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NEW YORK 20 N Y

# SPONSOR

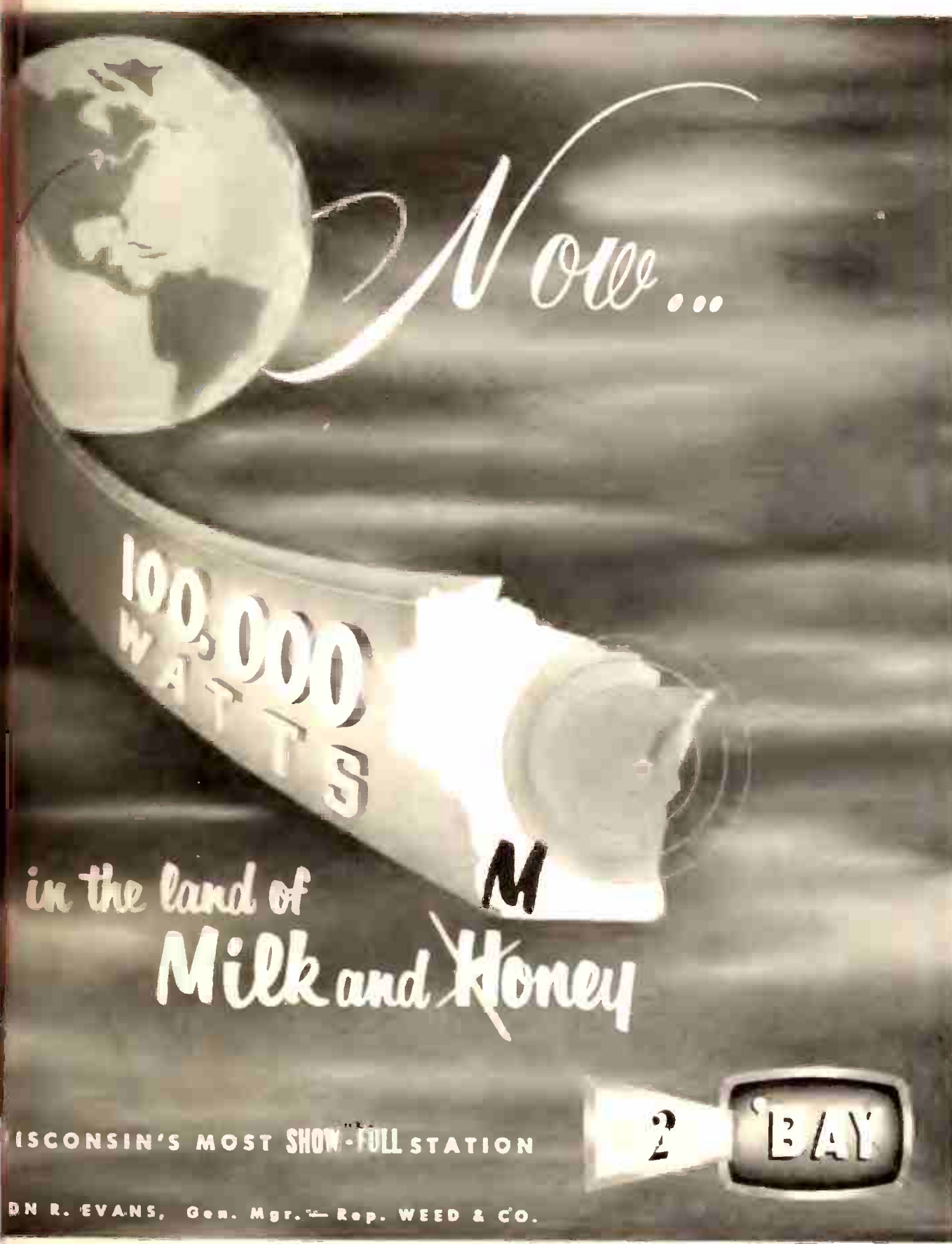
NEW YORK  
N. Y.

CENT 2

Magazine Radio and TV advertisers use

21 SEPTEMBER 1953

50¢ per copy • \$8 per year



## TV SHOW COSTS COMING DOWN?

page 29

What ABC is doing to compete: a rundown on fall plans and outlook  
page 32

Agency media director's memo to client. Subject: nighttime spot radio  
page 34

The technique of Galen Drake, radio's highest-paid "copywriter"  
page 36

New battle of the air shapes up: anti-enzyme toothpastes  
page 38

What is being done to prepare for the advent of color television?  
page 40

## 94 AGENCIES EVALUATE MEDIA

page 43

WISCONSIN'S MOST SHOW-BUSY STATION

DR. R. EVANS, Gen. Mgr. — Rep. WEED & CO.

# Baltimore is different!

*... and smart radio  
time-buying is different  
in this compact market!*

Baltimore's big population is packed mostly right inside the city limits. The number of Baltimoreans who live outside the city in the metropolitan area is unusually small. What's this mean to the people who use and buy radio advertising? Just this:

**W-I-T-H** covers this highly concentrated market efficiently! You don't need—you don't have to pay for—a big, powerful, expensive radio station to reach the people of this rich market effectively. W-I-T-H will do the whole job for you—at a fraction of the cost! Overlapping coverage of network stations from their own affiliates limits their effective coverage to just about the area W-I-T-H itself completely serves.

Nielsen proves **W-I-T-H's** superiority in the Baltimore market! The latest Nielsen Coverage Service shows that W-I-T-H leads every other radio and television station in town—regardless of power or network affiliation—in weekly day-time circulation in Baltimore City and Baltimore County. That's only one big fact that came out of this amazing survey. Get the whole story. Let your Forjoe man prove to you that the best buy in Baltimore is W-I-T-H.



**IN BALTIMORE**

**WITH**



**REPORT  
TO SPONSORS  
21 SEPTEMBER 1953**

3

**U. S. Steel after  
more clearances**

Banker-directors of U.S. Steel are said to be lending company hand in getting clearances on local TV stations for U.S. Steel's dramatic hour on ABC (Tuesday, 9:30-10:30). Here's how it works: If ABC can't swing clearance in specific market desired, banker-directors contact one of their bank affiliations or friendships in that market. (Much preferred is contact who has loan relationship with station, it's alleged.) CBS appears to have already felt effects of this "drive" from stations not exclusively affiliated with that network. Parallel shows on CBS are "Suspense" (Auto-Lite) and "Danger" (Block Drug).

-SR-

**Drake will make  
\$176,000 in '53**

Galen Drake's sold 1,000 products in 30 years on radio, is undoubtedly radio's highest-paid copywriter (\$176,000 this year). His secret: He doesn't write a word. For story, see page 36.

-SR-

**How short can  
you make 'em?**

Station Reps. Assn.'s Reg Rollinson reports New York agency asking radio stations for rates for 3 (three)-word announcements for southern coffee client. Words probably "Drink It Straight." Point is, SRA worried this is effort to short-circuit 8-second "radio short" containing up to 16 words which SRA helped standardize.

-SR-

**TV show costs  
down slightly**

Average TV nighttime shows on networks this fall have dropped in cost, as follows: NBC TV average, \$19,000 (\$20,500 last year); CBS TV, \$18,000 (\$20,000); Du Mont, \$6,500 (about same); ABC TV, \$14,000 (\$12,500). For network show trends, costs, other data, see SPONSOR's twin features: "Have TV show costs reached their ceiling?" page 29, "How ABC will compete," page 32. And don't forget SPONSOR's revised 6-page TV Comparagraph of Network Programs page 91. Every show cost has been updated.

-SR-

**BAB offers aid to  
agencies on radio**

Broadcast Advertising Bureau inviting agencies to seek its aid in preparing network, spot radio proposals for their clients. BAB will (1) get data from own files or from network, rep or 830 station members, or (2) in many cases finance research itself where there's radio business in sight. (For one instance of BAB-financed research helping agency make radio recommendation, see article based on media director's memo to his client, page 34.

-SR-

**Radio, TV on  
ANA Chi agenda**

ANA annual confab in Chicago today, tomorrow and Wednesday (21-23 September) will feature special closed-circuit showing of RCA color TV originating in New York and starring Nanette Fabray. "What Advertisers Really Want to Know about Radio & Television" will see 4 top competing network execs on one panel. BBDO's Ben Duffy and Y&R's Sigurd Larmon are among speakers.

## REPORT TO SPONSORS for 21 September 1953

- CBS color TV "break" due** CBS will be out soon with sensational new color TV "break," possibly development of new tube. For what you can do now pending arrival of commercial color TV, see article page 40, also forum feature page 60.  
-SR-
- "Exploded" foods still good—GF** General Foods, huge air media user, unworried by Scottish scientist's blast against "exploded" breakfast foods. Dr. David Paton Cuthbertson charged vital amino acids forming proteins are harmed by heat. GF told SPONSOR they knew it all the time but people prefer puffed and roasted cereals, eat them with milk and sugar and thus get more nutrition anyway. Charge recalls similar attempt by another Scot earlier this year to decry chlorophyll products. American Chicle told SPONSOR at time they'd like to have scientist in their lab for one hour to show him what chlorophyll can do to odors.  
-SR-
- NBC TV offers \$ to buck "Lucy"** About only program subsidizing NBC TV is now offering sponsors covers spot opposite "I Love Lucy." NBC will contribute \$14,000 to cost of show bucking CBS TV leader. Amount will drop as program rating rises. (For analytical round-up on fall net shows, see page 29.)  
-SR-
- Hall of Fame to Hollywood** Hallmark Hall of Fame programs (radio and TV) being switched to Hollywood from New York starting 27 September for 2 reasons: (1) TV version directed by Albert McCleery will be able to use big NBC studio there; (2) both versions will be able to draw on Hollywood talent. William Gay directs radio version on CBS. Ed Cashman heads Foote, Cone & Belding staff shifting across continent with show. Some shows will still be done from New York. Sponsor is Hall Bros.  
-SR-
- Philco "big push" for '54 underway** Philco tells SPONSOR its current multi-million dollar campaign of 112 days of continuous advertising won't actually end "big push" of 1954 line of appliances. All major media being used, but "Philco TV Playhouse" (NBC), new "Philco Radio Playhouse" (starts 30 September over 130 ABC stations), Don McNeill's "Breakfast Club" (ABC), Edwin C. Hill newscasts (ABC) and spot radio will extend into 1954. Agency: Hutchins.  
-SR-
- Don't ignore copy in choosing media** If you want to know how agencies differ from sponsors in assessing media, read "How 94 agencies evaluate media," starting page 43. After reading advance copies of article, 2 agency members of SPONSOR's All-Media Advisory Board called or wrote to stress influence of copy on media selection. However, agencies polled ranked copy 11th among factors affecting their media choice. (See Question 2 in charts.)

### New national spot radio and TV business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
American Tobacco, NY Flako Prods, NJ	Roi-Tan Cigars All products	Lawrence C. Gumbinner, NY Charles W. Hoyt, NY	16-18 TV mkts throughout country Radio-TV mkts east of Mississippi	TV: 7 20-, 60-sec anncts, I.D.'s a wk; beg Sep; 20 wks Radio-TV: 20, 60-sec film anncts, partic in women's shows; 21 Sep; 10 wks
Lincoln-Mercury, Detroit Nestle Co, White Plains, NY New York & New England Aopie Institute, Kingston, NY Taylor-Reed Corp, Conn	1953 Mercury Cookie Mix, Eveready Cocoa Apple crop	Kenyon & Eckhardt, NY Cecil & Presbrey, NY Charles W. Hoyt, NY	125 radio mkts throughout country 15 Eastern, Midwestern radio-TV mkts 15 radio-TV mkts in NY, New England	Radio: chainbrks, 60-sec anncts; 21 Sep; 4 wks Radio-TV: 60-sec anncts; mid-Oct; 10 wks Radio-TV: 60-sec partic; 21 Sep; 4 wks
	Q-T Frosting	Charles W. Hoyt, NY	10 TV mkts, Eastern Seaboard	TV: 20-, 60-sec film anncts; mid-Oct; 4 wks

You can  
**REACH**  
the  
Mountain  
West  
Best



Your radio dollar has a whopper of a Hooper when you buy KSL radio . . . the Mountain-West's 50,000 watt CBS station. KSL radio commands one-third of the entire listening audience in a four-state, 58-county area. And in the four county industrial heart of the Mountain-West, KSL's audience averages 113.2% more than the next ranking Salt Lake City station and tops the audience of a large regional network by 174.1%. Reach all of the rich Mountain-West thru KSL Radio.

with **KSL**  
Radio

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

Source: Hooperatings, Feb., 1953

# SPONSOR

the magazine Radio and TV advertisers use

Volume 7 Number  
21 September

## ARTICLES

### **Have TV show costs reached their ceiling?**

A comprehensive study of fall programs indicates that costs have taken a definite downward turn. Article gives average cost per show on various networks, outlook for films, an analysis of trend toward network-produced shows

29

### **How ABC will compete**

The upsurge of ABC points to the hottest competitive situation in network broadcasting. New money, new talent, new programs, new sponsors add up to a situation under which advertisers can no longer think in terms of "big two"

32

### **Media director writes of nighttime spot radio**

An actual memo from an agency media director to a client shows that more people, especially men, are available for your radio message at night. Chart breaks down night vs. day costs, gives specific market examples

34

### **Galen Drake: radio's highest-paid copywriter**

A wizard at the art of "soft sell," Galen Drake has been creating his own commercials for 30 years, sold over 1,000 products on radio. Here's the inside story of his successful technique, along with some specific examples

36

### **The anti-enzyme war on the air**

The dentifrice makers are off again: Lambert's Antizyme is taking an early lead, Block Drug follows close behind. With all major competitors expected to join the race, radio and television advertising will play a major role

38

### **Color TV: what you can do now**

With FCC approval of color standards expected shortly, you'll be interested in this status report of what networks, agencies and advertisers are doing to prepare for "C Day." Valuable tips on what to do in months to come

40

### **How National Shoe rings the bell with radio, TV**

Since this shoe firm switched from print to air advertising 13 years ago National has doubled the number of stores, quintupled its sales volume

42

### **How 94 agencies evaluate media**

Part 10 of SPONSOR's All-Media Evaluation Study shows how agencies billing \$800 million a year assess media, what they want to know, how TV has affected their media pattern. This ends tabulation of 3,000-questionnaire survey

43

## COMING

### **How BBDO evaluates media**

Ben Duffy, BBDO president, tells how one of the nation's top agencies looks at media picture. Part II of SPONSOR's media study

5 Oct.

### **Why so few lady producers?**

Can they do a better job? Are they given a chance? A back-of-the-mike-and-screen visit with some leading gal producers

## DEPARTMENTS

TIMEBUYERS AT WORK  
MEN, MONEY & MOTIVES  
49TH & MADISON  
MR. SPONSOR, Joel Lund  
P. S.

