
HARDWARE



63.7% LISTENED TO THEIR CAR RADIOS TODAY!

"I heard about it in the car, this morning". That's a familiar phrase, anywhere in America — and *more* than familiar in Iowa.

Out here, automobiles are used more than you probably realize. There are no subways or commuter trains in Iowa. More than 58% of all Iowa families own radio-equipped cars. The 1952 Iowa Radio-Television Audience Survey shows that 63.7% of the men stated that they "used the car radio today". Twice as many men "listen most" to Station WHO, than to the next Station.

This is a plus-audience that radio, *and radio alone*, gives you in Iowa. It is an especially *good* audience because a large part of it hears your message while traveling to the store where your merchandise is sold.

If you have not yet received your copy of the 1952

Survey, write us or ask Free & Peters. Hundreds of advertising men call it *the most valuable book in their data files.*

WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives



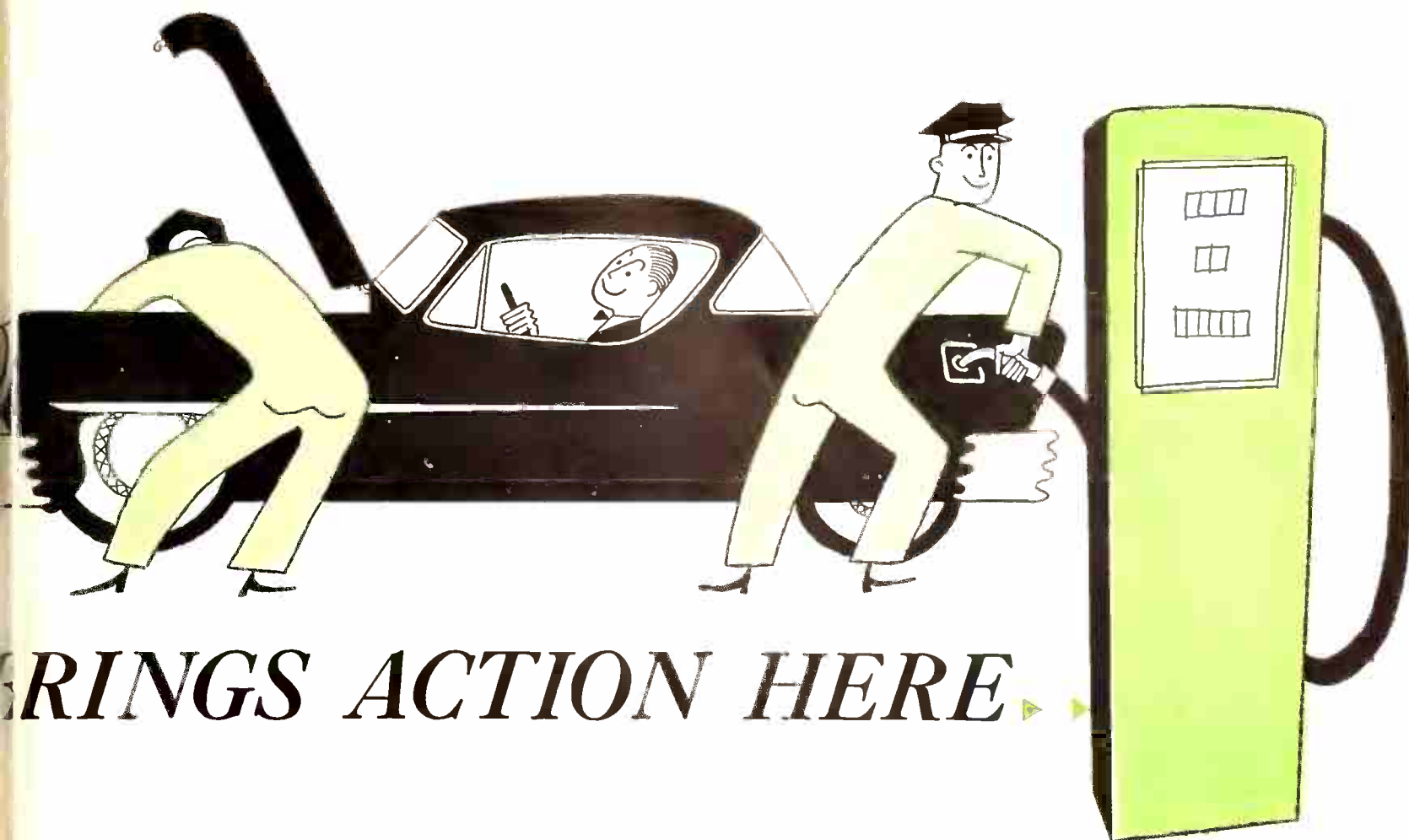
ACTION HERE

There's **DOUBLE** Drama in the way TV's **"FAMOUS"**

You **DON'T** have to be an oil company to sponsor these great TV films. Lots of other successful advertisers, both small and large, have discovered how drama on the screen brings drama at the cash register. Here are only a few of those who have sponsored "Famous Playhouse" films...

Armour & Company
Alka-Seltzer (Miles Laboratories)
American Broadcasting Company
Bankers Trust Company
Blatz Brewing Company
Campbell Soup Company
Canadian Broadcasting Corporation
Chrysler Dealers
Colonial Coffee
Cott Beverage Corporation
Crosley Broadcasting Corporation
Ethyl Corporation
The Gruen Watch Company
General Electric Dealers

Theodore Hamm Brewing Company
Griesedieck Brothers Brewing Company
Kaiser Frazer Dealers
Nash Dealers
Ohio Oil Company
Pepsi-Cola Company
Pontiac Dealers
Procter & Gamble Company
Rainier Brewing Company
Sears, Roebuck & Company
The F & M Schaeffer Brewing Company
Sinclair Refining Company
Snowcrop Marketers, Inc.
Sun Drug Company



BRINGS ACTION HERE

"PLAYHOUSE" attracts audiences—and builds sales!

The dramatic appeal of these MCA-TV half-hour films—already sponsored regionally for 91 consecutive weeks by Standard Oil of California as "Chevron Theatre"—continues to create dramatic sales results for this satisfied user of television's most effective Advertising Showcases.

This versatile series, made *expressly for television* in Hollywood with Hollywood name talent, has won many customers for many types of sponsors in many markets. "Famous Playhouse" is flexible to your needs (and budget) . . . as first runs or subsequent runs . . . as a 26- or 52-week feature or a powerful summer replacement . . . as your own-name "Playhouse" in your market—but always as dramatic, forceful entertainment with a family appeal that results in impressive ratings.

For a TV Advertising Showcase that produces *sales action*, investigate these outstanding films. Availability, cost, and audition screenings can be arranged immediately through any MCA-TV office—

er advertising **SHOWCASE** from



NEW YORK: 598 Madison Avenue—PLaza 9-7500
 CHICAGO: 430 North Michigan Avenue—DElaware 7-1100
 BEVERLY HILLS: 9370 Santa Monica Blvd.—CRestview 6-2001
 SAN FRANCISCO: 105 Montgomery Street—EXbrook 2-8922
 CLEVELAND: Union Commerce Bldg.—CHerry 1-6010
 DALLAS: 2102 North Akard Street—PROspect 7536
 DETROIT: 1612 Book Tower—WOODward 2-2604
 BOSTON: 45 Newbury Street—COpley 7-5830
 MINNEAPOLIS: Northwestern Bank Bldg.—LINcoln 7863

ow in Production) "City Detective," starring Rod Cameron

CHARLOTTE'S

big
2



are

lumb in the middle

of a fabulous market

Charlotte's "perfect circle" of satellite cities makes the 71st city the "17th market" (report of a major New York agency to a top national client).

Typical satellite—Rock Hill, South Carolina, as close to Charlotte as Bronxville to New York, home of a mighty textile industry including the famous Celriver plant of the Celonese Corporation of America.

For coverage to match the Charlotte market, we use the Jefferson Standard stations, WBT and WBTV.



*Celonee Corporation of America
Celriver Plant, Rock Hill, S. C.*



JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by CBS Spot Sales



Nielsen Coverage Service

Major agencies generally give nod to interview technique of NCS

New, albeit expensive, method of coverage checking was evolved by NCS to give radio-TV data. At least 90% of survey was done by interview in 100,000-home probability sample of U. S.; findings were checked against Audimeter homes as "quality control"



Standard Audit and Measurement

Small agencies, many broadcasters are allied with BMB-type data of SAM

Technique of 1949 BMB was used by SAM. About 600,000 mail ballots were mailed; about half returned. No quality control was used. Supported primarily by stations and networks. SAM is much cheaper than NCS data from standpoint of ad agencies

Will NCS and SAM both be used by buyers?

Agencies say "No" on day-to-day use. But some regular NCS users employ SAM data too

For a year between the demise of BMB in 1950 and birth of SAM in 1951, there was no service in existence to measure coverage of radio and TV stations. Then, in 1952, with the entry of A. C. Nielsen into coverage measurement via its NCS, radio and television had two services measuring coverage of stations and networks.

It was a situation akin to the printed-media field having two privately operated Audit Bureaus of Circulation.

What would happen with two private services measuring coverage where

there had been only one industry-run service before? Would confusion be the ultimate research result? Would both services be used simultaneously by air media buyers?

These were some of the questions advertising men asked last spring and summer as both NCS and SAM rushed to complete their coverage research. Now, with SAM data completely published and in the hands of agencies, and with the last of the NCS data just reaching agency subscribers, many of the answers are emerging. You will

find them carefully delineated in the facts-and-figures SPONSOR article below.

* * *

The end of the "wait-and-see" period in the radio-TV coverage controversy is very nearly in sight. Ad agencies have begun to use the data—and choose which of the two services will become the basic yardstick for '53-'54 time buying. This is how the pattern has been shaping up among agencies who place the majority of the nation's broadcast advertising dollars:

SPONSOR articles on the air coverage question

"How to get most out of SAM"
26 January 1953, p. 34

"Average AM station circulation up despite TV: Nielsen"
15 December 1952, p. 25

"Two new coverage tools: SAM and NCS"
22 September 1952, p. 34

"Coverage controversy: Is BMB method obsolete?"
16 June 1952, p. 32

"Facts on the 1952 BMB Standard Report"
25 February 1952, p. 27

"Bigger and better BMB-type study on way"
3 December 1951, p. 39

"How obsolete is BMB?"
18 June 1951, p. 36

Article in next issue will cover ways to use SAM and NCS data

• **SAM data:** Standard Audit & Measurement's BMB-type station reports, plus SAM's "to-order" area reports, will be used in day-in, day-out time buying by more agencies than Nielsen Coverage Service. However, the agencies which state they will be using SAM as their primary coverage yardstick are mostly medium-sized, regional, or small organizations. Together, they handle perhaps 40% of the annual U.S. spot billings, and about 10% of network business. A few large agencies are using SAM widely, several are making frequent use of specialized

SAM area and station coverage data.

• **NCS data:** Fewer U. S. agencies state they will make primary use of NCS data as their coverage yardstick. But these agencies include some of the largest in the business. The 10 leading agencies in 1952 all-media spending and the top 10 in 1952 AM-TV billings are all NCS subscribers, as well as most other agencies traditionally associated with big spending in spot or network media. Together, the NCS-using agencies—those who stated to SPONSOR that they had made a firm or nearly firm decision to stick with NCS data—place an estimated 60% of all U. S. spot business and perhaps 85% of total network billings.

• **Both services:** Generally agencies will use one service or the other. No agency surveyed by SPONSOR stated that it planned a simultaneous, side-by-side use of both. However, while none of the agencies primarily using SAM planned a partial use of NCS, several of the largest NCS users plan (or are already involved with) partial usage of SAM data. This odd situation will be explained more fully later in this report.

That, briefly, is an advertiser's eye-view of the present coverage situation. In many ways, however, this resume is an oversimplification.

NCS' apparent dominance of the major agency field is balanced off by its high cost. The Nielsen Coverage Service's *Complete Circulation Reports* cost the large agency some \$5,000 in 1953. (NCS is proportionately less expensive for smaller agencies.) Like the price of Cadillacs, NCS costs set a certain limiting factor on the total market. The fact that big agencies are largely committed to NCS doesn't mean that all agencies will ultimately

use it. Small ones, for the most part, just can't afford NCS.

NCS' popularity with large agencies is due partially to the fact that several of the biggest air clients—notably Procter & Gamble and Colgate-Palmolive-Peet—feel that NCS is exactly what they want. Two factors caused this feeling among advertisers:

1. Since it is compiled on a related basis to the Nielsen Food and Drug indices, the NCS data can be used more easily with the all-important Nielsen Food and Drug figures than can SAM. Since both NCS and the NFI-NDI are done by the same firm, users of both get an over-all discount. Checking brand standing of products against coverage, or spotting weak areas which need radio-TV bolstering, is thus made possible.

2. NCS data was designed to be more comprehensive than SAM's coverage reports. Radio and TV are measured at the same time, and NCS furnishes more data, including figures on auto radio listening, breakdowns of audience by income levels, etc.

From the agency standpoint, the decision to use only one or the other of the coverage services in buying time is mostly a matter of necessity. As a research executive of Young & Rubicam told SPONSOR: "There's no 'constant error' between NCS and SAM. You can't use a formula to adjust the two the way you can adjust inches and centimeters. Sometimes, NCS gives a station more audience. Sometimes, SAM does. We reasoned it would be confusing if our timebuyers tried to use both at once. So we made a clear-cut decision to use one—in our case, NCS—and we plan to stick to it."

Similar comments were made to SPONSOR by many other NCS-using

Two sets of radio-TV coverage data have created this situation:

1. Agencies, the day-to-day buyers of radio-TV time, have lined up on different sides of the coverage fence. In lesser numbers, advertisers have also been divided.

2. NCS is favored by the largest ad agencies. Of the top 20 in 1952 AM-TV billings, only three agencies state that they will use SAM as primary coverage tool.

3. SAM, whose station reports are free to agencies and whose area reports cost less than the NCS, has a long list of adherents among medium-sized, regional firms.

4. There are many interesting exceptions, however. Some of the biggest NCS users are ordering special SAM data, because of lower costs and speed of SAM.

5. A lot of confusion exists among broadcasters, more of whom subscribe to SAM than to NCS. Many will be making pitches using SAM to agencies using NCS.

6. Compromises will be difficult, as all concerned are learning. Data from the two services are not comparable. Several industry groups plan series of investigations.



NCS: "Acceptance understandable" Stated A. C. Nielsen to SPONSOR: "The broad acceptance of Nielsen Coverage Service by agencies and advertisers is quite understandable. NCS was designed to meet industry demand for up-to-date coverage data—coverage data more accurate and more comprehensive than in the past. Buyers of radio-TV time have learned that NCS:

1. Used a meticulously accurate technique, designed to correct the well-known faults of mail ballots, based on a representative sample, personal interviews and Audimeter data for radio and TV.
2. Measures radio and TV on the same base, fairly and completely. Neither was favored or distorted in NCS data.
3. Is set up as a continuing service—not a one-shot deal. Recently, 90% of our station subscribers ordered NCS #2.
4. Provides agencies and advertisers with both quantitative and qualitative data on station coverage that are broad and flexible. In short, NCS is geared to the needs of buyers and sellers."

SAM: "Accomplished objective" Stated Dr. Ken Baker of Standard Audit & Measurement: "We are very much encouraged by the reception given our study by both buyers and sellers of broadcast advertising. SAM reports have been bought by 412 radio and TV stations, and each week adds more to this list.

Thousands of extra copies of the reports have been ordered and distributed. In addition, our data are in the hands of 138 top regional and national advertisers and agencies who, by their daily queries and requests for special tabulations, indicate that our reports are in constant use.

We have accomplished our original objective, that of continuing the BMB effort to produce a uniform and acceptable measurement of radio and TV circulation. This has been done at less than half the cost of BMB, yet with profit to ourselves. We will continue our work in this direction and are already deep in plans to produce another study at even less cost."

agencies. These agencies included the real bellwethers of the industry. such as: BBDO. Benton & Bowles, Biow, Esty, JWT, D-F-S, McCann-Erickson, FC&B, Leo Burnett, Lennen & Newell. Grant. Ayer, Ted Bates. SSCB, Cunningham & Walsh, and Compton. Actually, of the top 20 agencies in 1952 AM-TV billings, only Kenyon & Eckhardt, Maxon, Needham. Louis & Brorby, and Cecil & Presbrey were SAM-only users as SPONSOR went to press.

The decision of the majority of the largest U. S. ad agencies to go along with NCS, rather than SAM, as their basic coverage tool has created no small amount of confusion.

NBC salesmen, for example, plan to make their pitches for fall radio and TV on the basis of NCS data (among other factors). CBS Radio, an SAM user, will be making similar pitches, but theirs will be based on Standard's data. Many station reps are worried

over the effect of the coverage controversy on rep pitches in spot broadcasting. Confusion may arise from the fact that many leading stations will be furnishing reps with SAM data to use in selling, while many timebuyers will do most buying via NCS data.

Stations have their problems, too. The general pattern of both services is this: Radio, in big TV areas, is below the levels of the old, 1949 BMB. Since the two services don't show the same degree of drop, this has confused many stations when it comes to making re-evaluations of radio rates.

At the network level, the differences that occur in coverage figures because of the two services hasn't really made itself felt—yet—among ad agencies.

problem

NBC, a Nielsen Coverage subscriber, is understandably happy that the small group of large agencies who control most of the network radio and TV business are committed to NCS.

CBS Radio, an SAM subscriber, isn't at all happy over the fact that there are two coverage services and that the big agencies will be using NCS. But, CBS isn't particularly discouraged either, and plans no shift into the NCS camp, as SPONSOR went to press.

In fact, a high-ranking CBS research official told SPONSOR:

"We're supplying many of our biggest advertisers and agencies—some of whom are NCS users—with CBS maps and breakdowns based on SAM data. In every case, they are glad to get the reports, and have indicated that they will use them."

The CBS official also highlighted an (Please turn to page 104)

8 tips on making

Expert George C. Waiss says: To



◀ Ever since the SAG settlement brought sharp hikes in the cost of talent for film commercials, advertisers have been looking for ways to economize. One solution is the use of animated cartoons. In the article below, George C. Waiss, chief animator for the Alexander Film Co., Colorado Springs, Colo., gives valuable pointers on the cartoon technique. Waiss was formerly

with the Disney Studios, and has 26 years' experience in the cartoon medium. He now heads the animation department at Alexander. "the world's largest producer, processor and distributor of television and theatre film commercials," according to the company. Waiss joined Alexander in 1948. He supervises the production of 1,500 film commercials annually for some 30 major national manufacturers, and for Alexander Syndicated Productions which are used primarily by local sponsors on TV.

Anything can happen in cartoons . . . but usually doesn't! That, in capsule form, is the chief reason why many of today's cartoon commercials are weak in the impact department.

The fact is that cartoons are fundamentally different from live action, and a highly skilled and trained writer of live-action scenarios may have much to learn before he can proceed effectively in writing cartoon scripts. Lesson one is to recognize the basic difference between live action and cartoon commercials: Live action is *real*, while cartoon animations are *totally imaginative*.

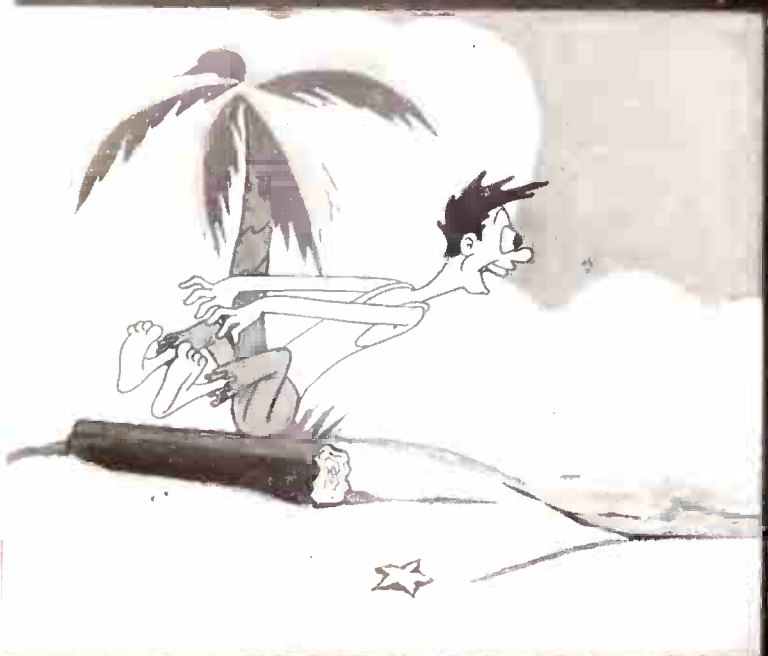
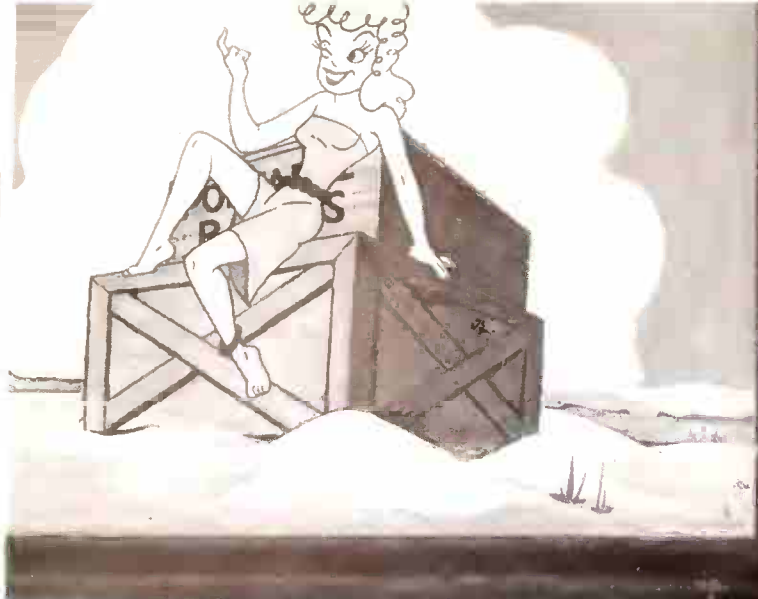
This latter factor is actually the key to the effectiveness of cartoons. Whatever the gamut of human imagination can develop, the pen of the cartoon animator can portray! The implications of this, while not profound, are too often overlooked by the average writer. And, as a result, many of the commercial cartoons today, for all practical purposes, are merely live-action scenarios . . . except for the fact that they have been produced with drawings instead of people!

It follows, therefore, that the golden rule for cartoon scenarios is: *Compromise with the conventional only when absolutely necessary!*

Mechanically speaking, there are many limitations that have a direct effect on the style and content of cartoon scenarios. For the most part, these are not iron-clad restrictions, but many of the limitations are included in the following paragraphs as a general guide to the advertiser or agency planning a cartoon campaign.

Since the average cartoon commercial appears on the

If cartoon tells story without sound, you're on right track, Waiss says. Sample from animated cartoon (left) about shipwrecked boy who prefers a radio to a woman, abides by this rule. In addition its action is simple; minimum scenes are used; props, characters are limited



Top-notch animated commercials

6 points across via animation, give imagination full play, but keep it simple

screen only a minute or less, it is ordinarily true that the number of scenes should be kept to a minimum; six scenes are generally plenty for a one-minute commercial. Further, a cartoon is most effective if it fully develops one outstanding point rather than casually covers half a dozen points in a cursory way.

Actually, this merely echoes a fundamental rule of public speaking. No speaker would attempt to put across a number of major points in 20 seconds. It is an impossibility to do so effectively! Yet, in a 20-second cartoon commercial, many sponsors attempt to include enough material to fill a 20-minute production. The result is a hodgepodge that confuses all the issues and leaves the viewer's mind as tepid as a cup of day-old tea.

Just as the number of scenes and approaches employed should be limited, so the action within a single scene should be kept comparatively simple. It is seldom that a mob scene should be used, and generally it is true that if a cartoon commercial employs only two or three good characters, the results are better than if a greater number is used. In fact, the human mind just is not capable of identifying and registering the antics of a half dozen or so random characters in 20 seconds.

To coin a term, therefore, the essence is *imaginative simplicity*. The viewer's mind should not be cluttered up with extraneous matter or even with an overdose of pertinent material. To build an effective, memory-compelling situation, the stage must be set, the situation developed clearly and concisely, and the climax should punch home one dramatic fact. Other films in the series can be employed to develop other approaches desired by the sponsor.

In the case of film commercials employing live action, much has been said on both sides about which should be written first: the action or the voice copy of the scenario. In cartoon film commercials, however, it is a paramount rule that the *action be written first*.

The voice of the cartoon definitely plays a supplemental role. In fact, at the Alexander Film Co., cartoon commercials are tested without the sound track. If the cartoon fails to tell a good story without any sound at all, its next stop is usually the rewrite department!

After the action is written the voice can be developed. In this, a regular storyboard presentation is highly recommendable, with key drawings for all the scenes laid out in rough form. It is now apparent that more limitations have been placed on the voice than would have been the case if the voice had been written first.

With storyboard sketches, it is much easier to visualize approximately how much time will be required for the cartoon animator to complete each scene. The length of the copy can, and must, then be adjusted to fit the action in the scene. If the voice is written first, it usually follows that some lengthy scenes result in which the animator must pad his actions so that the characters are

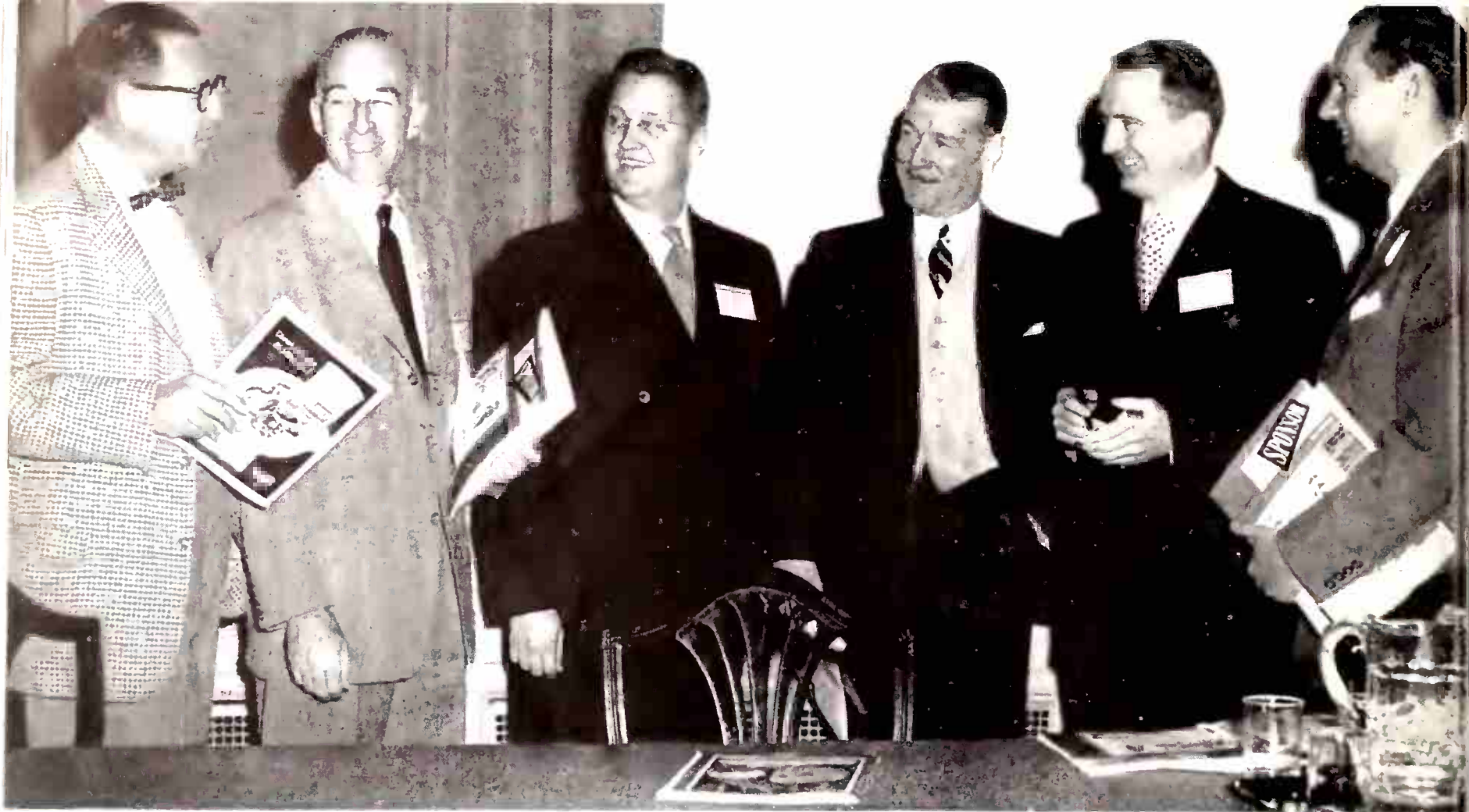
making some sort of motion to while away the time. And, in other scenes, the animator closes one eye and frantically rushes his characters at double time through a sequence which would have been far better if more time had been permitted for the action.

Generally, in dealing with the voice copy, a fundamental (which is often violated) is to avoid "tight" copy. Remember that cartoon animators, as a class of people, are creative artists with plenty of experience. If the copy has been written so that time is allowed for some pauses for sound effects, the animator has the prerogative and can generally spot in instructions for a sound effect or two that will add greatly to the effectiveness of the finished work. This does not imply that all cartoon voice copy must be leisurely. Fast copy is fine, but garnish each script with a pause or two if it is at all possible for best results.

(Please turn to page 107)

Check this list of tips before you plan an animated commercial

1. *Imagination is key to cartooning.* This is basic difference between live action and animation. Live action is real; cartoon animations are totally imaginative.
2. *Keep number of scenes to minimum.* Since average commercial is only on screen for minute or less, six scenes should be enough for commercial; should be able to tell the whole story to the television viewer.
3. *Focus on one outstanding point.* Don't cover 20 points briefly; you'll just confuse the audience. Keep action simple; limit characters to achieve greatest possible effectiveness and high audience remembrance.
4. *Write action first, then voice copy.* At Alexander Film Co., cartoon commercials are tested by screening them without sound track. Cartoon must tell story without sound to be approved by the company's officials.
5. *Don't cram words into brief time span.* Adjust copy to fit action in each scene, allowing time for some pauses and sound effects. Don't ever "rush" characters.
6. *Avoid lip-sync if possible.* To draw talking characters, animator must know exact number of frames required for each word, and exact length of time for each vowel and consonant. This is a difficult and costly procedure to undertake, should be used rarely.
7. *Stick to closeups.* Limit number of props, characters. Focal point of interest should be near center.
8. *Be careful when animating products.* Don't attempt animation of product as human cartoon character unless product lends itself reasonably well to such animation. Otherwise, attempt will be unconvincing.

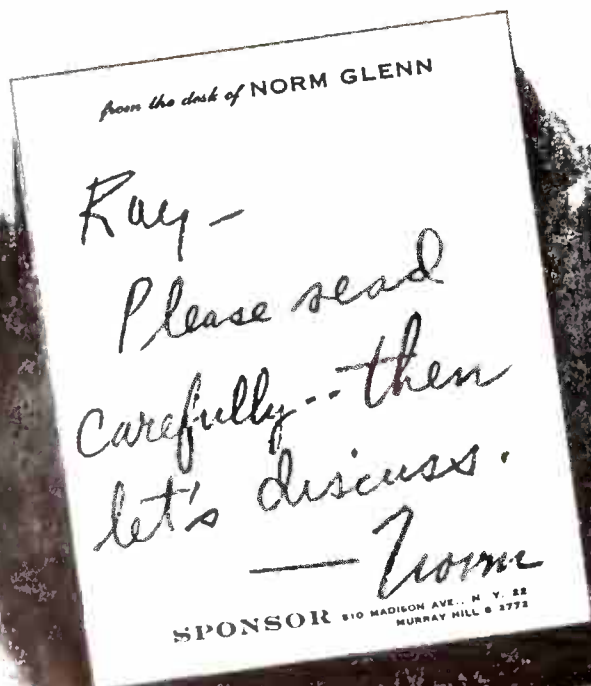


Getting media facts: SPONSOR's Ray Lapica (2nd r.) interviews (l. to r.) Wildroot Ad Dir. J. Ward Maurer, ANA Pres. Paul West, GE

Ad & Sales Prom. Mgr. J. Stanford Smith (Apparatus), John Dowd, Dowd, Redfield & Johnstone; Ad Mgr. George Abrams, Block Drug*

Why SPONSOR spent 8 months evaluating all ad media

Biggest trade-paper project of its kind is designed to stimulate more scientific selection of media. Publisher's memo explains study



MEMO 2 August 1952

to Ray Lapica from Norm Glenn

The problem: In the past several decades advertising volume has shot upward at breakneck speed—keeping pace with the growth of our national economy. Today there are advertising agencies like J. Walter Thompson, Young & Rubicam, and BBDO whose annual advertising billings exceed \$100 million by a considerable margin. Ten years ago a tremendous advertising agency billing was \$30 or \$40 million. Single advertisers like P&G, Colgate-Palmolive-Pect, General Motors, and General Foods are today running their annual ad bills into the spiraling millions.

But here's the rub. Twenty or 30 years ago the big problem facing advertisers was whether to go into newspapers, magazines, outdoor, or direct mail. Air media were little or no problem. Today the problem is more complex than it has been in past years.

*At ANA convention, Hot Springs, Va., in March.

As it grows more complex, especially with the emergence of radio and TV, thinkers in the business field are disturbed about the inadequacy of methods to help advertisers decide in which media to invest their annual \$50,000 or \$5 million advertising appropriation—and what proportion of the total each medium should get. In the past year, the woeful lack of scientific evaluation of advertising media has been made the subject of important talks by advertising experts of the Graduate Business Administration School at Harvard, by Victor Ratner, then vice president in charge of advertising of Macy's and formerly CBS vice president in charge of promotion, and by other experts in related fields.

The sorry fact is that advertising media determination is still very much a hit-and-miss proposition. And the advertiser who uses more than one medium rarely is able to isolate the effectiveness or results of one medium vs. another in his sales results.

Advertising agencies, to whom the advertisers generally look for counsel and guidance, are considerably worried over the game of "blind man's buff" that they are forced to play with their clients' money. But only a very few will admit it.

In my opinion, advertising is now in a mushroom-growth era in which more often than not *the lion's share of the ad budget goes to the most persuasive media salesmen and media traditional to the company—not to the most potentially effective medium on today's scene.* Thus, Corporation X may be putting newspapers first, national magazines second, and air media third, not because this is its best road to maximum advertising results but because the newspaper reps have done a standout job of selling newspapers and because it's easier to understand what you're getting in newspapers than, for instance, in radio. Thus, *Life*, with its over 5,000,000 circulation, is the Number One single advertising medium in the U.S. in billings—ahead of CBS Radio (the top radio biller), which reaches over 33 million homes weekly.

Too often, as in the case of department stores, advertising is done in the traditional way despite changing conditions. We now hear that department stores are slowly changing their ad thinking because of sheer necessity. Yet in all lines of business, advertising is affected by several generations of advertising men who grew up learning and mastering the black-and-white media. It isn't easy for them to project their thinking—particularly when they

SPONSOR'S STUDY WILL CONTAIN THESE 14 ARTICLES

Study was prepared with cooperation of and based on material submitted by advertisers and agencies who will spend nearly \$1 billion on advertising this year. Articles will run in consecutive issues starting 20 April 1953.

1. *Why evaluate media*—a quick survey with tips for advertisers, agencies, and station owners based on what SPONSOR has uncovered in eight months of investigation in half-dozen ad centers.
2. *Media basics*—the facts about each of the major media. Tips on how best to use; advantages and disadvantages; coverage; costs; penetration; chief users; case histories. These will be presented objectively and in detail in order to help advertisers select media.
3. *What experts say about media evaluation*—based on SPONSOR's interviews with 158 experts, representing all media, in many ad centers.
4. *Beware of these pitfalls in evaluating media*—advice by outstanding authorities on how to assess research facts.
5. *How top advertisers, agencies evaluate media*—based on SPONSOR's survey of 500 advertisers and 500 agency sources.
6. *How a leading agency evaluates media*—based on detailed material prepared for SPONSOR by president of \$100 million agency.
7. *The client who bets \$1 million on media testing*—details of one tested method which you might be able to apply.
8. *How a small agency tests media weekly*—and keeps its products on top against stiff competition.
9. *How to set up a "fool-proof" media sales test*—survey of some successful methods, with explanation of difficulties, results.
10. *Psychological aspects of media evaluation*—latest evidence on which media hit the average consumer the hardest and why.
11. *Sales impact of radio and TV*—millions are spent annually on testing and measuring these media. Here are some results.
12. *These 100 corporations don't use radio or TV*—here's why.
13. *New media evaluation and research developments*—including an analysis of rating services (air and print), audience panels, etc.
14. *SPONSOR's conclusions*—what we've learned. We're putting this last because we hope to learn as much after writing and publishing this project as we have in gathering material for it.

THE FACTS ABOUT SPONSOR'S STUDY

Duration	8 months
Number articles	14
Cities visited	7
Agencies cooperating	over 100
Billings	\$850 million
Advertisers cooperating	over 100
Ad budgets	\$150 million
Experts interviewed	158
Articles to start	20 April 1953

lack valid scientific yardsticks with which to help their adjustment. In the past year or two, the Advertising Research Bureau, Inc., Seattle, has been measuring radio vs. newspapers, and in a few cases radio vs. TV and TV vs. newspapers, on a scientific basis at point-of-sale. ARBI, however, is still pioneering in scientific evaluation.

Often, the sales trend of the company is the key index toward determining what proportion of the ad budget each medium should get. For example, if X Food Company splits its 1952 ad budget 50% radio, 30% newspapers, and 20% magazines, then finds its sales curve dropping during the year, you can usually look for an adjustment the next year with another medium on top. Yet the sales setup may have been at fault, or the product may have been wanting, or the campaign may have lacked "sell." Often the president of the firm or influential board members call the turn in the decision on which media will dominate. Not infrequently this is done on the basis of

knowing the publisher of a magazine, or feeling "it would be nice to be on television."

Advertising deserves a more modern approach to media selection. And, it is interesting to note that such top advertising agencies as McCann-Erickson, Benton & Bowles, and Y&R are shifting their media department setups to keep pace with the change in the media picture. Y&R is most radical of all; it is converting all spacebuyers into timebuyers (they'll handle radio and TV too) and all its timebuyers into mediabuyers (they'll handle print too). Y&R contends that in this way each mediabuyer can learn the whole panoramic media scene and do the fullest job for the clients he handles.

In summary, the advertising industry sorely needs help in media selection, media comprehension, and analysis of media effectiveness. During the next several years various plans will come forth to help fill the void. Most of these will be based on impractical thinking (this seems always the case). But some will be simple, sensible, and sound. It is my hope that SPONSOR can lead the way to clear media thinking, by advertisers and agencies.

* * *

What can SPONSOR do? Any study that SPONSOR undertakes is *not* intended to be a cure-all. I believe that the road to truly scientific media evaluation will evolve slowly over a period of years. The air media have moved in so rapidly, advertising has been expanding with such momentum that media thinking is naturally muddled. And the confusion compounded by radio itself (via competi-

SPONSOR's all-media advisory board*

- George J. Abrams, ad mgr., Block Drug, Jersey City*
- A. E. Cole, president, Mac Wilkins, Cole & Weber, Portland*
- Dr. Ernest Dichter, president, Institute for Research in Mass Motivations, Inc., Montrose, N. Y.*
- W. Stephens Dietz, account supervisor, Ted Bates, N. Y.*
- Ben R. Donaldson, ad & sales prom. dir., Ford, Dearborn*
- Marion Harper Jr., president, McCann-Erickson, N. Y.*
- Ralph H. Harrington, ad mgr., Gen. Tire & Rubber, Akron*
- Morris Hite, president, Tracy-Locke Co., Dallas*
- J. Ward Maurer, ad director, Wildroot, Buffalo*
- Raymond Morgan, president, Raymond Morgan Co., H'vud.*
- Henry Schachte, director of advertising, Borden Co., N. Y.*

*These experts will validate the study

tive ratings, failure to measure audience adequately, poor selling, lack of programing creativeness) hasn't helped.

The big need, as I see it, is for a simple, unbiased, understandable, down-to-earth, properly researched *medium-by-medium* analysis which will serve as a *use-guide for national advertisers*. It can accomplish the following:

1. Serve as a basis for understanding all advertising media—practically an ABC for advertisers, explaining why each medium came into being and marshaling basics.

(Please turn to page 100)

DIMENSIONS OF ALL MAJOR AD MEDIA

Question: Is media choice based on fact or habit? SPONSOR study will offer some answers

Medium	Number	Circulation or homes	% of pop. reached	Cost rise 1942-52	1952 est. ad volume ^a
1. Newspapers (dailies)	1,786 ^b (1-1-53)	53,960,615 (ABC circ.)	85%	29.8% (milline rate)	\$2,458,500,000
2. Direct mail					\$1,011,400,000
3. Radio stations	2,400 (3-4-53)	44,756,000 homes ^c	98.1%	-23.3% ^d	\$722,700,000 (time and talent)
1. Magazines (gen. & farm)	250 (ABC only) (1-1-53)	158,842,000 (ABC circ.)	82.5% families 68.9% persons 15 and over	18.5% ^d	\$614,100,000
5. TV stations	148 (3-2-53)	21,234,100 homes (NBC est.)	47% (CBS est.)	-61.8% ^e	\$580,100,000 (time and talent)
6. Business papers	1,829 (1-1-53)	28,295,268 (total distrib.)		40% ^f	\$335,600,000
7. Outdoor (panels)	300,000 (1-1-53)	16,000 towns	Unknown	22% ^g	\$161,600,000

^aMcCann Erickson Central Research Dept. estimates prepared for "Printers' Ink." ^bEditor and Publisher Int'l. Yearbook 1953. ^cNielsen Coverage Service figure for spring 1952 projected to Sales Management estimate of occupied dwelling units for January 1953. Note: There are approximately 105 million radio sets in U. S. ^dMagazine Advertising Bureau data for 44 mags. 1917 mid 1952, combines black and white and color. CBS estimates "Life" 4-color page rose 14.6% in cost (from \$2.79 to \$3.20 per

1,000 circulation) in past 4 years. ^e(CBS estimate based on cost-per-1,000 TV homes 1 Jan. 1949 against 1 Jan. 1953, a drop from \$3.93 per 1,000 sets to \$1.60. On 30-min. Class A time basis, CBS TV Network time costs rose 830% (from \$3,930 to \$33,773); TV homes rose 2,100% (from 1,000,000 to 21,141,000) in same 4-year period. ^f1910-1952 period on cost-per-1,000 circulation basis, estimate by Angelo R. Venezian of McGraw-Hill Pub. Co. ^gSince 1939, ANA estimate. ^hCost-per-1,000 homes 1 Jan. 1943-1 Jan. 1953 from original BAB study prepared for SPONSOR.

Now 10 times more powerful...

WKRC-TV

CINCINNATI'S MOST POWERFUL

TELEVISION STATION

CINCINNATI'S BEST BUY!

**CHANNEL
12**

**250,000 WATTS
RADIATED POWER**
WITH OVER 200,000 ADDITIONAL
PERSONS COVERED

**10 TIMES THE POWER OF STATION B!
5 TIMES THE POWER OF STATION C!**

**SOON
316,000 WATTS**

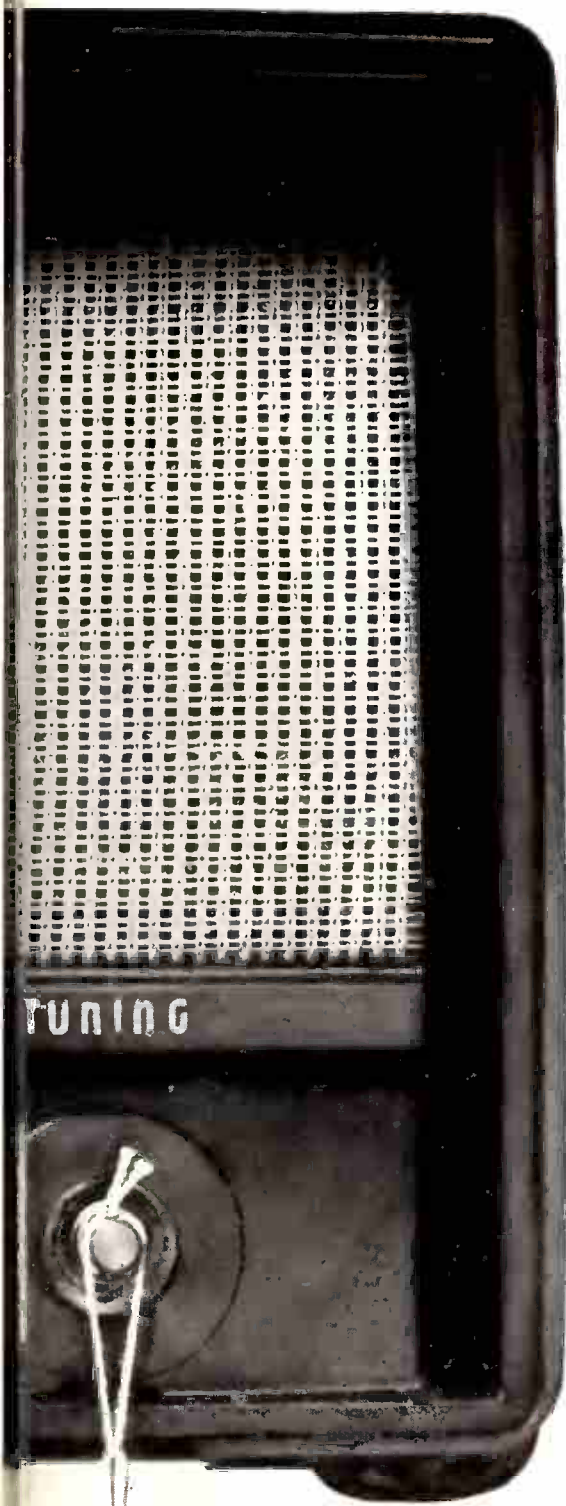
**RADIO CINCINNATI NOW OWNS AND
OPERATES WTVN, COLUMBUS, OHIO**

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

**CBS TELEVISION NETWORK
REPRESENTED BY THE KATZ AGENCY**



The day they threw th



This is the first time Americans have selected their most popular radio programs without once turning the dial—day or night.*

And no wonder it took them so long to agree.

For they're the biggest, most varied audience ever served by one medium: 45 million families, who depend so much on radio that in the last seven years alone, they've bought 100 million new sets (with knobs).

When such an audience can agree so completely on 20 favorite shows, 20 sponsors are naturally elated. As are 70 other advertisers on the CBS Radio Network, who are quick to see the value of listening habits that are fast becoming dial fixations. *(CBS Radio stations get more hours of attention than any other network—in both television and non-television areas.)*

All CBS Radio clients are netting a double profit. A marketing advantage from the reach and penetration and low, low cost of radio itself. And an advertising advantage from the clear-cut audience leadership which only the programming imagination of CBS Radio can offer. *(Perhaps that's why the number of advertisers on the CBS Radio Network has grown over 45% in the last five years.)*

When you're using network radio—and it's the only way to combine frequency and impact, coverage and economy—it's pretty clear that there's just one place to be:

THE CBS RADIO NETWORK

Where America Listens Most

knob away

Because all ten
of the most popular
nighttime shows—
and all ten
of the most popular
daytime shows—
are now
on one network!



Mr. Sponsor asks...

What would you say to a client contemplating a radio or TV hiatus during the summer?

Philip Liebmann | President
Liebmann Breweries, Inc.
(Rheingold Beer)
New York

The picked panel answers Mr. Liebmann



Mr. Lancton

This, of course, is the perennial question which has plagued agency, radio—and now, television—people for many years. There is no blanket answer, because each advertiser has his own

particular problem on the air.

But there has been too much acceptance, both by agencies and advertisers, of the bland assumption that “people just don’t listen to radio (or watch TV) in the summer.” People will listen, or watch, if good shows are available!

For too many years, network radio showed big drops in summer ratings. Of course it did. What was on? Benny was off—Hope was off—practically every top show was off. In their place were “summer replacements”—with microscopic budgets, talent often little better than amateur, and writing and directing on a similar par. But good local shows maintained, and even increased, their ratings during the summer months—and they, and the good network shows which remained on the air, racked up extremely satisfactory sales results.

Important to sales is the tremendous increase during those months of out-of-home listening: in cars, on portables, and in vacation establishments—a factor long overlooked. In the case

of television, ARB reports that 11 shows which stayed on during the summer of 1951 reached almost 9% more viewers than during the winter season. In 1952, 14 shows which remained on network TV reached some 11% more viewers in the summer than they did during the rest of the year!

If the advertiser has a product which is salable the year ’round—and only comparatively few are not—he certainly should not consider curtailment during the summer months. If he has a good network or local show, the only recommendation to give him is to stay with it in summertime.

If he is a spot advertiser, he should also maintain a strong schedule, with the agency carefully checking all schedules and adjacencies, with this objective: to maintain over-all ratings and cost-per-1,000 figures, and to produce the maximum in sales results. In many cases, an additional important factor is the protection of valuable time franchises in, or adjacent to, top-rated shows.

WALLACE H. LANCTON
Director of radio & TV
Dowd, Redfield & Johnstone
New York



Miss Quigley

To me, the question of a hiatus is greatly over-rated. Definite repetition is one of the keys to successful advertising and a drop of eight weeks will certainly cause a substantial break in the effectiveness of an air campaign.

In television, a hiatus may be a serious mistake. Because of the large number of single-station and two-station markets, and the large number of local and national advertisers who want to get into these markets, good TV time is at a premium.

Of course, a sponsor with a 52-week contract always gets the preference. But a program which is being carried by a great number of spot stations, or by a network in “station” time, may very easily lose its time by taking a hiatus—time which has often been obtained through considerable effort and after long delays. In a case of this type, I think it is definitely worth the investment just to protect time availability for the sponsor.

All surveys of radio-TV summer audiences seem to establish that there is not nearly as much a drop in audiences as we have believed. Pabst, in spite of putting on cheaper bouts during its summer schedule, had just as high ratings then as it did during the winter. And even half a glance at what has happened to *Mr. Peepers* and *My Little Margie*, which started out as summer replacements, proves a good show will always have an audience.

With regard to summer vacationing, it’s been found that rarely more than 20% of the audience is away at one time—and even while away, people still watch TV—(where available) and take their portable radios along. In a study made last summer, it was found that among vacationers in Atlantic City, viewing TV was one of the favorite evening pastimes.

I’d advise, “Don’t take that hiatus.”
DONNA S. QUIGLEY
Assistant TV director
Cayton, Inc.
New York



Mr. Smith

I think a great deal depends on whether a client is an East Coast advertiser or a West Coast advertiser.

In the West, the climate is fairly regular; therefore, there is no need to take a hiatus since living habits remain about the same all year round. In the East, however, the summer brings a definite change in living habits, with increased vacationing, week-ending and daytime and evening activity directed toward keeping cool. With the exodus from homes—and TV sets—to the great outdoors, a TV advertiser in the East is apt to find his viewing public far less in the summer.

However, he has an opportunity for experimentation in the summer. If he is not quite satisfied with his present program, or perhaps has an urge to pioneer a new show idea, this is the time to do it. He won't be bucking the very expensive "luxury" programs which usually take a summer holiday; also, since there is a smaller field of shows from which to choose, his program has a chance to capture a greater share of the viewing public.

The summer presents no problem for the smaller advertiser who participates on programs rather than sponsoring them wholly. If his product is seasonal—such as blueberries, bathing suits, air conditioners—he can reach the public when it's most in the mood to buy. The flexibility of his mode of advertising lets him increase or decrease its intensity to meet seasonal demands.

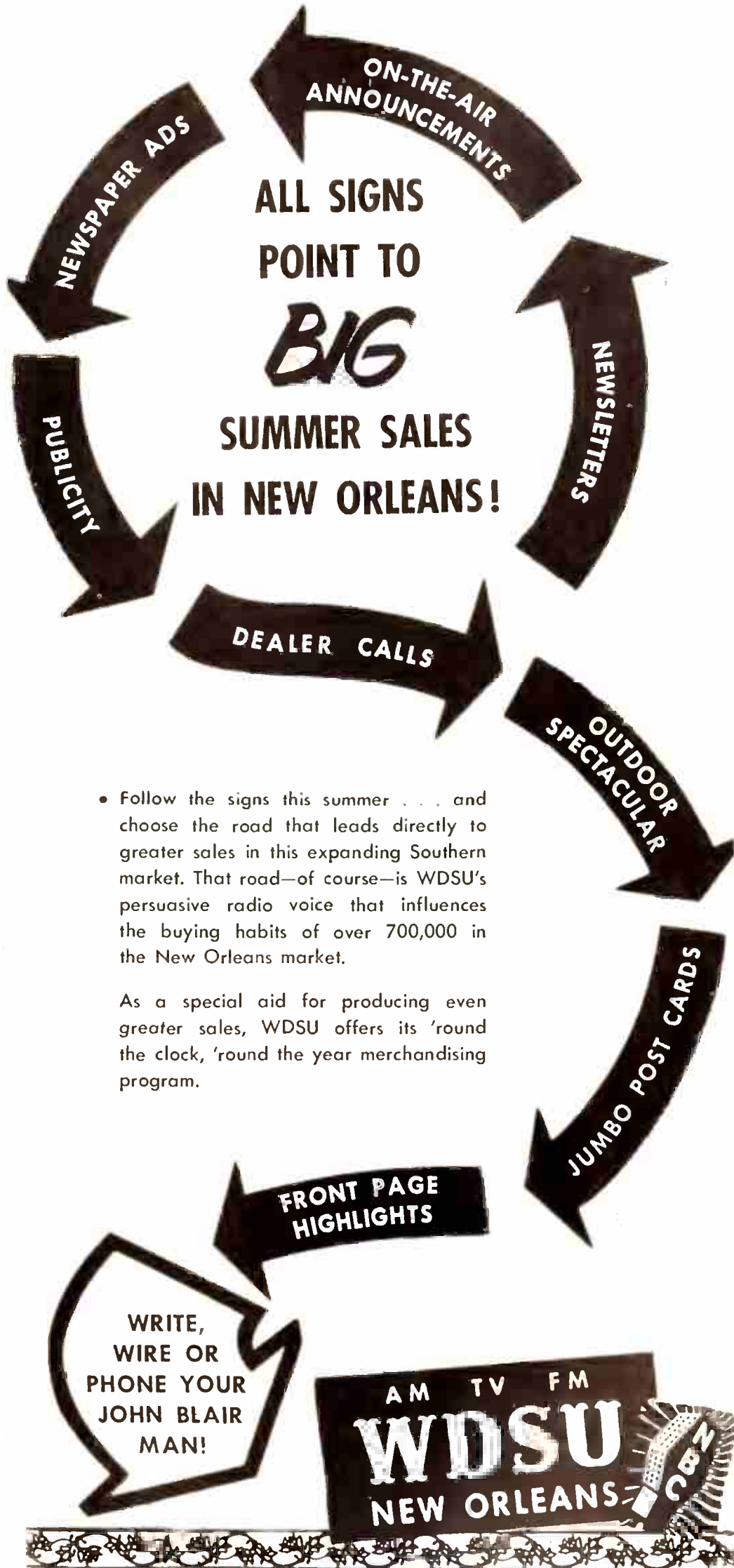
Radio presents less of a problem in the summertime than does television. Radio is portable. It can go with you anywhere—to the beach, to the mountains, on a cross-county trip. Most people who enjoy radio refuse to surrender it for the summer months—therefore why should the sponsor?

WILLIAM P. SMITH
Director of radio & TV
Charles W. Hoyt Co.
New York

Any questions?

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by address of asker.

**ALL SIGNS
POINT TO
BIG
SUMMER SALES
IN NEW ORLEANS!**



- Follow the signs this summer . . . and choose the road that leads directly to greater sales in this expanding Southern market. That road—of course—is WDSU's persuasive radio voice that influences the buying habits of over 700,000 in the New Orleans market.

As a special aid for producing even greater sales, WDSU offers its 'round the clock, 'round the year merchandising program.

**WRITE,
WIRE OR
PHONE YOUR
JOHN BLAIR
MAN!**



WHEN TELEVISION



BECAUSE

**ITS POWER IS
NOW A FULL
190,000 WATTS**

NOW THE MOST POWERFUL TV
STATION IN NEW YORK STATE

HIGHEST TOWER IN CENTRAL
NEW YORK STATE

REACHES 26 COUNTIES IN THE
HEART OF NEW YORK STATE

SEE YOUR NEAREST
KATZ AGENCY



CBS • ABC • DUMONT
A MEREDITH STATION



agency profile

Fred H. Fidler

V.P. and Pacific Coast Mgr.
J. Walter Thompson, San Francisco

When Fred Fidler walked into JWT's New York headquarters in late 1929, he couldn't have picked a worse time. The stock market had just gone *kaput*, and clients were chipping advertising to the bone. But ex-newspaperman Fidler, who had once cajoled an interview out of Al Capone, talked JWT into hiring him, landed as head of the press bureau in the agency's new San Francisco branch. Then, Fred added a new chore: work as a one-man radio department.

As radio grew rapidly, he grew with it, producing and directing shows for JWT clients like Shell, Swift, and Kraft. He flew big-name movie stars up to San Francisco for guest appearances on his shows, was the first to present them in dramatic sketches instead of cornball "hellos." He spotted new talent, gave early radio support to Al Pearce and Horace Heidt. Tired of working in small studios, he moved radio variety shows into a theatre before live audiences.

After five years of this, he became Shell's account man, later moved, in 1938, to JWT's New York shop to head up the commercial film department. Again, a new element had entered his life: television. He produced over a million-and-a-half dollars worth of film commercials for theatre release in two years, but soon was doing them with the sight-and-sound possibilities of TV in mind.

Predicted Fidler, with great foresight, in the late 1930's:

"Commercial television's effect on advertising will be as far-reaching and revolutionary as its influence on entertainment and education. Televised demonstrations of products and services should surpass most current appeals, combining the persuasiveness of the voice with the conviction of sight. Projection of the comic-strip advertisement . . . introduction and demonstration of models and goods . . . a rejuvenation of testimonial advertising . . . all these and more possibilities intrigue the advertising mind."

In 1948, JWT offered him an assignment in San Francisco—again. And, again he jumped at the chance. In nine days, he had moved his family from New York to the Bay area; a year later he became Pacific Coast manager.

Today, he's boss of a 100-man agency staff, supervises agency operations for the 35 JWT national and regional accounts in the San Francisco and Los Angeles offices, carefully integrates Coast activities with other JWT offices and with clients' national campaigns. Personal interests: his family (four), poker (good), golf (bad). ★★★

Built by Experience . . . Backed by Power★

**KPRC-TV is BIGGER
and BETTER!**



Only ONE can be FIRST and in Houston it's KPRC-TV...

first in time . . . first in know-how . . . first in facilities . . . first in the homes of Houstonians! And now, KPRC-TV is first to combine with AM and FM to give Houston a complete, new Radio-Television Center, one of the finest, most modern in the nation.

★ KPRC-TV will telecast with 65,000 watts of power with a new amplifier until June, when it will increase its power again to maximum power of 100,000 watts on Channel 2.

40,000 square feet of completely air-conditioned floor space

3 LARGE TV STUDIOS:

- A garden studio for outside shows
- An audience-participation studio seating 200 people
- 4 radio studios
- Doorways in all Television studios, large enough to admit automobiles
- 3 rear screen projectors — one for each studio
- 12 microphones in each studio
- 3 film previewing studios
- Viewing booths over each studio
- Complete audition facilities
- Separate controls for directors and engineers
- Three "memory booths" for announcers and actors
- 4,000 square feet of prop room space

KPRC-TV

CHANNEL 2 • HOUSTON

NBC • CBS • ABC • DUMONT

JACK HARRIS, Vice President and General Manager
Nationally Represented by **EDWARD PETRY AND CO.**

New and upcoming television stations

I. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET DATE	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	ADDRESS & MANAGER	REPRESENTATIVE
					VISUAL	AURAL					
Austin, Minn.	KAUS-TV	6	26 Mar.		18.7	9.35	0	Unknown	Minnesota-Iowa Television Co.	405-A N. Main St.	
Boston, Mass.		50	26 Mar.		257	129	2	1,015,000 VHF§	E. Anthony & Sons, Inc.	555 Pleasant St., New Bedford, Mass.	
Chicago, Ill.	WIND-TV	20	18 Mar.		1,000	500	4	1,410,000 VHF§	Johnson-Kennedy Radio Corp. (WIND)	400 N. Michigan Ave., Ralph L. Atlas	
Des Moines, Iowa		17	26 Mar.		181.2	97.7	0	Unknown	Rib Mountain Radio, Inc.	1125 Tower Ave., Superior, Wis.	
Grand Junction, Colo.	KFXJ-TV	5	26 Mar.		1.43	.715	0	Unknown	Western Slope Bdstg. Co., Inc.	Box 30	
Indianapolis, Ind.	WBAT-TV	26	26 Mar.		95.1	51.4	1	321,000 VHF§	Marion Radio Corp. (WBAT)	303½ S. Adams St., Marion, Ind.	
Indianapolis, Ind.		67	26 Mar.		124.75	67.13	1	321,000 VHF§	Empire Coil Co.	85 Beechwood Ave., New Rochelle, N. Y.	
Knoxville, Tenn.		26	26 Mar.		21.09	10.54	0	Unknown	Television Services of Knoxville, Inc.	Knoxville	
Las Vegas, Nev.	KLAS-TV	8	18 Mar.		31	16.5	0	Unknown	Las Vegas Television, Inc. (KLAS)	Box 1510 Fred Stoye	Weed TV
Salt Lake City, Utah	KUTA-TV	2	26 Mar.	Fall '53	27.6	13.8	2	82,000§	Utah Bdstg. & Television Corp. (KUTA)	29 S. State	Hollingshead
San Antonio, Tex.		35	26 Mar.		234	123	2	124,000 VHF§	Alamo Television Co.	Kirby Bldg.	
San Diego, Cal.	KFSD-TV	10	18 Mar.		316	180	1	136,000 VHF§	Airfan Radio Corp., Ltd. (KFSD)	326 Broadway Tom Sharp	Raymer
Twin Falls, Idaho	KLIX-TV	11	18 Mar.	Spring '54	25.0	12.5	0	150 (dealers)	Southern Idaho Bdstg. & TV Co. (KLIX)	Elizabeth Blvd. & Eastland Drive Frank C. McIntyre	
Victoria, Tex.	KNAL-TV	19	26 Mar.		20	10	0	Unknown	KNAL Television Co.	Victoria Bank & Trust Bldg.	
Yuma, Ariz.		11	26 Mar.		29	14	0	Unknown	Valley Telecasting Co.	c/o Park Ounford, 4134 Bandini Rd., Los Angeles	

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STATIONS ON AIR	SETS IN MARKET†	LICENSEE-OWNER	MANAGER	REPRESENTATIVE
				VISUAL	AURAL						
Amarillo, Tex.	KFDA-TV	10	1 Apr.	56	30	ABC, CBS	2	13,126 (13 Mar.)	Amarillo Bdstg. Corp. (KFDA)	John Hopkins	Branham
Ann Arbor, Mich.	WPAG-TV	20	1 Apr.	18.5	10.25	DuM	1	8,000 UHF	Washtenaw Bdstg. Co. (WPAG)	Edward F. Baughn	McGillivray
Bridgeport, Conn.	WICC-TV	43	29 Mar.	180	91	ABC, DuM	1	15,000 UHF	Southern Conn. & L. I. TV Co. (WICC)	Phillip Merryman	Young
Galveston-Houston, Tex.	KGUL-TV	11	23 Mar.	235	125	CBS, ABC	2	225,000 VHF (Feb. '53)	Gulf TV Co.	Paul Taft	CBS TV Spot
Minot, N. D.	KCJB-TV	13	1 Apr.	28.6	14.3	CBS	1	2,500 UHF	North Dakota Bdstg. Co. (KCJB)	John W. Eoler	Weed TV
Sioux City, Iowa	KVTV	9	29 Mar.	29	15.5	CBS, DuM	1	37,000 (RTMA, Jan. '53)	Cowles Bdstg. Co.	Robert R. Tincher	Katz

III. Addenda to previous C.P. listings

These changes and additions may be filled in on original chart of post-freeze C.P.'s appearing in SPONSOR'S 9 February issue, and in issues thereafter.

Albuquerque, N. M., KGGM-TV, target 15 Sep. '53; nat'l rep, Weed TV
 Cambridge-Boston, Mass., WTOA-TV, target Sep. '53; on air power 20.2 visual, 11.45 aural; mgr. Frederic S. Bailey; est. VHF sets, 1,009,420 (stations and mfrs.)
 Chambersburg, Pa., WCHA-TV, target Aug. '53; nat'l rep, Forjoe; gen. mgr. John S. Booth
 Columbus, Ga., WDAK-TV, nat'l rep, Headley-Reed; to be NBC basic affil.; est. sets, 8,000
 Decatur, Ala., WMSL-TV, target 15 Oct.; gen. mgr. Frank Whisenant; est. sets 10,000 (dealers)
 Durham, N. C., WCIG-TV new call Ch. 46; target 1-15 Aug. '53; to be NBC, DuM affil.; est sets, 10,000
 El Paso, Tex., KEPO-TV, target 1 Sep '53
 Elmira, N. Y., WTVE, new target 15 May '53
 Greenville, S. C., WGVL, new target 1 Aug. '53
 Greenville, N. C., WNCT new call Ch. 9; target 1 Sep '53; nat'l rep, Pearson; mgr. A. Hartwell Campbell
 Hendersonville, N. C., WHKP-TV, target 1 Sep. '53; nat'l rep, Headley-Reed; mgr. Kermit Edney
 Longview, Tex., KTVE, target 1 Aug.; nat'l rep, Forjoe; pres. A. James Henry; comm'l mgr. Wm. M. Morrow; est. sets, 5,400 (distrib.)
 Lufkin, Tex., KTRE-TV, target 1 Oct. '53; nat'l rep, O. L. Taylor; mgr. Richman Lewin; est. sets, 2,000 (dealers)
 Macon, Ga., WETV new call Ch. 47; target 1 Aug.; proposed starting power 20.88 kw visual, 10.44 kw aural
 Missoula, Mont., KGVO-TV, target 4 July '54; nat'l rep, Gill-Perna
 Monroe, La., KNOE-TV, new target 1 Aug. '53
 Nampa, Idaho, KFXD-TV, target 1 Sep. '53; gen. mgr. E. Hurt
 Newport News, Va., WACH-TV (Ch. 33), new target 1 Oct. '53
 Peoria, Ill., WEEK-TV, became ABC affil. 8 Mar.
 Peoria, Ill., WTVH-TV, target 1 Sep. '53; nat'l rep. Petry
 Rochester, N. Y., WVET-TV, target 15 Sep. '53; to be CBS affil.; gen. mgr. Ervin F. Lyke
 Salisbury, Md., WBOC-TV, target 1 Oct. '53; gen. mgr. Charles J. Truitt; est. sets, 9,960
 St. Louis, Mo., KSTL-TV, nat'l rep, H-R Reps
 St. Louis, Mo., WIL-TV, nat'l rep, A. J. Young
 Santa Barbara, Cal., KEYT, new target 29 June '53
 San Angelo, Tex., KTXL-TV, new target July '53; nat'l rep, O. L. Taylor
 Watertown, N. Y., WWNY-TV, new target 15 Nov. '53

*Both new C.P.'s and stations going on the air listed here are those which occurred between 16 March and 30 March or on which information could be obtained in that period.
 **Power of C.P.'s is that recorded in FCC applications of individual grantees.
 †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §NBC set figures (1 February 1953).

SPONSOR-TELEPULSE ratings of top spot film shows

TITLE (DESCRIPTION), SYNDICATOR, PRODUCER	Multi-market average weighted rat. net	7-STATION MARKETS		4-STATION MARKETS		3-STATION MARKETS							2-5 Birm	
		N. Y.	L. A.	Chi.	Wash.	Atlanta	Balt.	Cinc.	Cleve.	Columbus	Det.	Phila.		S. Fran.
✓ Range Riders (Western), CBS Film Sales, Flying "A"	21.6	*	6.5	*	*	*	*	*	24.5	*	*	25.0	25.3	*
*** Superman (kid show), MPTV, Robt. Maxwell	21.1	*	*	18.8	*	*	*	*	*	*	9.3	*	*	22.8
✓ Boston Blackie (mystery), Ziv TV	19.4	6.9	*	28.2	*	*	11.5	35.3	*	24.5	*	11.8	20.8	*
✓ Cisco Kid (Western), Ziv TV	19.1	10.2	12.9	18.4	10.6	19.8	17.3	25.3	24.5	*	20.3	20.5	20.5	27.8
✓ Jeffrey Jones (mystery), CBS Film Sales, L. Parsons	18.9	*	*	20.4	*	*	*	*	*	*	7.8	*	17.8	*
** Hopalong Cassidy (Western), NBC Film	18.0	14.2	12.0	16.8	20.0	*	17.5	17.3	15.3	14.3	15.8	27.3	28.5	*
✓ Foreign Intrigue (adventure), JWT, Sheldon Reynolds	17.7	18.9	10.4	12.6	17.6	15.3	*	21.3	19.3	*	17.3	14.5	17.8	*
*** Kit Carson (Western), MCA TV, Revue Productions	17.7	*	11.4	16.0	9.8	15.3	12.8	*	12.5	13.3	*	24.8	21.8	*
✓ The Unexpected (drama), Ziv TV	17.6	14.2	4.0	16.4	*	9.0	9.0	*	18.8	28.5	17.0	12.0	28.5	*
* Abbott & Costello (situation comedy), MCA TV, TCA	16.8	18.0	10.9	*	*	*	10.8	*	12.3	*	*	16.8	24.8	*
✓ Dangerous Assignment (adventure), NBC Film, Donlevy	16.4	13.7	10.5	15.8	12.2	28.8	8.5	19.8	14.3	16.8	15.3	15.3	24.3	*

7 OF THE FIRST 10 TOP FILM SHOWS ON

PROOF OF PROGRAMMING AND VIEWER LEADERSHIP



- ✓ Indicates currently telecast on Channel 4
- * Moves to Channel 4 on April 10th, now on another channel
- ** Not currently telecast but owned by KROD-TV and available for sponsorship
- *** Not available for local sales in the El Paso Market

YOU'LL SELL MORE ON CHANNEL 4

1st in Film Shows
1st in Live Shows
1st in Network Shows
1st in Results for Advertisers



and Dumont Television Network

RODERICK BROADCASTING CORP.

DORRANCE D. RODERICK
Chairman

VAL LAWRENCE
Pres. & Gen. Mgr.

DICK WATTS
TV Sales Mgr.

FOR DETAILED INFORMATION AND AVAILABILITIES CONTACT YOUR NEAREST O. L. TAYLOR OFFICE

TV film shows recently made available for syndication

Programs issued since December 1952. Next chart will appear 4 May.

Show name	Syndicator	Producer	Length	Price Range*	No. in series	Show name	Syndicator	Producer	Length	Price Range*	No. in series
AUDIENCE PARTICIPATION QUIZ						INTERVIEW					
View the Clue	United Artists	Goldstone Prod.	12½ min.	\$40-255	13	Lili Palmer	NBC TV Film Sales	Chuck Kebbe	15 min.		26
Prof. Yes 'n' No	Screen Gems	Lalley & Love	12½ min.	\$75-500	26	MUSICAL					
CHILDREN'S						NEWS					
Betsy and the Magic Key	Jamieson TV Prod.	Jamieson Film Co.	12 min.		39	Daily News	INS	Telenews	12 min.		Mon-Fri
King Calico	Goodman	CNC Prod.	15 min.		65	Telenews Weekly	INS	Telenews	12½ min.		One week
Magic Lady	Official Film	Telemount	8½ min.		13	United Press Movietone	United Press	UP-20th Cent. Fox	10-20 min.		Mon-Fri
Streamlined Fairy Tales	Goodman	Goodman	15 min.		13	Weekly News	NBC TV Film Sales	NBC	15 min.		Weekly
Terry and the Pirates	Official Film	Official Film	30 min.		26†	SPORTS					
COMEDY						AMERICAN SPORTS					
Bert and Elmer	Goodman	Galbreath	15 min.		13	American Sports	PSI-TV, Inc.	Robert Sheets	13½ min.		13
Fearless Fosdick	Sterling TV		30 min.		13	Beat the Experts (variety)	Sterling TV	Telenews	15 min.	\$45-150	65
Life of Riley	NBC TV Film Sales	Tom McKnight	30 min.		26	Beat the Experts (quiz)	Sterling TV	Telenews	3¼ min.	\$15-50	65
Paul Killion Show	Sterling TV	Saul J. Turell	15 min.		26	Call the Play	Guild Films	Leonard Key	12 min.	\$24-280	130
Studs Place	Goodman	Biggie Levin	30 min.		65	Daily Sports	INS	Telenews	3½ min.		Mon-Fri
The New Hank McCune Show	United TV Programs	Hank McCune	30 min.		26	Famous Fights from Madison Sq. Garden	Du Mont Film Sales	Winik Films	12 min.	\$50-500	26
DANCE						MADISON SQUARE GARDEN					
Ballets de France	March of Time	March of Time	15 min.		26	Madison Square Garden	Du Mont Film Sales	Winik Films	12 min.	\$50-400	26
DOCUMENTARY						MADISON SQUARE GARDEN					
Canine Comments	Louis Weiss & Co.	Adrian Weiss	15 min.		52	Madison Square Garden	Du Mont Film Sales	Winik Films	26 min.	\$80-750	26
Crusade in the Pacific	March of Time	March of Time	26 min.		26**	Roller Derby	TV Exploitation Co.	Leo A. Seltzer	30 min.		52
Problem Spots	British Information Services	Sergei Nolbandov & Fred Kahlenberg	26 min.		13	The Thrill of Your Life	Leuls Weiss & Co.	Adrian Weiss	30 min.		99
DRAMA, MYSTERY						THIS WEEK IN SPORTS					
American Wit and Humor	March of Time	March of Time	30 min.		18	This Week in Sports	INS	Telenews	12½ min.		One week
Craig Kennedy, Criminologist	Louis Weiss & Co.	Adrian Weiss	30 min.		26	TV's Baseball Hall of Fame	Lew Fonseca	Motion Pictures for Television	15 min.		77
Crown Theatre	CBS TV Film Sales	Bing Crosby Enterprises	30 min.		26	TRAVEL					
Douglas Fairbanks Presents	NBC TV Film Sales	Doug Fair Corp.	30 min.		39	Know Your Land	Bengal Pictures	Phil E. Cantonwine	13 min.		13
Favorite Story	Ziv	Ziv	30 min.	\$115-3,000	39	WESTERN					
I'm the Law	MCA TV, Ltd.	Cosman	26½ min.	on request	26	Annie Dakley	CBS TV Film Sales	Annie Dakley Prod.	30 min.		26
Into the Night	Sterling TV	Saul J. Turell	30 min.		26	Cowboy "G" Men	U.A.T.V.	Henry B. Donovan	26½ min.	\$100-1,500	13
Little Theatre	Teevee Co.	Teevee Co.	15 min.		52	Tales of the Old West	Bengal Pictures	Phil E. Cantonwine	12 min.		13
Orient Express	PSI-TV, Inc.	John Nasht	26½ min.		26	WOMAN'S NEWS					
Our Living Language	March of Time	March of Time	15 min.		26	For Women Only	Telenews	Telenews	12½ min.		One week
Play of the Week	PSI-TV, Inc.	Edward Lewis	26½ min.		26	Home Is Happiness	Packaged Programs, Inc.	Packaged Programs, Inc.	12½ min.		195
Sovereign Theatre	Stuart Reynolds	Gil Ralston Arthur Ripley	26 min.	100% Class A	13	HISTORY					
The Visitor	NBC TV Film Sales	Marlon Parsonnet	26 min.		44§	Ghost Towns of the West	Simmel-Mesurvey TV Prod.	Simmel-Mesurvey TV Prod.	30 min.		13

*Where price range is not given it has not yet been fixed; or syndicator prefers to give price only on request. †National sponsor has 54 markets. Rest now available on spot basis. **Run originally in 1951, now being re-released. §Now running on NBC network as "The Doctor"; to be syndicated under new name.

See page 46 for the Film notes and trends

TELEVISION'S SPARKLING NEW STAR!

Liberace

WINNER OF TWO HOLLYWOOD TV
ACADEMY ACHIEVEMENT AWARDS . . .

- ★ "Most Outstanding Male Personality of the Year!"
- ★ "Best Entertainment Program of the Year!"



This is the brilliant musical half-hour program which produced \$7,000,000 worth of new business for one sponsor in 13 weeks! Now available to you!

TYPICAL SPONSORS

Breast o' Chicken Tuna, Baltimore, WBAL-TV—Chicago, WGN-TV — Detroit, WXYZ-TV — New Orleans, WDSU-TV—Houston, KPRC-TV—Buffalo, WBEN-TV; Purex Cleaning Agent's, San Diego, XETV; Ford Dealers' Association, Milwaukee, WTMJ-TV—Rockford, WTVO—Green Bay, WBAT-TV; Ament's Colorado Springs, KKTV; Citizen's National Bank, Los Angeles, KLAC-TV; U. S. National Bank, Portland, KPTV; Curtis Hotel, Minneapolis, WCCO-TV; First National Bank, St. Paul, WCCO-TV; Regal Amber Beer, San Francisco, KGO-TV; Valley National Bank of Arizona, Phoenix, KPHO-TV—Tucson, KOPO-TV; Denver National Bank, KBTV; Dallas, Republic National Bank, KRLD-TV; El Paso, State National Bank, KTSM-TV; Louisville, Citizen's Fidelity Bank, WAVE-TV; Washington, D. C., Pepsi-Cola Bottling Co., WTTG-TV; Nash Dealers' Association, Kansas City, WDAF-TV; Omaha National Bank, Omaha, KMTV; Bowman Biscuit Co., Lubbock, Texas, KDUB-TV — Albuquerque, KOB-TV, San Antonio, WOAI-TV—Amarillo and Pueblo, Fidelity Bank, Indianapolis, WFBM-TV and Scranton, WTUV.

Produced by Louis D. Snader
for **GUILD FILMS** Release



GUILD FILMS CO., INC.

510 MADISON AVE.

NEW YORK 22, N. Y.

CHICAGO • DENVER • CLEVELAND • LOS ANGELES

OTHER GUILD PRESENTATIONS: Invitation Playhouse • Close-up • Sports Library

• Film Stock Shot Library • Feature Films • Lash of the West (over ABC).

No. 1 IN A SERIES
**Why Song-Ads
 SELL**

**Song Ads Sell the
 Consumer Subconsciously!**

And he stays sold. The rhyme, rhythm and repetition of Song Ads is absorbed without the listener actually realizing it. This is proven by thousands from coast to coast who hum these tunes and buy what they say to buy.

Three Song Ads on audition record any one product \$75.



**SA/3-Rs = R/S
 Write For Details**

Exclusive TV
 Distributors for
**ENCYCLOPAEDIA
 BRITANNICA FILMS**

Catalogue & Rates
 On Request

**ASSOCIATED
 PROGRAM
 SERVICE**

(A Division of Muzak Corp.)

237 West 54th St.
 New York 19, N. Y.
 Phone: Plaza 7-7700

(See pages 108, 112, 113 for further details on EBFilms)

**Film notes
 and trends**

More names: "You're going to find more and more names in syndicated films," says CBS Television Film Sales Sales Promotion Manager Walter Scanlon. He made comment in noting that *Crown Theatre*, new CBS drama program featuring Gloria Swanson as m.c., had been sold in 11 markets "before we even hit our release date."