NEW & RENEW  
NEW TV STATIONS  
FILM TOP 20  
COMMERCIAL REVIEWS  
SPONSOR ASKS  
RADIO RESULTS  
ROUND-UP  
AGENCY PROFILE, Roger Pryor  
TV COMPARAGRAPH  
NEWSMAKERS IN ADVERTISING  
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**KWKH unlocks**  
times as many  
radio homes  
as the next  
Shreveport  
station!



No ifs, ands or buts -KWKH is the key station in the important Arkansas-Louisiana-Texas area. It far surpasses all competition by a tremendous margin.

KWKH delivers 307.0% as many Weekly Listeners as Shreveport's next station yet costs only 60% more!

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

Get all the KWKH facts -write direct or ask your Branham representative.

**KWKH**

**STATION "B"**

AVERAGE DAILY LISTENERS (S. A. M.)

50,000 Watts • CBS Radio •

**KWKH**  
A Shreveport Times Station

**SHREVEPORT**

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

The Branham Co.,  
Representatives

Henry Clay, General Manager  
Fred Watkins, Commercial Manager

**All Southern California in  
ONE GIANT  
ECONOMY PACKAGE  
MAKE THE WHOLE SALE  
AT A WHOLESALE RATE!**

Catalina-based KBIG, with 10,000 watts at 740 KC is the convenient, efficient way to reach the *whole Southland*—one medium, one set of copy, one bill. Not just America's Third Market (Los Angeles), or America's 25th Market (San Diego), or America's 62nd Market (San Bernardino)—but *all* of them PLUS lots more in between. A total of over six million people, at a KBIG base hour rate of only \$118.

**KBIG Does It Alone?** Yes. KBIG's 10,000-watt signal focuses all its strength on its market and wastes none out to sea. Booming across salt water (finest known conductor of radio waves), KBIG covers Southern California's mainland from Santa Barbara to Mexico. KBIG helps you to want the Whole Sale, to *all* the Southland, at Wholesale Prices—as little as \$9 a spot!

**Prove It To Yourself!** Compare KBIG's base hour rate (\$118) or base minute rate (\$18) with any combination of newspapers, outdoor, television or radio you need to get this same coverage. You'll see why KBIG is the BIG Buy, the best way to make the Whole Sale at the Wholesale Price.

Availabilities Will Never Be As Good As Now! Call Mecker or us—get the whole KBIG story—and place your schedule on

**10,000 WATTS  
AT 740**

**KBIG**

**STUDIOS IN AVALON  
AND HOLLYWOOD**

**GIANT  
ECONOMY  
PACKAGE OF  
SOUTHERN  
CALIFORNIA  
RADIO**

**John Poole Broadcasting Co.**

**KBIG • KBIF • KPIK**

6540 Sunset Blvd., Hollywood 28, Calif.

Hollywood 3-3205

Nat. Rep. Robert Mecker Associates, Inc.

# Timebuyers at work



**Paul G. Gumbinner**, radio-TV director, Lawrence C. Gumbinner, New York, is another nighttime radio champion (see story on page 34). "Chap-Stick was an early morning radio user for six or seven years," he relates. "Then in fall 1952 we tried 6:00-7:30 p.m. news and sports adjacencies in Chicago because early morning was unavailable. Result: Chicago pulled a better response than it had in five years previous." A men's product with national distribution, Chap-Stick is on the air annually in 18 to 30 markets from October through March.



**Eleanor Accles**, Robert W. Orr & Assoc., New York, is awaiting results of her Detroit test campaign for Clairol's new Hairdeu, a cream rinse, wave lotion and hair conditioner. "I've found the use of local air personalities most effective in introducing new products," Eleanor explains. She therefore placed Clairol's minute participations on three daytime women's participation shows on radio and one on TV. Retailers, she says, have been reporting excellent Hairdeu sales in and around Detroit. Campaign will expand into other markets in fall.



**Murray Roffis**, Maxon Agency, New York, has been kept busy shifting radio announcements for Packard Motor Co. throughout September. "We buy 40 minute announcements in 30 top radio markets," he explains, "and we buy them on a one-week basis for flexibility." Starting 26 September, Packard Co. will advertise its 1953 line on an ABC weekend news package of 24 newscasts every Saturday and Sunday for 13 weeks. Predominantly a TV advertiser in 1952 Packard is dividing its 1953 budget between early morning and evening radio.



**William B. Hinman**, Lambert & Feasley, New York, is now preparing Phillips Petroleum's fall campaign. An 18-year air media veteran, Phillips buys mainly 5- to 15-minute newscasts on early morning and nighttime radio, as well as noontime slots in midwestern farm areas. "We buy radio in some 30 midwestern markets," Bill explains, "and a weekly half-hour TV show in 24 midwestern markets." During the summer Phillips sponsored Douglas Fairbanks Presents, a half-hour TV drama. This fall firm renews Phillips' Game of the Week.



Our **W**attage — 5000

**B**right array of personalities and  
radio talent . . . headed by  
BOB POOLE and ADD PENFIELD

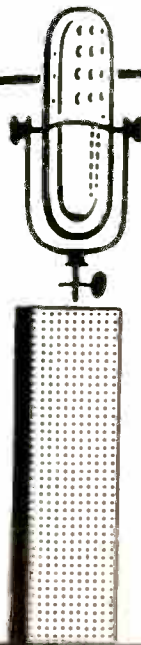
**I**n 27th year of broadcasting.

**G**reatest concentration of listeners  
in any similar area in the South.

*GREENSBORO, N.C.*

**W**

**B**



**I**

*Affiliated with* **CBS**

Represented nationally by Hollingbery

# Top-flight Sales and Promotion Executive ... available October 1

**O**ne of broadcasting's most successful spot and local sales and promotion experts will be ready for a new assignment October 1.

## His background:

★ **TWO YEARS**—National Sales Manager of a major CBS radio station.

★ **NINE YEARS**—Director of Radio Sales Promotion. Winner of 21 "firsts" in 22 national promotion competitions.

★ **TWO YEARS**—Director of nine-man radio sales promotion department in New York.

★ **DIVERSIFIED** newspaper and magazine experience.

**T**he combination of his broad experience in promotion . . . his sales achievements . . . and his top-flight references speak for themselves.

*For details contact:*

**BOX 1A SPONSOR**

40 East 49 Street  
New York 17, N. Y.

# Men, Money and Motives

by  
**Robert J. Landry**

## What the man said

A certain observable unease and unhappiness among advertising agencies at the present time is plausibly, if perhaps incompletely, explained by the jolting, earth-crunching commotion called television. But there are observers of the agency scene who argue that what ails the agencies goes deeper than the simple embarrassment of their having so notably lost their showmanship prestige, of radio days, to the television-ruling networks.

\* \* \*

"Embarrassment" is the right word. Too often there is too little participation by the agency in a television entertainment, which is overwhelmingly somebody else's bundle. Plain-talking Emil Mogul, himself an agency owner, stood up in meeting recently and declared that, in his opinion, many agencies of record do not earn, and cannot justify, the 15% commission vis-a-vis video. This was painful candor indeed and was greeted with the silence of—again the word—embarrassment. as if the word had quickly passed around: "Pretend you didn't hear what the man said!"

\* \* \*

Memory runneth back to radio where all the functions and steps and responsibilities for the creation and execution of programs were vested in, and insisted upon, by the agencies. There was then little talk that the 15% commission was unearned. Rather it was the other way 'round. Many hinted it ought to be more than 15%. Agencies were then the dominating showmen of the industry, and proud of the fact. A "package" was then hardly more than an occasional stunt, dreamed up by the William Morris office or the Music Corp. of America, to benefit a star's vanity and/or tax position.

\* \* \*

Those who argue that there is more fermenting at the agencies than just lost program showmanship point to other signs of the times. They see what they call "the business-manager type" too prominent in agency management. That's the sort of sweeping charge which cannot be proved, or disproved. It amounts to an allegation that agencies over-reward charm, contacts and control of accounts and under-reward creativity. Be that as it may. But the charge may have some merit since in three prominent agencies—J. Walter Thompson, Batten, Barton, Durstine & Osborn and McCann-Erickson—they are now using writer-contacts for clients. In other words, the "creative" man now has direct access to the account and is not kept at Brooks Bros.' arm's length. There are those who think the growth of this writer-contact system is an extremely healthy break with choking protocol.

\* \* \*

More broadly involved is the perennial question of what the proper functions of an advertising agency are or ought to be. In recent years

*(Please turn to page 113)*

Starting Sunday Sept. 27th  
in the Kansas City Market

**the  
Same  
Strong  
SELL!**

**with a NEW approach**

Kansas City . . . Mid-America. It's a rich, ripe market. KCMO Radio has been selling millions of dollars of goods and services in Mid-America — for all kinds of sales-minded sponsors — for a long, long time. Now that same strong sell hits the Kansas City market September 27 via a fresh approach . . . KCMO-TV, Channel 5.

**with a NEW twist**

The same kind of top-selling ability that distinguished KCMO Radio in Kansas City is now available on Channel 5, KCMO-TV.

**Now on Low-Band TV**

Market-wise KCMO now pours its proven sales-ability into low-band, top-selling TV. Channel 5 is the hot spot — right in the middle of Kansas City's TV selling picture. Ask your Katz man about that same strong sell, tested and seasoned in radio — now available on Channel 5, KCMO-TV.

*The Katz Agency, Inc., can tell you about Kansas City . . . Mid-America . . . KCMO Radio and KCMO-TV.*

**Channel 5**  
**KCMO-TV**  
**KANSAS CITY**  
 basic ABC television

*and now...*

a major coast-to-coast organization  
devoted exclusively to the production and  
distribution of films for television.

# **T** *ele* *vision* **P** *rog*

TPA is not a subsidiary or division of a corporation whose major interests lie in other fields. There is nothing to keep it from pursuing and concentrating on its basic objectives: the best films for television advertisers . . . the most efficient distribution of independently produced TV film programs.

## *who is TPA?*

Behind TPA are three men whose backgrounds and experience are assurance of the high place TPA will occupy in TV films:

*Edward Small*, Chairman of the Board, is an outstanding independent producer whose motion pictures have grossed well over \$100,000,000. He is the showmanship arm of the company. Mr. Small has a tremendous (and well earned) reputation for



# ns of **a**merica, inc.

being able to recognize the commercial potential of a script or pilot film. He will use this rare talent to make sure that TPA properties are good programs, of high mass appeal.

**Milton Gordon**, President, is the financial arm of the group. He is a recognized authority in the financing of motion picture and TV films. Mr. Gordon is a guarantee of the financial soundness of TPA operations.

**Michael (Mickey) Sillerman**, Executive Vice-President, is the sales arm of TPA. In both radio, and more recently in the field of film distribution, he has built an unmatched sales record on the sound premise that a sale is not complete until it does a job for the advertiser.

## *TPA properties*

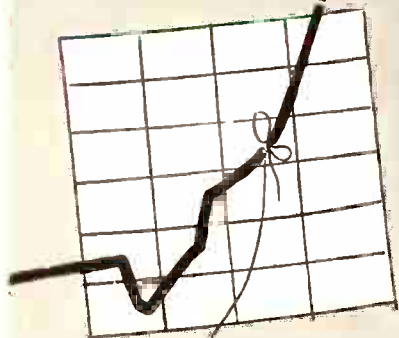
TPA has already acquired a group of successful film programs, announcement of which will shortly be released. These and other TPA properties will be recognized by their ability to deliver mass audiences to advertisers at realistic costs . . . by the complete follow-through sales-aids which are part of every TPA package . . . by the list of advertisers in many different fields across the country who are profitably sponsoring them.

Look for the man from TPA who will be calling on you soon with these TPA properties.

**t**elevision **p**rograms of **a**merica, inc.

729 Seventh Avenue, New York 19, New York  
1041 N. Formosa Avenue, Hollywood 46, California

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



anchor  
your  
advertising  
to **CKAC**

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

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

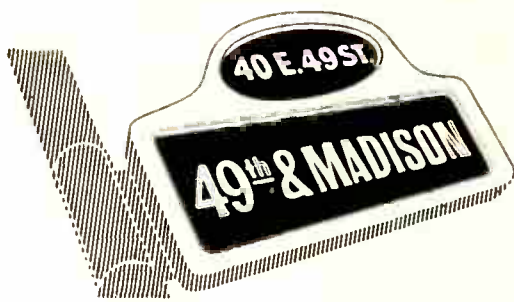
**CKAC**

MONTREAL

730 on the dial • 10 kilowatts

Representatives

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



#### CANADIAN SECTION

Our sincere thanks to SPONSOR for helping to make our Nanaimo summer meeting of the British Columbia Association of Broadcasters so successful. We received the 80 copies of SPONSOR's special Canadian Radio and TV edition [10 August 1953] in time to place a copy in the room of each registered member. All were most enthusiastic about the wonderful job you had done for Canadian radio in this edition.

Your statistics were very enlightening. The fact that 66 more U. S. firms are using Canadian radio this year—and 600 branches of U. S. concerns have been established in Canada since the war, explains part of the business increase on stations throughout Canada.\*

After carefully reading this section I sincerely hope every advertiser in Canada and the United States contemplating the use of Canadian radio will take time to digest the contents thoroughly. Canada, and particularly the West Coast of Canada, is growing so rapidly in population and industry, it is almost impossible to keep a timely report in the hands of prospective advertisers.

Yours is the most comprehensive and up-to-date study of Canadian radio we have had the pleasure to read.

SHEILA HASSELL  
National Sales Director  
CHUB, Nanaimo, B. C.

\*SPONSOR wishes to thank Pat Freeman and the Canadian Assn. of Broadcasters for getting up these statistics.

I thought your Canadian section a very interesting job, and useful to subscribers in a number of ways.

A. D. DUNTON  
Chairman  
CBC, Ottawa

#### MEDIA SELECTION

In the July issue of *The Advertiser's Digest* we noted a review of an article entitled "How to choose media"

by Ray Lapica which appeared in your publication in the issues of June 1 and 15, 1953.