Ohio Oil Co. sponsors *Crown Theatre* in eight markets (started 1 April) and Pittsburgh Brewing Co. has signed for Pittsburgh. Chevrolet dealers have show in Los Angeles; Jenkel-Davidson Optometrists in San Francisco. Several other markets are under consideration now by other sponsors.

Crown Theatre, originally produced sans Swanson, stars the actress in several of individual dramas. In addition series benefits from her presence to introduce and warm up audience for each program, much in the manner of a Robert Montgomery theatre.

Magazine of air: Telenews' *For Women Only*, new show which company is seeking to sell on national spot basis to one or several clients, departs from usual woman's show format. Instead of straight interview and cooking combination, program uses magazine format to present varied stories of interest to women.

If Telenews decides to sell *For Women Only* on syndicated basis, main pitch may be to stations with suggestion they incorporate program as part of their regular local programs as top-interest hypo.

Two national clients were reported considering show at presstime, one cosmetic, other a soap manufacturer.

Comic book tie-in: Canada Dry, which sponsors Official Films' *Terry and the Pirates* in 55 markets, is now giving away a Terry comic book free with every carton of Canada Dry sold in those markets. Show is placed on

spot basis alternate weeks this season but Official believes there's strong possibility it will have second sponsor in fall on national basis.

Comic book giveaway benefits both product sales and program by stimulating youngster enthusiasm for beverage and *Terry and the Pirates*.

Commercials included: New syndicated film show now in production will offer clients services of production unit and program's characters in tailormaking commercials. Costs will be held to minimum because producer will provide camera work, sets for free. Program is called *Adventures of Blinkey*, with Murray King as producer for Blinkey Productions Inc.

King says he has three in the can, plans 26 of the 12½-minute kid shows. Other unique aspect of plan is publication of Blinkey books for simultaneous release with program. Clients will be able to buy books at low cost as premiums for distribution.

Replacement price: Reynolds Productions is angling its *Sovereign Theatre* film series for summer sponsorship. Stuart Reynolds reports show is available starting July on second-run basis in 24 markets now being used by Hamilton Watch for show's first run under *Your Jeweler's Showcase* title. It's available first run in rest of U.S. markets. "For a national advertiser," Reynolds reports, "we have priced both the first and second runs as if they were all second runs."

Reynolds is also currently pitching *Jack London Adventure Theatre*. Series includes three half hours which were screened originally on *Schlitz Playhouse* plus 52 planned Jack London stories.

Rerun success: Harry S. Goodman's kid show, *King Calico*, originally run live in Chicago, is now on a return trip to that city via film. Goodman says the film show is getting higher ratings now on film than the first, live version, did. The film is also carried in Detroit.

**TV COSTS GOT YOU DOWN?
 The Sportsman's Club**

52 popular, well rated, 15 minute hunting, fishing and outdoor shows featuring Dave Newell and panel of experts. Write for audition prints.

SYNDICATED FILMS
 1022 Forbes Street Phone: EXpress 1-1355
 Pittsburgh 19, Pa.

*See new TV film shows chart, p. 44.



Like to catch Philadelphia

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

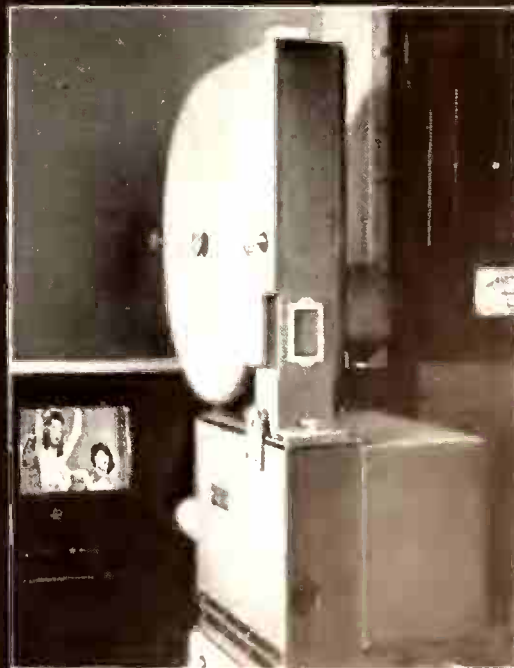
the same show same day in Los Angeles 3 hours later—9 P.M. (PST)?

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

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

For complete information write to:

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



Eastman
Television
Recording Camera
Installation—
NBC—
New York.

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

Radio

...and now a message from our sponsor

TV

by Bob Foreman

"Summer is icemen in. Ihude sing enccu!" said a contemporary of Chaucer, which sounds somewhat as if he were thinking of a typical summer TV replacement. In an effort to achieve the most rock-bottom economy, many advertisers provide little more than a cuckoo bird for their summer video viewers.

Summer is also rapidly becoming the season of reruns for those folks who have their shows on film. Again large savings are effected. From an audience point of view as

well as what is done for one's pocketbook, the rerun provides a lot of logic for an advertiser. No matter how successful his first runs were, there's little chance that over half the available audience saw the program first time around. This leaves a goodly number of homes that never saw the show when it first went out over the air plus the homes that have added television to their way of life plus the people who would either like to, or at least wouldn't object to seeing the same program over

again on the television screen.

The sponsor of a top-coin *live* show, on the other hand, is forced to look for something else if he wishes to save money and/or give his stars a rest during the summer 13 (or eight) weeks.

Last year a number of smart advertisers decided to make a complete break from their regular fare and dish up music, let's say, if their regular vehicle was drama, or quiz if it was situation comedy.

Then there was the camp which firmly believed in maintaining as much program continuity as possible but on a pared-down basis, of course. For example, they left stars out of their drama or their music and presented the same type of show they had all winter long merely minus the name people involved.

There is wisdom and a raft of sensible arguments in favor of either of these approaches to warm weather. The main thing that counts is staying with the medium so that product ideas can be implanted more deeply. Though ratings do tend to slip in TV, they have not taken the beating, so far, at least, that radio used to when its winter audiences had no TV to compete with. Perhaps this will occur when TV saturation or near saturation is finally achieved. Until then the new people joining up with the medium and the new stations opening up tend to keep the summertime livin' quite easy as far as TV audience-availability is concerned.

One twinge of sadness sneaks over me, however, as I think of the past two TV summers as well as the one just ahead. I wish that we didn't have to do all this economizing for one reason. If it weren't for the cost of winter TV, more advertisers might be willing to invest in shows that could very well turn into winter wonders.

That used to happen in the heyday of radio. Most of us can recall many of the great programs that sprang from somebody's summer gamble, among them *Aldrich*

Attention-catching Benrus pitch uses puppet version of Sid Caesar to sell product (see p. 50)



T. V. story board

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

SARRA

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



From the word "Go" in the "Go Cunard" opening, the universal urge to travel is *really* stimulated in this 1-minute spot that packs every second with *sell*. Quick glimpses of famous foreign sights merge into glamour shots of fun and luxury on board . . . convincing proof that Cunard's way of "Getting there is half the fun!" A reprise of the "Go Cunard" opening clinches the sale for a Cunard sailing. Created by Sarra for The Cunard Line through Kelly, Nason, Inc.

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



Realistic "how to" technique sparks this new TV commercial for Helena Rubinstein's Stay-Long Lipstick. Demonstration and sell are deftly interwoven as an attractive mother applies her lipstick, then turns with surprising spontaneity, to kiss her little girl as the "voice over" emphasizes: "Stay-Long, you're *confident* your lipstick will not smear." In a change-of-pace sequence, a novel animation of the lipstick repeats the demonstration and the final shot completes product identification with a galaxy of glittering lipsticks. Produced by SARRA for Helena Rubinstein, Inc., through Hewitt, Ogilvy, Benson & Mather, Inc.

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



Sheer magic in stop motion . . . To the bounce of the conga beat in the theme song, "Luckies Taste Better," a line of Lucky packages dances from one conga drum to another. Cigarettes hop out to form letters L.S.M.F.T.; and the tobacco from a cigarette stands alone in Lucky's "tear the paper" test, then falls into a heap of "fine tobacco." The latest of many ingenious stop-motion commercials produced by Sarra for the American Tobacco Company through Batten, Barton, Durstine & Osborn, Inc.

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

they came! they saw!
they BOUGHT!

harry m. miller, inc. advertising merchandising
395 E BROAD ST., COLUMBUS 15, OHIO Adoms 7243

November 14, 1952

Mr. Frank Jones
WBNS-TV
495 Olentangy River Road
Columbus, Ohio

Dear Mr. Jones:

I thought you would be interested to know the affect of the advertising schedule for our client, Pickerington Creamery, on WBNS-TV's "Aunt Fran and her Playmates" series.

The reaction from the trade has been highly satisfactory. Pickerington's powdered milk, comparatively unknown before this recent TV campaign, has gained distribution in many new outlets, and repeat orders for the product are high. Your station merchandising department outdid itself in preparing the point-of-sale material which called attention to our television schedule. Despite the fact that a 70¢ purchase is required to secure Aunt Fran's Fingertip Puppet premium, including box top and 25¢, the returns have been most gratifying.

Very truly yours,

HARRY M. MILLER, INC.

John W Corbett Jr
John W. Corbett, Jr.
Account Executive.

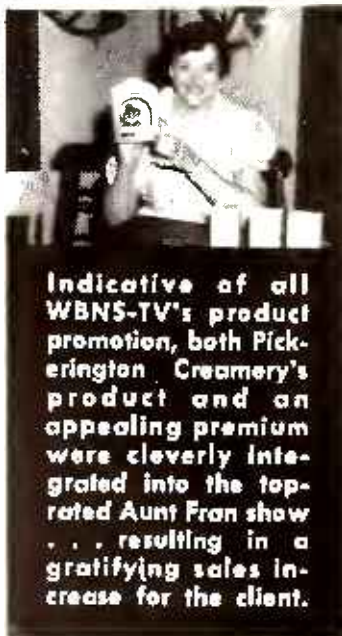
**WBNS-TV, the Nation's Number 1
Test Market Station.**



wbns-tv

COLUMBUS, OHIO
CHANNEL 10

CBS-TV NETWORK • Affiliated with Columbus Dispatch and
WBNS-AM • General Sales Office: 33 North High Street
REPRESENTED BY BLAIR TV



Indicative of all WBNS-TV's product promotion, both Pickerington Creamery's product and an appealing premium were cleverly integrated into the top-rated Aunt Fran show . . . resulting in a gratifying sales increase for the client.

Family, Information Please, Duffy's Tavern, to name a few.

But I'm afraid nobody's going to experiment with a \$30,000 weekly talent nut when the board of directors is off fishing.

commercial reviews

TELEVISION

SPONSOR: **Benrus Watch Co.**
AGENCY: **Prepared by J. D. Tarcher & Co., N. Y. C., recently merged with Cecil & Presbrey, N. Y. C.**
PROGRAM: **Announcement**

In a very few seconds Benrus manages to capture the TV-viewer's attention, to entertain him (or her), and to get a good start on a sale. This is achieved by a most engaging Sid Caesar puppet which is being used in the Benrus spots. This puppet nicely dolled out as Sid's character of the wacky Teutonic professor, replete with battered stovepipe hat and thick accent, describes the watch in what I guess is Sid's voice. At least, that's what comes out of the soundtrack.

There isn't much time left to talk about the product and, of course, the most basic impression is of the puppet. But the message does get listened to and watched and the frequency with which it pops up should overcome the lack of a longer selling message. By using one of TV's best known characters, Benrus has come up with quite a different commercial.

SPONSOR: **Johnson & Johnson**
AGENCY: **Band-Aid Plastic Strips**
PROGRAM: **Young & Rubicam, N. Y. C.**
Announcement

Every once in a while it is possible to point to a piece of animation and state that, "Here is a commercial idea made more realistic and even more graphic than a live picturization of the product would be." I am pointing, impolite as that may be, right now to the Johnston & Johnston epics for Band Aids.

Animation causes the little bits of adhesive and gauze to float through the air. It then plants the bandage on a boy's arm. That arm then goes into water and the adhesive holds.

Here is a spritely commercial that is still packed with hard sell . . . sell based on sound advertising reasons-why. ★ ★ ★

SPONSOR

Hopalong Cassidy



More popular than ever,
a better salesman than ever,
"Hoppy" will move your product too!

The cowboy who made cowboys famous is available for exclusive sponsorship . . . at a local market price. And Hopalong Cassidy is a bigger buy than ever before.

Ratings like 28.6 in Philadelphia and 28.3 in San Francisco say so.

Success stories like the 200% sales jump for Nehi beverages say so.

And you'll say so when "Hoppy" puts his salesmanship to work for you . . . takes your product to the top of your industry.



Moreover, with this PROFIT-PROVED program you get large and loyal audiences PLUS a field-tested, hard-hitting campaign of local advertising, promotion, publicity, exploitation and merchandising.

"Hoppy" may still be available in your markets. But hurry! Call, wire or write today.

NBC FILM DIVISION



NEW YORK, CHICAGO, LOS ANGELES

PAPER NAPKINS

SPONSOR: Hudson Pulp & Paper Corp. AGENCY: Biow

CAPSULE CASE HISTORY: Hudson sponsors a noon-day news program on WBZ. One day, a single announcement on the show offered a coupon redeemable in stores for a sample of the Hudson Napkin products. Results were startling, according to the sponsor. A total of 20,361 requests flooded in from every county in New England. Stores in the area were so swamped with redemption requests that they were forced to make hurry reorders of Hudson products.

WBZ, Boston

PROGRAM: News

HOUSEHOLD HARDWARE

SPONSOR: Hunter's Household Hardware AGENCY: Direct

CAPSULE CASE HISTORY: When Hunter's, which uses a daily announcement on CFJC, opened a bargain basement, it publicized the opening with three extra pitches. Radio is the only ad medium the store uses. During the first three hours of the opening, 500 customers jammed the 15' by 55' basement. The owner had to call on his wife and son to help him. The crowd was so thick that some \$80 worth of small items were pilfered. But the sales volume more than compensated for the thefts.

CFJC, Kamloops, B.C.

PROGRAM: Announcements



AUTOMOBILES

SPONSOR: Wentworth & Irwin AGENCY: Showalter Lynch

CAPSULE CASE HISTORY: Wentworth & Irwin is a Portland, Ore., automobile sales agency. It wanted to introduce the new Nash "Airslyte" model to the public. To do so, the agency purchased a series of 175 announcements on KWJJ over a four-week period; it also arranged for three "remote" broadcasts to originate direct from its display floor. During the four-week span, the sponsor sold \$80,000 worth of cars. His total advertising investment for announcements and programs was \$700.

KWJJ, Portland, Ore.

PROGRAM: Announcements

FIRE EXTINGUISHERS

SPONSOR: Stookey Glass Co.

AGENCY: Direct

CAPSULE CASE HISTORY: Daily at noontime (12:15 to 12:30 p.m.) this firm sponsors a news broadcast. One day just before Christmas, it ran a commercial on the program for fire extinguishers, asking listeners to call orders in direct. The phone started to ring at the end of the program and within the next 30 minutes, the sponsor wrote 38 orders for the fire extinguishers.

KFQD, Anchorage, Alaska

PROGRAM: New-cast

GROCERIES

SPONSOR: Piggly Wiggly Grocery

AGENCY: Direct

CAPSULE CASE HISTORY: During the 1952-'53 winter season, this Fairbanks grocery has been sponsoring a half-hour Thursday night program on KFAR, called Spelling Bee. One Thursday, the sponsor offered a dozen eggs, free, to the first 100 customers who came in on Friday morning and purchased \$5 or more in groceries. The store opened at 8:00 a.m. By 9:30 a.m.—90 minutes later—Piggly-Wiggly had made the 100th sale in the egg-winning amount or higher.

KFAR, Fairbanks, Alaska

PROGRAM: Spelling Bee

PLUMBING & HEATING

SPONSOR: Henry Ford

AGENCY: Direct

CAPSULE CASE HISTORY: When this sponsor began broadcasts on WIP in March 1949, he employed 23 people, owned seven trucks, had no showroom and did a yearly volume of \$175,000. He purchased schedules of early morning weekday weathercasts and newscasts (between 6:45 and 8:45 a.m.) as well as a twice-a-week 7:15 to 7:30 p.m. news program on WIP. In January 1953, still on the air, Ford employed 60 people plus 10 salesmen, owned 21 trucks, had acquired an elaborate showroom, and now does an annual volume of \$750,000.

WIP, Philadelphia

PROGRAM: Weather, newscasts

SEAT COVERS

SPONSOR: Allen Auto Seat Cover Co.

AGENCY: Direct

CAPSULE CASE HISTORY: To try out radio, this firm purchased a series of five announcements weekly, Wednesday through Sunday, on WXLW. That was in December 1951. A year later, the sponsor was still using the station to sell his seat covers and promote automobile interior repair service. During that 12-month period, the company's sales increased 300%, according to owner Ted Allen. He states: "I began radio advertising as an experiment. Needless to say, I am very pleased with the results, and am now using it as a productive sales plan."

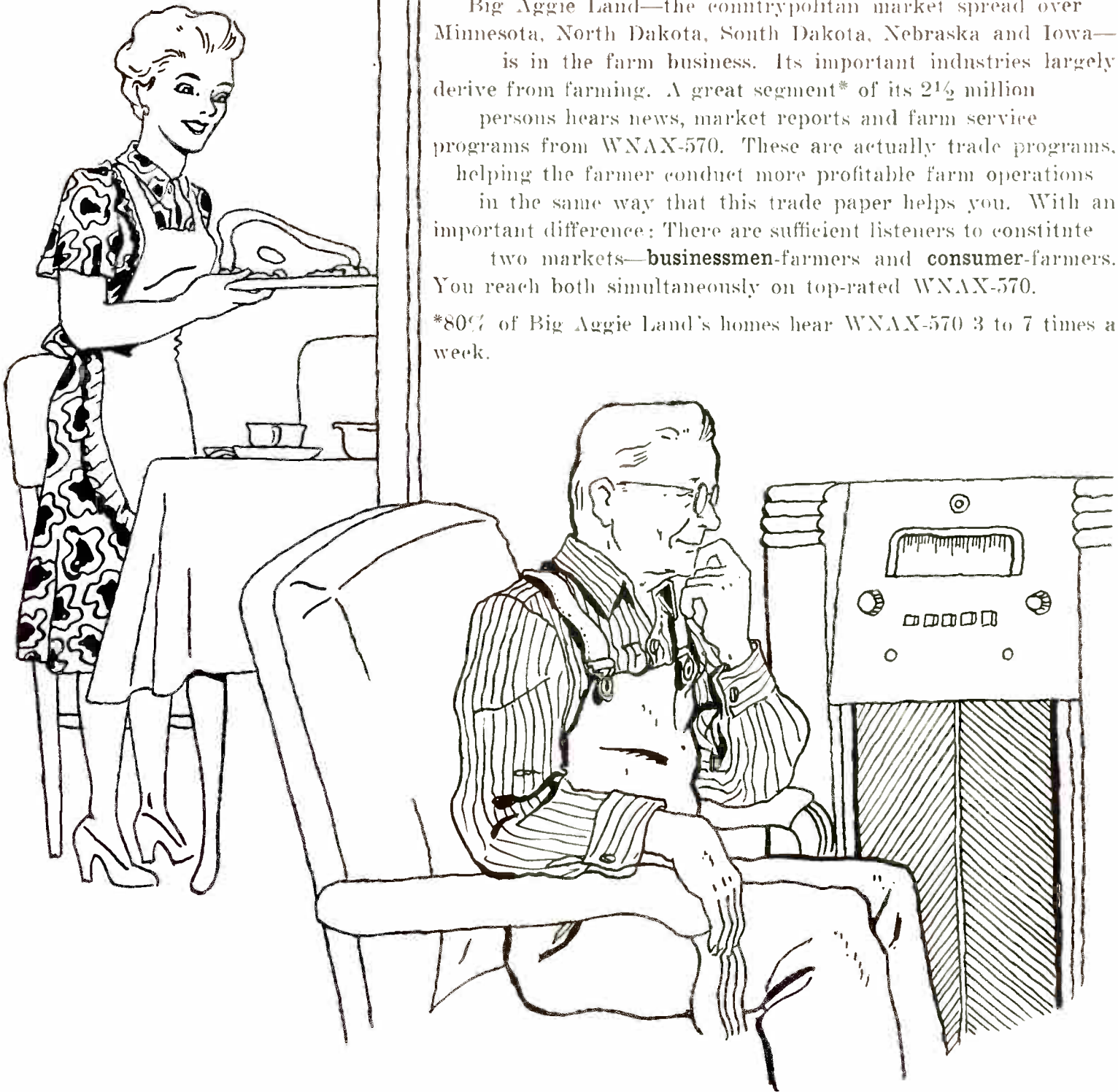
WXLW, Indianapolis

PROGRAM: Announcements

Trade Paper of the Air

Big Aggie Land—the countrypolitan market spread over Minnesota, North Dakota, South Dakota, Nebraska and Iowa—is in the farm business. Its important industries largely derive from farming. A great segment* of its 2½ million persons hears news, market reports and farm service programs from WNAX-570. These are actually trade programs, helping the farmer conduct more profitable farm operations in the same way that this trade paper helps you. With an important difference: There are sufficient listeners to constitute two markets—**businessmen-farmers** and **consumer-farmers**. You reach both simultaneously on top-rated WNAX-570.

*80% of Big Aggie Land's homes hear WNAX-570 3 to 7 times a week.



WNAX-570
Yankton-Sioux City

A Cowles Station
Represented by The Katz Agency
CBS Radio

round-up



Pulse study lists out-of-home, in-home listening figures

The first area study embracing "out-of-home" as well as "in-home" listening was recently completed by Pulse, Inc. for WHDH, Boston.

The survey covers 25 counties in four states—Massachusetts, Maine, New Hampshire, and Rhode Island—and gives ratings in those counties for all Boston stations. The ratings are broken down to include in-home, out-of-home, and total listening.

The importance of the out-of-home listening factor is shown in following ratings of WHDH 15-minute shows at various times of the day, Monday through Friday, January 1953:

Air time	Program	In-home	Out-of-home	Total
8 a.m.	News, Ray Dorey	3.6	1.0	4.6
10 a.m.	Carnival of Music	4.1	1.0	5.1
12 noon	News, Bing Crosby	3.0	1.0	4.0
3 p.m.	Back Bay Matinee	3.5	1.0	4.5
6 p.m.	News, Sports	4.9	1.3	6.2
8 p.m.	Romance in the Air	2.6	.9	3.5
10 p.m.	Basketball, Hockey	3.3	1.5	4.8

Too much security kills drive in men, says Esty's Wulfeck

A new approach to success in business was outlined by William Esty Co.'s Vice President Wallace H. Wulfeck, in a speech before the Canadian



Wulfeck (center) gave business behavior tips

Association of Broadcasters 9-12 March convention in Montreal.

Wulfeck charged that big business sometimes "leads men who have a competitive spirit . . . to live 'quiet lives of desperation' through a pervading sense of frustration and personal failure." In giving men security, he amplified, "we have, at times, killed incentive, or drive."

It can be seen that out-of-home listening accounts for at least 20% of the total rating in these cases, which are representative of findings in the whole survey. One reason out-of-home listening mounts up this high is that the station's music-and-news format lends itself to automobile listening.

"We feel this is the most complete circulation data on radio listening ever made available to advertisers for the determination of the value of their own individual programs," says Bill McGrath, managing director of WHDH. "For the first time, a buyer can accurately determine the cost-per-1,000 in a station's area. The study also brings into true focus the real value of radio in a heavily saturated TV area."

John Blair & Co., WHDH rep. has detailed information available on the survey. ★ ★ ★

He advised delegates to keep in mind "what may be happening inside the other fellow in terms of the satisfactions or threats to his goals and aspirations in life" when handling executive personnel within their respective organizations.

The cure for troublesome business behavior? "In most cases—proper recognition, status and rewards are good medicine," he summarized.

In the picture (left), Wulfeck (center), chats with two Canadian broadcasters: D. Malcolm Neill (left), CFNB, Fredericton, N. B., chairman of the CAB; and William M. Guild, CJVI, Victoria, B. C. ★ ★ ★

WBKB revamps lineup, offers merchandising plan

One immediate result of the American Broadcasting Co.-United Paramount Theatres merger was revamping of the daytime programming lineup at station WBKB, Chicago.

Effective 30 March, news, weather, and utility information took the day-

time spotlight, according to John Mitchell, ABC v.p. and general manager of the network's Chicago outlet.

In addition, WBKB is offering its food manufacturer advertisers a merchandising plan called "Shopper Stopper."

Under terms of the plan, qualifying advertisers will receive an intensive display promotion for one week in 600 Chicago area food stores of the A&P and National chains.

The top-to-bottom daylight schedule revamping is highlighted by addition of: five-minute news telecasts; quick weather announcements every 30 minutes; a pair of unique children's shows during the lunchtime period; a 15-minute newscast at 12:30 a.m. as the final program in each day's operations.

To qualify for the "Shopper Stopper" plan offered by the station, manufacturers must: (1) have distribution in the Chicago area stores of the A&P and National chains; (2) be acceptable to WBKB; (3) contract for a net expenditure of at least \$1,000 per week in time costs for at least 13 consecutive weeks (entitling the manufacturer to the full 600 store point-of-sale promotion), or spend \$500 per week for 13 weeks (entitling him to consideration for store promotion in 300 stores.)

Products currently part of "Shopper Stopper" include Bosco, Canada Dry, Kellogg's, Sawyer, Boraxo, Coca-Cola, Saran Wrap, Krinkles. ★ ★ ★

Store switches late night to accommodate "Lucy"

Some stores open late on Monday nights have found that the appearance of *I Love Lucy* on TV screens at 9:00 p.m. (CBS TV) does not do business any good.

Philip Morris, *Lucy's* sponsor, reports there is a trend to move its "open late" night to another day of the week. Typical of this trend is the card mailed recently by Franklin Furniture and Appliance Co. in Chicago to its customer list. It said: "We Love Lucy—which calls for a change in store hours. Starting next week, we will be open *Tuesday* and *Thursday*, 9:00 a.m. to 9:30 p.m." ★ ★ ★

Briefly . . .

To help advertisers and agencies interested in getting accurate UHF set counts, distributors in the Youngstown, Ohio, area will record each



Trio solves Youngstown UHF set-count problem

month's sales, and send figures to Simonton-Jones, an auditing firm. Local stations and distributors will receive a total figure for the month's sales, to pass on to agencies and clients. The plan was worked out by Len Nasman, sales manager of WFMJ-AM-FM-TV, Arthur Jones, president of the Simonton-Jones auditing firm, and Ray O'Connell of NBC station relations (l. to r. in picture.)

* * *

The novelty of early-morning television is wearing thin, according to Paul Masterson, who does an 5:30-8:00 a.m. d.j. show on KECA, Los Angeles. "Mail from listeners indicates that both men and women have returned to the breakfast radio listening habit after a hiatus caused by the novelty of a TV set," Masterson reported recently.

* * *

When WTVI, St. Louis, received its construction permit from the FCC last November, top personnel launched plans to "merchandise" the new UHF station to the public *before* it began operation (about 1 May). Bernard Wilson, general manager; Ted Westcott, program director; and John Hyatt, sales manager, guided the intensive program of "education and advertising." Ten thousand bumper stickers heralding WTVI were distributed. Full-page newspaper ads called attention to a five-day UHF show, held 2-7 March at the Famous-Barr department store. At the show, exhibits, pamphlets and articles explained fundamental principles of UHF to visitors. The St. Louis *TV Review* ran an architect's sketch of the

(Please turn to page 111)

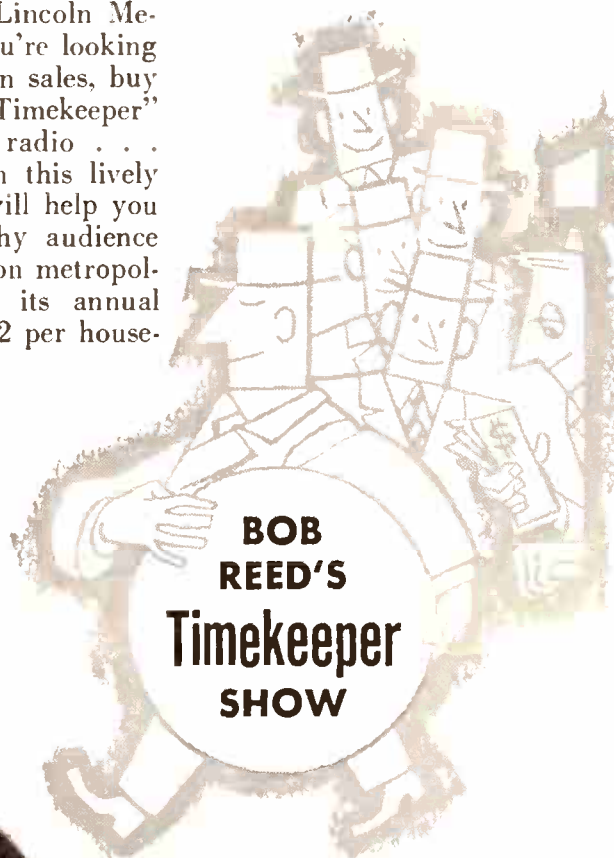
Landmarks in history . . . and . . .



landslides in sales

*The Nation's Capital
is famous for both . . .*

If you're looking for landmarks, try the Lincoln Memorial . . . if you're looking for a landslide in sales, buy Bob Reed's "Timekeeper" show on WRC radio . . . participations on this lively morning show will help you reach the wealthy audience in the Washington metropolitan area, with its annual income of \$7,282 per household.



NBC in Washington

980 on AM • 93.9 on FM

Represented by NBC Spot Sales

Consistently
**ONE OF THE NATION'S
 TOP INDEPENDENTS**



Among all Hooper-rated independent stations, from 8 a.m. to 6 p.m.

WNEB is rated second coast-to-coast and first East of the Mississippi.*

Consistently . . . INDEPENDENT WNEB
 TOPS THREE OUT OF
 FOUR NETWORK STATIONS
 SERVING WORCESTER

HOOPER AUDIENCE INDEX

November-December, 1952

Time Periods	WNEB	Network Station A	Network Station B	Network Station C	Network Station D
Mon.-Fri. 8 a.m.-12 Noon	27.7	16.5	3.4	9.7	41.5
Mon.-Fri. 12 Noon-6 p.m.	31.9	5.2	5.8	8.8	46.8
Mon.-Fri. 6 p.m.-8 p.m.	27.7	14.8	6.1	10.0	40.9

AGAIN IN '53 . . . WNEB will carry all home and away baseball games of the Boston Red Sox.

AGAIN IN '53 . . . WNEB is your best buy in New England's third largest market.

Nov.-Dec. Unaffiliated Index



**WORCESTER
 MASSACHUSETTS**

Represented by: THE BOLLING COMPANY, INC.



Summer Selling Section: 1953

**Facts and charts show why summertime radio
and TV are wise buy. Audiences are available
and consumers have the money to spend**

Report on 1952 summer highlights

Events and trends of summer 1952 have been analyzed in brief, quick-reading form. Purpose: to point up lessons, tips for 1953 summer air advertisers. Here are some of the topics covered. *Replacement programs*: how you can make a wise selection as shown by past studies for summer clients. *Political conventions*: Figures show dimensions of convention audiences, proving that audience is available if show has strong enough appeal. *Reruns of net film shows*: clients tried this approach last year with success, more are planning reruns for this summer, radio as well as TV shows. *Spot business*: how spot radio, TV fared last summer **page 58**

Network radio and TV: summer 1953

Radio: Networks are facing summer with confidence, feel there is less uncertainty about rates. Interest is centered on effect of 52-week discounts offered by CBS, NBC. Webs feel that a healthy majority of their clients will remain on during summer. There is lots of program activity going on at most of the nets. *TV*: Though worried about costs, most video network clients seem committed to a no-siesta policy. The nets offer a variety of gimmicks to offset habitual summer slowdown. These include 52-week discounts, program contributions, film reruns, and lower-cost shows. TV set sales will keep up audience level **page 62**

7 pages of research facts on summer

This report to advertisers includes facts on consumer spending, availability of audience, sets-in-use for summer vs. winter months **starts page 65**

- 1. Economic indices shows business in major categories stays vigorous throughout summer season** **page 66**
- 2. People are available to hear and watch broadcasts despite vacations, these surveys show** **page 67**
- 3. Sets-in-use chart (Nielsen) shows radio in summer stays strongest in afternoons** **page 70**
- 4. Chart (Pulse) shows how much out-of-home adds to in-home ratings of varied programs** **page 72**
- 5. Average Nielsen ratings by radio program types are presented on month-by-month basis** **page 75**
- 6. Sets-in-use chart shows summer TV has same hourly pattern as in winter but is lower** **page 76**
- 7. Average ratings by TV program types shows which TV fare does best in hot weather season** **page 80**

6 summer success stories

Capsule case histories give results of summertime use of radio and TV on local level **page 82**



1952 summer air advertising

Analyses of these 1952 developments provide lessons for 1953

1. Saturation spot buys

National advertisers who go in for tonnage spot announcement campaigns in the summer, when some stations suffer a fall in income, come up against a touchy situation when they ask for special deals. Most stations don't have summer discount incentives like those offered by the networks and resent efforts by advertisers to get below-card rates in the hot months.

A case in point is General Mills. Traditionally active on the air during the summer, General Mills last year offered heavy announcement schedules to the stations to run from May to September. The advertiser set up a uniform rate formula which amounted to 50% of the one-time daytime card rate. A number of stations, mainly those in big markets, put up a kick and warned that General Mills' formula would threaten the entire summer rate structure. However, most stations

went along, welcoming the extra business from the food manufacturer.

For this summer, General Mills decided against setting up a flat formula and some reps believe last year's protests had something to do with it. General Mills is expected to get rates very close to last year's, which suggests that there is a right and a wrong way for advertisers to go about setting up saturation buys. This year stations have been asked by General Mills to submit their own rates and the business will go to those stations offering the best rates, availabilities, and coverage for its announcements.

At least one advertiser will give something this summer in return for a special rate. Whitehall Pharnacal is offering non-cancellable 26-week contracts in return for a 10% discount for spot announcements for Anacin. The advertiser feels that in giving up its advertising flexibility and tying up its money, it is justified in asking for

the cut. To assure stations there is no pressure involved, Whitehall will buy from stations who won't give the discounts a summer announcement schedule at card rates but with the right to cancel with two-weeks' notice, thus avoiding the onus of a "deal."

It has been learned that William Esty & Co., one of the most active agencies in spot buying, has just sent out queries to reps asking for the same 10% discount for 26-week non-cancellable contracts.

2. Keep your eye on replacements

Advertisers who consider all summer replacement programs as cheap fillers destined to die at the first breath of autumn are making a big mistake. True, many summer replacement won't stand the gaff of winter competition, but there have been enough examples of new summer show which have gone on to commercial glory to warrant the

Net film show reruns, such as "Dragnet," below, were tried out on TV last year, achieved good ratings. Four NBC TV film shows may rerun

during summer. Big air audiences of political conventions last summer proved public will tune in during hot months if program is interesting



Highlights

Summer advertisers

1. General Mills saturation campaign
2. Replacements that made the grade
3. Why sets-in-use drop
4. How network film reruns work out in the summer
5. Report on spot radio, TV business
6. How to pick a program replacement
7. Lessons that the political convention broadcasts can teach air clients

advertiser taking each program on its merits when picking summer shows.

Example: *Mr. Peepers* was sponsored by Ford last summer when it was created by NBC as a temporary, hot weather show. It proved to be a hit, is now being used to sell the products and name of Reynolds Metal Co.

Example: Panel and quiz shows are favorite summer replacement fare and have a high mortality rate. But both *I've Got a Secret* and *It's News to Me* originated last summer, won commercial sponsorship on CBS TV. The former is shared on alternate weeks by Carter Products and the Toni Co. and the Simmons Co. share the latter program.

Example: *Meet Millie* saw the light of day during the summer of 1951 on CBS Radio. It ran sustaining until last summer, when Wrigley bought it as part of its six-show saturation campaign. Last October, it was made part

of the CBS Power Plan, which is now sold out to P&G, Nescafé (which just joined up), and Bryl Creme.

Example: *Dragnet*, one of Liggett & Myers proudest program possessions, started life on NBC Radio in the summer of 1950.

3. Programing to blame

Weak summer programing is at least partially to blame for the summertime drop in viewing. Trendex figures indicate in recent report.

Trendex compares the number of available homes and the TV sets-in-use during an evening hour in summer with same time slot in winter. From these two base figures, the research organization can derive the percentage of *available* audience who actually tune in to their TV sets in summer compared to winter. From the latter figures, Trendex compiles the comparative recruiting efficiency (ability of a

program to get the available audience to look) of summer and winter programs.

Here's how summer viewing looks next to winter viewing:

Trendex took 8:00-9:00 p.m. Friday as a base. During that period in July 1952, 57.3% of all TV-owning homes were available (an "available home" is one in which someone is present, awake, and able to watch TV); 77.8% of all TV-owning homes were available during the same hour in February 1953. However, on that Friday evening in July, only 20.5% of all TV sets owned were tuned in, whereas 53.9% of all TV sets were in use in that time period in February 1953.

Using the above percentages as base, Trendex found that a far smaller percentage of the available TV audience used their sets on the summer evening (39.4%) than on a Friday night in February (67.4%).

(Please turn to page 95)

Success of summer replacements such as "Meet Millie" on CBS Radio (left) and "Mr. Peepers" (right) on TV shows advertiser may well dis-

cover from among low-cost summer shows, a good buy for regular season. Other programs that clicked: "I've Got a Secret," "It's News to Me"



EVERYTHING FOR

1. RCA Film Camera
Type TK-20C

2. RCA 16mm Television Film
Projector Type TP-16D

3. RCA 35mm Television Film
Projector Type TP-35C

4. RCA Film Multiplexer
Type TP-98

Film Projection Room, complete with new RCA film camera, two new film projectors, and multiplexer. Can be remote-controlled from your audio/video console.

CO-ORDINATED

FILM SYSTEMS

1. **New Film Camera Type TK-20C** produces clear pictures approaching the quality of studio pick-ups. Low noise level. No image "sticking." No constant shading needed. It looks equally well with the 16mm projectors, and 3" x 4" opaque slide projectors.

2. **The 16mm TV Film Projector Type TP-16D** makes film programming practical, economical. It's entirely self-contained. It's designed and built only by RCA.

3. **The 35mm TV Film Projector TP-35C** uses a highly efficient pulsed light source. The projector operates without a shutter mechanism, is completely self-enclosed (including film mechanism) . . . and it's designed and built by RCA!

4. **Type TP-9B Film Multiplexer** enables you to use two projectors with one film camera for maximum program flexibility.

5. **TK-3A Flying Spot Camera** produces high-quality video signals from 2" x 2" transparencies. Dual channel increases flexibility, provides far lap dissolve and switching between channels. Ideal for titles, spats, commercial inserts (spots), test patterns. **Special Effects Amplifier TA-15A** is an ideal accessory.

RCA is your headquarters for a complete line of television film equipment. If you need 16mm or 35mm television projection equipment, RCA has the finest. If you want a revolutionary film camera, RCA has it. Kinescope recording equipment, automatic slide projectors, flying spot cameras, automatic processors, and miscellaneous accessories such as rewinders, reels, slide viewers, and film cleaning equipment, also are available.

RCA equipment can be used in many different combinations to fit your

planning and budget. For example, you can start with a complete film projection setup as illustrated here. Or you can start simply with a film projector, and add facilities as your program service grows. Note this fact, too: *RCA Service Company engineers are available on a nationwide basis to keep your RCA film equipment in top condition!*

Film systems planning is another RCA television service available to you through your RCA Broadcast Sales Representative. Take advantage of his broad experience.



5. RCA Flying Spot Camera
Type TK-3A



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



ABC: Two-hour music and news blocks have been refashioned from ABC's Saturday, Sunday, Monday night shows, will continue in summer. Above, Margaret Whiting, the Saturday hostess



CBS: Arthur Godfrey will be off radio about six weeks starting 4 May to undergo surgery, will tape shows at home afterward. Network has plans for seven new shows during the summer



MBS: Mickey Spillane, popular pocket-book author, writes "That Hammer Guy," one of Mutual's five Multi-Message Plan programs. Mutual gives low rate on the plan during the summer



NBC: Network plans six-program Tandem this summer, including "Barrie Craig" with William Gargan, above. Also planned is king-size amateur show to originate with affiliates



Radio: summer report

The national radio networks are facing the summer of 1953 with an upbeat frame of mind.