We wonder if it is possible for you to send us a reprint of this article or, if you do not have reprints available, tear sheets from the two issues in which it appeared.

We will appreciate receiving a copy of the article for our information and reference files.

(Miss) A. M. LIPTAK  
Walther-Boland Associates  
San Francisco, Cal.

• Reprints of Media Study articles are not available. The study will be published in book form next year. Reservations are acceptable now by writing to SPONSOR. Extra copies of issues containing the articles cost 50c each.

In the April 20 issue of SPONSOR you begin Part 1 of an eight-month investigation of how media are bought. I have this copy.

Would you please send me the tear sheets of the seven succeeding articles that complete this series (or all those that have been released to date)?

A final request—would you also include a copy of your most recent "Radio Basics" and "Television Basics?"

We get your fine publication here in the Telecommunications office at SC but it is not possible to tear from these library issues.

The reason I need this information at hand is I am completing my dissertation for the Ph.D. degree. My dissertation is entitled "An Experimental Study of the Relative Effectiveness of Certain Types of Radio and Television Commercials." My study is being done in cooperation with the Allan Hancock Foundation, Lever Bros., M. J. B. coffee and Philip Morris.

JAMES J. RUE  
Telecommunications Dept.  
University of Southern California

• Single copies of "Radio Basics" and "TV Basics" are available at 30c each. Lower prices on quantity orders.

#### SPONSOR CARTOONS

We here at Station WJXX are very proud of our new Radio Ranch, and are determined to make it an interesting community project as well by planning our motif around the theme of radio broadcasting itself. In line with this, we have had line drawings put on the walls of our lobby—all appropriate to the radio theme.

It occurs to me that the series of cartoons which SPONSOR printed some  
(Please turn to page 15)

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

***The Other Big Market  
In Nebraska!***



***The Fetzer Stations***

WKZO—Kalamazoo  
WKZO-TV—Grand Rapids—Kalamazoo  
WJEF—Grand Rapids  
KOLN—Lincoln, Nebraska  
KOLN-TV—Lincoln, Nebraska  
Associated with  
◉ WMBD—Peoria, Illinois

# WHAT MAKES A MARKET ?

1. Production
2. Payrolls
3. People (who benefit from both)

They're all plentiful in the 114 counties reached by the clear, strong signal of WSAZ-TV... the *one* television station that serves the industrial heart of America.

No smart advertiser needs to have this spelled out. Where there's abundant industry and big payrolls—there's strong demand for the product you sell.

No other TV station... in fact, no other *single* medium... commands this high-income market! We thought you'd want to be reminded. After all, you *are* interested in profits!

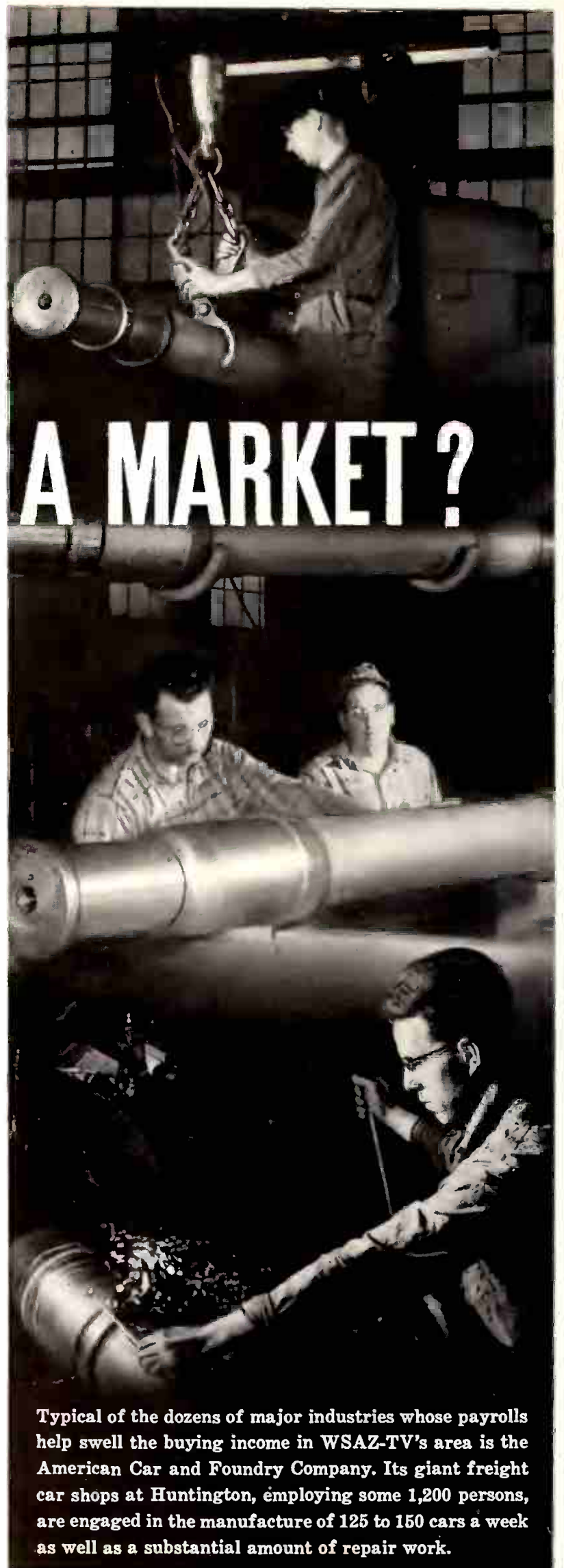


**Huntington—Charleston, West Virginia**

Channel 3—84,000 watts ERP—NBC-CBS-DuMont-ABC

*Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.*

*Represented nationally by The Katz Agency*



Typical of the dozens of major industries whose payrolls help swell the buying income in WSAZ-TV's area is the American Car and Foundry Company. Its giant freight car shops at Huntington, employing some 1,200 persons, are engaged in the manufacture of 125 to 150 cars a week as well as a substantial amount of repair work.



time ago, representing the timebuyer, manager, bookkeeper, salesman, announcer—the whole radio personality gamut—would make most interesting subjects for our “rogues gallery.”

If it is possible to obtain a set of these, we would be very happy to use them in this manner and of course are prepared to reimburse you for them.

JIM OWNBY  
WJXX  
Jackson, Miss.

• A few sets of SPONSOR's famous Jaro Hess cartoons are still available. Price, \$4 per set.

#### RADIO & TV BASICS

I enjoyed your “Radio Basics” and “TV Basics” sections in the July 13 issue of SPONSOR.

Would you please send me a reprint of each of these articles for my own files?

PORTER WHARTON JR.  
Miles Laboratories, Inc.  
Elkhart, Ind.

I have enclosed 30¢ in payment for one copy of this year's “Radio Basics.” I would appreciate it very much if you would send me this at your earliest opportunity and we are certain that it would be of great help to us in keeping our foreign companies informed of domestic findings.

G. H. MATHISEN  
Foreign Advertising Dept.  
Colgate-Palmolive-Peet Co.  
Jersey City 2

I would like very much to obtain a half dozen copies of “TV Basics.” Will you please send these to me together with a covering invoice?

W. S. CURCHINS  
Vice Pres. in charge Advtg.  
Brown & Williamson Tobacco  
Louisville 1

I believe I read in your last issue that you have reprints available of the Radio and Television Basics published in your July 13 issue. Will you please send us two copies of both “Radio Basics” and “TV Basics.” If not available in this form please send two copies of the magazine itself.

GERTRUDE CANNELL  
Librarian  
McCann-Erickson  
Cleveland 14

• Reprints of both “Radio Basics” and “TV Basics” are now available. Single copies cost 30¢ each. Quantity prices on request. Write to SPONSOR, 40 E. 49th St., New York 17.

#### NEGRO RADIO SECTION

... The various articles in the Negro Radio Section [21 August 1953] were most informative and I hope that the 1953 report will help advertisers to properly evaluate the Negro radio picture. More and more people are finding it to be a most lucrative medium bringing much better results per dollar spent than is indicated by charts and rules.

We also want to thank our stations for cooperating with SPONSOR in furnishing complete data and information regarding their Negro programs. The boys all along the way were anxious to give the advertisers as much information as possible and I believe you found in the correspondence that they are most enthusiastic over the progress of their stations since they started programming to the Negro. . .

CLAYTON J. COSSE  
Dora-Clayton Agency, Inc.  
Atlanta 3

I was more than somewhat chagrined in reading SPONSOR's August 24 Negro Radio report to note that mention was made of Hunter Hancock as a KGFJ d.j. and KFVD was conspicuous by its absence.

The fact of the matter is that KFVD was the first station in Southern California to present a program primarily for Negroes. To be more explicit, this consisted of Hunter Hancock's *Harlem Holiday* which together with his *Harlem Matinee* has been on this station since May 1943. (This incidentally is several years before most of the stations now carrying Negro programs were licensed.)

Consequently and just for the record, Hunter Hancock's *Harlem Matinee* 1:30-4:30 p.m., KFVD, Monday through Friday, is not only the oldest but the most successful and popular Negro program in Los Angeles. If anyone wants proof of the selling job we do, they will have to stand in line because right now Hunter Hancock is sold out.

FRANK BURKE  
General Manager  
KFVD, Los Angeles

#### “LIFE” STUDY

For the past three months there has been so much printed about the *Life*. (Please turn to page 117)

a solid foundation in the world's fastest growing market!

**KMPC** gives primary coverage in 205 Southern California Cities!

KMPC—5939 Sunset Blvd.  
Los Angeles 28, California  
HO 9-5341 . . . or call  
H-R Representatives



<b>K</b>	
<b>M</b>	50,000 watts days 10,000 watts nights
Gene Autry President	<b>P</b>
R. O. Reynolds Vice-president & General Mgr.	<b>C</b>

*introducing*

A GREAT NEW

concept in

TELEVISION

SPOT BUYING

*Electronic Spot Buying . . .*

*available only through NBC Spot Sales*

THE EXCITING NEW national sales offices of NBC Spot Sales in the RCA Building, New York, are headquarters for a revolutionary spot-buying technique called Electronic Spot Buying. It's the dramatic use of TV to buy Spot TV.



**ELECTRONIC SPOT BUYING** enables advertisers to see live local TV shows originating at the stations represented by NBC Spot Sales. Now, over a closed circuit, you can on specific occasions see local TV personalities, station facilities, your commercials on-camera and even your markets—all without leaving the NBC Spot Sales headquarters.



**EVER-INCREASING SERVICES:**

A new sales office in Detroit . . . salesmen with an intimate knowledge of our stations gained through travelling more than 175,000 miles since the first of the year to those markets . . . copy clearance specialists . . . research staffs that provide data for scientific time buying . . . experts in TV film and slide specifications . . . all these added to Electronic Spot Buying make NBC Spot Sales a better spot than ever to do business.



**SPOT SALES**

30 Rockefeller Plaza, New York 20, N. Y.

Chicago  
Cleveland  
Detroit  
Washington  
San Francisco  
Los Angeles  
Charlotte\*  
Atlanta\*  
\*Bomar Lorraine Associates

representing TELEVISION STATIONS:

<b>WNBT</b> New York	<b>KSD-TV</b> St. Louis
<b>KNBH</b> Los Angeles	<b>WNBW</b> Washington
<b>WNBQ</b> Chicago	<b>WRGB</b> Schenectady-Albany-Troy
<b>WPTZ</b> Philadelphia	<b>KPTV</b> Portland, Oregon
<b>WBZ-TV</b> Boston	<b>KONA</b> Honolulu, Hawaii
<b>WNBK</b> Cleveland	

representing RADIO STATIONS:

<b>WNBC</b> New York
<b>WMAQ</b> Chicago
<b>KNBC</b> San Francisco
<b>WTAM</b> Cleveland
<b>WRC</b> Washington
<b>KSD</b> St. Louis
<b>KGU</b> Honolulu, Hawaii

**Milwaukee's  
"Old Nite Owl"  
JOE DORSEY**



**Monday Through Saturday  
10:00 P.M. — 2:30 A.M.**

**WIRE REQUEST**

RADIO STATION WEMP MILWAUKEE, WISCONSIN RE JOE DORSEY'S "WIRE REQUEST" SHOW, HIS FANS INCLUDE SECOND SHIFT INDUSTRIAL WORKERS, AS WELL AS TEEN AGERS. WE ENJOY WIRING IN FAVORITES FOR THE "OLD NITE OWL" TO PLAY. THANKS FOR CATERING TO LISTENERS' MUSICAL TASTES PAST SEVEN YEARS ON MILWAUKEE'S ONLY TELEGRAM REQUEST PROGRAM. WE'LL BE LISTENING.

REGARDS  
MILWAUKEE LISTENERS

These national advertisers, knowing that "Wire Request" has a broad listening audience, are using 15-minute segments on the show:

**Ting, Coca-Cola, Wildroot,  
Nesbitt, North American  
Airlines, Household Finance.**

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

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

**WEMP WEMP-FM  
MILWAUKEE**

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

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



**Mr. Sponsor**

**Joel Y. Lund**

Executive V.P.  
Lambert Pharmacal Co., St. Louis

If the commercial airlines between New York and St. Louis show an increase in revenue this year they can attribute at least part of it to the discovery of anti-enzymes for use in dentifrices. Incongruous as this sounds it is the introduction of this new agent into Listerine toothpaste which caused Joel Y. Lund, exec. v.p., The Lambert Pharmacal Co., to make 22 round trips by air between New York and St. Louis in the first eight months of this year.

Fortunately for Lund and his company, they had more than a modicum of air experience under the belt before the time came to introduce the new product, Antizyme toothpaste. Last October the firm started alternate-week sponsorship of *Ozzie and Harriet* on ABC TV and Radio to push the sales of Listerine toothpaste and Listerine Antiseptic. Says Lund, "The company's sales show the highest level since 1929—an abnormal year because of an influenza epidemic."

In explaining the allocation of 60% of the company's ad budget to air media Lund told SPONSOR: "We feel that we need the full coverage of radio and TV to get our story to the most people.

"We've changed from situation-type to strongly competitive copy. To put across Antizyme we're not going to be content to sit back and quietly tell the public of the superiority of our products. We intend to slam home the fact that, regardless of the claims of others, Antizyme is the only toothpaste on the market which contains an anti-enzyme ingredient which gives protection all day long. That's our story and we're counting heavily on radio and TV to help us tell it to the greatest number of people possible."