As one network sales executive told SPONSOR: "There is more stability in the air. There is no uncertainty about rates—as there was last summer. Rates are now at a bargain level, and we think advertisers are more conscious of the out-of-home listening bonus than ever before."

This opinion was seconded by a number of web sources. So far as the rate situation goes, a good deal of interest is centered on actual effects of the 52-week discounts offered at CBS and NBC. Both nets are giving such discounts only to advertisers on the air for 52 consecutive weeks.

While all the radio webs have been offering annual rebates, last year maximum CBS and NBC discounts could be earned by advertisers reaching certain

dollar figures, even if these amounts were reached in fewer than 52 weeks.

It is too early to say what the sponsor reaction will be. The network radio lineup will probably be frozen later than the network TV lineup, since many advertisers want to see what TV will cost them this summer before they make commitments for the hot season on radio.

However, all the webs feel that a healthy majority of their current clients will not pause in their advertising efforts merely because the temperature goes up. Some network sources told SPONSOR that their daytime advertising lineup may remain intact since the demand for daytime radio is so great that clients don't want to lose their time slots in the fall. Mutual reports that, so far, it has received no indications that any of its advertisers will take a hiatus. One of Mutual's summer

lures is its rock-bottom price for the Multi-Message Plan, currently 50% sold to advertisers.

Program-wise, there is plenty of activity looking toward the summer. ABC, which has already refashioned some of its offerings on Saturday, Sunday, and Monday nights into two-hour program blocks, will continue them through the hot months.

NBC is making big plans with a king-size, six-program, summer Operation Tandem and a two-and-a-half hour amateur talent show pinpointed for local interest. CBS has at least seven new shows tagged for the summer, including an hour program "dedicated to the living theatre."

While few advertisers have done anything official about summer network radio plans, SPONSOR presents the probable picture below, net by net.

(Please turn to page 36)



Net shows and sponsors

Television: summer report

Although summer TV has been a big factor for only two seasons, most network advertisers appear by now to have embraced the no-siesta policy. At least, that's what a spring view of the coming summer indicates.

This pro-summer attitude exists in the face of mounting TV costs, a tribute to TV's impact and success in ringing the cash register. While costs-per-1,000 have not risen—indeed, in many cases they have gone down—even the larger advertisers swallow hard on occasion when they see what video selling costs them in terms of dollars.

The nets have come up with a number of answers to take the sting out of TV prices and especially slanted to offset the habitual slowing down that affects advertisers as the mercury begins to climb.

These answers include discounts for 52-week advertisers, program contri-

butions, film reruns, and lower-cost shows. Since TV is growing, the nets can point out that even if ratings do slide, the growth in the number of TV homes in existing markets more than compensates for rating drops. And, this summer, advertisers will have the additional benefit of new markets.

CBS TV is preparing a presentation, to be released later this month, which points up, among other things, the still-growing TV audience. Using ARB figures and covering 14 nighttime CBS programs which ran the year 'round, the presentation shows that the August 1952 audience (July was not used because of the political conventions) was 11% higher than the preceding October-April period. Last year, in a similar comparison, CBS TV showed its nighttime summer audience for '51 to be about 9% higher.

The new stations provide additional

viewers and enable the advertiser to cut his production cost per market by spreading it over a greater number of stations. They also provide local excitement and promotion, steady viewing, and a willingness to look at any program.

The nets are not going overboard in pushing the new station angle, however. Since many new stations are the only ones in their markets, obviously many network programs and advertisers are going to be left out in the cold. The nets also realize that, for some advertisers, new stations in the summer are a painful reminder of additional costs. Some sponsors, especially those seeking franchises in choice time, make it a policy to add any new stations offering what the sponsor considers "adequate" audiences. This practice, however, is not necessarily

(Please turn to page 90)



ABC: Like many TV names, Walter Winchell will probably take vacation this summer. Web's new emphasis on sports will go on through hot season. New showcase series starts 12 April



CBS: Jackie Gleason may be replaced with comedian Joel Gray. Nescafe, Schick will probably stay on but Bristol Myers bows out 2 May. New summer shows include three quiz programs



DTN: "Captain Video," to run through summer, is sponsored by General Mills, one of the 11 Du Mont clients to stay with the net during hot months. Network will lose only two clients



NBC: Robert Montgomery show, shared by Lucky Strike and S. C. Johnson, will present lighter fare this summer. NBC is sole network giving time discounts to summer-only advertisers

Wide Circle Coverage plus greater Audience make KNBC, San Francisco, Northern California's No. 1 Advertising Medium



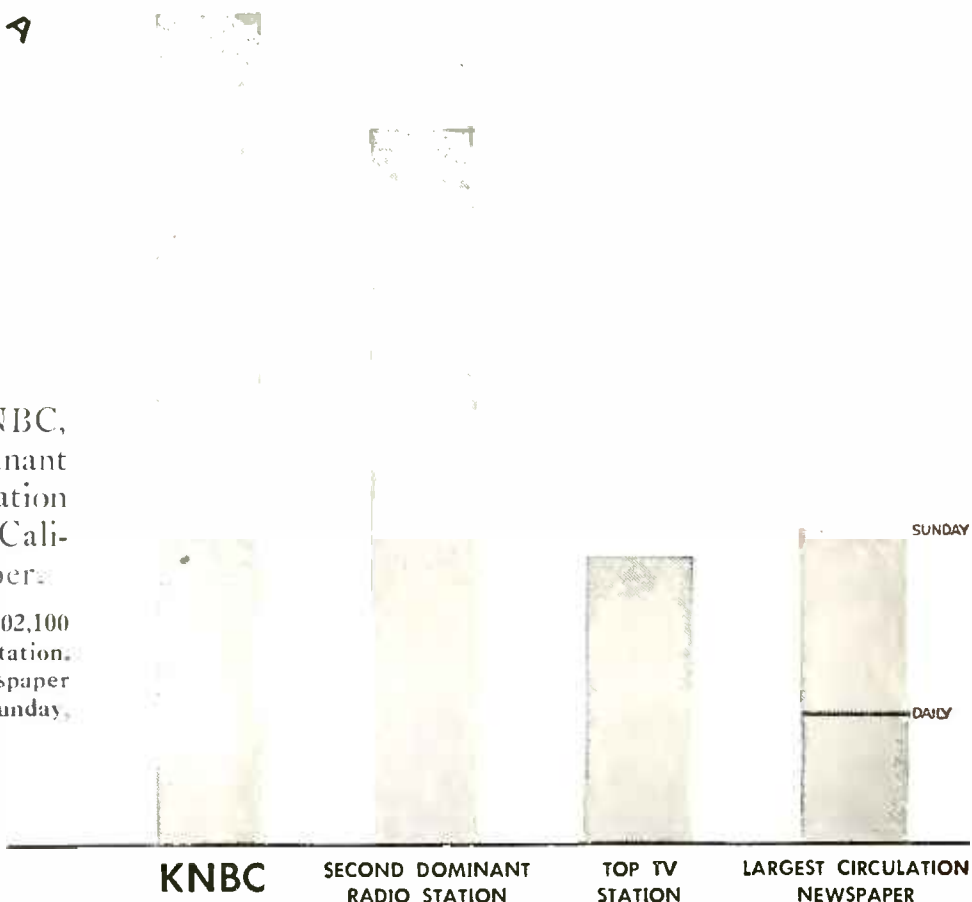
WIDE CIRCLE COVERAGE

KNBC's 50,000 watt *non-directional* transmitter blankets the great San Francisco-Oakland Metropolitan Market—and all the thriving plus-markets of Northern California. . . . The narrow ellipse represents the coverage pattern of the other two dominant 50,000 watt, *directional* transmitters. Tiny circle represents Northern California's TV coverage.

GREATER AUDIENCE

Bars represent homes reached by KNBC, San Francisco . . . by second dominant radio station . . . by dominant TV station . . . and by circulation of Northern California's largest circulation newspaper.

Actual figures (Nielsen):—KNBC, night, 1,402,100 . . . 2nd station, night, 1,215,910 . . . Top TV station, night, 496,130 . . . Largest circulation newspaper (Standard Rate & Data) daily, 215,362; Sunday, 527,095.

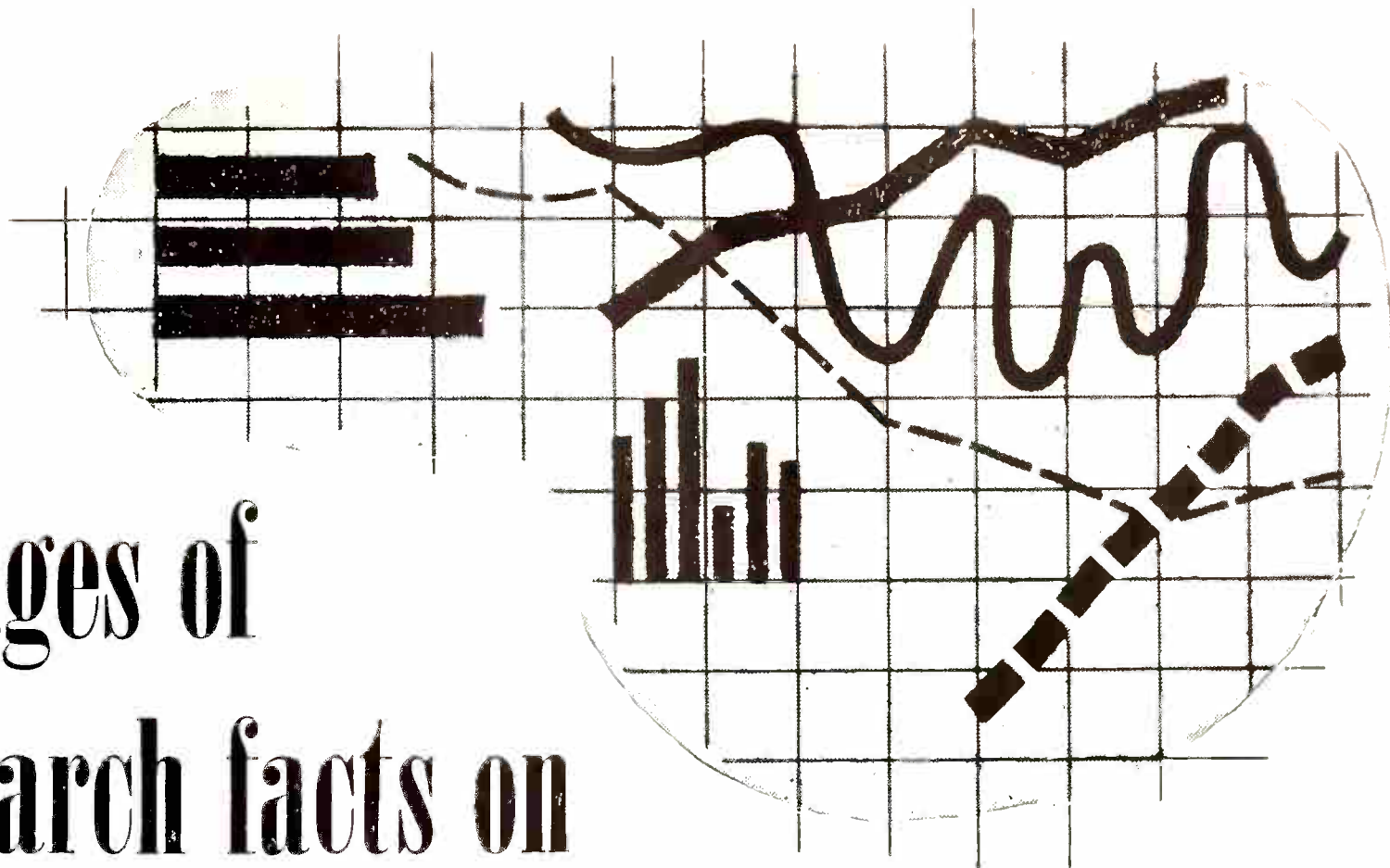


KNBC *San Francisco*

REPRESENTED BY NBC SPOT SALES. IN THE SOUTHERN STATES, BY BOMAR LOWRANCE AND ASSOCIATES, INC.
CHARLOTTE, NORTH CAROLINA AND ATLANTA, GEORGIA



TV and radio research



7 pages of research facts on summer radio and TV

Easy-to-follow charts cover topics ranging from summer economics to sets-in-use figures through the year, out-of-home listening

The seven pages of charts and analysis which follow this foreword have been culled from a variety of sources to give advertisers and agencies perspective on summertime air advertising. For easy understanding, you'll find that each topic covered is self-contained on a single page. In each case a headline atop the page states the topic, a chart pinpoints the facts themselves, and a block of text beneath gives you an analysis of the facts.

Topics are covered in the following numbered sequence:

1. Facts on commodity sales and income in summer.
2. The availability of audiences for summer programs.
3. Radio sets-in-use summer vs. winter by hours of day.
4. What out-of-home radio adds to summertime listening.
5. Average month by month ratings by radio show types.
6. TV sets-in-use summer vs. winter by hours of day.
7. Average month by month ratings by TV show types.

Among the highlights coming out of this compilation are these conclusions about the summer air:

- People do not disappear from the air audience in summertime, wrapping themselves in woodland remote from radio and TV receivers. On the contrary, during any

given week, over 90% of the population is at home. It's apparent, therefore, that absence of major programs is as much to blame for drop-offs in ratings as lack of enthusiasm for the air media by summer audiences.

- Network radio programs fare far better in the afternoons during summer than in evenings—relative to winter tune-ins. One probable reason: Fewer afternoon shows take a hiatus. Thus once again the facts put the finger on defections from major program ranks as the cause for reduced summer ratings. By contrast, strong programs staying on the air 52 weeks frequently equal or exceed their winter standings.

- When you take a look at network ratings compiled by A. C. Nielsen you are, of course, seeing measurement of in-home listening only. Out-of-home listening must be considered as well because of the substantial increment it gives to in-home. A Pulse study showed out-of-home sets-in-use represented a 19% plus last summer in 15 cities surveyed. Figures in this research section show what that plus means ratingwise for a variety of programs in six Pulse markets across the United States. ★ ★ ★



1. Basic U.S. economy is strong during summer months

	JAN.	FEB.	MAR.	APR.	MAY	JUNE	JULY	AUG.	SEPT.	OCT.	NOV.	DEC.
1. Personal income (billions-adjusted)	\$263.4	\$263.5	\$261.9	\$262.5	\$264.5	\$266.7	\$263.9	\$269.6	\$273.8	\$276.1	\$275.1	\$27
2. Farm income (millions)	\$2,642	\$2,043	\$2,122	\$2,100	\$2,176	\$2,381	\$2,711	\$2,882	\$3,620	\$4,123	\$3,546	\$3,0
3. Retail trade (millions)	\$13,154	\$13,406	\$13,020	\$13,348	\$13,838	\$14,000	\$13,648	\$13,343	\$13,558	\$14,198	\$14,003	\$14,3
4. Food store sales (millions)	\$2,589	\$2,586	\$2,587	\$2,636	\$2,641	\$2,728	\$2,756	\$2,713	\$2,786	\$2,770	\$2,735	\$2,7
5. Gasoline retailing (millions)	\$794	\$801	\$797	\$810	\$805	\$820	\$832	\$841	\$846	\$854	\$866	\$8
6. Drug store sales (millions)	\$391	\$394	\$389	\$387	\$386	\$390	\$389	\$394	\$384	\$399	\$398	\$4
7. Home furnishing store sales (millions)	\$746	\$741	\$714	\$685	\$726	\$768	\$744	\$745	\$726	\$752	\$794	\$7
8. Clothing store sales (millions)	\$871	\$836	\$823	\$854	\$848	\$910	\$876	\$889	\$865	\$925	\$903	\$1,0
9. Chain store sales (millions)	\$2,411	\$2,417	\$2,352	\$2,442	\$2,469	\$2,553	\$2,511	\$2,562	\$2,537	\$2,613	\$2,545	\$2,1
10. Dept. store sales (millions)	\$336	\$336	\$311	\$322	\$343	\$351	\$325	\$332	\$327	\$350	\$317	\$3

SOURCE: U. S. Dept. of Commerce "Survey of Current Business," February 1953. Figures are seasonally adjusted.

Analysis: In the conservative language of Commerce Department experts, the country's prosperity in 1952 "moved forward in a setting of general stability."

Indeed, 1952's total output was worth 346 billion dollars, up over a billion from 1951's 329 billion. Personal income (see seasonally adjusted figures, top line in chart) at the end of the year totaled \$263,500,000,000 with virtually no slump during the "radio-TV summer" months of July, August, and September—traditional hiatus time.

Consumer spending during 1952 which amounted to 92% of disposable income—was 14 billion dollars over the 1951 mark. Like the income figures, spending was spread with remarkable evenness over the entire year, as the figures for different industry categories show above.

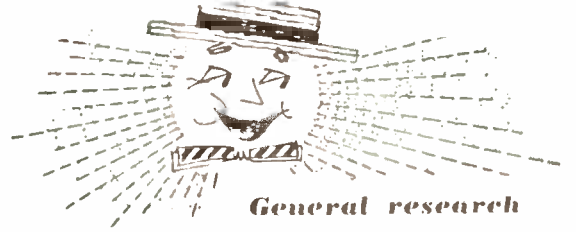
Gross farm income in the booming agricultural sector of U. S. economy was similar to that of 1951, and showed little drop in the summertime. However, the proportion

of farm income to total income did decline, as over-all prosperity pushed the national income to new heights.

Retail trade was better during the summer of 1952 than in the previous summer, despite some jumps and drops in sales curves caused by events like the 1952 steel strike and the easing of consumer credit controls. This summer, Commerce Department experts see an even more "balanced" picture, with plenty of opportunity in every line.

Again, predictions for the amount of consumer dollars which will find their way into retail trade channels are about the same as last year—70% of the consumers' after-tax-disposable income.

Advertisers will undoubtedly be faced with an unequalled opportunity this summer, since disposable income is likely to reach new heights during 1953. And, with the recent easing of price controls, the summer of 1953 looks likely to be one of all-out, competitive "hard sell." ★ ★ ★

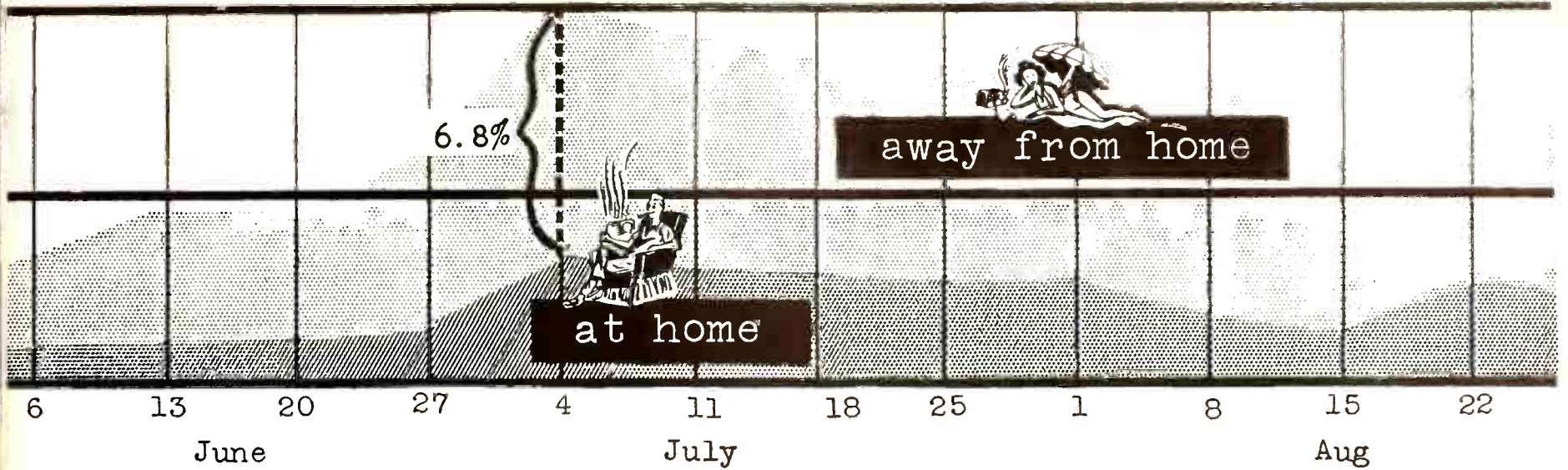


General research

Vacations make dent in radio-TV summer audiences

PERCENT TAKING VACATIONS (BY WEEKS)

64% take vacations May 2 - Oct. 1



SOURCE: Psychological Corporation, 1948

Analysis: The charts on this page bear out two interesting research theories: (1) that only a small fraction of the radio and TV audience is completely absent from home broadcast receivers during any given summer week, and (2) this pattern changes little from year to year.

In the first of the charts, a 1948 study by Psychological Corporation for NBC and CBS, the figures show that a peak of some 6.8% of families are away from home on the most popular weekend (Fourth of July) in summer. Others, about 3%, are also vacationing—but at home. Even those who are away (at the beach, resorts, traveling, etc.) are constantly exposed to radio (portables, auto receivers, sets in hotels and cottages, etc.). The only real loss is the small fraction of the audience who take their vacations outside the U. S. Study was conducted in Springfield, Mass., and Des Moines, Iowa. Researchers believe such studies stay valid for years. Vacation habits change slowly.

The second chart, below, a more-recent NBC study for

which the field work was done in 1951, shows almost the same kind of pattern among TV families. NBC Research learned that more than half of TV families *don't go* anywhere at all during the vacation months. Of the remainder, about a fifth of the total take vacations where at least one family member stays home. Net result: At least 92% of the TV families (one or more persons) are reachable by video all summer long. This is conservative. The average is actually 94.8% of the families.

Incidentally, the same NBC study shows that:

1. Radio-TV media are the most-used of the four "indoor" media (TV, radio, newspapers, magazines) during the summertime. The amount of time spent daily during the summer with TV is between an hour-and-a-half and two hours. Time spent with radio runs around one hour.
2. In TV, brands which stayed on during the summer of 1951 picked up 3.2 extra customers in every 100 viewers, a 28% difference over existing advertisers. ★ ★ ★



TV AUDIENCE IS AVAILABLE: Still-accurate study by NBC of summertime video shows that available TV audience is only slightly affected by vacations.

An average of about 95% of TV families can be reached by TV between June and September, with one or more persons at home. Study was released early in 1952

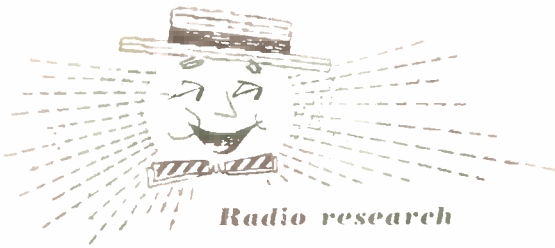
IMITATION
“**IMITATION** is the sincerest
IMITATION

form of flattery”

SPONSOR is the most *imitated*
trade magazine covering the
advertising field today!

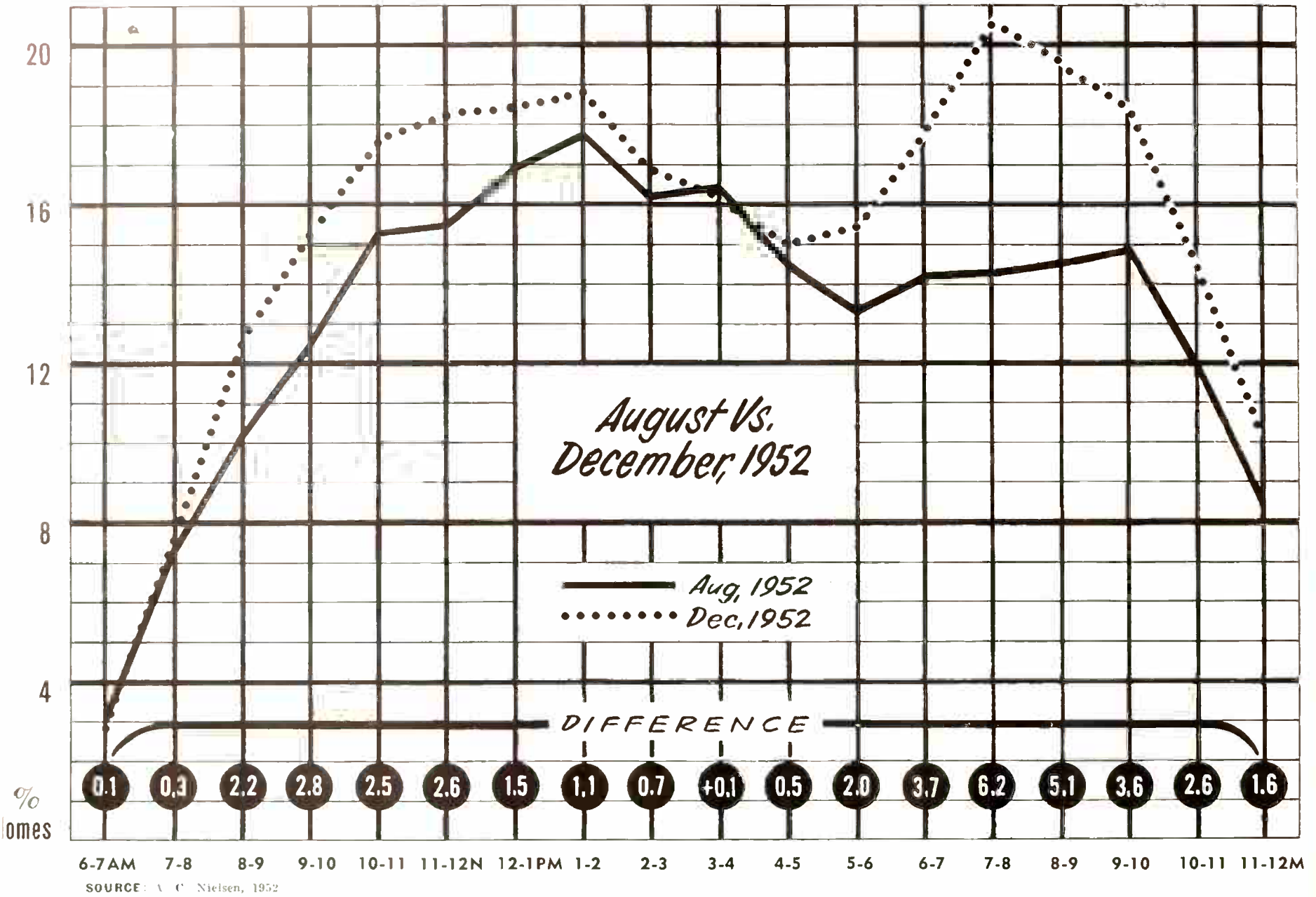
SPONSOR

the magazine radio and TV advertisers use



Radio research

3. Total U.S. radio homes using radio by hours of the day



Analysis: The A. C. Nielsen chart above shows how radio sets-in-use compare winter vs. summer. (August was selected as the summer month this year rather than July as in previous years so as to avoid reflecting atypical political convention listening.) The chart compares the two seasons on an hour-by-hour basis with the difference between the two shown at the bottom.

In all cases but one, summer sets-in-use show a decline from winter. Between the hours of 3:00 and 4:00 p.m., however, August is slightly higher than December.

Greatest drop comes in the evening from 7:00 through 10:00 the hours when winter programming is bolstered by star vehicles and other major programs which customarily take a hiatus in the summer. By contrast, afternoons show a much smaller summer drop and, as pointed

out, even surpass wintertime in the 3:00-4:00 slot. One explanation for this is, of course, the fact that fewer afternoon programs take a hiatus. Soap operas, one major attraction for daytime tuning, stay on intact 52 weeks through the year. Tuning habits in the daytime are not subject to interruption, therefore, through replacement.

The chart above does not reflect sets-in-use outside the home. Since out-of-home listening adds 19% to sets-in-use in summer, according to a Pulse study, it's probable actual national sets-in-use are higher than shown here.

It's interesting to note that the sets-in-use figures for radio, summer vs. winter, have shown a fairly consistent pattern in recent years. Last year's curves, as drawn in the 7 April 1952 issue of SPONSOR (p. 34-5) jibe closely with the chart above, allowing for difference in months. ***

NIELSEN SHOWS

KVOO *has*

More than **twice** as many listeners **daytime . . .**

More than **3½ times** as many listeners **nighttime . . .**

as nearest competing station.

In addition,

Pulse report for Tulsa county, latest available, shows:

Station	100% YARDSTICK		THE PULSE OF TULSA November, 1952
	M O N D A Y 6 AM-12 Noon	F R I D A Y 12 Noon-6 PM	
KVOO	34	40	42
"B"	20	22	27
"C"	19	16	15
"D"	13a	8a	*
"E"	7	6	6
"F"	5	5	4
Misc.	3	3	5
Total Percent	100	100	100
Average ¼ hour Home using radio	19.1	20.8	23.7

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

* Not on air

These figures are percentages indicating the relative popularity of the stations during the day. The base, total station quarter hour mentions, is the sum of the number of stations listened to during the periods. This base, divided into the total mentions of each station gives the figures listed above.

During more than 28 years of outstanding public interest service to the Southwest, KVOO leadership has remained unquestioned. This is a great unmeasured plus factor available on KVOO, alone, in Oklahoma's No. 1 market.

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.



4. True rating is sum of in-home and out-of-home rating

Show	New York			Chicago			Cincinnati			Houston			Seattle			Los Angeles		
	In-home	Out-home	True	In-home	Out-home	True	In-home	Out-home	True	In-home	Out-home	True	In-home	Out-home	True	In-home	Out-home	True
Daytime																		
<i>Arthur Godfrey</i>	5.8	.7	6.5	10.3	1.0	11.3	5.5	.9	6.4	5.3	1.0	6.3	5.4	.8	6.2	4.4	.8	5.2
<i>Strike It Rich</i>	2.7	.3	3.0	3.1	.3	3.4	3.6	.3	3.9	4.5	.6	5.1	5.1	.5	5.6	5.2	.6	5.8
<i>Break the Bank</i>	2.8	.1	2.9	2.1	.3	2.4	4.3	.6	4.9	4.2	.3	4.5	6.8	.6	7.4	4.0	.5	4.5
<i>Pepper Young's Family</i>	3.1	.1	3.2	4.2	.2	4.4	5.0	.2	5.2	7.0	.2	7.2	6.0	.3	6.3	4.3	.3	4.6
<i>Backstage Wife</i>	3.3	.1	3.4	3.9	.3	4.2	4.9	.3	5.2	6.6	.4	7.0	6.0	.2	6.2	4.7	.3	5.0
<i>Perry Mason</i>	3.7	.2	3.9	7.8	.3	8.1	4.9	.2	5.1	4.1	.4	4.5	6.1	.2	6.3	6.9	.3	7.2
Saturday daytime																		
<i>Armstrong Theatre</i>	3.2	.7	3.9	4.2	.4	4.6	3.7	.3	4.0	5.8	.7	6.5	5.7	.5	6.2	4.5	.9	5.4
<i>Stars Over Hollywood</i>	3.3	.2	3.5	4.4	.5	4.9	3.7	.3	4.0	5.0	.4	5.4	5.2	.3	5.5	4.9	1.0	5.9
Evening																		
<i>Godfrey's Talent Scouts</i>	4.5	.4	4.9	5.1	.6	5.7	4.7	.5	5.2	6.7	.7	7.4	8.7	.4	9.1	4.9	.6	5.5
<i>Romance</i>	4.3	.4	4.7	4.7	.5	5.2	5.2	.5	5.7	8.0	.7	8.7	11.7	.6	12.3	5.4	1.0	6.4
<i>Groucho Marx</i>	3.7	.2	3.9	5.5	.5	6.0	4.9	.5	5.4	9.9	.5	10.4	10.3	.6	10.9	5.4	.5	5.9
<i>Gangbusters</i>	3.9	.7	4.6	5.2	.9	6.1	5.4		5.4	6.0	.8	6.8	5.9	.5	6.4	5.2	1.0	6.2
<i>Stop the Music</i>	3.6	.9	4.5	4.2	.9	5.1	3.9	.9	4.8	5.3	.9	6.2	6.4	1.0	7.4	4.3	.9	5.2

SOURCE: In-home July-August 1952 Radio Pulse; Out-of-home August 1952 Pulse for New York and Houston; July 1952 Pulse for Chicago, Cincinnati, Seattle, Los Angeles

Analysis: How much out-of-home listening adds to the audience of a variety of programs can be seen in the chart above) gets about 17% more in its true rating when out-in six markets on an in-home, out-of-home, and combined or "true" basis.

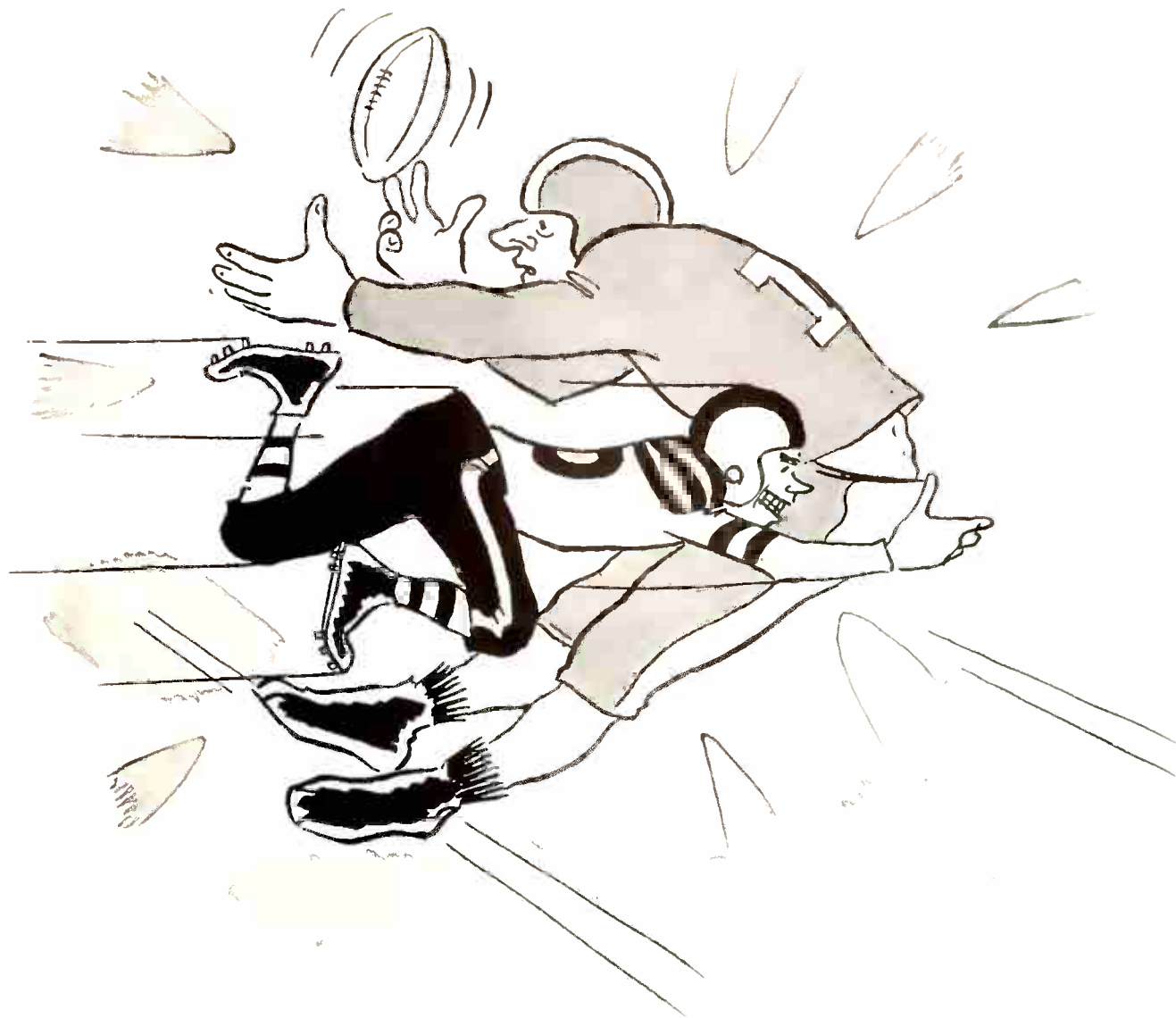
Arthur Godfrey in Chicago, for example, gets a 1.0 increment from out-of-home listening. This added to his 10.3 ratings gives a combined or true rating of 11.3. The increase in this case is not inconsiderable, amounting to almost 10%. In other instances the out-of-home plus is larger. *Stop the Music* in Houston (see evening programs above) gets almost 17% more in its true rating when out-of-home is added to in-home listening.

Largest amount of out-of-home listening takes place in automobiles. Broadcast Advertising Bureau, in a national

survey, found that more than a third of the cars on the road on Sunday afternoon have their radios tuned in. The BAB survey was conducted in the spring of 1952, came up with these figures: at 2:00 p.m., 31.1% sets-in-use; at 3:00, 37.9%; at 4:00, 32.9%; at 5:00, 35.8%.

You can get a better idea of how important radio listening in cars is when you consider that there will be over 25,000,000 radios in automobiles by this summer, covering 65% of the nation's automobiles.

The best way to make use of the Pulse out-of-home figures given in the chart above is in making an analysis of network ratings. Recognizing that out-of-home adds considerably to in-home only Nielsen figures, you can conclude that part of the summertime drop in a show's rating is balanced by what it does out-of-home. ★★★



Tackling the competition is **EASY, in Kentucky!**

In Kentucky, you don't need tremendous brawn to do a really wonderful advertising job. 55.3% of the State's total retail sales are made in the Louisville Trading Area—a compact area covered daily by WAVE. To cover the remaining 44.7%, you have to use *many* of the State's other 46 stations.

Yet 5000-watt WAVE gives you 5000-watt rates, and also tosses in several booming Southern Indiana counties with *another* quarter billion dollars in effective buying income!