Lambert is betting heavily on Antizyme. "We passed up chlorophyll," says Lund, "because research on Antizyme was well along and we knew it would be much better. So Antizyme gets the big ride."

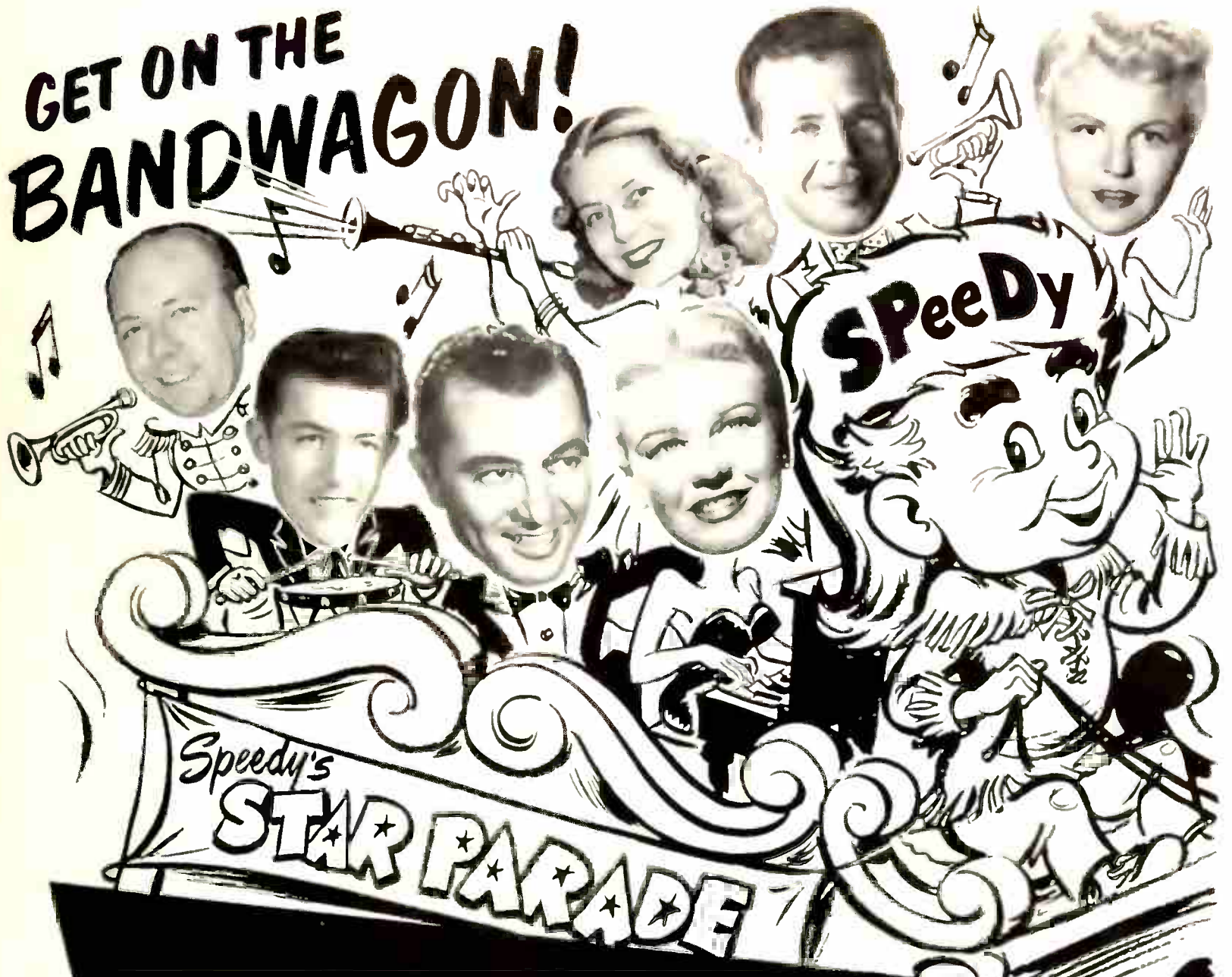
A business administration graduate from M.I.T. in 1923, Lund joined Lambert 25 years ago in the engineering department, headed construction of the Jersey City plant, became v.p. in charge of purchasing and manufacturing before assuming his present post in 1951.

Married and the father of two daughters, Lund devotes his spare time to educational, civic and charity work.

(See "The anti-enzyme war on the air." page 38.)

\*\*\*

# GET ON THE BANDWAGON!



Join SPeeDy's "Star Parade", the new Fall and Winter promotion of WSPD—radio. Your product can be identified with such national and local personalities as Ginger Rogers, Bernie Young, Dick Powell, Lea Knight, Don John Ross, Peggy Lee, Gene Dickey, Tony Martin and Bill Charles, as SPeeDy's "Star Parade" marches into over 339,000 radio homes in Northwestern Ohio and Southern Michigan.

Advertisers will enjoy the benefits of window banners at point of sale, shelf talkers with product identification, inclusion in SPeeDy's "Family News", (going to over 1,000 buyers within WSPD's radio coverage area), and personal calls by the Merchandising Department on all Toledo buyers. Take full advantage of WSPD's expanded merchandising and promotion services to acquaint buyers and consumers alike with the tremendous advertising support behind your product.

Full details on SPeeDy's "Star Parade" can be obtained from your nearest Katz Agency or by calling Adams 3175 in Toledo.

# WSPD

5000  
WATTS  
TOLEDO, OHIO

Represented Nationally  
by KATZ

Starer Broadcasting Company

TOM HARKER, NAT SALES DIR 118 E 57th STREET, NEW YORK

**THE NEW KEY TO**

Pittsburgh's  
\$2¼ Billion  
Market

PA PITT'S PREFERENCE

**WKJF-TV**  
Channel 53  
**PITTSBURGH**

**NOW ON THE AIR**

It's good business to sell the rich Pittsburgh market through WKJF-TV, Pittsburgh's pioneer UHF television station. In addition to "top" NBC shows, WKJF-TV offers a wide range of local-interest programs—all designed to assure a high audience "pull" from America's eighth largest trading area. And remember—the more than 680,000 set owners in the Pittsburgh area are converting fast to receive Channel 53, Pa Pitt's Preference.

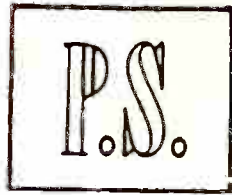
**Outstanding NBC Programs**

- Ethel and Albert • Hallmark Hall of Fame • Kraft TV Theatre
- Dennis Day • Mr. Peepers • Milton Berle • Bab Hape • My Little Morgie • T-Men • TV Playhouse
- Dinah Shore • Bab Cansidine • Armstrong Circle Theatre ... and many others!

**WKJF-TV**  
Channel 53  
**PITTSBURGH**

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

**New developments on SPONSOR stories**



**See:** "How Kraft uses the air: 1933-'52"  
**Issue:** 5 May 1952, p. 15  
**Subject:** "Kraft TV Theatre" to be telecast over NBC TV Wednesdays, ABC TV on Thursdays

The first dairy company in the U.S. to package cheese in slices, Kraft is about to chalk up another TV "first" as well: This fall Kraft will be the first advertiser to sponsor each week two one-hour dramatic shows over two TV networks, each with different scripts and different casts.

Both shows are running under the same title: *Kraft TV Theatre*. The original schedule: NBC TV, Wednesdays, 9:00-10:00 p.m. The additional schedule: ABC TV, Thursdays, 9:30-10:30 p.m., starting 15 October.

This additional network TV show, which will cost Kraft an estimated extra \$2.1 million in time and talent, will give the dairy giant the dual advertising impetus it seeks: (1) more audience and coverage with a tested and successful program format; (2) an added advertising vehicle for its extensive line of dairy products.

The reasoning behind the second one-hour network TV buy: *Kraft TV Theatre* has done an outstanding job of selling the various established Kraft products, has built up an established following. Now, with further expansion of Kraft's line of foods, the firm feels it can cash in on the show's name by duplicating the program to sell some of its newly developed products, such as Cheez Whiz.

Besides the 104 TV theatre shows Kraft has undertaken to sponsor during the 52 weeks following 15 October, the dairy firm will continue sponsorship of *The Great Gildersleeve*, NBC Radio, Wednesdays, 8:30-9:00 p.m., for Parkay and Velveeta, and *Bobby Benson*, MBS, Mondays 5:15-5:30 p.m. for Kraft Caramels.

Kraft's 1953-'54 air advertising budget is estimated at 34% above the previous year's \$4.4 million radio-TV expenditures. Here's an estimated breakdown:

PROGRAM	COST (time and talent)
<i>Kraft TV Theatre</i> (ABC and NBC) .....	\$4,200,000
<i>Great Gildersleeve</i> (NBC) .....	1,200,000
<i>Bobby Benson</i> (MBS) .....	350,000
Spot Radio and TV .....	125,000
	\$5,875,000

Kraft's sponsorship of the *Kraft TV Theatre* on ABC TV represents an additional advertising appropriation. The company does not intend to cut its other advertising to provide for the additional network TV show.

Kraft's approach in adding a second version of an existing TV show is reminiscent but not identical with the WOR-TV, New York, plan called "Double Exposure." Under terms of "Double Exposure," clients on other New York stations are invited to play their film shows a second time in the New York market via WOR-TV. But Kraft will use entirely new programs for its second *TV Theatre*. While probably unprecedented on either TV or radio networks, the Kraft maneuver is not far removed from standard procedure. Reasoning is similar to that of a client who sticks to soap opera or situation comedy if that programming form pays off for him. ★ ★ ★

# Gad!

Look what  
has happened  
in  
San Francisco's  
daytime  
television!

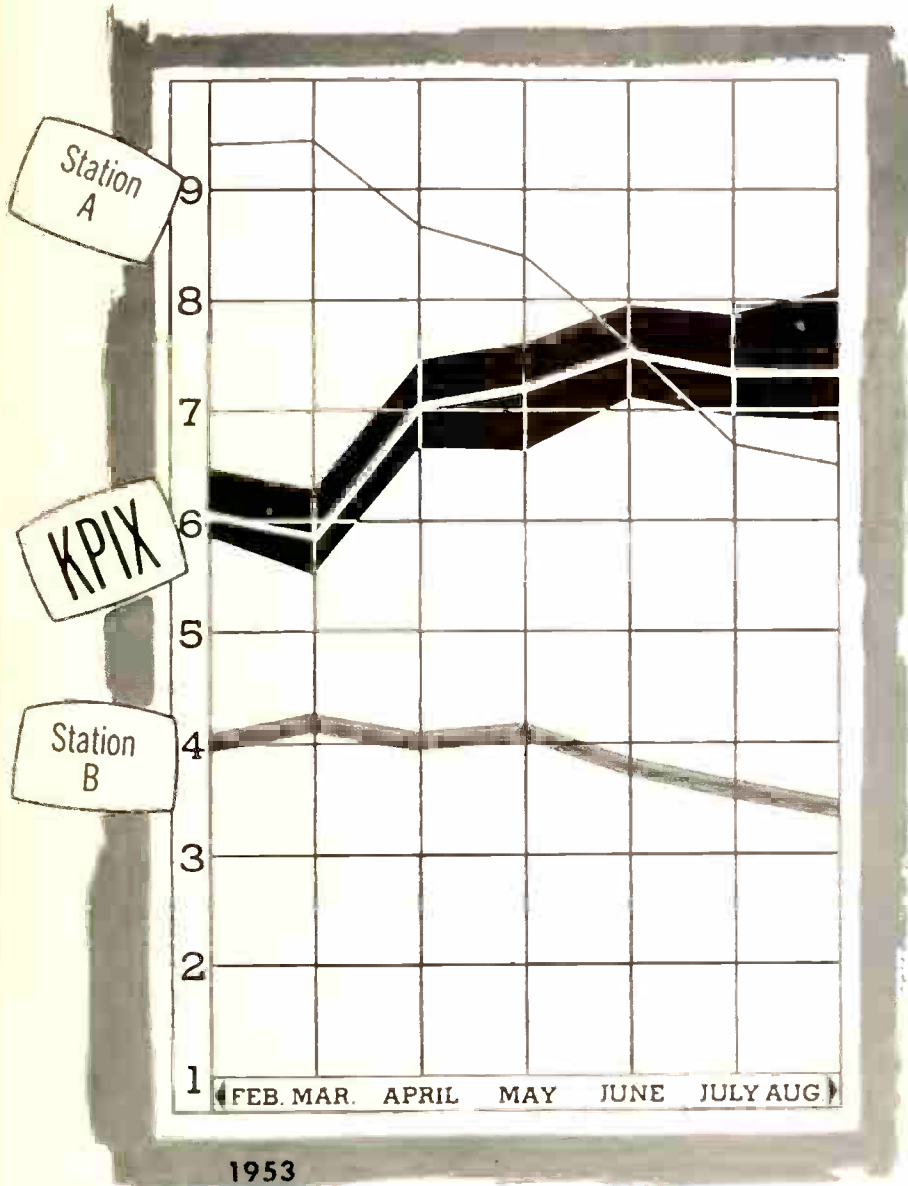


Chart based on monthly  
Telepulse reports for  
the San Francisco  
Bay Region.

When spring rolled around this year, KPIX was doing all right in daytime TV . . . a good strong second and well ahead of the number three station in San Francisco. Could KPIX better its position? Take a look at the result of some serious thinking and some fine programming. As of the August Telepulse, KPIX has climbed by 22% across the daytime board to a sponsor-satisfying number one spot. Thus, always a good buy, KPIX is now a better buy than ever. Your Katz man has the hour-by-hour story.