That's it in a nutshell. Ask Free & Peters to tell you the whole WAVE story—*it's something!*

5000 WATTS



NBC



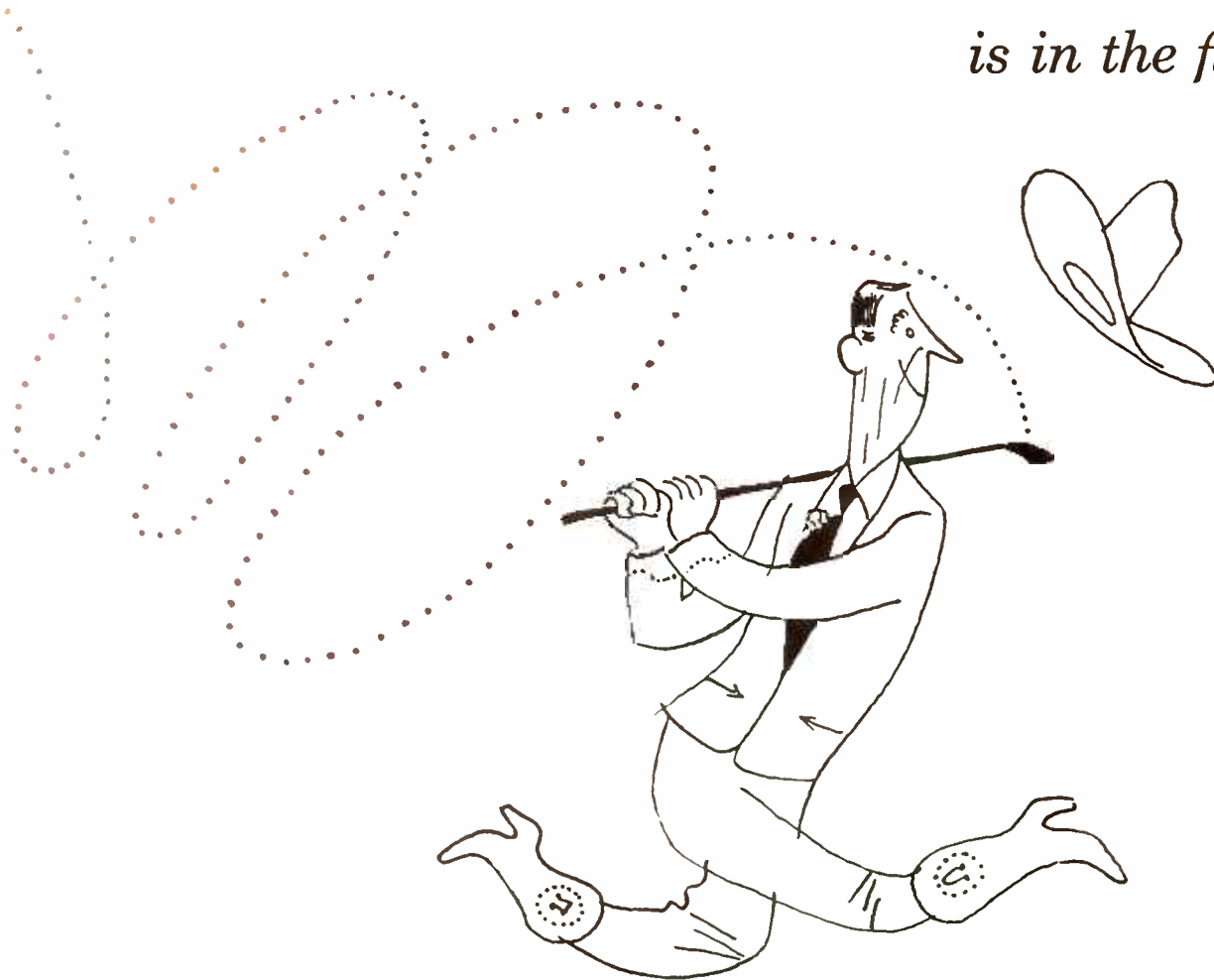
WAVE
LOUISVILLE



Free & Peters, Inc., *Exclusive National Representatives*

OUR NUMBER ONE IRON

is in the fire



“What’s new?” asked a chap in the locker room.

“I accidentally hit my wife with a golf club,” replied his golfer friend.

“Hurt bad?”

“Yup. Dead.”

“Say, that’s too bad. Ummmm . . . by the way, what club you use?”

* * *

In bringing up a comparative analysis of listenership and coverage of KGNC and, like they say, Stations A, B, and C, we feel a little bit like the girl who said, “I always make it a point never to talk about my friends unless I can say something good . . . and brother, is this good!”

The new SAM Report (Baker Study) gives KGNC about five times as many primary daytime counties, and eight times as many nighttime counties, as the other three stations combined. In com-

parison with 1949. Stations A, B, and C have lost primary counties; not KGNC. We held our own, daytime, and jumped from 27 to 32 counties, nighttime. And our audience is up 17.7% daytime and 25.9% nighttime.

This brings us to television. KGNC-TV’s test pattern went on the air March 11. Regular programming started Wednesday, March 18. Sets in the area: 15,448. Amarillo, with the Number One per-family income and retail sales figure in the U.S., won’t take long to buy TV.

What club *you* use?



REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY



Average month by month ratings by radio program type

1952 Nielsen periods	Once-a-week evening 25 minutes or longer												Multi-weekly daytime											
	(Rating is figure at left; at right is number of shows of the type.)																							
	Situation Comedy		General Drama		Mystery Drama		Concert Music		Popular Music		Variety Music		Variety Comedy		Quiz & Aud. Par.		Adult Serials		Child Programs		Quiz & Aud. Par.			
NRI	#	NRI	#	NRI	#	NRI	#	NRI	#	NRI	#	NRI	#	NRI	#	NRI	#	NRI	#	NRI	#			
1 Jan	9.8	10	9.4	9	8.8	13	6.1	6	6.3	2	8.2	4	8.7	6	10.7	3	6.1	27	6.0	3	4.3	11		
2	9.6	10	8.8	9	8.5	13	6.1	7	6.6	2	8.2	4	8.7	6	11.6	3	6.0	27	6.6	3	4.5	11		
1 Feb	8.8	10	8.5	9	8.0	13	5.8	6	6.6	2	7.9	4	8.3	6	10.4	3	5.9	27	5.9	3	4.7	11		
2	8.8	10	8.4	9	7.4	13	5.9	6	6.2	2	7.4	4	8.0	7	10.5	3	6.1	27	6.1	3	4.6	11		
1 Mar	9.4	10	8.8	9	7.9	14	5.8	6	6.5	2	7.9	4	8.6	7	10.9	3	6.2	27	5.6	3	4.8	10		
2	8.5	11	8.1	9	7.5	14	6.2	5	5.6	2	7.8	4	8.2	7	8.9	3	6.2	27	5.7	3	4.3	10		
1 Apr	7.6	10	7.6	9	6.5	13	6.3	6	6.6	2	7.1	4	7.6	6	9.4	3	5.6	28	4.6	2	4.2	10		
2	6.3	10	6.5	9	6.5	14	5.0	4	4.9	2	6.1	4	5.9	6	8.3	3	5.7	27	4.6	2	4.2	10		
1 May	5.9	11	5.7	10	5.4	15	4.4	6	3.9	3	5.2	5	7.8	3	8.4	3	5.0	30	3.1	3	3.6	12		
2	5.9	11	5.4	11	5.0	16	4.7	6	2.9	3	4.5	5	9.9	2	6.6	4	5.5	30	3.0	3	3.6	12		
1 June	4.7	8	4.8	9	5.0	18	3.7	5	3.1	3	4.7	7	8.2	2	5.8	4	5.4	29	2.9	3	3.7	12		
2	4.0	7	4.0	8	4.3	14	3.3	4	4.1	2	3.3	7	†		4.5	5	5.3	30	1.3	1	3.5	12		
1 July	NO AVERAGES WERE COMPUTED BECAUSE OF THE POLITICAL CONVENTIONS TAKING PLACE AT THIS TIME																							
2	NO AVERAGES WERE COMPUTED BECAUSE OF THE POLITICAL CONVENTIONS TAKING PLACE AT THIS TIME																							
1 Aug	4.4	2	5.3	4	4.6	11	4.4	4	†		3.6	6	†		4.4	5	4.4	29	†		3.3	11		
2	4.9	2	4.5	4	4.8	11	4.0	4	†		3.7	6	†		4.6	5	4.7	29	†		3.3	12		
1 Sep	5.5	3	5.7	8	4.8	8	4.0	4	3.9	2	4.3	6	†		5.5	5	5.3	29	3.0	2	3.4	12		
2	7.0	3	6.3	9	5.8	6	4.8	5	5.7	2	5.1	5	8.8	1	6.4	5	5.3	28	4.0	3	3.8	12		
1 Oct	6.2	12	5.9	11	5.9	8	5.3	4	4.6	2	5.7	5	10.0	2	6.7	7	5.0	28	4.1	3	3.4	13		
2	6.6	13	6.1	11	5.4	9	6.1	4	5.8	2	5.2	5	9.7	3	6.8	7	5.3	28	3.9	3	3.8	13		
1 Nov	6.5	9	6.0	9	5.6	9	4.2	4	5.3	2	5.4	5	9.5	3	6.4	5	5.8	27	4.5	3	4.1	13		
2	6.2	15	6.0	10	6.1	14	4.8	4	5.8	2	5.1	6	9.9	3	6.9	7	5.6	27	4.8	3	4.0	14		
1 Dec	6.3	14	6.0	10	6.3	10	5.8	4	5.6	2	5.1	6	9.8	3	6.7	6	5.3	28	5.4	3	4.0	13		
2	6.5	14	5.2	10	5.8	9	5.1	5	5.4	2	5.1	6	10.0	3	5.8	6	4.1	27	3.9	3	3.5	13		

SOURCE: A. C. Nielsen 1952 ratings

†This type of program had a summer hiatus

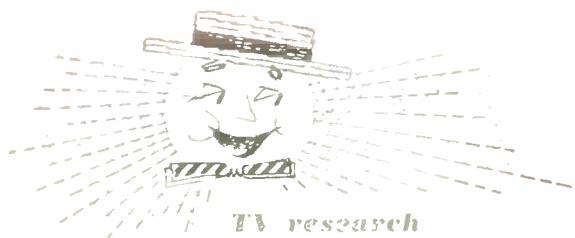
Analysis: The chart above is a track record on network radio program types the year 'round. With it you can get an approximate idea of which program types do best in the summertime. Adult serials (mainly soap opera), for example do as well or better in August than in December. Situation comedy fares poorly relative to January.

It should be borne in mind in examining these figures that individual programs within any category may go against the trend. A strong show staying on the air for 52 weeks and playing against weakened competition can hold or exceed its winter ratings. Replacement programs with watered-down appeal may do badly. Saving grace

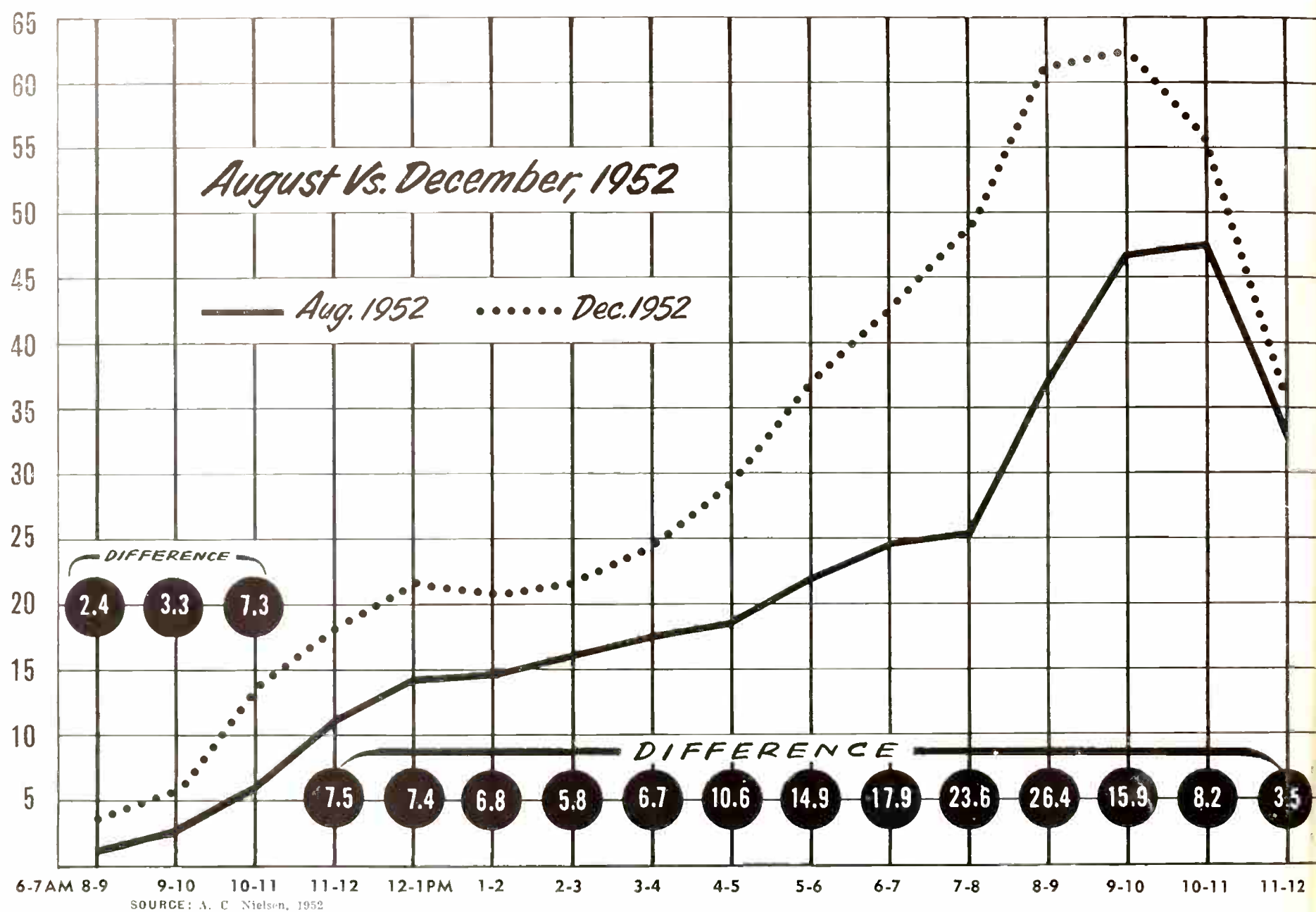
here, however, is that the lower cost of the replacement may keep the cost-per-1,000 as low as winter.

The A. C. Nielsen network ratings above, of course, do not include out-of-home listening. Thus the considerable increment represented by listening in cars, at beaches, on porches is not reflected here. (Pulse figures indicate that out-of-home listening in July adds 19% to total in-home listening.)

Most researchers agree the reason for the decline in ratings during the summer starts with programs themselves. Despite vacations, most of the radio audience is available and at home in summer. But many shows are off. ★★



3. Total U.S. TV homes using television by hours of the day



Analysis: As in the radio chart on page 70, the A. C. Nielsen TV chart above shows a comparison of sets-in-use during winter and summer. (To avoid the atypical audience patterns created by the political telecasts of July, 1952, August was selected to compare with December.) The two seasons are compared, hour-by-hour of the day and night, with the difference in sets-in-use levels shown at the foot of the chart.

Two things are made clear by the above chart:

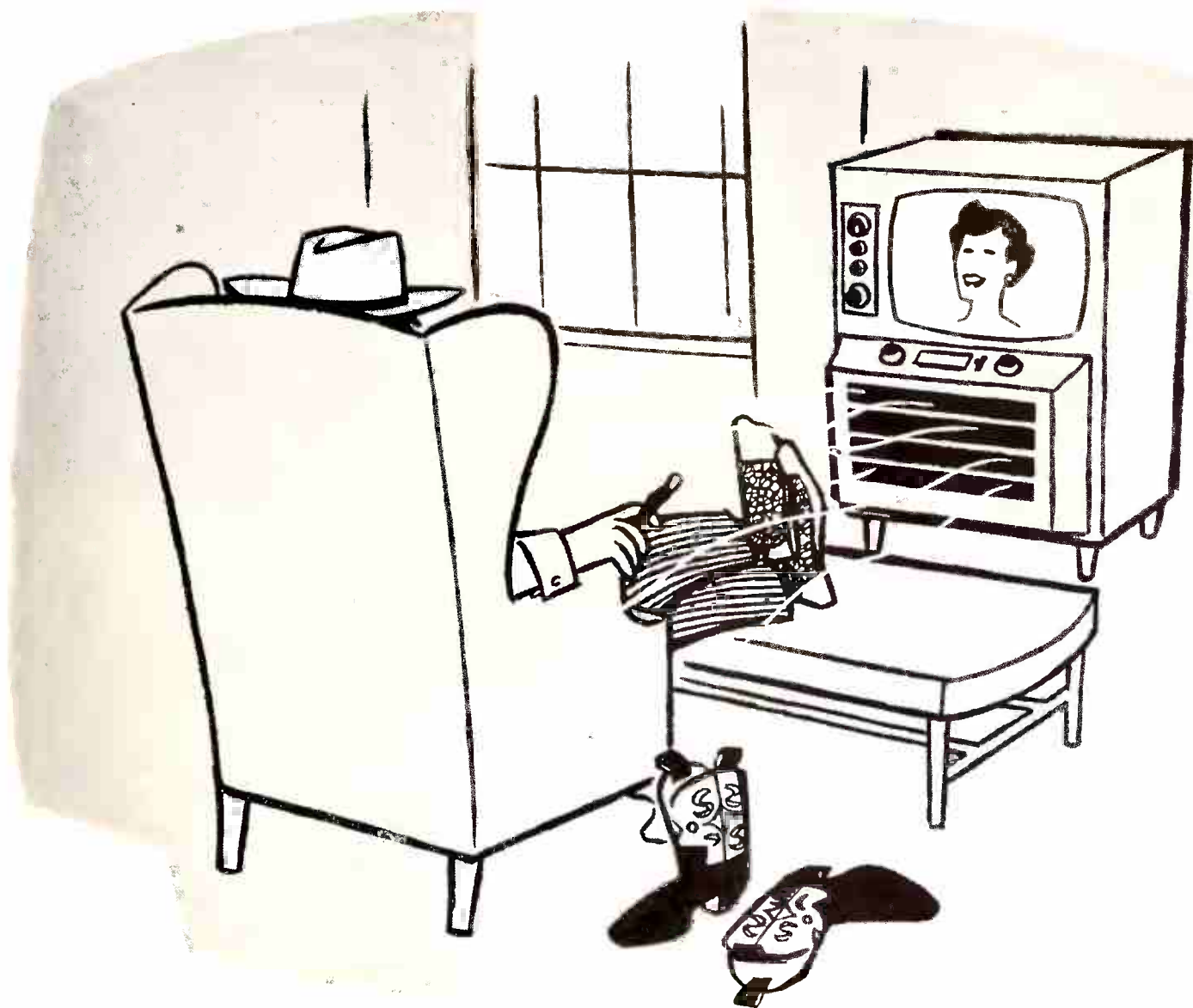
1. TV viewing habits bear only a casual resemblance these days to radio listening. Daytime viewing, unlike the steady, year-round radio listening done in the daytime, does not emerge as a strong factor.

2. The entire pattern of viewing is high in winter at almost any given hour of the day or night, with

a narrowing only after 10 p.m., in comparing winter and summer. There's nothing comparable to radio's summertime picture, in which afternoon radio listening is almost the same as in winter.

TV networks, more and more, are realizing that TV is up against hard sledding during the daytime. (The curves in the Nielsen chart bear this out.) Therefore, most are working hard to build appeal to attract advertisers.

Research organizations, such as Trendex, point out that one reason for the larger summer-vs.winter differences in TV levels, as opposed to radio, is the quality of summertime video replacement fare. Advertisers understandably try to balance the high costs of winter-season TV with low-cost warm-weather fare. But the savings, when measured against the audience losses, seem unwise. ★ ★ ★



SUMMERTIME IS HOT STUFF IN TEXAS...SO IS TV!

But there is real cool TVing in Dallas - Fort Worth — the most air conditioned area in the Southwest! The natives have learned to relax away from the summer sun... which has been known to provoke some uncomplimentary stories in certain Yankee magazines — and some tall tales in Texas.

Maybe that's one reason why the WFAA-TV audience keeps climbing summer or winter. For this summer, NBC research estimates promise better than a 63% increase in TV homes over last summer (which was 51.3% bigger than the summer before).

We'll save you a place in the shade. Ask Mr. Petry's boys for a cool slice of summer sales in Texas' richest market — abundantly covered by WFAA-TV, Dallas.

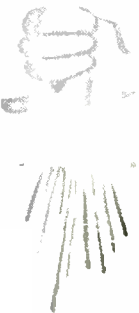
256,000 TV HOMES (NBC-TV Research Dept., February 1st, 1953)

Channel **8**

WFAA-TV
D A L L A S
NBC • ABC • DUMONT

RALPH NIMMONS, Station Manager • EDWARD PETRY & CO., National Representatives • TELEVISION SERVICE OF THE DALLAS NEWS

GOOD



ERVOES



BUY FOREVER

For years, Mister PLUS has been chanting variations on a single theme: *network radio is the best buy in advertising*. As star vocalist for Mutual, he now takes stage center with a resounding new refrain: *network radio—Mutual-style—will keep right on being the best buy, come what may*. And he accompanies these original lyrics with the following solid facts:

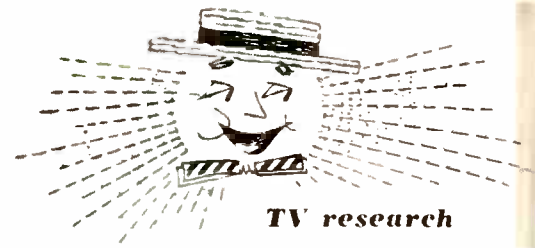
- | | | |
|--|--|---|
| 1. Throughout Non-TV America, where nearly 17,000,000 radio families are still beyond reach of television, Mutual delivers <i>double</i> the audience tuned to any other network.* | 2. Throughout TV America (where radio listening still adds up to over 72,000,000 family-hours a day, vs. 85,000,000 for TV)† Mutual now applies a 50% discount to evening radio costs. | 3. Throughout all America, Mutual will apply that same discount to evening costs for all affiliates within effective range of TV, six months after each new television tower is installed.* |
|--|--|---|

To the man in the sponsor's box, this means a guaranteed good buy forever—on the one network that's geared for low-cost mass sales, today *and* tomorrow—starting right now in 1953. May we translate this into profit-encores for *you*?

*J. A. Ward, Inc., million-interview Non-TV America study.
†A. C. Nielsen, Inc., January-December, 1952.
*MBS Rate Card #17, effective January 1, 1953.

MUTUAL

the PLUS network of 560 affiliates



7. Average month by month ratings by TV program types

1952 Nielsen rating periods	Children's shows				Evening programs—excluding children's																			
	Western		Others		(Rating is figure at left; at right is number of shows of the type.)																			
	NTI	#	NTI	#	General Drama	Mystery Drama	Situation Comedy	Variety Comedy	Variety Music	Quiz & Aud. Par.	Sports	Music	All Eve. Programs	Day Progs. (ex. child.)										
1 Jan	31.7	4	16.9	14	26.5	16	24.3	22	32.6	11	32.6	17	20.3	15	23.2	15	21.3	7	16.1	5	24.2	121	10.3	33
2	30.7	4	18.1	14	27.6	18	25.7	21	32.6	11	32.7	16	21.0	14	24.5	14	21.0	7	19.5	4	24.8	119	10.9	31
1 Feb	30.5	4	17.1	15	27.1	18	24.5	21	31.3	12	32.9	17	21.1	14	24.2	14	21.0	7	19.0	4	24.3	122	11.2	30
2	30.3	4	17.5	15	25.7	18	24.1	21	30.2	12	31.8	16	19.4	15	23.3	14	22.2	7	19.4	4	23.4	122	10.6	30
1 Mar	29.8	4	16.9	15	26.1	18	24.8	21	30.7	12	31.0	16	20.1	14	23.8	13	21.2	8	18.6	4	23.6	122	10.7	30
2	28.2	4	17.3	13	27.2	18	23.1	20	30.7	12	32.2	17	20.4	14	24.7	13	20.3	8	16.2	5	23.6	122	10.4	31
1 Apr	27.1	4	16.0	13	27.3	21	23.4	19	33.2	10	31.1	15	20.2	14	26.7	11	21.6	8	18.2	4	23.8	118	9.5	27
2	22.6	4	12.5	13	23.9	21	21.9	20	31.1	10	30.6	15	18.4	13	24.5	11	20.6	8	17.2	4	22.4	116	7.7	27
1 May	21.0	4	10.7	13	24.8	20	21.7	20	27.4	10	28.1	13	16.6	14	23.0	10	21.7	8	15.8	4	21.2	114	7.9	23
2	18.7	4	11.2	13	24.4	20	21.2	20	25.6	10	27.4	13	16.9	14	23.3	10	23.4	8	16.5	4	21.2	113	8.3	20
1 June	19.3	4	10.3	13	22.5	21	19.6	20	24.3	9	26.7	14	16.1	14	21.6	11	20.9	8	17.0	3	19.9	114	8.0	20
2	13.4	4	9.1	13	20.6	19	19.5	20	24.1	9	20.7	11	14.2	14	19.0	12	21.7	8	14.1	3	18.2	108	6.9	19
1 July	14.3	4	8.1	11	17.2	17	17.7	17	14.5	10	16.1	7	14.4	9	15.7	16	14.7	8	9.6	2	14.9	99	6.8	12
2	13.1	3	8.8	11	19.0	13	18.5	15	15.1	9	15.5	5	13.7	10	13.8	19	15.1	8	7.9	2	14.7	93	6.8	13
1 Aug	12.9	3	9.6	11	19.7	15	19.8	15	18.2	9	18.0	5	16.5	9	14.6	18	16.1	8	9.8	2	16.3	93	7.1	14
2	14.8	3	10.0	11	23.7	15	22.7	15	22.0	9	20.2	5	19.1	9	16.7	18	15.5	8	12.1	2	18.4	95	7.5	14
1 Sep	17.6	4	10.3	12	24.2	13	26.9	16	25.6	11	26.1	8	23.5	6	19.8	19	20.0	8	13.0	4	21.3	100	8.4	18
2	20.3	4	10.8	13	26.9	14	27.5	16	31.9	12	32.6	11	25.9	6	22.7	15	20.7	9	16.0	4	24.4	102	8.9	20
1 Oct	21.2	4	12.5	11	25.8	18	25.9	19	28.8	16	35.8	13	22.1	7	21.7	14	17.3	10	17.9	4	23.8	118	10.1	20
2	21.9	4	12.8	12	26.1	18	25.4	17	29.5	16	28.7	13	24.5	7	20.2	15	17.4	10	15.5	4	23.0	115	9.9	22
1 Nov	22.1	5	13.3	12	25.6	17	26.5	18	29.9	17	33.0	14	23.4	7	21.7	15	17.8	9	16.6	4	24.2	116	11.5	23
2	24.1	4	14.6	12	25.7	20	25.6	18	30.4	16	29.7	13	21.5	8	22.0	15	17.1	10	17.2	4	23.2	120	11.6	23
1 Dec	26.3	4	15.5	12	26.1	19	28.2	17	31.6	16	32.3	15	25.3	7	23.0	15	17.9	10	17.8	4	24.9	119	12.0	22
2	24.8	4	15.3	12	23.9	20	25.6	17	30.2	16	29.6	13	24.6	7	22.5	15	18.3	10	17.1	4	22.9	117	12.5	21

SOURCE: A. C. Nielsen TV ratings, 1952

Analysis: The chart above shows how network television program types fare through the year. You can use it to check your rating expectancy when you carry a program through the summer. While all show types suffer declines in ratings during the summer, some types hold up better than others. Sports, for example, are off only .3 points when the averages of June-August are compared with October-December.

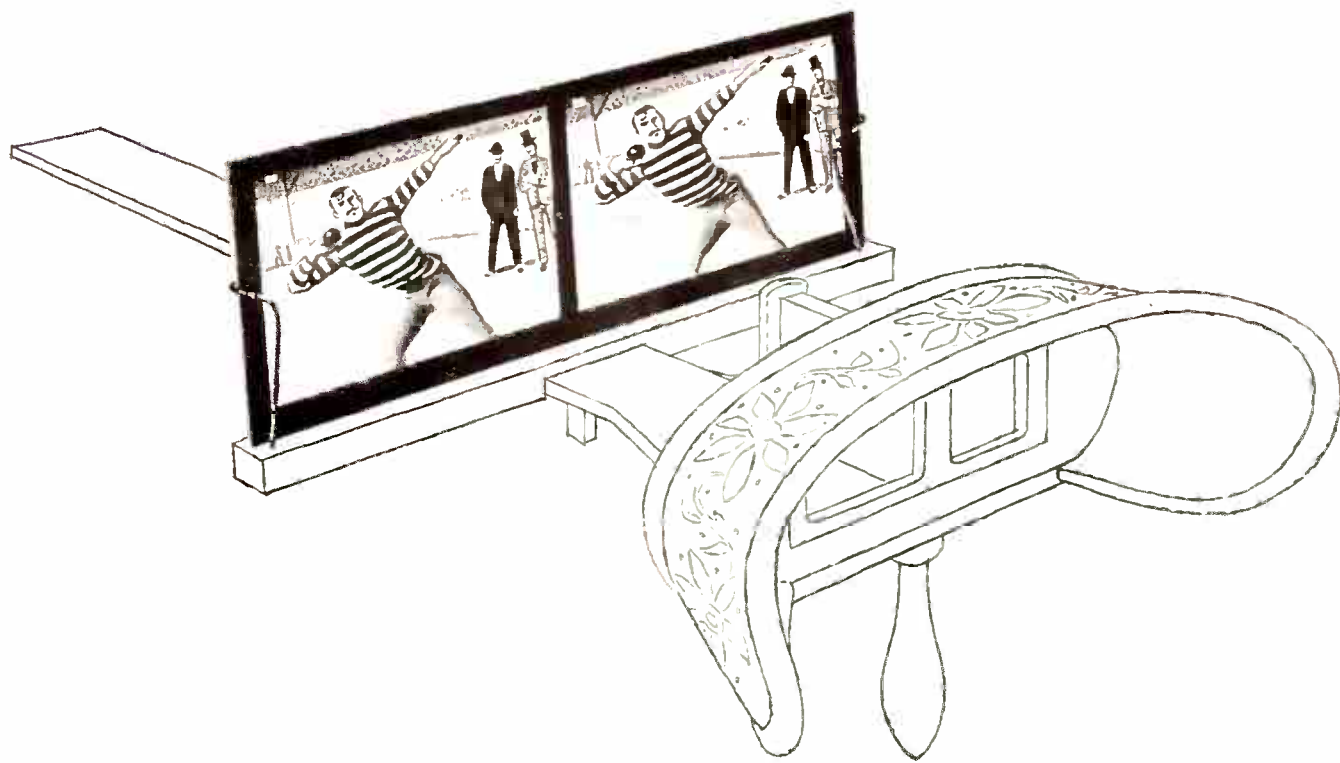
Since figures elsewhere in this report on the summertime audience (see page 67) indicate that there is no sharp decline in the availability of viewers, most researchers attribute the decline in ratings to programs themselves. As in radio, most major audience-attracting programs are off

the TV networks for summer. Variety-comedy, probably network TV's biggest draw, is represented by 17 programs in January. By August the number sinks to five. Nonetheless, there is still opportunity for economy-minded clients to buy network TV successfully in the summer by either using low-cost programming which pulls audience in proportion to its costs or by using a higher-priced package which takes advantage of the virtual non-existence of substantial competition.

In some instances high or medium-cost shows staying on for 52 weeks better their wintertime ratings. (*Danger* last year scored a 25.3 August rating as compared with 19.6 in January.)

★ ★ ★

SPONSOR



In one man's lifetime



When Dad was a boy, it was the stereoscope that made a hit in most parlors. But how the picture has changed since then!

Existing intercity television channels make it possible for live network programs to reach over 92 million people. The Bell System's nationwide network of television channels now totals more than 32,000 miles and interconnects over 120 television stations in 75 cities. Eight thousand miles of channels were added to the network in 1952 to meet

the growing needs of the television industry.

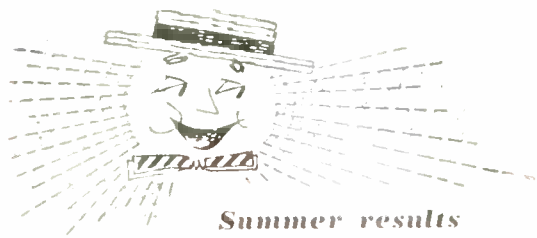
Any way you measure it, providing intercity channels for the expanding television industry is a big job. Building the radio-relay and coaxial cable routes for television takes lots of time, special equipment and skill . . . and money.

Yet the cost of the service is low. Bell System charges, for the use of its intercity television facilities, average about ten cents a mile for a half hour of program time.

BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION TODAY AND TOMORROW



Summer results

Capsule case histories show air success on local level

portable radios

SPONSOR: Station Promotion

AGENCY: Direct

To help hypo portable radio set sales for radio and appliance dealers, and to stimulate sale of summer air time to these dealers, station WWDC, Washington, D. C., pitched outdoor listening benefits of portable sets on station breaks last summer. Washington radio dealers bought time around the announcements to plug their own models. According to the Washington Electrical Institute, sales of portables last summer jumped average of 10% over sales during the same period of 1951.

WWDC, Washington, D. C. **PROGRAM:** Announcements

bakery products

SPONSOR: Van de Kamp Bakeries

AGENCY: Direct

One of the successful summer advertisers on KNX last summer was Van de Kamp Bakeries. At the outset of its hot-weather radio campaign, the firm offered a free "convention score card" on the air to all bakery customers. The offer was so fruitful that the firm ran completely out of the score cards two days after the campaign started. Van de Kamp also reported that sales of all products it plugged on KNX showed increases during the summer, while other bakery products it sold slumped slightly.

KNX, Los Angeles **PROGRAM:** Announcements

home freezers

SPONSOR: Paulsboro Locker Plant Co. **AGENCY:** Direct

The Paulsboro Locker Plant Co., which never has taken a summer hiatus during three years' sponsorship of WCAU announcements, reports substantial sales results, summer and winter alike, from its air campaigns. The home freezer and refrigerator company uses one-minute announcements on Amos Kirby's Rural Digest (Monday through Saturday, 6:00-6:30 a.m.). Radio is the firm's only ad medium. During this time, each \$32.50 announcement brought minimum of \$1,000 sales.

WCAU, Philadelphia **PROGRAM:** Announcements

soft drink

SPONSOR: 7-Up Bottling, N.Y.C. **AGENCY:** Ted Bernstein

Last summer, the six 7-Up bottling companies in the New York area wanted a local video campaign with all-family appeal. They picked a 15-minute baseball-star interview program which followed all the Brooklyn Dodger home game telecasts on WOR-TV—Happy Felton's Talk to the Stars. They sponsored the show on alternate days between 18 June and 31 August. During this period, 7-Up sales showed gains up to 45% over previous year.

WOR-TV, New York **PROGRAM:** Happy Felton's
Talk to the Stars

awnings

SPONSOR: Koolvent Awning Co. **AGENCY:** Knight Adv.

To demonstrate the variety of uses for different types of awnings it manufactures, the Koolvent Awning Co. last summer purchased time on WBNS-TV Saturdays, at 11:00 p.m. to show feature-length movies. The original contract was for 13 weeks, starting in June. During this period, the show paid for itself, and the sponsor renewed for an additional 13 weeks. During the month of October, more awnings were sold than in the peak month, June, of the previous year.

WBNS-TV, Columbus **PROGRAM:** Koolvent Mystery
Theatre

fishing guide

SPONSOR: Progress Brewing Co. **AGENCY:** George Knox

Oklahoma anglers were offered a free fishing guide and calendar last summer by the Progress Brewing Co., Oklahoma City, via a radio announcement campaign. One week of announcements on John Henry's Blue Line Sports, KVOO, Tulsa, flooded the beer manufacturer with 1,160 mail requests for calendars. Announcements on five other radio stations in the Oklahoma area brought in an additional 771 letters asking for the fishing guide.

KVOO, Tulsa, Okla. **PROGRAM:** Announcements

Now

WBBM-TV

“Chicago’s Showmanship TV Station.”
already drawing one-third of the
average audience in its four-station market
(with the curtain just going up!)

in

CHICAGO

the nation’s second-largest market
in television circulation,
population, effective buying income, retail sales
...any way you count the house

is represented by

CBS TELEVISION SPOT SALES

which can get you into some of the best
and most sales-effective acts
in Chicago and nine other TV markets,
including the four largest.*

*CBS Television Spot Sales also represents
WCBS-TV, New York, WCAU-TV, Philadelphia, WTOV-TV, Washington,
WBTB, Charlotte, WMBR-TV, Jacksonville, WAFM-TV, Birmingham,
KGUL-TV, Galveston-Houston, KSL-TV, Salt Lake City, KNXT, Los Angeles,
and CTN, the CBS Television Pacific Network.

SPECIAL TO RADIO AND TV STATION MANAGERS

National advertisers and ad agencies placing \$1 billion helped make this biggest of all SPONSOR studies possible

The Study: You'll be hearing a lot about it. Called the SPONSOR All-Media Evaluation Study, it analyzes, individually as well as collectively, all of the major advertising media—billboards, direct mail, magazines, newspapers, radio, television. ABCs, dimensions, strengths and weaknesses, psychological values, result records of each are thrown into the spotlight so that every advertiser can see them as they really are. The Study is completely objective and is validated by a board of top all-media advertising men consisting of advertisers, agency presidents, and researchers.

The story behind the Study: What prompted SPONSOR, a magazine for radio and TV advertisers, to undertake the most comprehensive analysis of black-and-white (as well as air) media ever made by an advertising publication? The idea was born early in 1952. SPONSOR's publisher had observed for some time the lessening opinion with which big advertisers were viewing the radio medium. The fault lay with the radio industry itself, which was doing a poor job of selling itself to advertisers.

But radio's record pointed to a mass medium that was far stronger than most advertisers realized. Perhaps SPONSOR, reasoned its publisher, could help advertisers gain a proper perspective of radio—no higher nor lower than it honestly deserved. Further, it could throw light on TV. But to do this it would be necessary to evaluate each major medium along parallel lines, not comparing one with another but employing the same yardsticks for each. If properly done, the project would aid all advertisers.

In June 1952 the editorial specialist was found who could head such a study, and on 2 August 1952 he went to work. As this goes to press he has person-

ally interviewed 158 media experts in all sections of the U. S., polled 2000 of the nation's leading advertisers and agencies on key media selection problems; outlined and prepared 14 articles (the first in SPONSOR's 20 April 1953 issue) to be run in consecutive issues prior to publication in book form. In all, he has spent eight months on this job.

Who will read it? The All-Media Evaluation Study will be highly publicized and promoted. We expect it to be eagerly read and used by thousands of key executives of advertising firms, as well as agency principals, account executives, media buyers, and research personnel. They will gain from this factual, unbiased study an insight into each medium never before available. The numerous specific examples will show them in detail how others (including such agencies as BBDO and Y&R) evaluate and use media, how media fits into the overall picture of how to push a product. SPONSOR believes that the issues in which the Study appears will have longer life than a normal SPONSOR issue, already noted for longevity.

What it means to you: To the radio and TV station, ad agency, and allied service companies the issues of SPONSOR carrying the All-Media Evaluation Study offer extra advertising value. The Study will be widely publicized, promoted via paid space, merchandised in numerous ways. The press run will be increased. You can be certain that your advertising message will be seen by a large number of bonus readers, in addition to regular readers, again and again.

Clip this handy coupon today

SPONSOR 510 MADISON AVENUE NEW YORK 22			
<i>Please reserve following space in SPONSOR's All-Media Evaluation Study.</i>			
<input type="checkbox"/>	double-truck	\$780	(one-time rate)
<input type="checkbox"/>	full page	\$390	(one-time rate)
<input type="checkbox"/>	half-page	\$220	(one-time rate)
<input type="checkbox"/>	third page	\$150	(one-time rate)
			frequency discounts apply!
Issue Dates			
Firm			
City		State	
Name			

Issues containing All-Media Evaluation Study

(explanatory article 6 April 1953) 20 April, 4 May, 18 May, 1 June, 15 June, 29 June, 27 July, 10 August, 24 August, 7 September, 21 September, 5 October, 19 October, 2 November.

SPONSOR

the magazine radio and TV advertisers USE

SUMMER RADIO

(Continued from page 62)

ABC So far, ABC feels sure Gillette and Goodyear will take a hiatus, but there are other possible drop outs. Bel-tone and Durkee Foods may also go off the air. Walter Winchell usually vacations, and it is a tossup whether Gruen will replace him or take a hiatus from advertising itself. Another Sunday newscaster, Taylor Grant, whose *Monday Morning Headlines* is sponsored by P. Lorillard, may also

hop off to the mountains or seashore, and the sponsor may join him.

Sterling Drug (*Mystery Theatre*) and the Electric Light and Power Companies (*Meet Corliss Archer*) took rest periods last summer and may repeat this year. Wine Corp. of America is another possible vacationer. So are Hotpoint and Lambert, who alternate on *Ozzie and Harriet*.

Among those ABC expects to ride through the summer are General Mills (ABC's top client), Toni, Philco, Club Aluminium, General Motors, Pruden-

tial, Liggett & Myers, Bristol-Myers, Ralston Purina, Swift, and O'Cedar.

So far as programing goes, ABC's new program blocks on Saturday, Sunday and Monday nights, referred to earlier in the story, will run through the summer. These feature different kinds of music on different nights with a host for each night. They are set up as follows:

Saturday 8:00-10:00 p.m.: *Saturday Night Dance Party* with studio orchestras playing current hits. Margaret Whiting is hostess.