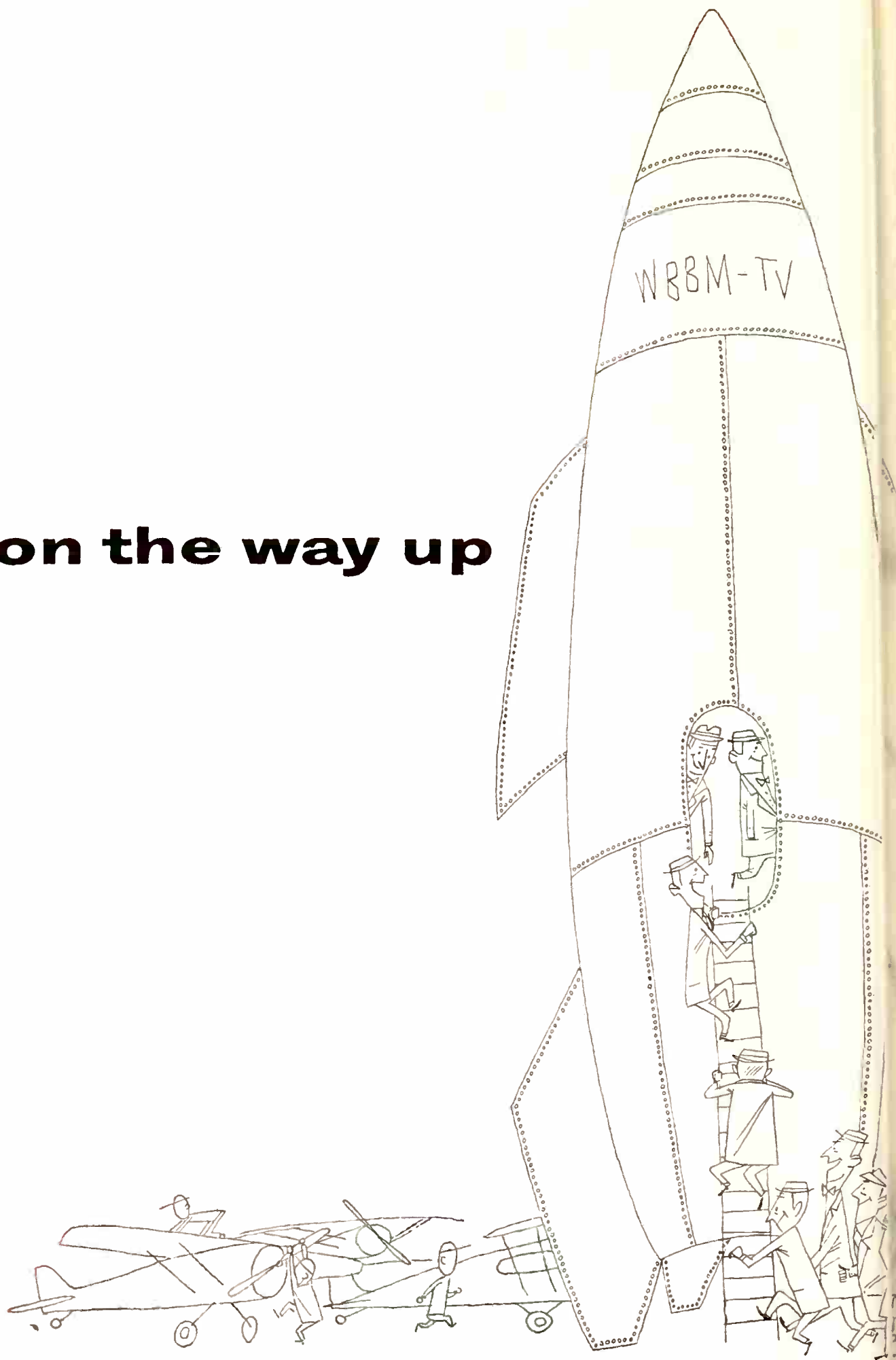
# KPIX

TELEVISION CHANNEL **5**  
SAN FRANCISCO, CALIF.

... affiliated with CBS and DuMont Television Networks... represented by the Katz Agency



**on the way up**





# in chicago ?

You can get there quicker on WBBM-TV.

Far that's where audience history is being made. Take a look at WBBM-TV's progress during the last six months, for example.

Today . . .

8 of Chicago's "top 10" nighttime TV shows are WBBM-TV shows. (Six months ago there were only 5.)

12 of Chicago's "top 15" nighttime shows are WBBM-TV shows. (Six months ago there were only 9.)

6 of Chicago's "top 10" across-the-board daytime TV shows are now WBBM-TV shows. (Six months ago there was only 1.)

WBBM-TV is now top-rated in 164 week-long quarter-hour periods . . . leading all other Chicago stations. (Six months ago we were a poor second with 104.)

In Chicago . . . *Showmanship* changes things—for the better. The fastest way to make your sales curve soar in the nation's second market is to give your product a ride an . . .

**WBBM-TV**  
CHANNEL 2 CHICAGO

*chicago's showmanship television station*

Source: Telephone of Chicago (Aug., 1953)



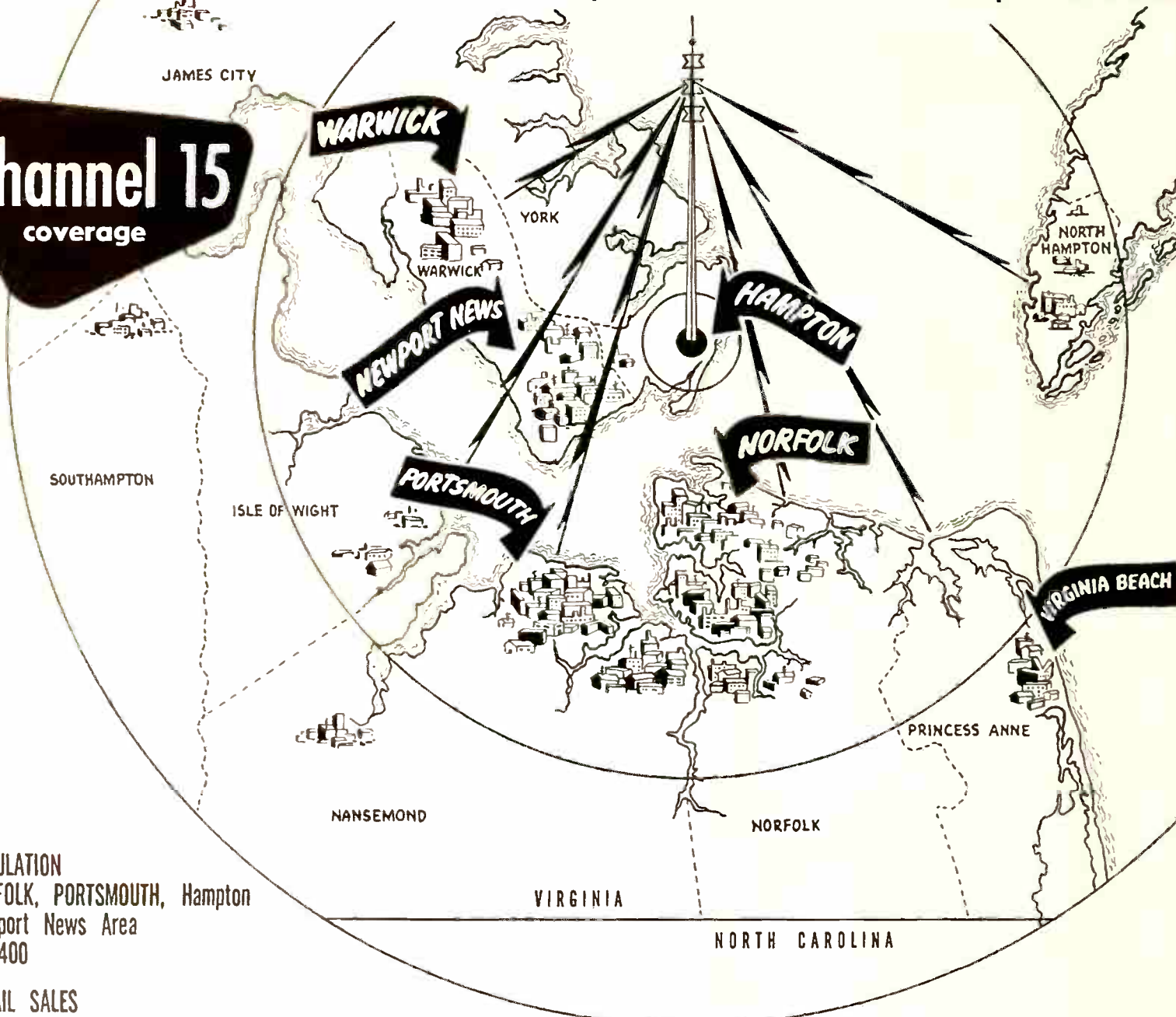
# WVEC-TV

channel 15  
nbc affiliate  
virginia's "power" station

200,000 watts  
500 foot tower

serving over  $\frac{3}{4}$  million people in Norfolk... Portsmouth...  
Hampton... Newport News... Greater Metropolitan Area

Channel 15  
coverage



POPULATION  
NORFOLK, PORTSMOUTH, Hampton  
Newport News Area  
784,400

RETAIL SALES  
\$1,128,464,000.00

Source: Consumer Markets '52-'53

WVEC-TV blankets this rich metropolitan market  
with a primary NBC signal. A market so fabulous  
many sales campaigns are first tested here.

For lowest rates - best availabilities call NOW

WVEC-TV

represented by RAMBEAU



television —

# New and renewed

# SPONSOR

## New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
CIO	Henry J. Kaufman & Assoc	ABC 12B	John W. Vandercook, M-F 7-7:15 pm; 7 Sep. 52 wks
General Foods Corp	FC&B	CBS 140	Beulah, M, W, F 7:15-30 pm, 5 Oct; 26 wks
Gillette Safety Razor Co. Boston	Maxon, NY	ABC 350	Cavalcade of Sports, F 10 pm to concl. 4 Sep; 39 wks
Longines-Wittnauer Watch Co	Victor A. Bennett	CBS 126	Longines Symphonette; Sun 2-2:30 pm, 27 Sep; 65 wks
Longines-Wittnauer Watch Co	Victor A. Bennett	CBS 126	Choraliars, T, Th 7:30-45 pm; 29 Sep. 65 wks
P. Lorillard	Lennen & Newell	CBS 206	Two for the Money; Sat 9-9:30 pm; 3 Oct, 52 wks
Milner Prods	Gordon Best	CBS 125	Robert Q. Lewis; Sat 10:15-30 am; 17 Oct; 26 wks
Murine Co	BBDO	CBS 204	Johnny Mercer; W 7:30-45 pm; 2 Sep; 3 progs; Galen Drake; Sat 10:15-30 am; 5 Sep; 7 progs; Larry LeSueur; Sun 4-4:15 pm; 27 Sep; 3 progs; Cedric Adams; M, F 10:35-40 pm; 21 Sep; 6 progs; Beulah; Th 7:15-30 pm; 1 Oct; 3 progs; Junior Miss; W 7:30-45 pm; 4 Nov; 4 progs
Owens-Corning Fiberglas	Fuller & Smith & Russ	CBS 204	Arthur Godfrey Digest; Sun 5-5:30 pm; 6 Sep; 52 wks
Philco Corp	Huchins Adv	ABC 300	Philco Radio Playhouse; W 9-9:30 pm; 30 Sep; 52 wks
Reynolds Metals	Buchanan	CBS 111	Little Brown Jug; Th 7:30-45 pm; 24 Sep only

## Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Animal Foundation (Hunt Club Dog Food)	Moser & Cotins	CBS 78	Galen Drake; Sat 10-10:15 am; 12 Sep; 13 wks
Cannon Mills	Young & Rubicam	CBS 157	Give & Take; Sat 11:30-12 noon; 3 Oct; 52 wks
Colgate-Palmolive-Peet	Ted Bates	CBS 205	Our Miss Brooks; Sun 6:30-7 pm; 4 Oct; 52 wks
Colgate-Palmolive-Peet	Esty	NBC 190	Phrase that Pays; M-F 11:30-45 am; 28 Sep; 52 wks
Colgate-Palmolive-Peet	Esty	NBC 190	Strike It Rich; M-F 11-11:30 am; 28 Sep; 52 wks
Corn Products Sales	C. L. Miller	CBS 78	Sunshine Sue; M-F 4:15-30 pm; 7 Sep; 52 wks
Cream of Wheat Corp	BBDO	CBS 160	Theatre of Today Sat 12:05-30 pm; 19 Sep; 52 wks
General Electric Co	Maxon	CBS 204	Meet Mr. McNutley; Th 9-9:30 pm; 17 Sep; 52 wks
General Foods	Benton & Bowles	CBS 164	Wendy Warren; M-F 12-12:15 pm; 14 Sep; 52 wks
Green Giant Co	Leo Burnett	CBS 176	Houseparty; Th 3:15-30 pm; 3 Sep; 52 wks
Kellogg Co	Leo Burnett	CBS 199	Houseparty; T 3:15-30 pm; Th 3:30-45 pm; 1 Sep; 52 wks
Liggett & Myers Tob	Cunningham & Walsh	CBS 207	Arthur Godfrey; M, W, F 11:15-30 am; 3 Aug; 52 wks
Miles Labs	Wade Adv	CBS 152	Hilltop House; M-F 3-3:15 pm; 28 Sep; 52 wks
Miles Labs	Wade Adv	CBS 154	Curt Massey; M-F 5:45-6 pm; 28 Sep; 52 wks
Nat'l Biscuit	McCann-Erickson	CBS 202	Arthur Godfrey; T, Th 11:15-30 am; alt F 11-11:15 am; 1 Sep; 52 wks
Nat'l Homes Corp	Applegate Adv	MBS	Gabriel Heatter; M, W, F 8:45-55 am; 4 Sep; 52 wks
RCA Victor Div, RCA	J. Walter Thompson	NBC 19B	Phil Harris-Alice Faye; F 9-9:30 pm; 25 Sep; 39 wks
Star-Kist Foods	Rhoades & Davis	CBS 195	Arthur Godfrey; M, W, alt F 10:30-45 am; 31 Aug; 52 wks
Toni Co	Weiss & Geller	CBS 204	Arthur Godfrey; T, Th, alt F 10:45-11 am; 1 Sep; 52 wks
Willys Motors	Ewell & Thurber	CBS 204	N. Y. Philharmonic; Sun 2:30-4 pm; 11 Oct 30 wks

(For New National Spot Radio and TV Business, see "Report to Sponsors," page 2)

## National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
John C. Alicoate	Advanced TV Picture Services, mgr	Guild Films, NY, sls mgr
Milton F. Allison	CBS Radio Spot Sales, NY, acct exec	Same, eastern sls mgr
Alan Axtell	KNX-CPRN, Los Angeles, asst gen sls mgr	CBS Radio Spot Sales, Chi. acct exec
Ray Barnett	ABC, SF, spot sls	W. S. Grant, LA, acct exec
Morton A. Barrett	WCBS-TV, NY, mgr opers, sls serv	Bolling Co, NY, exec
Carl Behle	WMPS, Memphis, sls stf	KOTV, Tulsa, sls stf
L. A. Blust Jr.	KTUL, Tulsa, asst gen mgr	Tulsa Bdcstg Co, vp & gen mgr
Wells F. Bruen	Radio-TV exec	Geo P. Hollingbery, NY, sls stf
Charles W. Brunt	WTOB, Winston-Salem, sls stf	Same, sls mgr
Jerry Burns	KDYL-TV, Salt Lake City, comml mgr	KOOL-TV, Phoenix, dir TV
Diane Cameron	Freelance radio-TV perf	WOL, Wash, DC, sls stf
Dan R. Cavalier	Campbell Music, gen mgr	The Good Music Station, Inc. Wash, DC, vp chg sls & devel
John J. Cole	Motion Pictures for TV, Midw mgr	Same, West Coast sls mgr
William Connelly	KOOL, Phoenix, sls mgr	KOOL, KOOL-TV, Phoenix, dir sls



Numbers after names refer to New and Renewed category

- Al Constant (3)
- Milton Gordon (3)
- M. A. Barrett (3)
- W. Humphreys (3)
- Frank Mangam (3)

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

**New and renew**

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

NAME	FORMER AFFILIATION	NEW AFFILIATION
Al Constant	Denver TV Co, Denver, gen mgr	KONA, Honolulu, opers mgr
Wayne W. Cribb	KHMO, Hannibal, Mo, gen mgr	WTAD, Quincy, KGLO, Mason City, natl sls mgr
Ranny Daly	WPFB, Middletown, Ohio, comml mgr	WONE, Dayton, asst to pres
Tom Dawson	KCBC, Galveston, prog dir	ARB, West Coast client serv dir
Richard Dinsmore	TV film prod	Screen Gems, West Coast sls mgr
Charles V. Dresser	NBC Central Div, Chi, TV spot sls mgr	WNBC, WMAQ, Chi, dir sls
David Engles	Chiodo Candy, Oakland, sls mgr	KNBC, SF, mgr sls merch
Charles C. Farrar	KSTL, St Louis, asst to pres	Same, stn mgr
Jack F. A. Flynn	WPIX, NY, asst opers mgr	Same, sls stf
Riley Gibson	KOME, Tulsa, gen mgr	KXO, El Centro, Cal, gen mgr
Henry A. Gillespie	RCA, Southeastern rep	Screen Gems, Southeastern sls mgr
Milton Gordon	Own investment co	TV Programs of Amer, NY, pres
George Greaves	KNBC, SF, asst gen mgr	Same, gen mgr
David Harris	KWG, Stockton, Cal, stn mgr	KMJ, Fresno, Cal, stn mgr
James Hensley	KNX, LA, acct exec	CBS Radio Spot Sls, SF, acct exec
Charles M. Higgins	WIRK, WIRK-TV, W. Palm Beach, comml mgr	WFEC, Miami, comml mgr
Kingsley Horton	CBS Radio & TV, Hywd, chg Pacific Coast sls	George F. Foley, Hywd, exec
William H. Humphreys	WGAR, Cleve, sls rep	Katz Agency, Detr, sls stf
B. Lowell Jacobsen	RCA Victor, NY, pers mgr home instru dept	NBC, NY, pers dir
Joseph A. Jenkins	NBC, NY, exec	WKJF-TV, Pittsb, comml mgr
Roland T. Kay	CBS Radio Spot Sales, Chi, acct exec	KNX-CPRN, SF, Eastern sls rep
Thomas Kelland	KOOL, Phoenix, asst mgr	Same, stn mgr
Jack King	WORL, Boston, sls stf	WBZ, Boston, sls rep
James T. Kirwan	WNLK, Norwalk, Conn, exec	WDLA, Walton, NY, prog dir
Eric C. Lambert	Crowell-Collier Publ, Chi, sls rep	NBC, Chi, acct exec
Aflred J. Larson	Artra Cosmetics, asst to sls prom mgr	Paul H. Raymer, NY, acct exec
Allan Lewis	WGR, Buffalo, chief anncr	WBES-TV, Buffalo, comml mgr
Howard D. Longworth	WOWO, Fort Wayne, regional sls mgr	Same, sls mgr
Chris Mack	WNAX, Yankton, farm serv dir	Same, asst mgr
Edward D. Madden	NBC, NY, vp chg TV opers & sls	Motion Pictures for TV, NY, vp
Guy F. Main	KTLA, LA, sls stf	WCIA, Champaign, Ill., sls mgr
Frank Mangam	"The Chicago Tribune," Chi, adv	Katz Agency, Chi, sls stf
Edwin C. Metcalfe	KECA-TV, Los Angeles, specl sls	Weed & Co, Hywd, TV mgr
King Mitchell	KOMO, Seattle, sls stf	Same, sls mgr
Donald P. Molony	WJIM-TV, Lansing, dir TV prod	WEHT, Evansville, asst gen mgr
Chick Morris	WBZ, Boston, specl events dir	Same, sls rep
Edward F. Murphy	WGN-TV, Chi, exec	KSTM-TV, St Louis, prog dir
Perry Nelson	KFBK, Sacramento, sls mgr	KMJ-TV, Fresno, Cal, stn mgr
Walter C. Newton Jr	WOR-TV, NY, sls stf	Weed & Co, NY, sls stf
Lynn Phillips Jr	Ziff-Davis Publ, vp & ad dir	NBC, NY, TV acct exec
Philio D. Porterfield	ABC, NY, acct exec	WOR-TV, NY, acct exec
Cecil L. Richards	WBZ, WBZ-TV, Boston, asst prom mgr	WBZ, Boston, WBZA, Springfield ad & mgr
Boyd A. Rippey	Harrington & Rippey Adv, SF, partner	Weed & Co, SF, sls stf
Angus Robinson	Walter O'Keefe, Hywd, sls	NBC, Chi, TV acct exec
Frank D. Rubel	Wometco Theatres, exec	Cedar Rapids TV Co, gen mgr
Hamilton Shea	WTAM, WTAM-FM, WNBK, Cleve, gen mgr	WNBC-WNBT, NY, gen mgr
Michael Sillerman	Ziv TV, NY, sls exec	TV Programs of Amer, NY, excec vp
James T. Simler	WJAC-TV, Johnstown, Pa, sls stf	Adam Young TV, Chic, sls stf
Thomas J. Swofford	CBS Radio Spot Sales, SF acct exec	KNX-CPRN, Los Angeles, asst gen sls mgr
J. Paschal Swift	WGR, Buffalo, exec	WBUF-TV, Buffalo, comml mgr
Alexander M. Tanger	WHDH, Boston, acct exec	Same, comml mgr
Lewis Thomas	Denver "Post" radio-TV column	KLZ, KLZ-TV, Denver, prom mgr
Thomas W. Thuman	WSAI, rep Cinci, sls stf	Same, sls mgr
Howard M. Tucker Jr	Barnes, Chase, San Diego, exec	Erwin, Wasey, LA, media dir
Cy Wagner	ABC, NY, TV sls	NBC, Chi, TV acct exec
John Downing Wilson	Bloom Adv, Dallas, radio-TV dir	Screen Gems, Southwestern sls mgr
Paul Yamamoto	KULA, Honolulu, copy chief	Same, mdsg mgr
Lloyd E. Yoder	KNBC, SF, gen mgr	WTAM, WTAM-FM, WNBK, Cleve



**4. New Agency Appointments**

SPONSOR	PRODUCT (or service)	AGENCY
Advanced Prods Corp, Cal	Jet Glow hard wax	Yambert-Prochnow, Beverly
Armstrong Rubber, West Haven, Conn	Rubber prods	Biow, NY
Deko Chemical, Hawthorne, Cal	Dish-A-Way liquid detergent	Jimmy Fritz & Assoc, Hywd
Gallenkamp Stores, Cal	Retail shoe stores	Yambert-Prochnow, Beverly
House of Worsted-tex, Phila	Worsted-tex suits, Knit-tex topcoats, other clothing lines	Hirshon-Garfield, NY
Iceberg Freezer Corp, Chi	Home freezer	Robertson Potter Co, Chi
Investors Planning Corp, NY	Investment firm	Doremus & Co, NY
Knolar Prods, Camden, NJ	Nola soap flakes, Magic Washer	McKee & Albright, Phila
Raymond's, Boston	Department store	Ingalls-Minitzer, Boston
Reelshav Div, Warner-Hudnut, NY	Reelshav automatic razor	Ruthrauff & Ryan, NY
Ronson Art Metal Works, Newark	Lighters, other prods	William H. Weintraub, NY
Turner Hall Corp, NY	Admiracion shampoo; Eska professional hair prep	Kiesewetter, Baker, Hagedorn, Smith, NY
WHLI, Hempstead, LI, NY	Radio station	Marks-Aiken, NY

Numbers after names refer to New and Renew category

- Henry Gillespie (3)
- Frank Rubel (3)
- Wayne Cribb (3)
- Dan R. Cavalier (3)
- Lewis Thomas (3)
- R. Dinsmore (3)
- Edward Murphy (3)
- Alex Tanger (3)
- C. C. Farrar (3)
- C. L. Richards (3)



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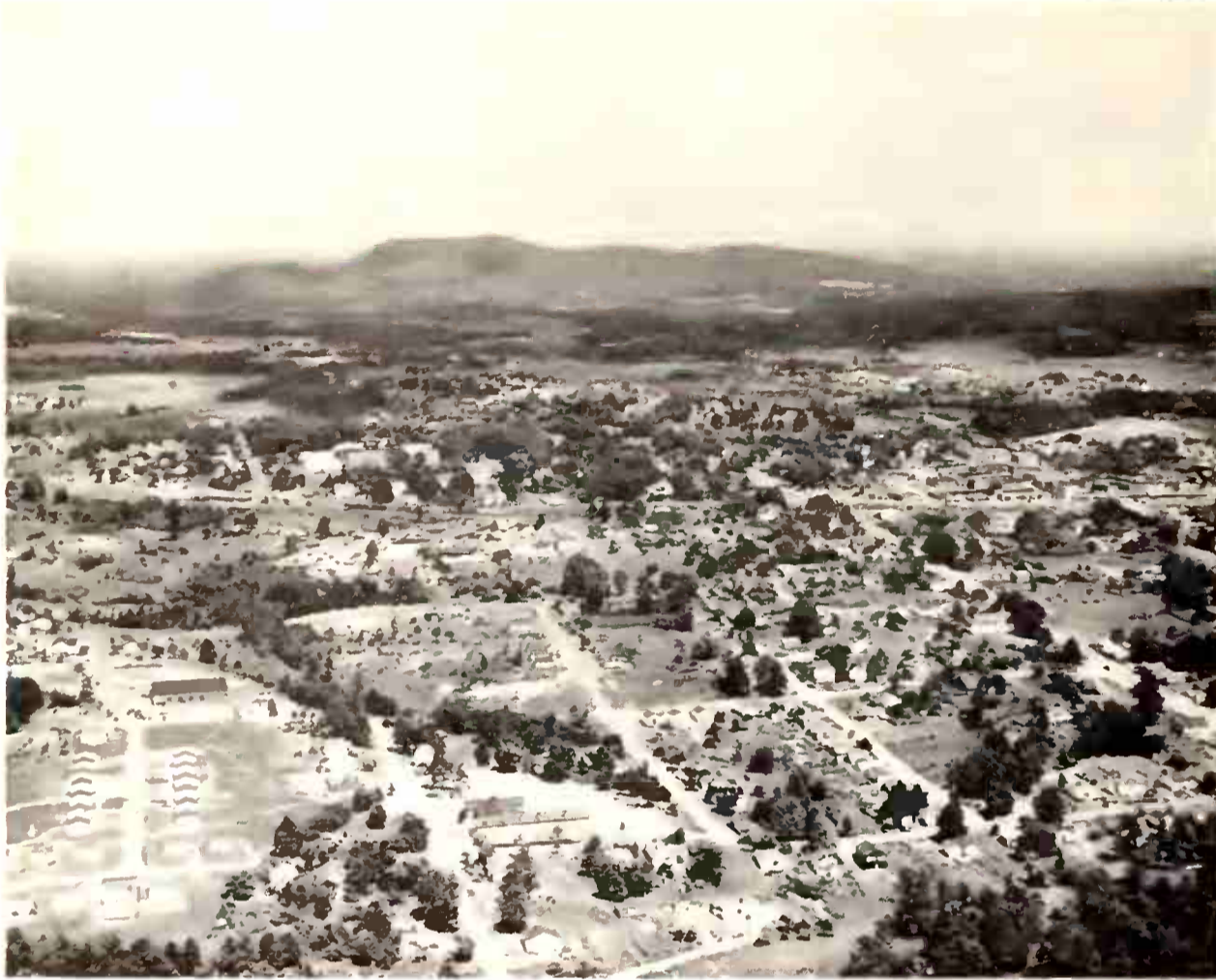


**RADIO CORPORATION of AMERICA**  
 ENGINEERING PRODUCTS DEPARTMENT

CAMDEN, N. J.



Penetration of Charlotte's Big 2  
in Kings Mountain—WBT, 89%; WBTB, 72%



▲ On October 7, 1780, a hastily gathered "army" from the Carolina mountains surprised and destroyed a British force atop Kings Mountain—delaying the British advance until spring and paving the way for Yorktown.

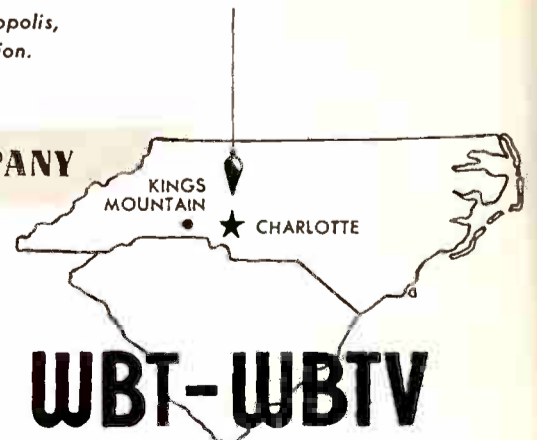
## at the peak of the Charlotte market

Historic Kings Mountain now shadows a thriving industrial town. Confident Kings Mountain citizens ask odds of nobody—in 1780 or in 1953. Yet they depend on nearby Charlotte for business, cultural and recreational facilities beyond the resources of their own community. This dependence, repeated in scores of satellite textile communities\* gives Charlotte a market importance ten times its city size.