Sunday 7:00-9:00 p.m.: Standard popular music is featured, including Gershwin, Porter, Kern, and others, motion picture hit tunes, and old favorites. Larry Douglas and Joanne Wheatley sing and Paul Whiteman conducts two big production numbers. Burgess Meredith is host.

Monday 8:00-10:00 p.m.: Consists of semi-classical music with opera star Jan Peerce as host but starts off with 15 minutes of news and another 15 minutes of talk about field and stream sports by Bob Edge.

In another programing development, ABC Radio, like the ABC TV network, will undertake the ambitious task of

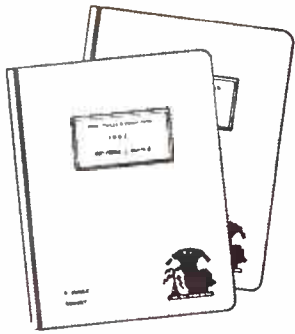
PULSE '52 REVIEW

RADIO/TV IN

2 HANDY VOLUMES

ONLY \$15.00*

Supply Limited
ORDER NOW



THE PULSE ANNUAL REVIEW FOR 1952

Condenses in handiest reference form all the familiar Pulse data — all the broadcast audience measurements published by Pulse during the past year . . . "Share of Audience," "Homes Using Radio/TV," etc.

Covers entire interviewing in each market for the entire year! Over 75 radio markets and 45 television markets in the U. S.

Complete, concise — handiest reference tool in this field. Write or telephone JUDSON 6-3316 for our supply will go fast.

* With each order from present Pulse subscriber

Bonus Set, Free

THE PULSE INCORPORATED
15 West 46th Street, New York 36, N. Y.

I attach () check () money order
() or send C.O.D. OR () bill firm.
Send me THE PULSE ANNUAL REVIEW.

Name.....

Firm Name.....

Address.....

Title

Time Buyer

Director

Account Executive

Station Relations

Adv. Mgr.

Sales Mgr.

★ ★ ★ ★ ★ ★ ★ ★

"If management believes in the paramount importance of the creative function of the agency, then it will make every effort to build and encourage the supplemental services in such a way that they will provide the greatest aid and support to the creative departments. Management must stimulate original thinking within all departments if we expect the best out of our creative people."

LOUIS N. BROCKWAY
Executive Vice President
Y&R

★ ★ ★ ★ ★ ★ ★ ★

showcasing a series of different programs during the spring and possibly through the first half of July. The series is scheduled to start 16 April, replaces the sustaining *Tales of Tomorrow*, and has the working title of *ABC Playbill*. Two of the four shows set so far will be radio versions of programs in the TV series.

As for summer incentives, ABC gives an annual rebate of 9% to advertisers who are on for 52 consecutive weeks. However, advertisers who spend \$2.4 million or more on morning or afternoon time, or \$1.5 million or more on evening time receive the maximum discount, including the 9%.

CBS Under the rates which went into effect last August, CBS Radio gives an

8½% discount to advertisers on for 52 consecutive weeks. This is in addition to the maximum daytime discount of 23.5% (plus 5% for weekday daytime advertisers) and the maximum nighttime discount of 44.5% for clients spending \$2.5 million or more. Unlike the previous discount setup, in effect last summer, only 52-week advertisers receive the 8½%. The previous rate card provided maximum weekly dollar discounts of 7½% plus a 12½% annual discount, but advertisers who spent \$1.5 million or more were entitled to the full 20%.

CBS expects all its daytime advertisers to continue through the summer, including Willys-Overland, which is considering a replacement for its Sunday afternoon New York Philharmonic-Symphony concerts.

At night, the picture seems to shape up in the following manner:

Sunday: Colgate (shave cream) may stay with a replacement for *Our Miss Brooks*. Rexall will stay with a replacement for *Amos 'n' Andy*. Hudnut will be off but will be back in the fall. Philip Morris stays with *My Little Margie*. Hallmark is off for the summer season.

Monday: Electric Auto-Lite probably will vacation with *Suspense*. Lever is slated to stay with *Lux Radio Theatre*. It's probable that Camel will remain with the *Bob Hawk Show*.

Tuesday: Colgate (Halo, Palmolive) will remain with *Mr. and Mrs. North*. Wrigley will be a major summer advertiser Tuesday night with *Yours Truly, Johnny Dollar*, which replaced *Life with Luigi* earlier this month. (CBS hopes, in addition, to bring Wrigley in this summer with another of its special program saturation buys. Wrigley went in for these tonnage buys during the past three summers. In each case six programs were bought to get maximum audience and impact. The cost was \$700,000 in 1950, \$690,000 in 1951, and \$575,000 last summer.) Like many another candy manufacturer, Mars will take a hit, since chocolates have a short life in the hot months. Cavalier remains faithful to CBS this summer, too, although *My Friend Irma* may take a vacation.

Wednesday: *FBI in Peace and War* leads off the CBS Power Plan, which consists of three shows. The plan is currently sold out to P&G, Nescafé, and



**A great
RESPONSIBILITY
has been placed in our hands**



Before you can sell a market of people . . . you must have their trust and confidence.

WMC's privilege of broadcasting, since its inception in 1923, has always been regarded as a great responsibility to its listeners.

More than thirty years of outstanding public service has built for WMC an audience of unflinching loyalty . . . has created a prestige that is unparalleled for any other station in Memphis and the Mid-South.

W M C

M E M P H I S

NBC—5,000 WATTS—790 K. C.

National representatives, The Branham Company

WMCF 260 KW Simultaneously Duplicating AM Schedule

WMCT First TV Station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal

Eno-Scott & Bowne (Scott's Emulsion), P&G's brass are now considering whether to go through the summer. Nescafé is signed up through part of July. Eno-Scott & Bowne's plans are not known.

Thursday: Meet Millie is the second Power Plan show. Jergens will probably go off this summer but General Electric and Lucky Strike will stay.

Friday: The Power Plan winds up its week with *Mr. Keen, Tracer of Lost Persons*. A goodly number of other CBS shows are sustainers.

Saturday: Camel and Wrigley look like a good bet to stay on, but General Foods vacations.

As for the weekday nighttime strips, Allan Jackson will be on for Metropolitan Life and the Ed Murrow show will continue for American Oil, though Murrow himself vacations for a spell. The Ford-Bob Trout buy is a question mark so far as the summer is concerned. Lowell Thomas may leave CBS Radio in June, when his P&G contract expires.

New summer shows include *Twenty-first Precinct*, a cops-and-robbers opus; a five-time weekly Johnny Mercer show at night consisting of talk, music, and interviews; *Crime Classics*, a program

of famous criminal cases: *That's My Boy*, title taken from the Dean Martin and Jerry Lewis movie and starring Eddie Mayehoff (who played Lewis' father in the picture) in a comedy series; *Country Editor*, a romantic comedy series, which may feature Will Rogers Jr.; *Stagestruck*, a tentative title for a one-hour show, possibly on

★ ★ ★ ★ ★ ★ ★ ★

“It isn't difficult to get pictures that are interesting per se. It's a lot harder to get pictures that help to sell a product or idea, and are also unusually high in interest. They usually come out of sweat, blood, and tears. It isn't easy to think them up. But it can be done—and it should be done. . . . A good question is: What makes a picture interesting to consumers? A good answer is: If the subject matter is interesting, the picture will be interesting.”

CHARLES L. WHITTIER
Vice President (retired)
Y & R

★ ★ ★ ★ ★ ★ ★ ★

Friday night, which will feature scenes from legitimate plays and news about Broadway. A situation comedy, as yet untitled, will concern itself with the home life of a police detective.

MBS Mutual expects a “minimum of disturbance” in its present sponsor and program lineup this summer. Since most, if not all, of its programs will continue through the hot spell, there is nothing planned as yet in the way of new summer listening.

On 12 March Admiral added Bishop Sheen to the Mutual web, using recordings of the Bishop's show on Du Mont. The program will run through the summer. R. J. Reynolds will return to Mutual in April with its six-day-a-week *Camel Scoreboard*, a five-minute baseball roundup which follows *Game of the Day*. It will, of course, run through the summer. *Game of the Day* will be split between co-op sponsors and Falstaff beer during the season.

Mutual's top client, S. C. Johnson, which now sponsors six five-minute newscasts a day five times a week, is expected to continue as it did last summer with its full lineup.

Wildroot is another big advertiser expected to stay with its programs. It sponsors *Titus Moody Speaking*, a five-minute evening commentary, twice a week; *The Shadow*, a late Sunday afternoon show, which Wildroot shares with Sylvania, and *Twenty Questions*,

Buy the **“large economy size”** on **WIOU**

\$9.00 1 MIN. OR 20 SEC. ANNCT. DAYTIME	\$8.40 1 MIN. ANNCT. NITETIME	\$19.60 ¼ HOUR DAYTIME
60¢ PER 1000 FAMILIES	91¢ PER 1000 FAMILIES	\$1.30 PER 1000 FAMILIES

Any “package” on WIOU is the large economy size. WIOU delivers audiences, not by the person but by the FAMILY. For example, 17,326 FAMILIES listen to WIOU three or more days per week . . . 9,768 FAMILIES listen three or more nights per week (Standard Audience Report, 1952). WIOU, in the heart of Indiana's 18 most prosperous counties, serves a multi-million dollar trading area. Farm income in the WIOU area is 36% higher than the national average. You'll get more for your money on WIOU!

CBS RADIO NETWORK
John Carl Jeffery,
General Manager
Weed & Co.
National Representative

WIOU

Kokomo,
Indiana

a Saturday-night panel quiz.

It looks like even the American Federation of Labor believes in summer selling. Others expected to avoid a siesta on Mutual are: P. Lorillard, Quaker Oats, Sterling Drug, Motorola, Libby, McNeill & Libby, Kellogg, Kraft, and Derby Foods.

Camel and General Mills may hold on to their Multi-Message Plan programs. Mutual's tandem-type operation is now half sold with these two sponsors, and, as an incentive for summer clients, the plan offers a special rate. The four participations on each of its five shows normally sell for \$2,000 to \$1,500, depending on the number of participations bought and the length of the buy. For the summer, however, each participation is a flat \$1,500.

★ ★ ★ ★ ★ ★ ★ ★

“The trouble with bribery—like opiates—is that it always takes a little more to do the same job the next time. This year's \$100 cash prize had better be \$150 next year. Next year, the trip abroad had better include Italy, too. And if we get the recession that's being talked of, the free trials and one-cent deals had better come considerably faster and thicker. . . . The copywriter who leans on the crutch of give-away gimmicks gets soft. His selling muscles become atrophied. His fact-finding mechanism gets rusty. And his copy deteriorates fast.”

MRS. LUCILLE GOULD
Vice President

Hewitt, Ogilvy, Benson & Mather, Inc.

★ ★ ★ ★ ★ ★ ★ ★

Mutual gives an annual rebate of 12½% to 52-week advertisers and discounts up to 50% for evening time in TV areas. However, a nighttime advertiser whose gross time billings come to \$1 million or more within a 52-week span gets the maximum 63% discount even if he is not on during the summer.

NBC NBC's plans for an Operation Tandem this summer are not complete but details unveiled so far disclose a new flexibility. NBC's previous Tandems have been sold across the board, that is, an advertiser had to buy a participation in each show. Operation Tandem originally started with five shows but an across-the-board buy proved too expensive, and it has since been decreased to three.

The new summer tandem will provide for 18 participations for 13 weeks, and an advertiser will probably be able

to buy as many or as few as he wants—even just one.

Two of the current tandem shows, *Barrie Craig* and the *Judy Canova Show*, are being carried over for the summer tandem. Red Skelton, the third one, takes a hiatus. NBC will add to these two, *The Scarlet Pimpernel* (dramas of the French Revolution) and *First Nighter*, currently a buy of the Miller Brewing Co. A final pair have not been chosen but will probably be

a musical show and some kind of audience participation program.

NBC's new two-and-half-hour amateur talent show will probably run on Sunday night. It will be divided into five half-hour programs, each one originating with an affiliate. NBC expects about 60 or 65 affiliates to participate, which means a bonus of goodwill for the network.

Program executives have not solved the thorny problem of how to pick a



SOME 'RE NOT!

. . . . and we're in the first category. WAFB-TV, AM & FM is really selling the greater Baton Rouge Market.

HERE'S WHO'S SELLING . . . TV — Channel 28 — the first and only TV outlet covering Baton Rouge and its 50 mile trade area with ABC, CBS, Dumont and NBC.
AM & FM — 5000 watts non-directional, Mutual Network, plus plenty of local news, local sports, local color and loads of local listeners.

HERE'S WHO'S BUYING . . . Better than 115,000 families in our coverage area with spendable income over **HALF A BILLION DOLLARS.**

For more details, wire us or see our representative Adam Young.

WAFB-TV-AM
BATON ROUGE, LA.

single talent winner each week, since audiences will be separated. They are considering (1) soliciting votes from listeners by mail, and (2) a board of judges to pick best participants.

The big talent show obviously has good merchandising possibilities. NBC would like one sponsor to carry the show and has made overtures to General Electric. The net will sell participations if a single client cannot be found.

Other NBC programs planned for the summer are *My Son Jeep*, a situation comedy with young Martin Thurs-

ton as "Jeep." Melvyn Douglas may play the father. *Father of the Bride* is now being auditioned on the West Coast. NBC is also negotiating with Ringling Bros. for a circus show. Titled *Tales of the Big Top*, the program will tell true tales of circus people.

Here's how the nighttime NBC summer schedule looks today: *Monday*: Probably will stay as is. Du Pont will hibernate on *Tuesday* night. Liggett & Myers is a question mark. On *Wednesday*: Pall Mall drops *The Big Story* but keeps the time. General Foods will put Bob Hope in moth balls and may do

the same to itself. It looks like the De Soto - Plymouth Dealers (*Groucho Marx*) and Kraft (*The Great Gildersleeve*) will keep punching, the heat notwithstanding. Ditto for Camel and *Walk a Mile*. *Thursday*: looks good to NBC, which expects to keep that night's schedule intact. *Friday*: another question mark. *Saturday*: will probably retain its hillbillies and sponsors, including R. J. Reynolds, one of the most faithful of the summer advertisers. *Sunday*: U. S. Steel and RCA may bow out.

Those who stay benefit from NBC's discounts, which work as follows: Weekly dollar volume discounts rise to 27.5% for daytime advertisers and 42% for nighttime sponsors. An annual rebate of 10% is piled on top of this for 52-week advertisers. However, less-than-52-week nighttime advertisers can get as much as 47.75% if their gross time billings exceed \$1 million. ★★★

SUMMER TV

(Continued from page 63)

linked with summer selling.

One of the most powerful factors in keeping advertisers faithful to the networks during the summer is the realization that they may lose choice time segments (especially at night) when the fall rolls around. After investing millions in building up an audience, the advertiser is going to think twice before taking a chance on losing his following for the program.

Also serving as incentives to stay on the air are the various money-saving devices offered by the webs. Advertisers who stick with the networks for 12 months get maximum discounts which, in most cases, amount to about 25%. NBC gives discounts to summer-only advertisers, and CBS and ABC give program contributions during summer.

The AB-PT merger is not expected to have much effect on the ABC TV summer situation. Network sources have made it clear that the merger will not provide a pot of gold to buy gilt-edged talent for the web. This goes for the post-summer period as well.

ABC has already started revamping its programming, however, with clear emphasis on sports. While the net is going after name talent (it has already signed up George Jessel, Ray Bolger, Martin Block and others—and is also eyeing Danny Kaye and Sam Levinson), a spokesman told SPONSOR that

SELL MORE IN THE
SOUTH'S No. 1 State!

A Lucky Strike in the
Camel City*

* Winston-Salem
is the home of
R. J. Reynolds
Tobacco Co.

Recent official Hooper Ratings show WSJS, the Journal-Sentinel Station, **FIRST** in the morning—**FIRST** in the afternoon—**FIRST** in the evening! For the finest in AM-FM coverage, it's WSJS in Winston-Salem.

Represented by: HEADLEY-REED CO.

it will not get into the "talent-raiding rat race."

While the TV network sponsor and program lineup has not firmly jelled as yet, the picture is beginning to clear. Here it is, network by network:

* * *

ABC Under its new policy of emphasizing sports, ABC TV has added three fight programs this year. *Saturday Night Fights* began on 24 January. Bill Stern does the announcing, and the bouts originate in various boxing arenas. They are sponsored by Bayuk Cigar, and S. C. Johnson has signed up for 13 weeks beginning 25 April.

In February ABC added another show, *ABC Fights*, which originates at Ridgewood Grove, Jamaica, N. Y. It is a co-op show. On 19 March ABC started its *Motor City Fights* from Detroit. Half the show is co-op and half is open to network sponsorship. All three programs continue during the summer.

ABC is planning other sports shows for the hot season, including the special-event type. A panel show, *Person-*

★ ★ ★ ★ ★ ★ ★ ★

"The most economical commercial of all is a good commercial—a commercial that demonstrates, a commercial that doesn't try to say too much, a commercial that sells your goods or services and makes you a profit. There are hundreds of ways to save money on a commercial—and there are thousands of ways to spend too much. The answer to the whole problem . . . is a good creative staff who knows when to spend and when to save."

ARTHUR BELLAIRE

In charge of radio-TV copy
BBDO

★ ★ ★ ★ ★ ★ ★ ★

ality Puzzle, is also expected to be telecast during the summer.

While ABC is talking about holding its big program guns back until fall, it will unlimber at least one hefty piece of artillery this spring. Like its sister radio web, ABC TV will showcase a series of programs for about 13 weeks, each of which it hopes to develop into a separate salable show.

Slated to begin 12 April, the series will be titled *ABC Album*. Number one in the series will be *Justice*, with Paul Douglas, a story based on Legal Aid Society files. The second show is *Jamie* with Brandon de Wilde. A third show, whose time has not yet been set, is *Colonel Flack*, a character originated

MUTUAL

CKLW

LOWEST COST
MAJOR
STATION BUY
IN THE
DETROIT AREA

HERE'S HOW! . . . TO SELL
MORE LISTENERS PER DOLLAR INVESTED THAN WITH ANY OTHER MAJOR STATION IN THE DETROIT AREA . . . USE CKLW . . . THE STATION WITH LOWER RATES WHICH PRODUCE LOW-COST RESULTS FOR YOUR ADVERTISING DOLLAR!

★

CKLW covers a 17,000,000
population area in five
important states!

50,000
WATTS
800 KC.

Adam J. Young Jr., Inc.
National Representative

Guardian Building

Detroit 26, Mich.

J. E. Campeau, Pres.

by Everett Rhodes Castle. The Colonel is a Twentieth Century Robin Hood, a bon vivant of expensive tastes who lives by his wits. Alan Mowbray plays the title role and Allan Jenkins assists.

ABC is also planning a two-part classic for the series, possibly *A Tale of Two Cities*.

The web's rate structure provides for weekly discounts ranging up to 10%. Annual rebates are given as follows: for 52 consecutive weeks, 12½%; for alternate weeks within 52 consecutive weeks, 6.25%; for every fourth week within 52 consecutive weeks, 3.125%. ABC gives program contributions to summer advertisers, but there is no set rate. As explained by a sales executive, it "takes into account the client's particular problems." Under certain conditions, ABC will protect a hiatus advertiser's time segments for the fall program season.

ABC lost four advertisers last summer and expects to lose about four or five this year. Three of them will be candy accounts: Mars, Inc.; Sweets Co. of America, and F. W. Amend Co. Sterling Drug may take a vacation and it is possible that Voice of Prophecy, Inc. will also go off the air.

CBS Many of CBS' top shows will take a hiatus, but most of the sponsors will stay on. Joel Gray is a likely bet to replace Jackie Gleason on Saturday night and two of Gleason's three current sponsors, Schick and Nescafé will probably stay with the show. Nescafé just replaced Thomas Leeming. Bristol-Myers has canceled out, effective 2 May.

Arthur Godfrey will be off TV for about four months starting 4 May to undergo surgery. CBS feels his sponsors will stick to his morning *Godfrey Time* show and his two nighttime programs, *Arthur Godfrey and his Friends* and *Talent Scouts*. However, Godfrey has never been off the air for as long a period, and his absence may put a strain on client fidelity.

Alcoa will be on this summer, but not with *See It Now*. The client is planning a new inexpensive show and it is not likely to be a news-type program. *I Love Lucy* and *Red Buttons Show* will rest but Philip Morris and Maxwell House Instant Coffee will continue with other programs. Specific replacements have not yet been decided upon. Westinghouse's *Summer Theatre* will replace *Studio One* for the

third season this summer.

Schick will drop *Crime Syndicated* on alternate Tuesday nights permanently. *City Hospital* (Carter) will be moved to another spot, but it is not yet definite whether it will run through the summer. Electric Auto-Lite (*Suspense*) and Block Drug (*Danger*) are two question marks.

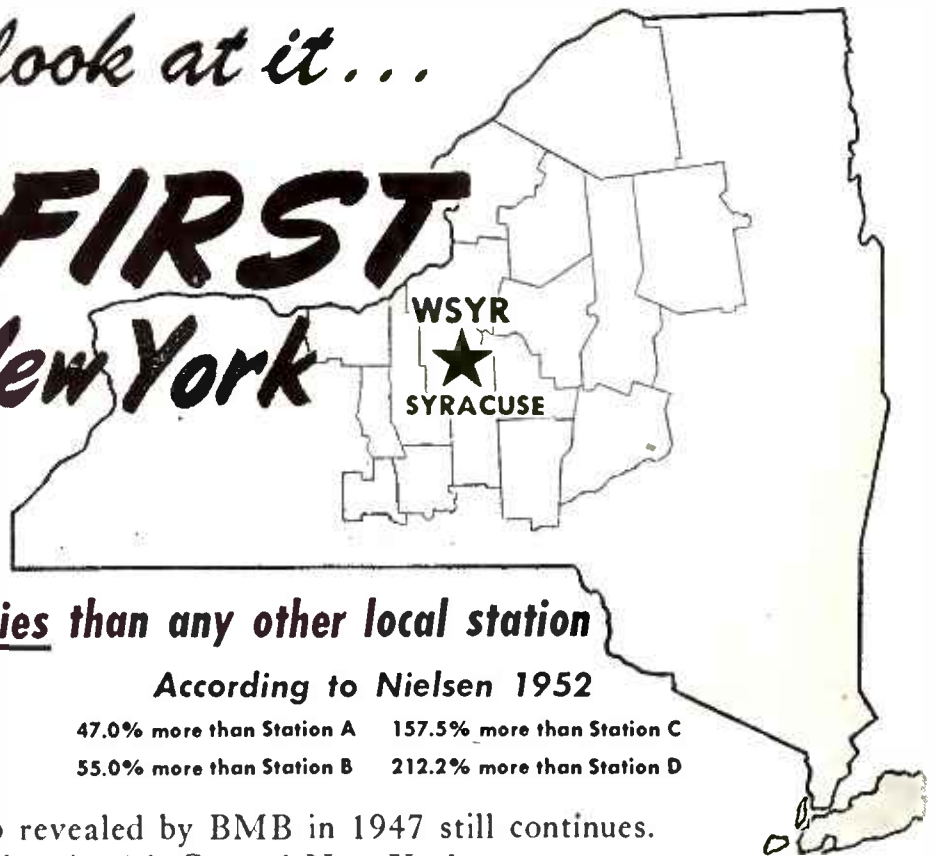
Also uncertain is the entire 8:00-9:00 p.m. spot on Thursday. *Burns & Allen* (Carnation and Goodrich) moved to Monday night on 30 March, and Blatz will give up Amos 'n' Andy come 24 June. A&A alternates with Singer *Four-Star Playhouse*. At 9:00 on Thursday night, American Tobacco will drop *Biff Baker* and release the time. CBS hopes to replace it during the summer with *Lux Video Theatre*.

General Foods will put *Mama* and *Our Miss Brooks* aside for the summer but keep the time. Ditto for *My Friend Irma* and R. J. Reynolds.

The entire *Omnibus* situation is uncertain, so far as next fall goes. *Omnibus* goes off 3 May and it has not been decided whether the show will return, how long it will run if it does come back, and whether its five sponsors will stick with it.

Any way you look at it...

WSYR is FIRST in Central New York



Up to 239% More

Weekly Daytime* Audience Families than any other local station

According to SAMS 1952

29.8% more than Station A 194.4% more than Station C
72.7% more than Station B 239.1% more than Station D

According to Nielsen 1952

47.0% more than Station A 157.5% more than Station C
55.0% more than Station B 212.2% more than Station D

There it is—the leadership revealed by BMB in 1947 still continues. WSYR is your advertising buy in rich Central New York.

**And the nighttime figures show approximately the same leadership*

WSYR ACUSE
570 KC

Write, Wire, Phone or Ask Headley-Reed

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

CBS expects its daytime sponsor lineup to remain intact. This includes the 12:15-1:00 block of soapers: *Love of Life* (American Home Products), *Search for Tomorrow* (P&G), and *Guiding Light* (P&G). This month Colgate brings its *Big Payoff* show to CBS from NBC.

The network is well along in lining up new summer shows. Three will be low-cost quiz shows: *Lucky Stars*, with Jack Parr as m.c.; *Take a Guess*, m.c.'d by John K. M. McCaffrey, and *Beat Your Wife*. There has been no m.c. chosen for the latter program.

CBS is also lining up a spot for comedian Larry Storch. He replaced Gleason on Du Mont after the latter came over to CBS, later followed Gleason to the CBS network.

The web will bring back *Summer School*, which was on three times a week (sustaining) last year. It will be aired five times a week this summer. An educational show for children up to 10 or 12, it features talks on science, religion, music, and other similar subjects. Another kid show in a more popular vein, *Rod Brown, Rocket Ranger*, will start in May and CBS is looking for a summer or year-'round advertiser.

Other shows planned for the summer include *Corridor D*, *Pentagon*, stories about the armed services' Criminal Investigation Division; a series of dramas based on stories by Ben Hecht: *Wanted by Washington*, a documentary-style drama series about criminals wanted by various Federal agencies; and *My Favorite Husband*, a situation comedy with Joan Caulfield and Barry Nelson. Originally on radio, the show starred Lucille Ball. So far, plans are to put it on live.

CBS has upped its program contribution this summer to 30% of the program "investment." The advertiser must have been on CBS the preceding 13 weeks. Last summer it was 25%. There is a 10% discount on time costs for 52-week advertisers and a 5% discount for advertisers on for 26 consecutive alternate weeks. These cuts are added onto weekly discounts ranging from 2½% to 15% and are based on the number of station-hours bought by the sponsor.

DTN The network will lose two advertisers for the summer and keep 14. Those dropping out include International Shoe with *Kids and Co.*, and

Young Peoples Church of the Air with *Youth on the March*.

Those staying on include P&G and American Chicle, which cosponsor *Rocky King, Detective*; Larus & Bros. (a tobacco outfit) and Carter Products, which cosponsor *The Plainclothes Man*; Arthur Murray School of Dancing with *Arthur Murray Party*, General Foods with *Captain Video*, Wine Corp. of America with *Where Was I*, The Serutan Co. with *Wisdom of the Ages* and *Life Begins at 80*, Tide Water Associated Oil Co. with *Broadway to*

Hollywood, Du Mont Laboratories with *What's the Story*, Bauer & Black with *Twenty Questions*, and Carter Products and Helene Curtis, which alternate on *Down You Go*.

Larus Bros., which had been carrying *The Plainclothes Man* by itself during the current season, originally planned to take a hiatus. But Du Mont persuaded Carter to come in for 16 weeks as a cosponsor. The sponsors are not on alternate weeks. Each will get one-half the commercial time on every program.

the **WHLI** island story

all year 'round business
is good on Long Island but in
the summer . . . **TERRIFIC**

WHLI's

audience is increased an additional potential quarter of a million during the months of June, July, August and September . . . plus an estimated eight million who will visit L.I. Parks, Playgrounds and Beaches this Summer . . . **IT'S NO WONDER WHLI IS WAY OUT IN FRONT . . .**

WHLI AM 1100
FM 98.3

Represented by
Rambeau

HEMPSTEAD
LONG ISLAND, N. Y.

PAUL GODOFSKY, President

the voice of
Long Island

DuMont offers no special inducements to keep advertisers on during the summer other than its standard discount plan and its long list of low-cost shows. Its discounts apply to a combination of dollar volume and length of time on the air. For 26 consecutive weeks, discounts range from 2½% to 15%; for 39 weeks, 7½% to 20%; for 52 weeks, 12½% to 25%.

NBC Of all the TV nets, NBC is the only one giving time discounts to summer-only advertisers. The figure is

25%, and if the advertiser continues in the fall, he loses the discount. An NBC executive commented: "It may sound impractical to cut out the discount for summer advertisers who stay with us in the fall, but, in actual practice it works out well. It's a good device for us to fill in such time slots as Milton Berle's."

Network discounts are given according to the length of the program and are confined to 39- and 52-week advertisers. Alternate-week sponsors receive discounts only for year-round

buys. For a one-hour show, the time cost is sliced 7% for 39 weeks and 17% for 52 (alternate-week sponsor, 8½%). For a half-hour show, the figures are 6% and 16% (alternate-week, 8%). For a quarter-hour show, 5% and 15% (alternate week, 7½%). Discounts for five-day strips range from 9% to 25% for half-hour buys, depending on the number and length of time, and 8% to 24% for quarter-hour buys.

Here's how the nighttime network lineup looks, as SPONSOR went to press:

Monday: American Tobacco and S. C. Johnson, alternate sponsors of *Robert Montgomery Presents*, will probably continue the show in some version or another. Last year, lighter-than-winter fare was played by a group of actors who appeared every week as in a stock or repertory company. The same tack may be taken this summer. Firestone will probably be on. Ennds may continue on alternate weeks.

Tuesday: P&G looks like a certainty to stay, though not with *Fireside Theatre*. Armstrong looks like a good bet to remain, and so does P. Lorillard, which may keep Herb Shriner on during the hot months.

Wednesday: GE seems set to stay, though *I Married Joan* may vacation. Scott Paper will probably stay. Ditto for Kraft, Hazel Bishop, and Pabst.

Thursday: Three of the sponsors who may remain will probably use film

★ ★ ★ ★ ★ ★ ★ ★

"Advertising media today are filling nearly half the waking hours of America's adult population. Here is the greatest laboratory the world has ever known, all set up for us and operating. Each one of us, each agency, each advertiser, each medium, is in his own way checking the result of what he does—trying to improve his own technology—attempting to measure human reaction to given impulses."

B. B. GEYER
President
Geyer Advertising, Inc.

★ ★ ★ ★ ★ ★ ★ ★

reruns during the summer. The programs include De Soto's Groucho Marx (*You Bet Your Life*), Liggett & Myers *Dragnet*, and *Ford Theatre*. De Soto and Liggett & Myers used film reruns last year, found it to be a good way of saving money without losing audiences. U. S. Tobacco also will stay on the network.

Friday: The list of those who will stay on the air include RCA, Gulf,



IS ONE OF THE NATION'S MOST POPULAR STATIONS!

Last year, WDAY was swamped with 145,659 letters and postcards from its listeners! This is the equivalent of a letter or card from over 70% of the 211,550 families who listen regularly to WDAY—an average of slightly over 399 letters per day, including Sundays and holidays!



NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC., Exclusive National Representatives

Simoniz, Pall Mall, Gillette, and Chesebrough. Gulf may present reruns of *Life of Riley*. Simoniz and Pall Mall, which share the *Big Story*, may replace it with *Doorway to Danger*.

Saturday: There will be a lot of changes in NBC's 7:30-10:30 p.m. lineup. *Your Show of Shows* will be off for the summer, as is usual, and no program has been announced as yet as a replacement. Plans of participating sponsors on the show are also unknown. *All Star Revue* will be dropped shortly and, starting 25 April, Pet Milk, one of the participating sponsors, will replace it with *Original Amateur Hour* (8:30-9:00). Philip Morris will move up *My Hero* (Dunhill king-size cigarettes) from the 7:30-8:00 slot to the following half hour. Both sponsors are expected to continue through the summer, as is American Tobacco.

Sunday: General Foods, Revere, P&G, Colgate, Philco and Goodyear seem likely to stay with NBC during the hot days. P&G will drop Red Skelton and its 7:00 p.m. slot for the summer, and is considering film reruns of *The Doctor* in the 10:00 p.m. segment. ★ ★ ★

DEVELOPMENT REPORT

(Continued from page 59)

Concludes Trendex: Obviously, summer programs have less recruiting efficiency than winter programs, that is, they are not as strong as winter programs in their ability to get the available audience to look at television.

4. The rerun approach

Using reruns of network film shows during the summer to axe TV costs was tried with success last year. An advertiser fortunate enough to have a popular show might well mull over the idea.

Opinion is not unanimous that such repetition is desirable. The most frequent arguments heard against the network film rerun are (1) the audience feels it is getting shopworn merchandise, and (2) the audience probably has had its fill of the program and would like a taste of something else in the summer.

But there are powerful factors in favor of network film reruns. Above all, they are an excellent cost-cutting device. Secondly, assuming the program or personality is popular, the advertiser

Now in the **Boston** TV area.. more than

1,000,000 sets!

and **most** of these sets are tuned **most** often to

WBZ-TV
BOSTON
channel 4

Comparison of TV Share of Audience in Boston Area (nighttime)

Station	"Listened to Most"	"Heard Regularly"
WBZ-TV	52.4%	93.9%
Station B	37.3%	89.3%
Station C	7.1%	18.9%

Source:
Dr. Forest L. Whan, "The Boston Trade and Distribution Area: Radio and TV Audience."



WESTINGHOUSE RADIO STATIONS INC

WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

... as revealed by the comprehensive Whan Report, the most thorough audience survey ever completed in New England!



has the odds on his side that this popularity will carry over into the hot months, and keep audiences.

Furthermore, there will usually be plenty of people who didn't catch the program's first run. A program with a rating of 40 still hasn't been seen by at least 60% of the TV audience. Actually the figure is higher than 60% because TV set sales continue going up and the advertiser might consider adding some of the new TV markets to his summer lineup.

Even a show like *I Love Lucy*, which garnered ratings as high as 70, used reruns this season while Lucille Ball took a maternity hiatus. There is no evidence that the audience minded.

There is a good possibility that three NBC TV Thursday night advertisers will use film reruns this summer. The advertisers, and their programs, are Liggett & Myers with *Dragnet*, De Soto-Plymouth Dealers with *Groucho Marx-You Bet Your Life*, and Ford Dealers with *Ford Theatre*.

The first two sponsors used film reruns of the same shows last year, a strong indication that they consider the idea a good one.

The Groucho Marx shows, entitled *The Best of Groucho*, were chosen by

NBC producer John Guedel, after consulting ratings, the sponsor and the agency, BBDO. They appeared on both radio and TV. The client bought the summer shows as a package from NBC and, according to an authoritative source, each program cost (production cost, that is) for the De Soto-Plymouth Dealers was about one-quarter the price of the shows during the previous season.

These summer production costs were accounted for by (1) reimbursement for talent, (2) editing of the tapes and film because new commercials were inserted, and (3) making of new TV prints from the master negative.

Nielsen ratings of the shows last August (when the political conventions weren't around as competition) were as follows: on TV—22.6 (ninth place) and 25.8 (thirteenth place), on radio, 5.1 and 6.0.

Dragnet was rerun only on TV last year, but may be run on both TV and AM this summer. The exact production costs last summer could not be learned, but they were understood to have been "substantially less" than the 1951-52 season costs. Nielsen ratings in August were 35.9 (second place) and 29.3 (fifth place).

The summer ratings of these shows were helped by the fact that their competition wasn't equal to that of the preceding season. But that is considered by the agencies all the more reason to use film reruns.

5. Spot business in summer

Last year's activity curve for spot radio looked a good deal like the previous year's television business charts. (And, incidentally, last year's TV curve resembled 1951's not-so-good radio levels in spot broadcasting. See details, page 97.)

Reported James M. Boerst, publisher of *Spot Radio Report*, to SPONSOR:

"The number of national and regional advertisers in spot radio during 1952 greatly surpassed the 1951 advertisers, despite the continuing growth of TV. Early 1953 totals indicate an even higher level for this year."

Researcher Boerst, who publishes the *Radio and TV FACTuary* and *Time Buyers Register* as well, bases his conclusion on these facts:

Viewing the level of spot radio activity in January of 1952 as being equal to an arbitrary base of 100, the rest of the year showed real strength

WDC

*the New York station
where listeners listen
and sponsors sell . . . key
station of the MUTUAL
Broadcasting System*

for spot radio. Business boomed, by comparison with 1951, during February, March, and April.

As the summer season approached, there was the traditional fall-off—but not once, even in August, did the overall business level of spot radio fall below the January mark. Then, in September, it shot up again, and maintained the level until the end of November, dipping slightly in December.

Adds Jim Boerst: "Totals for 1953 so far show that spot radio has climbed back to parallel the high level reached during the prime months of September and October of 1952.

"Although it is difficult to measure the actual impact, I feel certain that the work done by BAB and, more recently, the 'Crusade for Radio' of the Station Representatives Association, may have exerted considerable influence on the over-all picture.

"Spot radio has recovered from the initial threat of TV. Reps and stations alike have thrown lethargy out the window, and I predict a continuing climb for this flexible and worthwhile medium in the future."

* * *

For the first time in five years, spot TV last summer slipped below the sea-

sonal level of the year's first quarter. Until the drop occurred, spot TV had been on a steady upward march, hardly pausing for breath.

That's an adman's thumbnail analysis of the 1952 reports published by N. C. "Duke" Rorabaugh. What happened, as the Rorabaugh organization reviewed the year past and looked ahead in 1953 for SPONSOR editors, was the following:

There were somewhat more-than-usual cutbacks in spot TV advertising of many product lines last summer, particularly in the appliance field, hard-hit by the steel shortages of early 1952.

As a result, with January activity as an arbitrary base of 100, the levels for the rest of the year were as follows: second quarter, 108; third quarter, (July-Aug.-Sept.), 89; and last quarter of 1952, 105.

When charted, these figures look suspiciously like the seasonal levels of 1951 spot radio activity (see story, page 96). This has led several admen and research-minded reps to state that TV spot, which boomed between 1948 and early 1951, has virtually leveled off in terms of the number of sponsors

using spot TV, and is following a pattern generally similar to spot radio.

"There will probably be some gains for TV spot this year," Rorabaugh nevertheless predicts. "Despite the increases in the number of TV stations, prime spot TV slots are still hard to find. But the business which leading spot TV advertisers (like Procter & Gamble, Brown & Williamson, General Foods, Lever Brothers, Bulova, Colgate-Palmolive-Peet, National Biscuit, and Toni) are placing with the new stations will certainly raise the dollar value of 1953's spot TV over the 1952 levels."

No surprising trends in spot TV are predicted by Rorabaugh. Last year's sizable spot business in custom-made films (sample: Ballantine's *Foreign Intrigue*) and syndicated products (sample: Ziv's *Favorite Story*) is continuing to grow steadily.

6. Choosing a replacement

Schwerin Research Corp. has made studies for advertisers during past summers to determine the efficiency of summer replacement programs. From such studies SPONSOR has compiled the following advice to adver-

The password to successful selling in highly competitive New York is "WOR radio".

Advertisers have learned that WOR unlocks countless doors in its vast 14-state, 26,000,000-listener area and, more important, produces outstanding sales results.

For instance, a prominent laundry product advertiser used WOR and fifty other stations from coast to coast, offering a premium to get more women to try his product. Here, in the agency's own words, are the results:

"Here's good news about WOR's outstanding work for us... WOR pulled 25% of our total U.S. returns."

It will pay you to learn how "WOR radio" can be the password for *your* product.

R

WOR

1000 WATTS

730! Charleston's most far reaching station

PAL *says*



"Business is so good down here, we finally bought the copy girl some copy paper. (She's been using the backs of calendar sheets.) If it gets any better, we've promised her a typewriter!

Our Traffic Girl (took her 3 months to learn what that meant) stays so confused that if you buy time from us we can't guarantee your spots'll get on;

—but, in case they *do* go on the air, you'll get *results!*

Some lucky ones who managed to get on the schedule in the last week or so: Rinso, Musterole, Tube Rose, Cloverbloom 99, Hellman's Mayonnaise, et al.