\* For example: N. C.: Albemarle, Belmont, Concord, Cromerton, Gostonio, Hickory, Konnopolis, Lincolnton and Solisbury; S. C.: Chester, Fort Mill, Goffney, Loncoster, Rock Hill and Union.

**JEFFERSON STANDARD BROADCASTING COMPANY**

Represented Nationally by CBS Radio and Television Spot Sales



**WBT-WBTB**

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

## SPONSORED PROGRAMS MAKING THEIR DEBUT ON TV NETWORKS THIS FALL

PROGRAM	COST	TYPE	NETWORK	LENGTH	SPONSOR	AGENCY
Erny Thomas Show	\$24,750	Situation comedy	ABC	30 min.	Lucky Strike, Speidel	BBDO, SSCB
Bo Bolger Show	\$28,000	Comedy variety	ABC	30 min.	Poll Mall, Sherwin-Williams	SSCB, Fuller & Smith & Ross
George Jessel	\$15,000	Comedy variety	ABC	30 min.	B.B. Pen Co., Gemex	Hilton & Biggio, BBDO
Stuart Theatre	\$35,000	Straight drama	ABC	60 min.*	U.S. Steel	BBDO
Maude	\$12,750	Situation comedy	ABC	30 min.	Duffy-Mott	Y&R
Life of the Family	\$17,000	Situation comedy	ABC	30 min.	Bristol-Myers, Armour	Y&R
Hi Theatre	\$20,000	Straight drama	ABC	60 min.	Kraft Cheese Co.	JWT
Man to Person	\$20,000	Interview	CBS	30 min.	Amoco, Hamm Brewing	Jos. Katz, Campbell-Mithun
Topper	\$27,000	Situation comedy	CBS	30 min.	R. J. Reynolds	Esty
My Favorite Husband	\$26,000	Situation comedy	CBS	30 min.	International Silver, Simmons	Y&R
Life with Father, Mother	\$28,000	Situation comedy	CBS	30 min.	S. C. Johnson	NI&B
Life Behind the Badge	\$14,000	Crime & detection	CBS	30 min.	Bristol-Myers	Y&R
Letter to Loretta	\$30,000	Straight drama	NBC	30 min.	P&G (Tide)	B&B
Maude	\$23,500	Situation comedy	NBC	30 min.	Philip Morris, Lady Esther	Biow
Hotel & Albert	\$13,000	Situation comedy	NBC	30 min.	Sunbeam Corp.	Perrin-Panis
Madam a Second	\$ 9,500	Aud. participation	Du M	30 min.	Wine Corp.	Wiss & Geller
Life Your Way	\$ 8,000	Aud. participation	Du M	30 min.	Welch Wine	Greenthal

†E&E All costs are gross (include 15% agency commission). \*They include all talent and production costs. \*Alternate week.

# Have TV show costs reached their ceiling?

They're leveling off this season. SPONSOR survey of fall '53 TV shows indicates

The average cost of sponsored TV network programs has definitely taken a turn downward. This is one of the highlights emerging from SPONSOR's survey-analysis of commercial program alignments on the networks this fall.

Here's how the average cost to sponsors of nighttime programs shapes up by networks: ABC TV is the single exception to the current lower-cost trend. An unprecedentedly heavy line-up of upper-cost programs is responsible for raising its average this fall to \$14,000. ABC TV last fall showed an average program cost of \$12,500 (see

"How ABC will compete," page 32). CBS TV's average comes out at \$13,000, about \$2,000 less than it was a year ago. At Du Mont the average is \$6,500, which is just about what it was the previous fall. NBC TV's average is \$19,000, as compared with \$20,500 last fall.

SPONSOR's survey-analysis of the fall TV programing situation, in which

### programing

sponsors, agencymen and network executives were queried, also disclosed the following observations, statistical information and sidelights:

1. The top agencies have never had it so good from the viewpoint of program billings. But their TV department executives in larger numbers than ever gripe about the networks' near "monopoly" in program packaging, which these executives describe as getting progressively worse. The finger-pointing is especially directed at CBS and NBC, with the pointing a little less strenuous at the latter. The plaint from

this source is that the two networks' dominance in program packaging, plus control of the time, has tended to frustrate agency attempts to develop their own program ideas for sponsors and has boxed out any form of experimentation.

2. The appetite for film among network sponsors appears less sharp than it was a year ago. At the start of the 1953-'54 season 55% of all types of dramatic programs were on film. This fall film's share among the 71 straight dramatic, situation-comedy, Western and crime shows on the networks is down to less than 40%.

3. Two program types that have taken a substantial hike in both number and percentage are situation-comedy and quiz-audience participation. The shows in the quiz-audience category this fall total 39, or 17 more than were sponsored on the networks last fall. This represents an increase of from 14% of all programs last fall to 22% this fall. There are 23 situation-comedy programs this fall, as compared with the 11 that were on the networks last fall. (See chart on "Types of sponsored network TV programs," on page at right.) Agencymen had a simple and unanimous reason for this rash of situation-comedy shows: the continued smash success last season of *I Love Lucy*. As for the proportion of quiz-a.p. programs, the same opinion source held this twin view: It reflected (1) the increasing entry of low-budget-

COPIES OF COMPARAGRAPH are available without cost to agencies and advertisers for mounting on bulletin boards (as shown in picture at right). Write SPONSOR at 40 E. 49th St., New York City.

ed advertisers into network TV and (2) the tendency of some major advertisers to reduce the cost of one or more of their programs to allow money for the addition of markets to their network hookups.

4. This is the biggest "status quo" fall since the emergence of TV into a big-time medium. The percentage of program replacements is lower than it's ever been. Of the 17 commercial shows making their debut on the networks (see chart page 29) only five of them are taking the place of shows that the same sponsors had on last season.

5. Crime seems to be taking a beating in sponsored network TV. Not only is this fall's quota of mystery and detective programs less than it was last fall (13 as against 18), but of the 17 new shows making their debut this season only one of them—*Man Behind the Badge*—deals exclusively or directly with crime.

6. As a sponsored TV staple the soap opera seems to be making anything but headway. The 1952-'53 season started off with four soapers sponsored on the networks. There are just three of them



Agencymen are studying fall TV programing trend. Shown above discussing show costs as listed in SP Comparagraph of network TV programs are these

### Types of sponsored network TV shows

TYPES	CBS		NBC		ABC		DTN		TOTAL	
	1952	1953	1952	1953	1952	1953	1952	1953	1952	1953
Children's shows	3		4	3	4	1	3		14	4
Comedy variety	2	2	7	5	4	2			9	9
Situation comedy	5	10	2	8	4	5			11	23
Daytime variety	4	3	1	1			1		5	5
Straight drama	5	12	16	10	2	7		1	23	30
Mystery & detection	10	5	4	5	2	1	2	2	18	13
Soap operas	3	3	1						4	3
Westerns	1	2	1	2	1	1			3	5
Forum, discussions		1	3	1					3	2
Interview	2	2	1	1			2		5	3
Musical & musical variety	5	3	6	4		1	1		12	8
News & commentary	2	3	1	2	2	1	1		6	6
Sports (action)	1	1	2	2		2	1	1	4	6
Religious					2	2			2	2
Variety	1	6		3	1	4	1		3	13
Quiz, aud. partic., panel	12	15	5	10	2	5	2	7	21	37
<b>TOTAL</b>	<b>56</b>	<b>68</b>	<b>54</b>	<b>57</b>	<b>20</b>	<b>32</b>	<b>13</b>	<b>12</b>	<b>143</b>	<b>169</b>

SOURCE: Network schedules as of 11 September 1953 and 2 September 1952

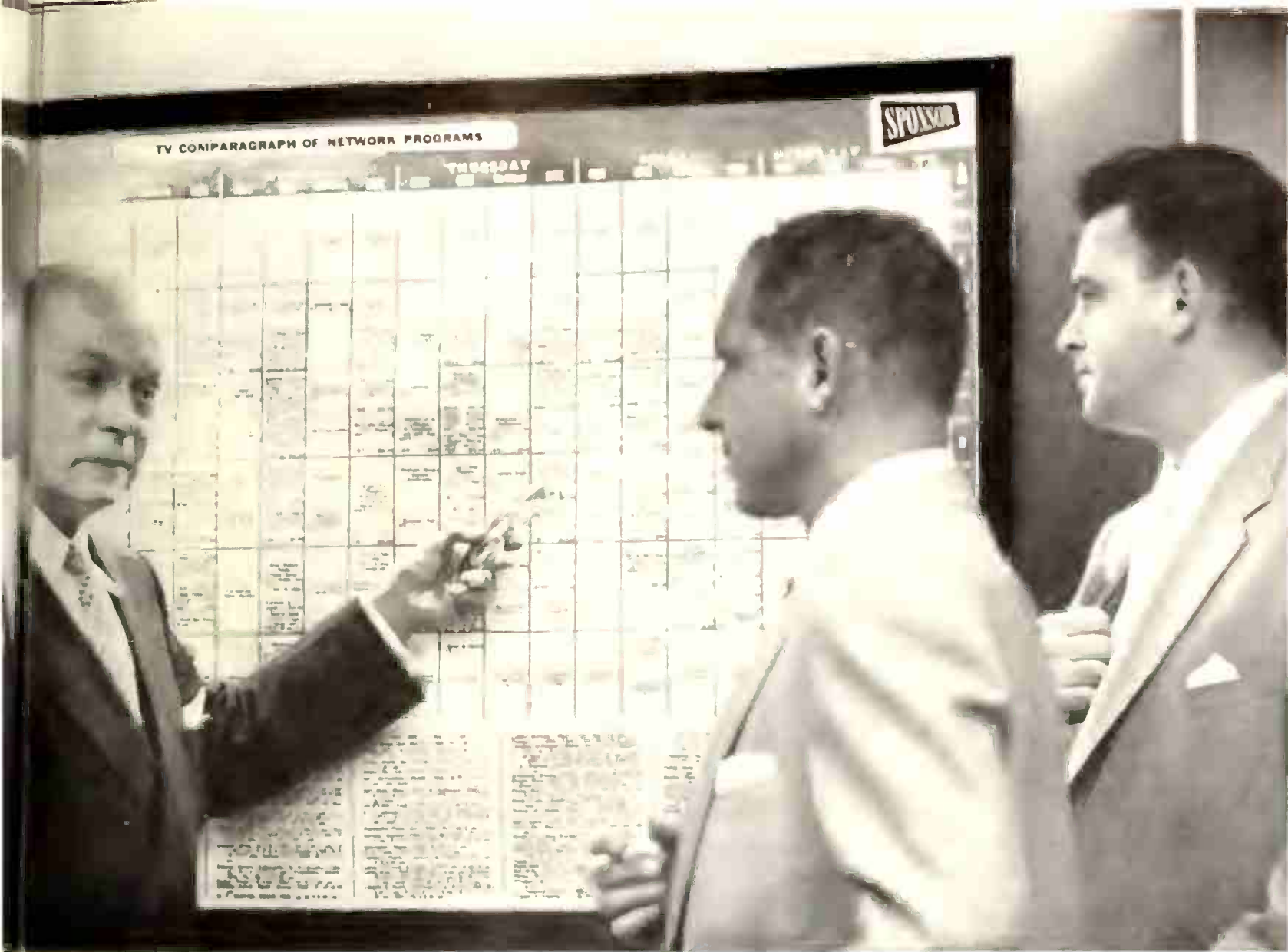
being underwritten this fall.

7. Some agencies are trying to "edge back" into production on a broader scale by making package deals that give the agency the right to put a staff man in charge of production. A case in point: Young & Rubicam, instead of NBC, will produce the *Paul Winchell Show* for Procter & Gamble. The packager, however, retains all other administrative functions. Y&R is looking forward to making this the pattern of other outside packages sponsored by its clients.

8. Network TV sponsors will spend a total of about \$2,830,000 a week on talent and production during the 1953-'54 season. SPONSOR estimates that the annual bill on this score will come to about \$124,000,000. (See chart on "What sponsors spend on TV talent, production," page 31.)

9. The magazine concept, much vaunted by NBC in particular the past





Executives (l. to r.): Phil Kenney, chief radio-TV timebuyer; Thomas L. Murphy, chairman of the board; Herbert Landon, publicity director; J. P. Wynnson, radio-TV talent and program buyer. Program costs discussed

in article on these pages were drawn from SPONSOR's Comparagraph which appears this issue page 91. Costs of shows seem to be levelling off under the pressure adding new television markets puts on budgets of major advertisers

several years, seems to have come to a standstill as far as nighttime sponsored programming is concerned. The only show of the nighttime "magazine" type (one in which more than two sponsors participate) remaining on NBC is *Your Show of Shows*. Between last year and the present, NBC's other "magazine" package, *All Star Revue*, became a program casualty. (Some of the participating stars, however, have been assigned to other NBC packages.) On CBS this fall there continue to be two "magazine" packages, the CBS-owned and produced *Jackie Gleason Show* and the Ford Foundation-produced and CBS-contracted *Omnibus*. Some agency men look to the vanishing of the nighttime magazine concept in a year or two, not because the idea is unsound economically but because of the advertiser reluctance to share the glamor of an important show with another advertiser during the

same broadcast period.

10. On the other hand the pattern of alternate-week sponsorship seems to be holding up well, if not expanding. One index to this practice: Of the 17 new shows making their debut on the networks this fall seven will

have alternate-week sponsorship.

Following is a cross-section of what SPONSOR found sponsors, agency men and network executives were thinking and saying about the sponsored programming situation, allied side issues:

(Please turn to page 105)

#### What clients spend on TV network talent-production

	WEEKLY		ANNUALLY	
	1952-'53 season	1953-'54 season	1952-'53 season	1953-'54 season
<b>ABC TV</b>	\$212,000	\$140,000	\$9,400,000	\$19,300,000
<b>CBS TV</b>	1,110,000	1,220,000	41,800,000	53,600,000
<b>DTN</b>	58,000	80,000	2,600,000	3,200,000
<b>NBC TV</b>	990,000	1,090,000	41,300,000	47,900,000
<b>Total</b>	<b>\$2,360,000</b>	<b>\$2,830,000</b>	<b>\$98,100,000</b>	<b>\$124,000,000</b>

SOURCE: Figures on 1952-'53 season are from SPONSOR, 4 September 1952 issue, page 29. Figures on 1953-'54 season are based on costs shown in TV Comparagraph of Network Programs, page 87, 21 September 1953 issue.