If you're sortuva gambler, you might try us 'n' see.

W-PAL

of CHARLESTON
SOUTH CAROLINA

Forjoe and Company
S. E. Dora-Clayton Agency

All this and Hoopers too!

Available for Co-Sponsorship The lowest cost-per-thousand Kiddie show on Television

One of the highest-rated, lowest-budgeted children's shows on TV—currently doing a sensational sales job for one of our clients in prime time slots in six major markets—is being readied for additional markets, and will soon be available for co-sponsorship.

If you are an advertiser whose product is sold to or through children, here is a ready-made, *proven* vehicle for reaching huge, loyal audiences at the lowest cost-per-thousand on TV today.

We'll be happy to give you complete details on request to:

EMIL MOGUL CO., INC. 250 West 57th Street, New York, N.Y.

tisers shopping for summer 1953 radio and TV replacements.

First, how can you make sure you appeal to the same audience with your replacement show as your regular program? Schwerin figures indicate you can attain this result without necessarily sticking to the same type of program you've bought the rest of the seasons of the year.

For example, when *The Fred Waring Show* was used as a summer replacement for *Fibber and Molly*, Schwerin researchers found that, although the former is a musical and the latter a comedy, both appealed to the same group of listeners. Both appealed to an audience consisting of slightly more women than men; both appealed to same age groups, being liked a little better by people over 50 than by the rest of the audience; both shows were liked just a little less by upper-income groups than by the remainder of the listeners, according to Schwerin.

While trying to get a summer replacement with the same audience appeal as his regular show, a sponsor sometimes wrongly assumes that merely choosing the same show type will do the trick. Schwerin figures prove that this isn't always so.

As an example of two shows in the same type but with different appeal, Schwerin cites two radio mysteries, one a "private eye" show, the other in the "official detective" category. Schwerin tested these two programs by age group appeal with the following results (using 100 as index of average liking, anything above as better than average and anything below 100 as less than average liking):

Ages	"Private eye" show	"Official detective" show
16 to 25	111	89
26 to 50	99	97
Over 50	94	116

A sponsor trying to find a summer replacement for his regular "crime show" might make a serious mistake if he replaced either one of these with the other. A client with a product directed at young people might, for example, reach an entirely wrong audience with his replacement show if he switched from a "private eye" to an "official detective" program. The same reasoning applies within other show categories.

7. Convention lessons

If the broadcasting of the Presidential nominating conventions last July proved any one thing, it was this:

People will tune in to radio and TV during the summer if the offerings interest them enough. Or, to put it another way: Audiences keep away from their radio and TV sets because of the programs, not because of the temperature variations.

Despite an exceptionally muggy month (sales of air conditioners and fans boomed last July) and the large number of vacationers, nearly 92% of all radio and TV homes were tuned in to the conventions at one time or another, according to Nielsen figures. Of the TV homes alone, 95% were watching and listening at various times. (For details, see "What political sponsorship did for appliances." SPONSOR, 12 January 1953.)

Of course, the conventions were spread out over two weeks and the cumulative audience was bound to pile up to some extent. But no broadcast fare will attract more than 90% of the homes no matter how long it is stretched out unless the audience wants to see and hear what is going on.

Furthermore, a comparison of peak convention audiences with regular program listening and viewing still shows a keen interest in the conventions. Nielsen figures for the top half-hour convention audiences are: (1) 7,576,000 radios tuned in during the G.O.P. conclave, (2) 8,675,000 radios tuned in during the Democratic meeting, (3) 8,655,000 TV sets tuned in during the Republican convention and (4) 10,161,000 TV sets tuned in during the Democratic convention.

These are totals for all networks. Nevertheless, they still compare favorably with popular programs on before or between the conventions. And it should be pointed out that (1) the radio audience peaks were during the day, (2) out-of-home listening is not included in the figures.

The convention figures can be compared with the following commercial program statistics, also taken from Nielsen compilations:

Leading network radio shows during the spring of 1952 reached between 4,000,000 and 5,000,000 homes. The popular Groucho Marx radio show reached 2,440,000 homes between the conventions.

I Love Lucy, top TV show, reached 9,274,000 homes in June, 1952, and during the preceding spring hit a peak of 11,000,000 homes.

Here are some of the gross figures on summer listening and viewing of

the conventions, an illustration of the intense audience interest:

- The number of TV homes reached by radio and TV was 17,084,000 or 95% of the total TV homes in the country.
- The number of TV homes reached by radio alone was 8,776,000 or 48.8% of the total TV homes.
- The number of radio homes (which includes TV homes, too) reached by radio was 31,878,000, or 72.7% of the total radio-TV homes.
- The number of radio-only homes

reached was 23,102,000 or 89.3% of the total radio-only homes.

- The number of radio-TV and radio-only homes (that is, the total broadcast audience) reached was 40,186,000 or 91.6%.

Saleswise, the summer convention broadcasting was a great success. It not only boosted sales for the three appliance sponsors concerned — Admiral on ABC, Philco on NBC, and Westinghouse on CBS and Du Mont — but lifted the entire industry out of its customary summer slump. Bill

to cash in on the \$730,000,000

Charleston, W. Va. market

You're talking to more than \$730,000,000 when you're on WKNA. And you're speaking with a power-packed voice that saturates the market completely and authoritatively. See how an amazingly low cost spot of "personality" can produce amazingly high returns.

Here's WKNA's half-million area alone.

TOTAL POPULATION	671,178
TOTAL FAMILIES	186,235
RETAIL SALES	\$407,643,000
FOOD SALES	\$ 86,621,000
GENERAL MERCHANDISE SALES	\$ 57,711,000
FURNITURE & HOUSEHOLD GOODS SALES	\$ 22,968,000
EFFECTIVE BUYING INCOME	\$730,771,000

Source—U.S. Census and BMB Survey, 1950

ON WKNA

** coming soon . . . WKNA-TV!*

WKNA is also sold as part of West Virginia's

WKNA WKNA-FM
Charleston — 950 KC
5000 W Day • 1000 W Night
ABC Radio Network Affiliate

WJLS WJLS-FM
Beckley — 560 KC
1000 W Day • 500 W Night
CBS Radio Network Affiliate

Joe L. Smith, Jr., Incorporated • Represented Nationally by WEED & CO.



Ritenbaugh, Westinghouse account executive at Ketchum, MacLeod, and Grove, told SPONSOR that the unusual high activity in appliance sales last summer can definitely be pinned on the convention sponsorship. Admiral sold more refrigerators during the Democratic Convention than any previous week of the year. Yet July of 1951 was one of the worst months of the year for refrigerator sales, so far as the industry as a whole was concerned.

John Gilligan, Philco vice president in charge of advertising, said: "Ordinarily, the radio-television industry suffers from a slump in sales during the summer months. Last year, because of the political broadcasts, the slump did not occur. On the contrary, sales advanced sharply. From the first of July to the end of the year, Philco television receivers were sent to distributors on an allocation basis.

"At the conventions, Philco introduced a new multi-wave radio. It had been expected that sales would increase gradually as the public became acquainted with these new sets. But the sales response was instantaneous."

Of course, the sales impact of the convention broadcasts is traceable mainly to its saturation nature. All sponsors benefited from more than 100 hours of TV convention coverage and more than 90 hours of radio coverage. As for commercial time, Westinghouse presented more than 450 minutes of commercials on both radio and TV, while the Admiral total was about 525 minutes. ★ ★ ★

MEDIA MEMO

(Continued from page 34)

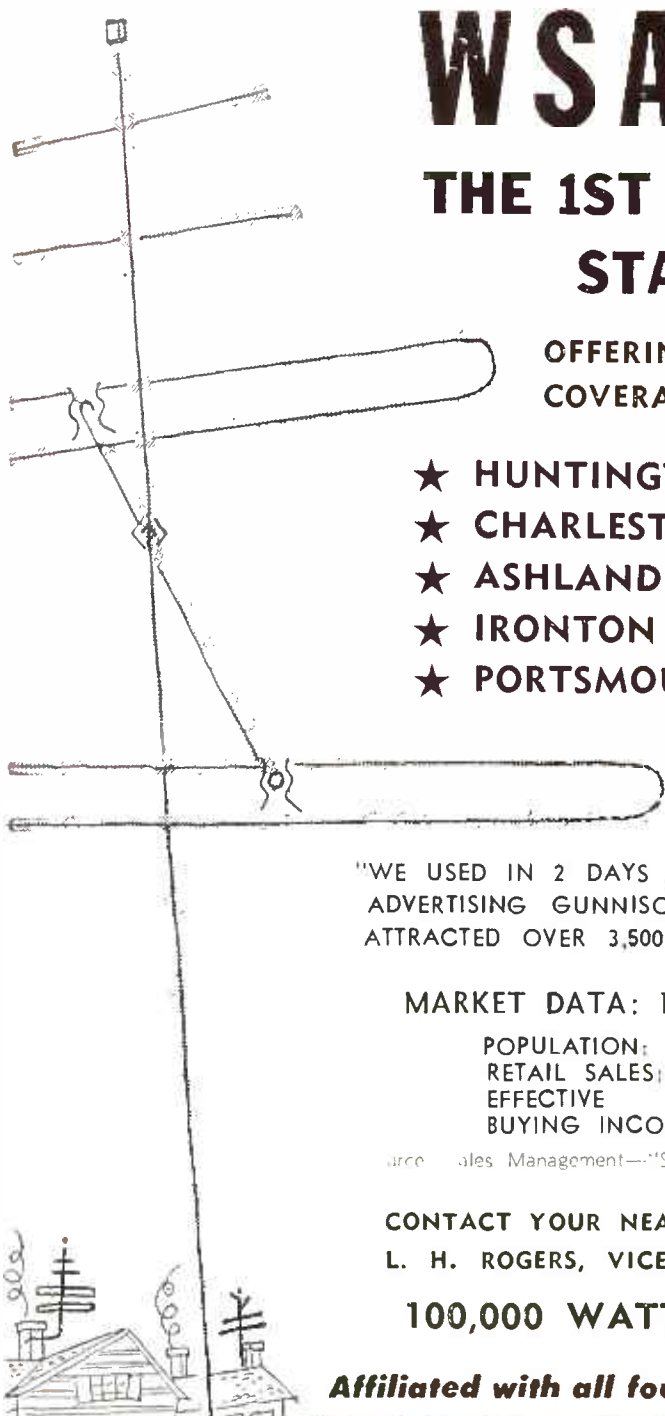
2. Put each advertising medium on parade before the advertiser, *clearly explaining the strengths and weaknesses of each* as seen by SPONSOR'S Ray Lapica on the basis of objective analysis and research. Here the experiments of psychologists and mass communication specialists like Dr. Paul F. Lazarsfeld of Columbia University, Dr. George Gallup, Elmo Roper, Dr. Forest L. Whan of the University of Wichita, and Dr. Ernest Dichter should be of help.

3. Reveal the true dimensions of each medium in terms of circulation. This is an especially important phase since there is much muddled thinking concerning air media circulation. While newspapers and magazines count all printed copies as circulation, radio (until recently) has failed to count its important in-home personal set listening, out-of-home car radio listening, and other big segments of out-of-home listening. Rating services have been woefully inept with respect to adequate radio measurements. A simple breakdown of each medium will go a long way toward setting the advertiser straight. Included should be an analysis of circulation by counties.

4. Explain the cost of each medium to the advertiser. For example, charts showing increases in rates and for what reasons, cost-per-1,000 figures, comparisons of representative newspaper unit rates vs. TV rates, as well as other media, will pinpoint cost factors for the advertiser.

5. Have responsible spokesmen for each medium explain why the medium is good for national advertisers—and under what circumstances. This can be a highly useful forum for the discussion of dominant sales points.

The foregoing are subject to revision, addition, and deletion. This study must occupy your full time for



WSAZ-TV

THE 1ST AND ONLY STATION

OFFERING COMPLETE COVERAGE IN

- ★ HUNTINGTON
- ★ CHARLESTON (WEST VIRGINIA)
- ★ ASHLAND (KENTUCKY)
- ★ IRONTON
- ★ PORTSMOUTH (OHIO)

"SPONSOR REPORT"
 "WE USED IN 2 DAYS . . . 10 . . . 10 SEC ID'S
 ADVERTISING GUNNISON HOMES . . . MESSAGE
 ATTRACTED OVER 3,500 PERSONS"

MARKET DATA: 1951-52 (Total Area) *

POPULATION:	3,299,300
RETAIL SALES:	\$1,828,557,000
EFFECTIVE BUYING INCOME:	\$2,873,118,000

Source: Sales Management—"Survey of Buying Power"—May 10, 1952

**CONTACT YOUR NEAREST KATZ AGENCY OR
 L. H. ROGERS, VICE-PRES. AND GEN. MGR.**

100,000 WATTS—CHANNEL 3

Affiliated with all four Television Networks

WSAZ-TV

HUNTINGTON, W. VIRGINIA
 represented by the KATZ AGENCY



Shortest distance between buyer and seller

... pinpointed to the national advertiser and his advertising agency. For complete data, write Norm Knight at 510 Madison Ave., New York 22.

SPONSOR
For buyers of broadcast advertising



Naturally, KDYL is pleased to win one of these coveted awards as a result-getting station. But even more pleased are the advertisers who use KDYL.

You, too, can "cash-in" on the prosperous, growing, Utah market. For results use the station that offers programming, audience, merchandising and showmanship — KDYL.

KDYL — leader in the heart of a billion dollar market.



"First in Showmanship"

National Representative: John Blair & Co.

as long as necessary. It must be exhaustively researched and fully validated. It allows full opportunity for maximum initiative and pioneer conclusions on the subject.

* * *

Why should SPONSOR do this study?

Because the need is great and we want to render a valuable service. Since the project must be completely objective and embrace all media, it may appear odd that a radio and TV publication should undertake it. But it's not so odd—for radio and TV, I believe, have most to gain by such a study. While the print media are fairly simple to understand and use, radio and TV are greatly misunderstood. I believe that the air media are losing tens of millions of dollars annually for this reason. If we can reduce the confusion about the air media and at the same time give advertisers and agencies a basic evaluator for each medium, we will render a service that will earn us the applause of every layer of advertising.

You have been given this assignment for three reasons: (1) Your 18 years

* * * * *

"I know of no business enterprise where good will is so completely the paramount factor in the success of the undertaking as it is in broadcasting. Remember that in our business, the people do not even have to go to the trouble of calling up to cancel their subscription. All it takes is a simple twist of the wrist—even by a child—and your competitor is enjoying front and center stage where but moments ago you flourished."

RALPH W. HARDY
Government Relations Director
NARTB

* * * * *

of newspaper background will insure that the result will not be prejudiced in favor of air media but rather stem from objective appraisal. (2) Your passion for accuracy and factual research will enhance the scope and authority of this study. (3) Your experience as an editor of a news encyclopedia over the past 12 years will enable you to interpret the facts you turn up calmly and scrupulously—a prime requisite in such a project.

* * *

MEMO 31 March 1953
to Norm Glenn from Ray Lapica
Re: All-Media Evaluation Study

The research is done. Attached tables (see pages 35-36) contain a few

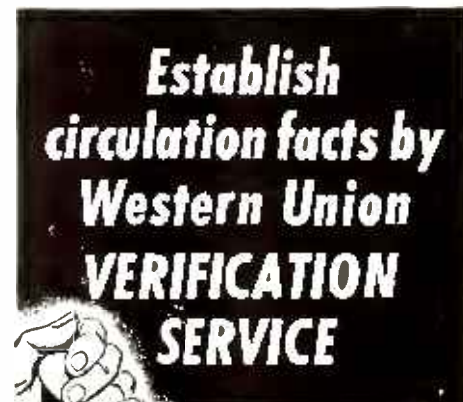
highlights of the study. The series is ready to start with the 20 April 1953 issue and continue for 14 consecutive issues. We are going to shock a few people, entertain others, and help many. If sponsors get one-tenth as much out of reading the study as your researcher did in making it, then it will have been time well spent. * * *

* * *

About the author

Ray Lapica, newly appointed editorial director of SPONSOR, joined the staff last June after 18 years in the news field, 12 as editor-in-chief of *Facts on File*, the weekly news encyclopedia. Before that he was a United Press staff correspondent for four years. During the war he served as a pilot. Since August he has been working full time on the media evaluation project. "Didn't know a causation from a correlation when I started," he says.

Says a leading industrial weekly — "Much pleased with the results Western Union produced in securing verification of our circulation to meet A.B.C. and C.C.A. requirements it worked where other methods were unsuccessful."



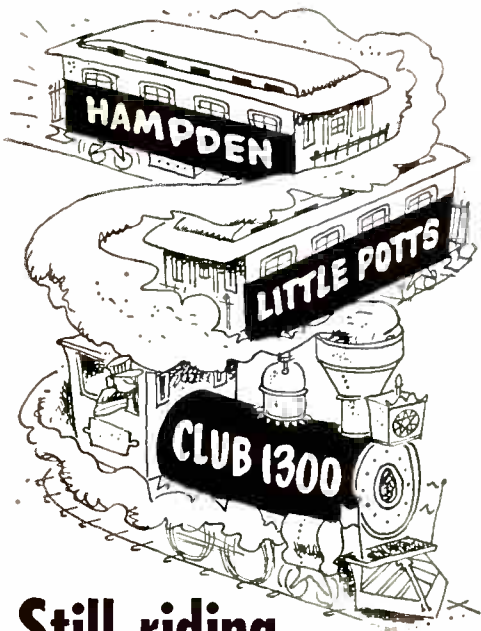
Western Union verifies your full circulation list—quickly, accurately, economically. Tells you who reads your publication, his title, purchasing position, buying influence, range of products, accuracy of address, and other vital facts.

Other Western Union Services

- **MARKET SURVEYS**—Fast, efficient way to check consumer attitudes and brand preferences.
- **DISTRIBUTION**—Fast distribution by dependable messenger service.
- **PUBLIC OPINION POLLS**—Spot checks on media coverage and consumer preferences.
- **"OPERATOR 25"**—Enables advertisers to give prospects the names of local dealers by telephone—bridges gap between advertiser and consumer.

for further information on any or all these services, call your local office of

WESTERN UNION



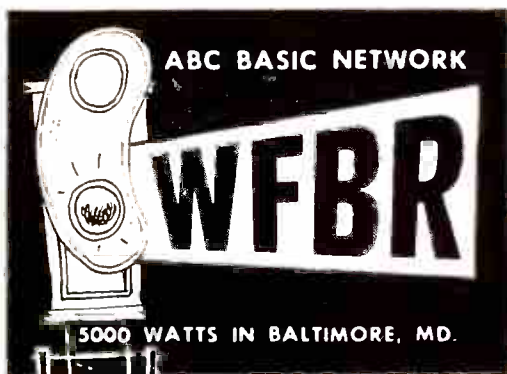
Still riding WFBR's "gravy train" after ELEVEN YEARS!

Little Potts Furniture Store and Hampden Rug Cleaners—two of Baltimore's most astute advertisers—are still riding high after 11 years on Club 1300!

Most of the advertisers, both local and national, on Club 1300 have been on for over 5 years—many for 8, 9 and 10 years—and two have been there since Club 1300 went on the air, 11 years ago!

And Club 1300 is typical of many WFBR home-grown participating shows. Shows like Morning in Maryland, Melody Scoreboard, Every Woman's Hour, Melody Ballroom, Shoppin' Fun and others—can chalk up successful sales mileage for you.

Want to ride on our gravy train? Ask your John Blair man, or write, wire or phone



"Now that I do I'm horrified." A University of Pittsburgh alumnus and amateur playwright, Ray has won two major drama prizes with his last two plays: a \$2,000 award from the Arts of the Theatre Foundation for *The Broken String*, 1951, and \$200 first prize from the Norton Gallery Players of West Palm Beach, Fla., for *Underground*, an anti-Soviet play produced in Florida in 1952.

★ ★ ★ ★ ★ ★ ★ ★

"The sooner we stop thinking of public-opinion research as a warlock's gimmick for brewing sensational headlines or for determining betting odds on political races, and think of it as a means of studying social motivations and reactions, the better off everybody will be."

DR. VERGIL D. REED
Vice President
J. Walter Thompson

★ ★ ★ ★ ★ ★ ★ ★

Can you add your help?

Advertisers and agencies buying nearly \$1 billion worth of advertising a year have cooperated to date in this factual study. But it has been physically impossible to get in touch with everyone who may have valuable data to contribute. Those who wish to assist are cordially invited to submit their contributions. We especially want (1) more data on measuring sales effectiveness of media; (2) facts, figures, and methods from those who have established a correlation between sales and media used.

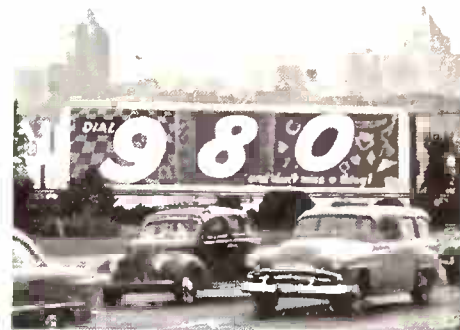
These 158 media experts were personally interviewed in 7 cities

- 49 advertisers
- 35 executives of all media (magazine, newspaper, radio, TV, business paper, direct mail, transportation, etc.)
- 16 independent researchers
- 15 agency account executives, timebuyers, spacebuyers
- 11 agency media and research directors
- 11 agency presidents
- 8 rating service heads
- 7 executives in related fields
- 3 research psychologists

(Period: August 1952-March 1953)

★ ★ ★

look
to
the
leader



you make or break your schedule here in B.C.'s biggest listener area — the

VANCOUVER MARKET

where 980 dominates urban skyline and airplanes alike. You need 'WX — the figures below prove it — they're sales figures, too!



STUDY No. 5, 1952

Radio Station	Total Weekly	6-7
	BBM	per Week
CKWX	day	197,510
	night	189,200
No. 2	day	188,900
	night	180,120
No. 3	day	178,440
	night	203,630
No. 4	day	134,890
	night	129,320

Most People



in British Columbia



5265-E



**THE GAME'S
THE SAME**

**... BUT WBNS HAS DOUBLE
THE LISTENERS OF ANY
OTHER STATION ...**

Here's the absolute proof that WBNS is Central Ohio's most listened-to station. Five local stations broadcast Ohio State football games. All have the same game coverage ... all are heard the same time. Yet WBNS held twice as many listeners as any other station ... week after week!

Yes ... WBNS is Central Ohio's most listened-to station. The 20 top-rated programs (Pulse) in this rich Central Ohio market area are heard on WBNS. CBS programming plus popular local talent gives WBNS an edge in listener appeal ... BUT when they listen most to WBNS when *all* local stations have the same program, you *know* listening has become a habit ... an instinctive preference sponsors can cash in on by using WBNS all the time.

CBS for CENTRAL OHIO



In February '53 ... Miami, Florida led all cities in the Southeastern states for dollar volume in retail sales! Miami was one of the Nation's "Preferred-Cities-Of-The-Month", too! Our level of sales—compared with the same month in 1952—*equaled or exceeded* the national change!

And, when you choose your Miami Radio Station ... remember, WIOD's record equals or exceeds *any* of 'em for selling ability and service! Just ask our Rep ... your Hollingbery man.

James M. LeGate, *General Manager*
5,000 WATTS • 610 KC • NBC
National Rep., George P. Hollingbery Co.



COVERAGE CONTROVERSY

(Continued from page 29)

interesting situation among top agencies: A few of the big NCS-users have found an important niche for SAM data as well. Here's how he put it:

"SAM gives county-by-county figures, sometimes dividing up the areas into sub-counties. This gives you coverage data in 3,100 counties and 92 subcounties. Now, NCS puts about half of the counties in the country into 'clusters' of two, or three, or even four. Therefore, some of the NCS agencies have asked us for SAM figures on these counties for particular outlets. Here's what they do with them: The ratios between the SAM county figures are measured against NCS data for a county cluster. This suggests to us that several big sponsors want to apportion their coverage and budgets on a strict county-by-county basis in some markets. Thus, we feel that our SAM data gives advertisers a better picture when they're matching distribution of product and air coverage. The NCS data can't be used in the same way."

Despite CBS Radio's commitment to SAM, the Columbia web is divided on the coverage question. CBS TV is an NCS supporter, feeling that what NCS may lack in its ability to show strictly county-by-county coverage is more than balanced by NCS' more complete audience breakdowns, from daily to cumulative, as well as qualitative data it contains.

By mid-summer—when most agencies will be doing their network buying for fall—the fact that NBC and CBS Radio are on opposite sides of the coverage fence will likely cause some confusion. The other two radio networks, ABC and MBS, were not committed to either service as SPONSOR prepared this report.

Some attempts are being made, however, to reconcile the growing differences between those who pitch radio or TV coverage on one yardstick, and those who buy on another. A research committee of the Station Representatives Association, headed by John Blair's Ward Dorrell, has already begun a look-see into the coverage problem. Ultimately, the SRA group hopes to hold a series of meetings between agencies and reps to work out some compromises.

Meanwhile, many questions are being asked by advertisers, agency men, and broadcasters, now that the leading

ad agencies' sentiments concerning the two coverage services are becoming clear. Here are some of the more pertinent questions uncovered in interviews with leading timebuyers, researchers, admen and broadcasters:

Q. *Can both of the coverage services manage to continue if their existence creates confusion among both buyers and sellers?*

A. It seems likely that both NCS and SAM will continue operation, each with its own group of adherents and supporters. Both now claim that they are firmly entrenched, and feel they will stay there.

The biggest ad agencies will very likely continue to use NCS on an exclusive or near-exclusive basis. NCS will probably sign up more large agencies, but this phase of NCS' future growth is limited by the price (from about \$3,500 a year up, in most cases)

★ ★ ★ ★ ★ ★ ★ ★

“A good program idea is a good program idea in almost any country. Certainly, it (a local program idea) must be translated into local idiom, but just because a man doesn't speak our language doesn't mean he won't think and act and feel pretty much the way we do.”

ALFRED J. SCALPONE
Vice President
McCann-Erickson, Inc.

★ ★ ★ ★ ★ ★ ★ ★

which big ones must pay for NCS. There's room for considerable growth in NCS subscribers among small agencies, who pay a good deal less on a sliding scale (as low as \$1,000) for complete or regional NCS data. Also, NCS is considerably behind SAM in the number of station subscribers.

SAM appears to have cornered the market among smaller agencies and

many medium-sized ones. The SAM station reports are given to agencies for free; special area reports can be run up, covering the U. S., for about \$2,500. Thus, SAM costs an agency anywhere from zero to more than half NCS prices. SAM can usually manage to turn out its special reports faster than the Nielsen organization. In other words, the simplicity of SAM methods may help, as well as hamper it.

Q. *Does NCS always give radio stations a higher audience figure than SAM?*

A. This is a common enough question today which has its roots in the research methods of the two firms.

SAM's methods of measuring coverage were similar to the 1949 BMB; some 600,000 mail ballots were sent out, and about half that number were returned. The resulting data, measured against the last census, are the basis of SAM's station reports. No further changes in data were made.

NCS' coverage checkup was based around the personal interview technique. After making a pilot study, NCS took a 100,000 sample of the U. S. on a probability basis using revised census figures as a base. At least 90% of the interviews, according to NCS, were on the personal basis; the remainder were made up of mail ballots (where it was impractical or impossible to send researchers) and ballots mailed in from homes where families were out two successive times when NCS researchers visited.

Later, NCS applied a "quality control" against its raw data. This control can be described simply this way: The NCS data was double-checked against the findings of Nielsen Audimeter homes in the NRI and NTI sample. Result: The final data was "corrected" for "normal memory loss."

All this has led to dispute between the services and their supporters.

SAM's Ken Baker speaks of the NCS radio figures as being "inflated." In turn, NCS claims that SAM's mail ballots, minus quality control, tend to deflate radio from its true level.

Whatever the pros and cons of the two services' research methods, the result brings confusion in time buying.

In a large Southwestern market, for example, SAM shows two leading stations each with daytime audiences of about 287,000. NCS gives one of them 370,000 and the other 410,000 — one figure considerably larger than the other, and both larger than SAM. In another Eastern market, SAM gives a daytimer an audience of around 95,000; NCS gives it about 270,000. This is a fairly common pattern in comparing the two.

However, the pattern doesn't hold 100%. For instance:

In a big West Coast market, SAM ranks an independent station as second highest among the indies. NCS lists the station in fourth place. And, the independent which SAM puts in first place is second in the NCS list by a considerable margin.

Q. *Can some kind of mathematical formula be used to bridge the two sets of coverage data, so that data from one can be converted into a value for the other?*

A. Apparently not. Several large agencies, notably Young & Rubicam and McCann-Erickson, made slide-rule explorations into this question, and ultimately gave up the attempt. Reason: There's no "standard difference" between NCS and SAM, which can be arrived at on the basis of location, station power, affiliation, other factors.

Unfortunately for admen with a mathematical bent, the problem could



Every summer day there are 602,000 or more visitors in our primary coverage area

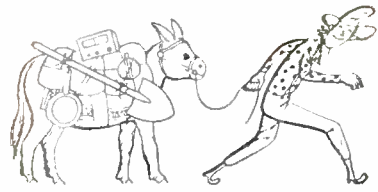
Easy Listenin'!

Have you seen the new "Pulse of Boston Area" survey? WHDH is first again with a completely projectable rating to 1,423,500 radio homes. Ask your Blair man for the story!

WHDH BOSTON
50,000
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

How To Dig Up A Wealth of Experience in just 4 days!



Go to the Gold Rush of '53 Convention

NATIONAL ASSOCIATION OF RADIO AND TELEVISION BROADCASTERS

Hotel Biltmore

Los Angeles

April 28-May 1

Who's Going—

Radio Broadcasters

Telecasters

Agency Principals

Network Officials

Advertisers

TV Film Producers

Station Representatives

Account Executives

Transcription People

FCC Commissioners

Engineers

Trade Press Editors

News Specialists

NARTB Personnel

Equipment Manufacturers

Suppliers

and

Merchandising methods which pay off for radio and television advertisers and stations alike . . . giant exhibit of the best in TV films, records and transcriptions . . . new ways of widening the audience and pumping up its enthusiasm . . . tested principles for profitable station management . . . useful facts and figures on the size and pulling power of broadcasting . . . new discoveries in public and community relations . . . face-to-face contact between media men and sponsors . . . practical case histories and experience stories by the dozen. All these—and more—are yours at the “gold mine” NARTB is opening at the Biltmore Hotel in Los Angeles on April 28. Stake your “claim”—right now—by writing to 1771 N Street, N. W., Washington 6, D. C.

the magazine radio & TV advertisers use—

SPONSOR

—of course!

only be licked with figuring so fancy that timebuyers would have to spend more time with calculating machines than with either coverage service.

Q. Will timebuyers and sponsors have to be familiar with the data and capabilities of both services?

A. Certainly, it's a wise idea. When admen have knowledge of both services, and how they compare and differ, the knowledge will be helpful in evaluating sales pitches made to an agency or client by stations, reps, and network representatives.

Also, admen should be aware of the type of extra, to-order data which can be furnished by either coverage service. If an advertiser wanted some county-by-county data run off in a

★ ★ ★ ★ ★ ★ ★ ★

“Those of us who are interested in doing business in foreign countries will certainly find it to the advantage of ourselves, and our country, to preach constantly the virtues of free enterprise and the evils of artificial barriers to trade—and while we are preaching such things to our friends in foreign countries, let's be most careful that we put up a stiff fight, in our own country, against the unfortunate tendency of government to increasingly shackle business with unnecessary regulations and restrictions.”

ARTHUR C. NIELSEN
President
A. C. Nielsen Co.

★ ★ ★ ★ ★ ★ ★ ★

hurry at low cost, possibly to match against nationwide distribution patterns, SAM is likely to be his best bet. On the other hand, if he wants more detailed data, he can get it only from NCS. And so on.

“Since there seems to be no immediate solution to the coverage situation,” an agencyman told SPONSOR, “I would say that familiarity with both

services today—if only to know what everyone's talking about—is a necessity.”

(Note: In SPONSOR's next issue, 20 April 1953, a later report will point up how NCS and SAM can best be used in radio and TV time buying today and how they can aid in selecting networks, stations, and budgets). ★ ★ ★

ANIMATION

(Continued from page 31)

The matter of “lip-synchronization” is one that gives many sponsors headaches—principally financial headaches. The process of having cartoon characters do the talking is an expensive one and should be avoided unless the budget is large. The reason for the high cost is, of course, the great amount of detailed art work involved. In order to draw the talking characters, the animator must know not only the exact number of frames required for each word, but also the exact length of time needed for each vowel and consonant. Then mouth actions must be drawn to fit the characteristics of the cartoon character as well as of the sound itself. This is difficult—and costly. Sometimes, of course, the end result fully justifies the expense.

Bear these points in mind as well: Don't attempt to match live-action characters with cartoon counterparts. The entire conformation of cartoon people is different from real people.

Stick to close-ups, limiting the number of props and characters, keeping in mind that the focal point of interest should always be near center screen. If long shots must be employed, remember that their chief function is in establishing scenes. If they are not fairly simple, they probably will not accomplish their purpose.

Unless a product lends itself reasonably well to animation as a human cartoon character, it is best not to attempt this. Bananas, apples, cigars, cartons, light bulbs, and other products have been used successfully to make the body or head of a cartoon character. Even automobiles can be given faces and made to perform in a reasonably human fashion. The best rule in this connection, though, is to check with the producer if there is any doubt. It may save tossing a series of completed scripts into the well-known circular file.

If products, or product props, are to be used in the cartoons, make sure that all of these properties are in the producer's hands before production starts. If certain scenes in your series will call for cartoon characters to carry your product in a certain type of carton, for instance, it is best to send the actual carton in so that the animator can use it as a model to get the various perspectives needed. For this same reason, it is usually best to send in the actual product.

The foregoing suggestions merely represent some of the fundamentals that can save time and errors. As the saying goes, “Rules are made to be broken!” and you may violate all of these and come out with an excellent series of cartoon commercials, although the odds are against it.

A final rule, therefore, is this: Leave the door open for the producing company to inject their ideas and suggestions. Remember they are in business to please you and they will do their best to make your film series an outstanding one. Let them know that their suggestions are invited straight down the line, and you'll usually find that it pays substantial dividends. ★★



Ask Your Blair Man About the New “Pulse of WHDH Area”!

602,496 More!

Every summer day there are 602,000 or more extra folks in our primary coverage area . . . in addition to our over 5 million! What a market! Who said summer slump?

WHDH BOSTON 50,000 WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY

KFEL'S "Ray Perkins Show"

Now in its ★★★★★

8 th YEAR ON **KFEL RADIO**



and a top favorite on **KFEL-TV, CHANNEL 2** Since February 1953

... thanks to scores of mighty fine local and national sponsors.



Managed by **GENE O'FALLON**
Represented by **JOHN BLAIR** and **BLAIR-TV**

A CHALLENGE!

We challenge any TV film distributor to match a Hooper rating success story like this for:

"GREAT AMERICANS"

WWJ-TV Detroit, Mich.

September 1952 4.3

October 1952 8.0

November 1952 8.8

December 1952 11.1

January 1953 13.7

ASSOCIATED PROGRAM SERVICE

(A Division of Muzak Corp.)

237 West 54th St.
New York 19, N. Y.
Phone: Plaza 7-7700

See page 112 for further details on "Great Americans"

CBS

IN THE LAND

OF

MILK and HONEY

WBAY

GREEN BAY

5,000 WATTS

510 MADISON

(Continued from page 15)

SEARS IN TUCSON

I want to thank you most sincerely for the very fine article on the Sears Tucson store that appeared in the February 23 issue of SPONSOR.

This article was very well presented, and certainly we are quite pleased over the prominence given to the picture of the store and the heading of the story.

E. B. CARMACK
Manager
Sears, Roebuck and Co.
Tucson, Ariz.

NEWSMAKERS

Thanks very much for the bit on me in your 9 March issue ("Newsmakers," p. 94). Please send me your prices for reprints in small quantities.

The KBTW I had reference to was the original one in Dallas, which is now WFAA-TV. This is not to request a correction, for I understand the Denver KBTW is an excellent station, but I wanted to mention this in case you received an objection from the Denver station. It is my fault for not defining the change.

Your treatment of the agency wife ("The Agency Wife," p. 34), is well done, and could reflect the likeness at the station level. Your features are more thought provoking all the time. Keep it up.

SHERRILL E. EDWARDS
Skerrill E. Edwards TV
Management Consultants
Dallas 1, Tex.

NARFD PITCH

Our program for the regional Radio and TV Farm Sales Presentation sponsored by the National Association of Radio Farm Directors and the cooperating stations (KMMJ, Grand Island, Neb.; KXXX, Colby, Kan.; KFAB, Omaha; KFEQ, St. Joseph; WIBW, Topeka, Kan.; WMT, Cedar Rapids; KSOO, Sioux Falls, S. D.; KMMO, Marshall, Mo.; KOA, Denver; KLZ, Denver; WHO, Des Moines; KMBC, Kansas City; KCMO, Kansas City; WKY, Oklahoma City; WNAX, Yankton, S. D.; KVOO, Tulsa; WOW, Omaha; WCCO, Minneapolis; and

KMA, Shenandoah, Iowa) is now prepared.

Invitations to this presentation have gone out to advertising managers of 65 firms who have not been using much farm radio or TV but should be in the fold. The invitation list was prepared by a committee of sales managers and radio farm directors. Sandy Saunders of WKY is chairman. Other members are E. C. Staugland of KSOO, Lew Van Nostrand of WMT, Gus Brandborg of KVOO, Glen Griswold of KFEQ, and Carl Herman of KLZ.

The thinking of the executive committee of NARFD is that if this particular clinic is successful, it can be extended to other regions in the United States and perhaps we can hold a national event.

The stations selected to cooperate with us on this program are all stations that employ farm directors who are members of NARFD. We have received much support from managers on this program, and they all seem quite enthusiastic.

Any mention you might like to make about this presentation will be appreciated by members of this Association.

MAL HANSEN
President
National Association
Radio Farm Directors

RETAILER QUESTIONS

I read your article, "13 questions retailers ask most often about radio," with great interest in the March 9 issue of SPONSOR (page 36).

It is articles such as this that lend new enthusiasm to radio salesmen such

as myself.

I would very much like to have 200 reprints of this article if they are available. Just bill Radio Station KAOK for the charge.

Thanks again for swell reading and my sincere congratulations to SPONSOR.

TOM GRESHAM
Vice President
KAOK
Lake Charles, La.

● Reprints have just been delivered and are available at nominal cost. Address SPONSOR Services for supply you may need.

If reprints of "13 questions retailers ask most often about radio" are available at almost any price, we would like to have 50.

FRANK E. WIMBERLY
General Manager
KWHW
Altus, Okla.

FOREIGN LANGUAGE

Those parts of your January 26 article on foreign-language radio that refer to the tremendous Spanish-speaking market, are turning out to be the best salesmen we have! Our hearty thanks for and congratulations to you on this very fine article.

J. G. OROZCO
Business Manager
Orozco Broadcasting Co.

I would appreciate your sending me 100 copies of the article "13 questions retailers ask most often about radio," which appeared in your magazine issue of March 9. Not only was this article

informative but very interesting, as well. Mr. Joseph B. Ward, ARBI president, gave some good answers to questions that are always coming up.

R. C. EMBRY
Vice President
WIII
Baltimore, Md.

We are very interested in the article in the March 9 issue of SPONSOR entitled "Questions and answers on use of radio by retailers."

If they are available, I would like 30 reprints of this article.

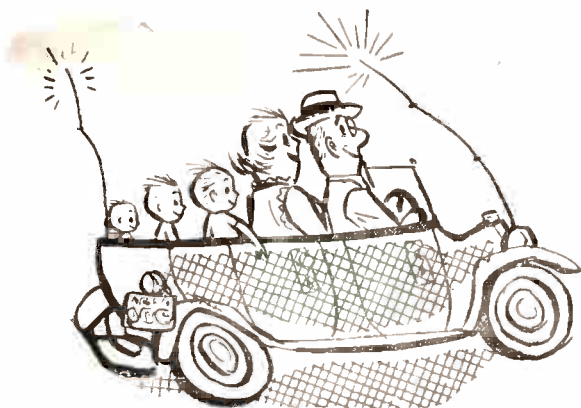
ARTHUR L. MARTIN
Station Manager
WIZE
Springfield, Ohio

This is to inquire if reprints are available of your March 9 article, "13 questions retailers ask most often about radio." If available, kindly send 100 reprints and bill us.

T. H. OPPEGARD
General Manager
WVSC
Somerset, Pa.

Please put us down for 250 reprints of the Joe Ward article. Ship them as soon as you can and bill us. . . .

EUGENE B. DODSON
Administrative Assistant
WKY
Oklahoma City, Okla.



For complete "at home" and "out-of-home" ratings see "The Pulse of WHDH Area"

Away We Go!

People on the move listen to radio . . . and people in WHDH's area listen to . . . of course — WHDH! Take advantage of this huge "out-of-home" market and add it to your "at home" buy!

WHDH BOSTON
50,000
WATTS

OWNED AND OPERATED BY BOSTON HERALD-TRAVELER CORP.
REPRESENTED NATIONALLY BY JOHN BLAIR AND COMPANY



Governor Warren Presents Special Recommendation from the American Heritage Foundation

• • •

The American Heritage Foundation, citing the program of the National Automobile Dealers Association as the most outstanding effort among all Trade Associations in getting out the popular vote, recognizes the importance of the new car dealer to the nation and to his community.

Here was a most effective program of action, offering all who wanted it, free transportation on a non-partisan basis, to vote. National only in its broad organization, here was a purely local program, effective in nearly every American community through the local efforts of individual new car dealers.

New car dealers have long been identified as "local, independent merchants and business men" and "community leaders". Here is recognition for unselfish contribution in support of Democracy. Here is a true picture of "Mr. Mobility" at work at home.

Representative of 35,000 new car dealers, the National Automobile Dealers Association is proud to receive, for them, the award of the American Heritage Foundation.

• • •

One of a series from the National Automobile Dealers Association—Any material contained herein may be reproduced without permission

for further information or research material on New Car Dealers, write or phone:

DIRECTOR OF PUBLIC RELATIONS,
NADA
1026 17TH ST. N. W.
WASHINGTON, D. C. REPUBLIC 7-6946

MEN, MONEY

(Continued from page 10)

of inherent suspicion of staging services, as such. The burden resting upon this "new profession" is indeed weighty. Above all, remember these chaps must deal with temperament, and more temperament, all through the morning, the luncheon, the afternoon, the cocktails and the evening.

* * *

The financial liaison officer of a network may or may not become something of a personage in his own right within the industry. Jim Seward at CBS is just that. He is now the president of umpteen CBS-financed talent capital gains corporations. So, too, with his longtime CBS side-kick, Zac Becker, who became famed as a labor negotiator and is now head of CBS-owned Air Features, Inc. One notes, in passing, that Frank White, the president, and William Fineshriber Jr., the general manager, of NBC are both saturated in the minutiae of contract and deal—the factory-side of studio operations. Much more than this, of course. White and Fineshriber have full grounding in the intricacies.

* * *

The financial liaison officer (his titles are many, his duties highly variable, his authority ranges from vague to potent) is a broadcaster who never broadcasts, but is privy to all the operational aspects. Sometimes he is sneered at as a mere "watch-dog of the treasurer." Often enough, staff geniuses resent his restraining tug, and sometimes advertising agency officials are convinced that the network financial liaison is no more than a comic Frank Libuse leading them down the wrong aisle to the wrong table.

* * *

No census has ever been made of this breed of men. Probably it would reveal that most of them have orthodox business training. They are "controller's spokesmen" by conditioned reflex. Sometimes their experience has been in manufacturing or banking. Because they are not "creative showmen," the staff geniuses, and outside geniuses, too, may cast doubt upon them. As to that, that's another column. Meanwhile, let nobody discount the sheer knowledge of broadcasting which these financial minions acquire and absorb. In the end they become two-legged univacs. ★ ★ ★

NEWS on KMBC-KFRM is TOPS...

... because KMBC-KFRM stays on 'top' of the NEWS!



And there is no greater value today than radio news!

KMBC-KFRM news programs are the most-listened-to newscasts in the heart of America. They enjoy their high ratings because of the reputation for accuracy and immediacy built by the KMBC-KFRM News Department.

Here is a tremendous sales potential in one of the nation's richest markets...the great Kansas City Primary trade area.

Call KMBC-KFRM or ask your nearest Free & Peters' colonel for complete details on the mighty voice of the KMBC-KFRM Team and for newscast availabilities.



••• 6th oldest CBS Affiliate •••

APS TV PRODUCTION MUSIC LIBRARY

The incomparable APS musical transcription library — built specifically for telecasters — priced at just \$19.50 per month on a simple 1 year contract basis.

321 different TV Production Aid selections—music available from no other source—all carefully coded by production experts in a specially designed catalog which actually spells out the most functional use of every single selection—all precisely timed—all faithfully reproduced on sixteen-inch lateral cherry red virgin vinylite transcriptions for ease of handling and highest fidelity—all tailored to meet your most exacting needs today and tomorrow.

More telecasters use APS than any other transcription service. You're missing plenty if you're not one of them.

ASSOCIATED PROGRAM SERVICE

(A Division of Muzak Corp.)

237 West 54th St., New York 19, N. Y.

Phone: Plaza 7-7700

(Be sure to see pages 46, 108, 111, 112, 113 for other APS TV and related services)

BMI

Program Aids to the Broadcaster

BMI service to the broadcaster takes many forms . . . from performance rights in an extensive and constantly growing catalog of music to a variety of helpful and practical programming aids.

PIN UP SHEET: Monthly guide to current song leaders of every type.

MEET THE ARTIST: Vital statistics on 144 of the nation's popular recording artists.

HOLIDAY MUSIC: Timely suggestions of appropriate music.

These are but a few of many specific program aids in daily use by BMI-licensed broadcasters.

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

SLIDE FILM PRODUCERS

Only **APS** has a complete
SLIDE FILM MUSIC
TRANSCRIPTION LIBRARY

Completely coded & cross-referenced by production experts

Available for less than one year, the APS Slide Film Music Transcription Library is already used more extensively by more Slide Film Producers than any other source of slide film music!

Write today for catalog and **FREE** delivery plan.

ASSOCIATED PROGRAM SERVICE
A Division of Muzak Corp.)

237 West 54th St. New York 19, N. Y.
Phone: Plaza 7-7700

(Other APS services are listed on pages 46, 108, 111, 112, 113. Be sure you know about all of them)

ROUND-UP

(Continued from page 55)

new station, calling attention to the on-the-air date. A *Business Week* article ("Turning an Idea into a TV Station." 14 February 1953), told the story behind WTVI, soon to be St. Louis' second TV station.

* * *

Radio is helping spread the gospel for television in Newport News, Va. In an effort to provide accurate and current information on the area's upcoming UHF station, WACH-TV, a panel program, *The Radio and TV Technicians' Roundtable*, was launched over sister radio station WHYU. The new radio series serves as a clearing house for all available information on WHYU's planned TV operation. Moderator of the series is Perry M. Magoun, technical director of WHYU. Show is designed to speed set conversion by the general public, and to answer technical questions on conversion, for technicians.

* * *



Sportscaster Stern (center) visits razor factory

Air personalities who understand a sponsor's policies and how he manufactures his product can give far more effective commercials, it's been found. In line with this theory, the American Safety Razor Corp. conducted sportscaster Bill Stern on a tour through its Brooklyn plant. This was just prior to the recent launching of its sponsorship of Bill Stern's *Sports Final* show, Monday, Wednesday and Friday nights (11:15-11:20 p.m.) on WNBT, New York. His escorts explained the many processes in the manufacture of Gem razors and blades. In photo above (l. to r.): Cleve Carey, ASR account executive, Grey Advertising; Stern; Albert J. Goetz, ASR ad manager; and Edgar Nelson, v.p. in charge of production for ASR.

* Green Pastures surround WIBA



*
with
Greenbacks for your product

WIBA's rich SAM's 16-county area is one of the most agriculturally productive and progressive in the nation. Recent U.S. census of agriculture figures show that in 56 categories, counties in the WIBA area rank among the top hundred 118 times. WIBA is first in listeners in this "green pasture" area — first in value to advertisers. Write today for latest surveys and market data.

FIRST IN MADISON FOR 28 YEARS!



WIBA-AM

WIBA-FM

5000 WATTS ON 1310

Established 1925

AVERY-KNODEL, INC.
REPRESENTATIVES

BADGER BROADCASTING COMPANY
MADISON, WISCONSIN



PHOTOGRAPH BY SARRA

Competition's Wonderful!

It's one reason we all have so many of the good things that make life worth living!

Johnny couldn't tell you whether Mary's friendlier smile, or her name on the sign, made him choose her lemonade. But he's glad he did! Because let's face it—we all like to have somebody try extra hard to win our good will.

In fact, when so many brand manufacturers compete for your favor, as they do every day in this land of ours—it makes you feel pretty wonderful, doesn't it?

Their keen competition is the chief reason we can all choose today from the biggest line-up of top-quality brands of merchandise ever offered to a purchaser anywhere in the world! It explains why makers of brand-name products never stop trying to improve their brands to increase our satisfaction. And why they keep us up-to-date about them in magazines like this.

Yes, today it is truer than ever before—when you name your brand, you better your brand of living!

BRAND NAMES FOUNDATION
INCORPORATED
A Non-Profit
Educational Foundation
37 West 57 Street, N. Y. 19, N. Y.

Large-volume advertisers on WMAL-TV, Washington, D. C., are receiving a 45% discount, under the terms of a package plan recently inaugurated by the station. Any advertiser buying 11 or more announcements per week is an automatic participant in the plan, and earns a 45% discount in addition to the station's regular earned frequency discounts. Prior to the new plan, this additional frequency discount amounted to only 30% for a schedule of over 11 announcements per week. According to Harvey Glascock, WMAL-TV sales manager, the plan was adopted to encourage large-volume advertisers to allocate bigger spot budgets to WMAL-TV. It also allows advertisers a greater spread of their budgets throughout all time classifications on the station.

* * *

A new "retailer-reminder" order book is being distributed by KSL-AM-TV, Salt Lake City, Utah, as part of its merchandising and promotional campaign. The book, designed to assist retailers in ordering supplies, also includes a series of promotional squibs, giving such information as KSL's audience composition, area coverage, and other data of interest to retailers.

* * *

Plans for the Sixth Annual WOW Farm Study Tour call for stops in Ireland, England, Holland, Belgium, Luxembourg, Germany, Switzerland, and France, the station has announced. The tour is scheduled to leave Omaha's Municipal Airport 20 September, and will return 22 October. Complete information on itinerary and tour costs can be had by writing to Mal Hansen, Radio WOW, Insurance Building, Omaha, Neb.

* * *

Most phases of the programming side of television are touched on in a recently published book, *Twenty-two Television Talks*, composed of addresses transcribed from BMI Television Program Clinics. Issued by Broadcast Music, Inc., the volume includes talks by: G. Bennett Larson, WPIX, N. Y.; Robert D. Swezey, WDSU-TV, New Orleans; Charles F. Holden, ABC; Roger Clipp, WFIL-TV, Phila.; Ted Cott, WNBT, N. Y.; Ralph Burgin, WNBW, Washington, D. C.; Joel Chaseman, WAAM, Baltimore; Philip G. Lasky, KPX, San Francisco; A. Donovan Faust, WDTV, Pittsburgh; Paul Adan-

For "Delivery"

Now

A New Television Market Served by Cowles

KVTV Channel 9

Sioux City See your Katz man



An Unexcelled Prestige TV Film Series
(authenticated by Encyclopaedia Britannica)

"GREAT AMERICANS"

Twenty-six quarter-hour episodes—all superbly produced dramatically portraying the highlights in the lives of these "Great Americans" and their contributions to our American heritage:

Christopher Columbus
Benjamin Franklin
Thomas Jefferson
Lewis & Clark
John Marshall
Eli Whitney
Daniel Webster
Henry W. Longfellow
John C. Fremont
Andrew Carnegie
Susan B. Anthony
James Fenimore Cooper
John Greenleaf Whittier

LaSalle
George Washington
Daniel Boone
Alexander Hamilton
John Quincy Adams
Andrew Jackson
John C. Calhoun
Horace Mann
Abraham Lincoln
Booker T. Washington
Washington Irving
Louisa May Alcott
Oliver Wendell Holmes

Tested and proven by such particular advertisers as:

The Michigan Bell Telephone Co.
The Southwestern Bell Telephone Co.
and a host of banks & savings and loan associations

Audition prints & rates on request

ASSOCIATED PROGRAM SERVICE (A Division of Muzak Corp.)

237 West 54th St., New York 19, N. Y.
Phone: Plaza 7-7700

(See page 108 for further details on "Great Americans")



SPONSOR



Same old story
in Rochester . . .

WHEC WAY OUT AHEAD!

Consistent audience rating
leader since 1943.

WHEC

ROCHESTER, N. Y.
5,000 WATTS

Representatives . . .

EVERETT-MCKINNEY, Inc., New York, Chicago
LEEF. O'CONNELL CO., Los Angeles, San Francisco



ANOTHER APS EXCLUSIVE

TV FILM LIBRARY SERVICE

The only complete film library of its kind available anywhere—comprised of the internationally famous Encyclopaedia Britannica films.

Film Library Plan—permits you to choose any 100 or more subjects of your own choice, which you may program in any way you see fit for a full year at a single low unit rate—in most cases, less than \$4.00 a month per title. Unrestricted use includes:

Unlimited repeat rights

Clip & stock shot rights

Rear screen projection rights, (loops, slides, etc.)

Commercial film leader privileges

All films come complete with film guides containing scenarios and listing all pictorial footage sequences.

For TV Schools of the Air, for entertaining educational features, for commercial program packages, for dramatic film production aids, for local spots, for standby purposes—this unique TV Film Library Service is unexcelled.

ASSOCIATED PROGRAM SERVICE

(A Division of Muzak Corp.)

237 West 54th St. New York 19, N. Y.
Phone: Plaza 7-7700

(For further details on other APS services see pages 46, 108, 110, 111, 112)

n, WIEN, Syracuse; A. A. Scheelite, NBC; George Heinemann, WNBQ, Chicago; Bruce Wallace, WTMJ, Milwaukee; Walter Preston, WBKB, Chicago; Jay Faraghan, WGN-TV, Chicago; Walter L. Emerson, WENR-TV, Chicago; Klaus Landsberg, KTLA, Hollywood; Robert M. Purcell, KTTV, Los Angeles; George Moscovics, KNXT, Hollywood; Harold C. Lund, WDTV, Pittsburgh; Don Tatuni, ABC; Joe Coffin, KLAC-TV, Hollywood. The book can be obtained from BMI for \$6.

* * *

Highlighting the French Government Tourist Office's 1953 advertising campaign is sponsorship of *To France—With Music*, over the 13 stations of the Good Music Broadcasters. The series, featuring French music and information on France, is narrated by Jacques Fray and Madame Angele Levesque. The 52-week contract runs through next February. The program reminds listeners to "see their local travel agent" as a build-up for the seller of transportation and hotel accommodations. Agency for the French Government Tourist Office is Benton & Bowles.

* * *

United Cerebral Palsy contributions totaling \$2,287,612 were the net results of 12 telethons conducted in a dozen different cities throughout the country last year. UCP has reported.

Top moneymaker among the telethons was the 18-hour show over WABC-TV, 7-8 December, which drew \$642,824. Other participating stations included WTVJ, Miami; WDSU-TV, New Orleans; KPRC-TV, Houston; WDTV, Pittsburgh; WBKB, Chicago; KGO-TV, San Francisco; WFIL-TV, Philadelphia; WKRC-TV, Cincinnati; KECA-TV, Los Angeles; WOAI-TV, San Antonio; WHAS-TV, Louisville.

* * *

The Association of Advertising Men's third annual "Inside Advertising Week" will be sponsored this year by Hewitt, Ogilvy, Benson & Mather, Inc., and NBC, Henry Hoke Jr., chairman, has announced. The project scheduled for 12-17 April, offers outstanding college seniors throughout the country a chance to visit New York's ad agencies, attend conferences, lunches, and dinners. Climax of the week will be an "Inside Advertising" banquet to be held 16 April at the Hotel Biltmore. Students will be



the
LIVELY
corner
of the
United States



A VIBRANT, GROWING PROSPEROUS MARKET

Six counties bordering on Puget Sound account for more than half of Washington State's population . . . more than half the state's total retail sales . . . more than half the state's effective buying income.

These six counties lie within the Puget Sound Area served by KTNT-TV, the new station which went on the air in March with basic CBS and Dumont Television Networks.

The Puget Sound Area is alive . . . it is growing . . . it is prosperous. There are 418,100 families; retail sales, \$1,316,645,000; effective buying income, \$2,416,495,000. Within this area are such cities as Seattle (population, 467,598), Tacoma (143,673), Everett (35,000), Bremerton (29,900), Olympia (16,300). And there are approximately 250,000 TV receivers in this lively area.

You can sell this prosperous market with only one TV station—KTNT-TV.



CHANNEL 11

KTNT-TV, South 11th at Grant,
Tacoma 6, Washington

Transmitter strategically located at
Tacoma in Middle Puget Sound

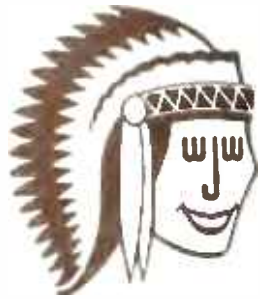
Represented nationally by
WEED TELEVISION

Represented in Pacific Northwest by
ART MOORE & SON, Seattle, Portland



CBS and Dumont
Television for
the Puget Sound
Area

DUMONT



CLEVELAND'S
Chief
STATION

WJW

5,000 WATTS—850 K.C.

BASIC ABC NETWORK

REPRESENTED

BY

H-R REPRESENTATIVES

KVOS-TV CHANNEL 12

KVOS 1000 WATTS
790 K C

KPQ 5000 WATTS
560 K C

ABC Network



**Here's 55.4% of
WASHINGTON STATE'S
CASH FARM INCOME**

Represented by

Robert Meeker Assoc., Inc.

luncheon guests of the Advertising Club of New York and the 100 Million Club during the week. Other participating sponsors of the event, announced previously, are the McGraw-Hill Publishing Co., Cowles Publications, and Circulation Associates.

* * *

A New York advertising agency—Kiesewetter Associates, Inc.—has changed its name to list the principals in the organization in its title. Henceforth, it will be known as Kiesewetter, Baker, Hagedorn & Smith, Inc. There are no changes in personnel or address. As under the previous name, H. M. Kiesewetter is president. Vice-presidents are Samm S. Baker, Horace Hagedorn, and H. Bechtel Smith.

* * *

To help bring about public acceptance of its new call letters, WGFG (Kalamazoo, Mich.) now WKMI, instituted a series of air, newspaper and other promotions. Among them: a newspaper ad picturing a diapered baby, headlined, "It's time for a CHANGE (of call letters!) In addition, this recorded musical jingle follows station identification every hour:

*Kalamazoo has something new
to help the time go by—
Keep your dial tuned all
the while to WKMI*

* * *

TV's first religious husband-and-wife team launched a program recently on WTOP-TV, Washington, D. C. (9:30 a.m.) Dr. Norman Vincent Peale, one of America's most widely known ministers, shared billing with his wife on a new TV show, *What's Your Trouble?* The quarter-hour weekly film appears under the auspices of the Washington Federation of Churches.

Format of the show calls for discussions by the Peales on ways in which religious faith and simple psychology can help people solve problems on the job, in personal life. The discussions are informal, friendly. Idea: to present religion as it relates to everyday life; to emphasize value of talking over problems with community ministers.

* * *

WKRC-TV, Cincinnati, is using cartoon clues to dramatize the station's planned switch next month to high power. The cartoons figure in the station's Coronation Contest. According

Your Latin American Station in San Antonio

To help you to sell
the Spanish Speaking
market in this
metropolitan area.

KEXX 1250 Kc
500 Watts

Manuel D. Leal
Owner & Manager

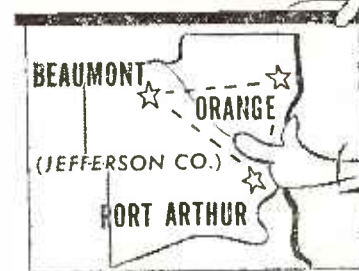
MACK from



recommends

TEXAS' 5th MARKET

the rich, industrial
tri-city area



KPAC serves a population of 236,100
in the rich Beaumont—Port Arthur—
Orange metropolitan tri-city area.

KPAC is the No. 1 radio salesman
for local sponsors in the world's No. 1
oil refining area.

MUTUAL

KPAC

5000 WATTS

JOHN E. PEARSON CO.
National Representatives

SPONSOR

KWJJ

is PORTLAND'S
"Sports Station"

Portland radio listeners depend on KWJJ for their local sports news and direct broadcasts. Football and basketball — both collegiate and high school — are featured yearly. KWJJ has the exclusive broadcast rights for Pacific Coast baseball league games—both at home and on the road. KWJJ features the top sports announcers of the area. Cash in on KWJJ's exclusive local sports audience.

KWJJ

Studio and Offices
1011 S.W. 6th Ave.

PORTLAND
OREGON

Nat'l Reps. — WEED & COMPANY



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.

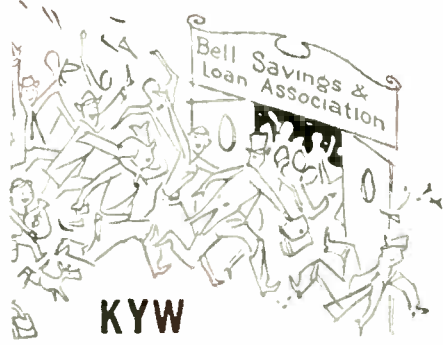
to contest rules, contestants determine the kind of power illustrated by cartoons, and at the end of a week, send in answers to five clues. First prize sends the winner and companion on an all-expense trip to London, also includes luggage, cash, and income tax payment for works.

Thousands of Kentucky drivers recently were startled to hear the announcers on their car radios say, "You're way above par . . . with entertainment in your car . . . from WHAS, Louisville." Earlier, farmers had been told between programs, "If you're down on the farm . . . you're up with WHAS." These selected announcements (there are 20 different ones) for selected audiences are part of a new WHAS plan to make listeners more aware of radio. According to WHAS program director Sam Gifford, comments from listeners indicate that the "spiked SIs" are getting notice.

Each week, WCAU Radio, Philadelphia, acquaints listeners with a different industry, what makes it tick and what it does for the people. *Strength of the Nation*, a weekly half-hour series (Fridays 9:00-9:30 p.m.), sponsored each week by a different firm representing a given industry, returned on 27 March to WCAU. The program takes listeners on tours of plants, records interviews with plant personnel, traces products from raw material to distribution. The series is produced by WCAU in cooperation with Americans for the Competitive Enterprise System (ACES) and industrial firms in the Greater Philadelphia area. The initial show of the new series explored the operations of rug manufacturer, James Lees & Sons Co. Previous participants included Heintz Manufacturing Co., Pennsylvania Salt Manufacturing Co., Allen Wood Steel Corp., Sun Shipbuilding, and others.

Single women almost invariably request different types of gifts than married women, according to Jim Morgan, producer of MBS' daily *Queen for a Day* program (11:30 a.m.-12 noon). A single girl wants personal items—jewelry (engagement rings come first), clothing, hope chests, vacation jaunts. A married woman seeks family gifts: refrigerator-freezers top her list, washing machines come second, then stoves, radio-phonographs.

Experts predicted
300 to 500 new
savings accounts



KYW
and JACK PYLE
PRODUCED 2500

There are two acid tests for pulling power in a radio personality

One is sales. The other, popularity in personal appearances.

KYW personalities score high on both. Here's just one example. At the opening of the new Cottman Street office of Philadelphia's Bell Savings and Loan Association, the big drawing card was Jack Pyle, KYW's terrifically popular star of the "Musical Clock" show. And according to a letter to Jack Pyle from Herbert L. Gross, Bell's executive vice-president:

The experts predicted that we would open between 300 and 500 new savings accounts. But they figured without Pyle. When word got around that you were in the neighborhood, everyone rushed to put his money in a safe place and we opened over 2500 accounts!

To get action like this in Philadelphia . . . on the air or on the spot . . . put KYW to work for you! Free & Peters has details.

KYW

PHILADELPHIA

50,000 WATTS
NBC AFFILIATE



WESTINGHOUSE
RADIO STATIONS Inc
WBZ • WBZA • KYW • KDKA
WOWO • KEX • WBZ-TV

National Representatives, Free & Peters,
except for WBZ-TV; for WBZ-TV,
NBC Spot Sales

NOW! GOOD TV
in
MOBILE ALA!
WKAB-TV

CHANNEL 48

**CBS - DUMONT
NETWORKS**



**captivating'
KABBY
says:**

"20,000 television sets already in Mobile — and they're still coming fast!"

Also, remember . . .

WKAB—A.M.

**the High-Daytime
Hooper Bargain!**

CALL

Forjoe
AND
COMPANY

Offices in: New York • Chicago • Atlanta
Los Angeles • San Francisco
SOUTHERN REPS.:
Doza-Clayton Agency, Atlanta

**Newsmakers
in advertising**



Lawrence W. Bruff, advertising manager, Liggett & Myers Tobacco Co. announced that Chesterfield will sponsor the heaviest radio and TV coverage of baseball ever undertaken by a single advertiser. A total of over 900 games will be aired at an estimated cost of over \$2,500,000. Teams to be covered are: Giants, Red Sox, Athletics, Phillies, White Sox, and Cubs in the major leagues. Minor leaguers are: Los Angeles Angels, Hollywood Stars, San Francisco Seals, and Oakland Oaks. This spot coverage will supplement regular net programs.



Robert M. Weitman, ABC v.p. in charge of program and talent, has wasted little time in demonstrating his knowhow in negotiating contracts with top talent. In the short period of two weeks Weitman was instrumental in the negotiation of long-term contracts with George Jessel, Martin Block, Ray Bolger, and Danny Thomas for their exclusive services to the ABC radio and TV networks. "The addition of this group of talent to our ranks," Weitman told SPONSOR, "gives ABC not only unsurpassed star attractions but diversification too."



Samuel Carter III, radio and TV commercial supervisor, has been elected a v.p. of Sullivan, Stauffer, Colwell & Bayles, Inc. Prior to joining SSCB four years ago, Carter was associated with J. Walter Thompson for 13 years in the New York and Hollywood offices. Carter has freelanced scripts for Celanese Theatre, Philco Playhouse, and Cherrolet's On Broadway, all top-rated dramatic shows. Prior to his entry into the agency field he did publicity for Ivy Lee and wrote copy for R. H. Macy. He's father of three children.



William B. Ryan, president, Broadcast Advertising Bureau, Inc., has announced that the BAB budget for the 1953-54 fiscal year will total \$642,000. BAB is now engaged in 54 projects, with major studies extending over a period of many months. These will include penetrating studies of radio's nighttime audience. BAB will coordinate a campaign to step up sales pressure at the local level by the group's 785 member stations. Bill is shooting at a goal of 1,000 member-stations by April 1954. BAB is now authorized to seek members outside U. S.

A REPORT ON **30** YEARS OF SERVICE

Radio WOW began its 31st successful broadcasting year on April 2, 1953!

The audience of Radio WOW is now *100,000 families greater than its nearest competitor — 243,000 families greater than the third station.*

This 31st year looks like it will be the greatest year in billings in the station's history.

Why?

Take a look at these five solid reasons why Radio WOW continues its leadership:

1. *590 kilocycles, 5,000 watts.* Radio WOW's (brand new RCA) transmitter delivers a strong, clear signal both day and night, for nearly 200 miles in all directions from Omaha.
2. *Programming.* An NBC affiliate for 26 years. The finest local programs. Radio WOW's emphasis on excellent News Service is nationally recognized and respected.
3. *A Rich Farm Market.* The WOW-Land Farmer is the world's finest customer for all goods and services.
4. *Progressive ownership and management "know-how."* Frank P. Fogarty carries on with a veteran staff trained by the late John J. Gillin, Jr. The ownership is the solid, progressive Meredith Publishing Company of "Better Homes and Gardens" and "Successful Farming" fame.
5. *Promotion and merchandising.* Alert, aggressive, continuous, past, present, and future!

This five-point unbeatable combination is a specific formula for advertising success in WOW-Land.

RADIO
JOHN BLAIR AND CO.
Nat'l Representatives

WOW
A MEREDITH STATION

OMAHA
INSURANCE BUILDING
WEBSTER 3400

Newsmakers in advertising (Continued)



These
Figures
Will Make
You
See the Light
in
prosperous,
progressive
Mobile . . .

Metropolitan Population	Number Electric Meters
1940 114,906	1940 24,200
1951 231,105	1951 55,178
% Increase 101%	% Increase 128%

and use
WKRG

CALL

Adam Young, Jr.
National Representative

or F. E. Busby
General Manager



Mobile, Alabama



David Sarnoff, chairman of the board, RCA, made headlines when he predicted that "tape recordings will obsolete the use of film for television and reduce over-all costs." He contended that the tape process would revolutionize the art by eliminating the degradations which mark the various steps in film production. Statement was made at convention of the Institute of Radio Engineers at which Sarnoff was given the first Founders Award "for outstanding contributions to radio engineering through wise and courageous leadership. . ."



Lowe Runkle, president of the agency which bears his name, was presented with the 1952 Distinguished Service Award by the Oklahoma City Advertising Club for service to that city and to the advertising profession. Basis for the award was Runkle's leadership as chairman of the publicity and public relations committee of the United Fund of Greater Oklahoma City. As part of this campaign he personally wrote and produced a 20-minute film "Help Wanted." His agency's accounts include WKY, Oklahoma City; KWFT, Wichita Falls.



Frank Stanton, president of CBS, testified before a Congressional committee that it would be "quixotic and economically foolish for us (CBS) single-handedly at this time to resume a large-scale broadcasting and manufacturing program under the field sequential system." In thus surrendering the "technical monopoly" granted his company by the FCC in 1950, Stanton offered to support any color television system which "works well, is practical, and has a reasonable cost." He added hope hearings will speed color.



Les Blumenthal, William H. Weintraub & Co., Inc., has been promoted to the post of business manager of the radio-TV department. For the past two years Blumenthal has functioned as an assistant radio-TV business manager and as an account executive, working on the Blatz, Nylast, and Revlon accounts. Prior to joining Weintraub he was an account exec for CBS TV for a year and advertising director of SPONSOR for three years. He is credited by CBS' Dick Loftus with "a spectacular job in helping clear 53 stations for 'Amos 'n' Andy.'"



James E. Wallen, recently stepped up to the post of v.p., member of the board and treasurer of General Teleradio from his previous position as treasurer of the Mutual Broadcasting System. He joined the Mutual network as financial director and treasurer in 1944, following a 10-year association as controller for the Federal Telephone and Radio Corp., a subsidiary of IT&T. During World War II, Wallen was industrial advisor to the War Production Board. He is a director of BMI, Inc., and remains a member of the board of MBS.

**Mars sponsors
Hopalong in
England**

Mars is sponsoring "Hopalong Cassidy" over Radio Luxembourg for British radio audiences starting 27 March. Arranged through London office of Y&R and Fremantle Overseas Radio (producers and distributors of programs for markets abroad), half-hour Western will be heard Fridays.

-IRS-

**Canadian Dept.
of Transport
presents TV plans**

Primary plan for TV coverage presented by Canadian Department of Transport allows for 18 stations in Ontario; 9 in Quebec; 7 in British Columbia; 6 each in Alberta, Saskatchewan, New Brunswick; 4 each in Manitoba and Nova Scotia; 3 in Newfoundland; 1 in Prince Edward Island. Dept. of Transport and CBC board of governors in 9 April hearings will give priority to applicants from markets with most stations according to allotment in primary plan.

-IRS-

**General Foods
seeking evening
TV show in Cuba**

General Foods, extensive radio-TV advertiser in Caribbean area, is looking for TV show to sponsor on CMQ-TV, Havana, reports Export Advertising Manager William Procter. Through Y&R, General Foods has placed 3-month TV announcement campaign over CMQ-TV, with 20-second Jell-O commercials to run at 6 times weekly frequency starting mid-April. General Foods is active radio user in Honduras, too.

-IRS-

**Fifth TV station
in Havana soon
to go on air**

Fifth TV station in Havana, now under construction, will go on air on Channel 11 within 2 months, reports Melchor Guzman's Al Martinez. Havana's fourth station, owned by Radiotelevision El Mundo, on Channel 2, went on air in March, is to go commercial in April. Cuba now reports 105,000 TV sets, with 3,000 sets bought monthly.

-IRS-

**Norwich scores
228.8% sales
increase over
KGMB-KHBC**

Norwich Pharmacal Co. reports 228.8% average monthly sales increase for its NP-27 foot remedy since firm advertised on "Mr. Kuraishi," Japanese-language morning show on Hawaii's KGMB-KHBC. Jackie Ruta, timebuyer for National Export Advertising Service, bought one participation daily 7 times weekly starting 13 July 1952. Average monthly sales increase of 228.8% applies to jump for July-December 1952 over previous season when Japanese radio wasn't used.

-IRS-

**Elphicke heads
CAB in 1953**

F. M. Elphicke, CKWX, Vancouver, B.C., will head CAB in 1953. He was elected 13 March by CAB board of directors in Montreal meeting.

-IRS-

**CAB encourages
broadcast
editorializing**

Bill Burgoyne of CKTB, St. Catharines, Ont., head of CAB editorial committee, endorsed principle of broadcast editorials in address at mid-March conference of Canadian broadcasters. Canadian stations had not been forbidden from editorializing news previously. Main change in CAB policy consists of encouraging instead of merely allowing stations to editorialize to greater extent. More stations are now hiring qualified personnel to follow CAB suggestion.



The high cost of summer hiatus

This summer will you:
Drop your air advertising?

Substitute a low-cost replacement for your audience-drawing winter program?

In either case SPONSOR's fifth Summer Selling Section starting on page 57 shows you that it will cost you money.

In the first place, all available statistics indicate that people spend more money in the summer than at any other time.

In the second, there are virtually as many people available to listen, or view, in summer as in the winter.

But you need good programing to attract them.

Trendex shows in this issue what relatively poor programing will do to TV audiences in the summer: It sends them to their porches where they probably tune on their radios.

On the other hand, it's astonishing to learn from Nielsen that at one period of the day in the summer, 3:00-4:00 p.m. for example, radio listening is higher than in the winter. Big rea-

son: Few daytime program hibernate when the mercury soars.

So don't waste your money this summer either by going off the air or by using a no-drawing card replacement. And above all, remember:

- Magazine reading doesn't fall off (according to MAB).
- Newspaper reading doesn't fall off (according to ANPA).
- But neither do magazines or newspapers give you a summer-rate break. Both radio and TV do. So which are the better summer buy?

You take it, Mr. Advertiser.

Divided we fall

That almost-researched-to-death advertising medium, radio, is having another narrow escape during 1953. Just as many advertisers are beginning to regard radio with enthusiasm again, two competing radio circulation yardsticks have emerged with conflicting findings (see page 27).

Agency timebuyers are defending themselves against this new, irreconcilable confusion factor. Some agencies and advertisers, including almost all the large ones, have decided to use Nielsen Coverage Service (NCS) as their exclusive yardstick. Others are doing business with Ken Baker's BMB-type Standard Audit & Measurement Services (SAM).

One BMB that grew out of date was bad enough. But two competing, conflicting, and confusing successors are worse. The strangest aspect of this situation is that radio stations and networks, which are the chief supporters and major financiers of the two systems, have been stung so often and bled so much as a result of radio's mania for over-researching that they certainly should know better.

As we see it, everyone suffers from this 1953 rivalry. The cost of BMB caused bitterness throughout the industry, yet the \$1,500,000 investment that the two new services involve is considerably more.

Radio, it seems, will wake up only when it learns that there is nothing but grief in "divided we fall." How many "falls" will it take before the industry unites on such key projects as nationwide coverage and circulation?

\$1 million yardstick?

SPONSOR has been offered \$1 million three times for an infallible media yardstick during its eight-month all-media evaluation study: (1) by a Chicago advertiser; (2) by a New York research executive; (3) by a Cleveland agency head.

They made the offer with full confidence that they would not have to pay. Reason: As long ago as 1932 able researchers like Frank R. Coutant were listing as many as 150 variables which contribute to the difficulty of making dependable sales tests.

Whether SPONSOR, treading where all 158 media experts interviewed have feared to walk, has come up with a suitable yardstick will be revealed in the 14-article series starting 20 April.

Meantime, SPONSOR's own media specialist, who headed the evaluation study, consented to part with this six-word synthesis of everything he's learned from eight months' dredging in the media jungles. It consists of a three-word conclusion and a three-word recommendation.

The conclusion is: "All media sell."

The recommendation: "Use air first."

For an explanatory article on SPONSOR's All-Media Study, see page 34.

Applause

The advertiser turns

Most advertisers are as fed up with false or misleading advertising as you and I.

This was borne out during numerous conversations SPONSOR had with advertisers at the March ANA meeting in Hot Springs, Va.

Since the war the advertiser has taken a beating from the public, chiefly because of the misdeeds of a few.

Now, a move is afoot that should

prove the most important development in improving advertising's position with the public since the creation of the Advertising Council (as the War Advertising Council) in 1942.

This move is the beginning of talks between the Federal Trade Commission on one hand and the Association of National Advertisers and the 4-A's on the other to establish a closer liaison so that some standards might be set up for advertising claims.

Whatever the outcome, advertising

is bound to benefit. The advertiser wants to increase the believability of his message. He wants the public to accept advertising as a cost of business and not as it often regards it—a waste or a luxury.

Let the broadcaster who's often caught between the economics of his business and letting a misleading commercial get out over his station be strengthened in his desire to do the right thing.

*We could write a sonnet— but
 instead of singing 'bout our bonnets—
 here's a season's thought for you . . .*

**JOIN THE EASTERN PARADE OF NATIONAL
 PRODUCTS CURRENTLY USING THE**

Dee Rivers' Stations

Carnation Milk
 Murine
 Feen-a-Mint
 Tube rose snuff
 Coca Cola
 Apex
 Muntz TV
 Black Draught
 Ford
 S S S
 Rinso
 Kaiser-Frazier
 Zenith
 E. E. DuPont

4-way Cold tablets
 Ford Tractor
 Motorola
 Standard Brands (Royal
 Puddings)
 Sunnyland Packing Co.
 Land O Lakes
 Chesterfields
 Fab
 B C
 Chevrolet
 Phillip Morris
 American Snuff (Sweet
 Peach)

Lincoln Mercury
 St. Joseph's Aspirin
 Brock Candy
 Vicks Chemical
 Nash Motors
 Sun-Dial Shoes
 Magic chef stoves
 DeVoe Paints
 S. States Fertilizer
 New York Life Ins.
 Jefferson Island Salt
 Orkin Exterminators
 Polar Bear Flour
 Ward Baking Co.

Doan's Pills
 Halo Shampoo
 Stanback
 Southern Bread
 Procter-Gamble (Cheer)
 Frigidaire
 Sylvania
 Maytag Washers & Stoves
 Philco
 Wings Shirts
 Rheem Water Heaters
 Sherwin-Williams Paints
 Lupine Farmers Supplies

WEAS

*(Flagship of Dee
 Rivers' Famous
 Family Four)*

WGOV

Waldosta, Ga

1000 WATTS

KWEM

West-Memphis Ark,
 Memphis, Tenn.

1000 WATTS

WJIV

Savannah, Ga.

1000 WATTS

WEAS

Atlanta + Decatur, Ga

10,000 WATTS

CALL STARS, INC.
 CANDLER BUILDING
 ATLANTA, GEORGIA



NEW YORK
BOSTON
CHICAGO
DETROIT
SAN FRANCISCO
ATLANTA
HOLLYWOOD

WEED AND COMPANY
RADIO STATION REPRESENTATIVES