# How ABC will compete

**Network is concentrating its fire on three TV nights so as to use new star names to best effect. Ratings those nights will be watched eagerly**

by Alfred J. Jaffe

**Comedy names,** lacking at ABC till merger with United Paramount Theatres, are important in 1953-'54 programing strategy. Danny Thomas (below), Ray Bolger (above), Paul Hartman (opposite page) must lure audience from other nets if ABC is to build TV strength



With the American Broadcasting Co. moving firmly and confidently into the big time, this fall will see the fiercest competition in the history of network broadcasting.

Primed with United Paramount Theatres money, ABC, after wandering in the wilderness for a decade has reached the promised land and is now standing before the walls of Jericho.

Whether its trumpets will topple the walls remains to be seen, but ABC has surprised many in the industry by advancing into a position of strength in the few short months since the ABC-UPT merger.

Here are the highlights of its accomplishments and strategy:

1. Taking first things first, rather than spreading itself all over the map, ABC is concentrating on TV, which had been draining its meager financial resources before the merger.

2. Using the rifle rather than buckshot, ABC TV has dug itself into three nights with impressive sponsored program lineups, a good part of them new. It first nailed down sponsors on Tuesday and Friday nights and recently rounded out Thursday night with Kraft's surprising decision to put a second hour-long drama show on TV. (See Kraft show details in P.S., page 18.) Other nights will be built up in turn.

3. While the emphasis is on TV, ABC has already begun to reshape its

radio offerings. The most significant move is the scheduling of 15-minute strips on weekday nights from 8:00 to 9:00 p.m. A start has also been made on both morning and afternoon line-ups.

4. ABC's talent deals point up the show business turn of mind of ABC's management, now infused with motion picture theatre executives. Although ABC had been deficient in comedy talent previous to the merger, the signing of Danny Thomas, George Jessel, Ray Bolger, Sammy Davis, Joel Gray, Paul Hartman, et al., reflects also the feeling at ABC that TV is show business. However, recent moves indicate that sports and news also rate as important programing elements.

There has been no evidence that ABC will go off the beaten track in its programing. While it is bringing new names and fresh story lines into TV, the approach is one of sticking to techniques which have been tested and found successful in broadcasting and motion picture entertainment.

Besides the names and program given wide mention in the trade press, ABC has other cards up its sleeve. Three of these involve productions for ABC by the veteran Hal Roach Jr. They are *White Collar Girl* with Lorraine Day, *Tales of the Wayward Inn* with Brian Aherne and *Guns of Destiny*, a series of stories revolving around a particular gun, such as a blunderbuss, a Luger, a Colt and so forth. Roach will also produce a situation comedy titled *It Seems Like Yesterday*. Peter Lind Hayes and his wife, Mary Healy, were tapped to play the leading roles but negotiations for their services fell through.

5. ABC takes the flat position that radio and TV are competitors. None of this use-radio-for-non-TV-areas, an expedient which found temporary popularity in some broadcasting circles. ABC executives feel that the rapid spread of TV since the thaw has killed this approach once and for all. ABC's thinking on radio vs. TV resembles somewhat the may-the-best-medium-win philosophy as regards movies vs. TV which led to the ABC-UPT merger.

At present, ABC is organized as follows: Radio and TV sales are split up and down the line. All programing and talent is under Vice President Robert Weitman, but beneath him the split is complete. Station relations, which has gone through a number of phases, is now in one department.

Also integrated are public relations, advertising and promotion, engineering and legal departments.

6. While even ABC's competitors feel that the stories of program subsidies on TV have been exaggerated by agencies for bargaining purposes, it is no secret that ABC has been partially underwriting the costs of some of its big-name TV entries. ABC executives prefer keeping their own counsel on the program subsidy question, but there is little doubt ABC re-



gards subsidies as temporary measures which will be discontinued when (and if) the web is enconced with salable program ratings.

7. As of the beginning of September, ABC had 154 TV affiliates, has found its new program properties a substantial bargaining plus in lining up stations. CBS and NBC are still top dogs when it comes to grabbing affiliates and many of ABC's are secondary affiliations, but ABC's programs have given it an edge over Du Mont. The long-range network picture is still not

clear, and it appears that, unlike radio, many markets will continue indefinitely with secondary affiliation. ABC has been going more actively after the smaller markets than CBS and NBC and has been signing up UHF stations as primary affiliates in some of the larger markets, examples being Pittsburgh, Buffalo, St. Louis and Milwaukee.

In Pittsburgh ABC has WENS, which went on the air early this month. It is the second UHF station in the market, the other being WKJF-TV. In Buffalo ABC's affiliate is WBUF-TV, which was scheduled, at SPONSOR press-time, to be on the air 17 September. It is also the second UHF in the market, and follows WBES-TV, which began telecasting 5 September. Starting in October, ABC will be represented in St. Louis by KTSM-TV and in Milwaukee by WOKY-TV. As in Pittsburgh and Buffalo, they are the second UHF station. The web has also recently gotten VHF primary affiliates in Kansas City and Minneapolis.

8. The crucial problem of program clearances has been keeping ABC on its toes, but it regards progress as satisfactory. Talking about clearances, one ABC executive told SPONSOR: "They confound our competitors, content our advertisers." The web has just about completed the 52-station lineup for the Ray Bolger show, *Where's Raymond?* (Pall Mall and Sherwin-Williams) and the 60-station lineup for the *U.S. Steel Hour*. The *Make Room for Daddy* (Danny Thomas) lineup has reached 32 stations, but it is still not complete. Lucky Strike and Speidel, sponsors of the new situation comedy, would like a lineup in the neighborhood of 120 stations, but there has been no commitment made by ABC for that number.

Despite new stations coming on the air, the one-station market situation is far from solved as yet, and clearing time is no mean job for ABC. As of last month, out of 141 TV markets, 99 had only one station, though, of course, there are varying degrees of overlap. Of the 42 multi-station markets, 30 had two stations, eight had three stations, two had four stations and two had seven stations. As a result, the *Where's Raymond?* lineup is about  
(Please turn to page 113)

status report

M E M O

FROM: \_\_\_\_\_

TO: \_\_\_\_\_

RE: Nighttime spot radio

DATE: July '53

CONCLUSION: We recommend major increases in use of nighttime spot radio because we can reach more men at night in most markets than we now reach in mornings.

METHOD: Cost-per-1,000 of morning time in markets we buy was compared with average cost-per-1,000 of nighttime

in \_\_\_\_\_ markets.

# What a men nighttime

### Is nighttime radio a good buy?

All over the U. S. these past few months admen have been asking this question. With early-morning radio time hard to get and rates coming down at night, the reevaluation of nighttime radio is underway. It isn't often, however, that one advertising man tells another what he's thinking.

The memo presented on these pages does just that—it takes you behind the scenes at a medium-sized New York agency, revealing recommendations to one of its clients on nighttime spot.

The agency's media director, who authored the memo and supervised compilation of the data it draws upon, allowed SPONSOR to publish it with the understanding that the agency's and client's identities would not be revealed. Nothing else has been altered, however, so that the memo remains an important guide for any agency or client now thinking about nighttime spot.

The client (called Company X in the memo below) manufactures a product bought mainly by men. This firm has been using spot radio, mostly early-morning time,

for two years. It is now considering nighttime.

For a quick look at what the agency's study of early morning vs. nighttime revealed, see the table immediately below. Then read the memo following to get a full fill-in on the agency's thinking. (For a recent SPONSOR report on this same subject see 10 August 1953 issue.)

### Memo to Company X

When we sat down with you people this past January to map out your '53 radio campaign, we ruled out nighttime for the following reasons:

1. High-rated minute spots were not available, and you didn't want us to cut your copy down to 20 seconds.
2. With bulk of advertising concentrated in TV markets, you lacked confidence in nighttime radio.
3. Cost of evening time seemed considerably higher.
4. Evening announcements would reach male audience at a time when use of your product was not imminent.

However, by this summer you had achieved your original aim: educating the public to use of your product. Your new ad goal is a simpler one: to place and keep the brand

## EARLY MORNING VS. NIGHTTIME ON 99 STATIONS IN 22 MARKETS

### AVERAGE COST PER ANNOUNCEMENT

Early morning one minute .....	<b>\$37.05</b>
Evening 20 seconds .....	<b>\$48.91</b>

### AVERAGE NUMBER HOMES REACHED WEEKLY

Early morning one minute .....	<b>149,200</b>
Evening 20 seconds .....	<b>164,500</b>

### AVERAGE NUMBER OF MEN REACHED WEEKLY

Early morning one minute .....	<b>91,900</b>
Evening 20 seconds .....	<b>128,400</b>

### AVERAGE COST-PER-M MEN REACHED WEEKLY

Early morning one minute .....	<b>\$2.02</b>
Evening 20 seconds .....	<b>\$1.90</b>

# Director wrote his client about radio

Memo gives agency's thinking on nighttime vs. early morning time in 22 television markets

name in the minds of a maximum number of men. Since it is no longer necessary to include as many selling points, we feel your message can be put over in 20 seconds.

Here, then, are our findings on the various advantages and disadvantages of nighttime 20 seconds as compared with morning minutes.

The basis for this study is 99 radio stations in 22 TV markets throughout the country. Cost figures are based on the one-time rate for morning minutes and evening station breaks. We use Pulse ratings throughout, based on 7:00-8:00 a.m. for mornings, 8:00-10:30 p.m. for evenings.

The following is a summarized comparison of morning and evening radio:

1. *Average cost per announcement:* Evening announcements cost more on 66 stations, less on 20, same on 13.

2. *Average number of homes reached weekly:* Evening announcements reached more homes on 69 stations, fewer homes on 29, same on one. (The number of homes reached is arrived at by applying the average morning and evening weekly rating against the number of families within the TV viewing area of each market. "Outside area" isn't included since it's not a factor in the comparison of morning vs. night.)

3. *Average number of men reached weekly:* Evening announcements reached more men on 84 stations, fewer on 15. (This figure is arrived at by applying the male audience composition figure against the number of homes reached weekly in each market.)

4. *Average cost-per-1,000 men reached weekly:* Evening announcements reached men at a lower cost-per-1,000 on 63 stations, at a higher cost on 36.

A market-by-market comparison between nighttime and morning radio (see chart at right for 12 of markets) shows that in every one of the 22 markets studied more men are available to radio at night. The average number of men per 100 listening homes is 63.4 in the morning against an evening average of 78.3.

Other factors and trends that tend to strengthen the case for nighttime radio are the following:

Although TV is important in every one of the markets  
(Please turn to page 72)

## **How Company X's morning schedule compares with nighttime in 12 TV markets**

**Atlanta:** A slightly upped weekly cost evening would add 52% more homes, 77% more men daily

**Baltimore:** Little additional money would provide 23% more homes, 47% more men on per-evening basis

**Birmingham:** Morning announcements provide greater male audience daily; but evening yields 46.9% more men considering weekly audience turnover

**Boston:** A lower cost than current schedule of morning plus some evening, going to night-only would reach 5% fewer homes but 11% more men

**Chicago:** 19 evening announcements can be bought for cost of 11 morning announcements. While fewer homes would be reached, more men would be in audience

**Cincinnati:** Three evening vs. five morning announcements give 3% more homes, 27% more men

**Cleveland:** Evening announcements would yield 2% more homes and 48% more men listeners

**Detroit:** Evening time provides 72% more homes and 104% more men listeners

**Houston:** Using three evening announcements a week would provide 6% fewer homes, add 26% more men daily; 122% more men considering weekly turnover

**Kansas City:** The three evening for five morning announcements ratio here adds 57% homes, 97% men

**Los Angeles:** Nine evening announcements instead of mixed schedule would increase number of homes by 6%, number of men reached by 30%

**Minneapolis:** Evening announcements would reach 19% more homes, 35% more men listeners

# Galen Drake: radio's highest-paid

He's sold 1,000 products in 30 years on radio, has created all the commercials

by Miles David

The smiling man with the moustache in the picture below is probably America's highest-paid radio copywriter. Yet in 30 years of creating effective commercials he has never set fingers to a typewriter.

He writes his commercials as he speaks on the air and has never accepted a written piece of copy. His name: Galen Drake. His income for creating and delivering commercials and doing commentary programs: an

estimated \$176,000 in 1953.

Unlike Arthur Godfrey for whom commercials are often written "in Godfrey style." Galen Drake won't use agency-written copy. Nor will he follow a suggested list of copy points.

A prima donna?

Far from it. Says Drake: "I'm not

## commercials

a radio star. I'm a businessman. I'm a partner in a client's business when I get his product to sell."

Galen Drake seeks—and gets—complete freedom to sell in his own way because his approach works. He has sold for over 1,000 products in his three decades on radio. He is currently heard on the CBS Radio network for 35 minutes weekly and on WCBS, New York, four and three-quarter hours weekly—almost every



### Typical Drake commercial has anecdote air

You know, I may not be the Beau Brummel around these studios today—but I'm sure the most comfortable: open neck shirt—and you can bet—NO TIE! This summertime stuff is here for sure, and I—for one—am going to be comfortable. My only complaint about this joint is we need a cooler here in the studio for our NO-CAL. You heard about those NO-CAL beverages? At our place, we're drinking 'em by the case—all five flavors: ginger ale, cola, root beer, cream and black cherry. Annie likes the ginger ale, because it's a dry type drink, but I personally go for that black cherry. Linda Anne'll go for any flavor—any time we'll give it to her. About 9 o'clock every night, while we're sitting around the place, I'm usually elected to go out to the kitchen to make sodas with NO-CAL and ice cream. Sound good?—really delicious. You know, I'm so sold on the flavors of NO-CAL, I keep talking on that calorie in a whole 16 oz. bottle; so on these "dog" days around New York, you can have a cold drink handy as many times as you like during the day or evening without counting the calories or worrying about your figure. Not a single calorie in a whole 16 oz. bottle—and as I said, they make five sparkling flavors: ginger ale, cola, root beer, cream and black cherry. Drinking NO-CAL isn't exactly going to change your life—but believe me—it's going to make it more comfortable. And by the way, do you hate dragging those bottles back to the store and keep 'em piling up until you can hardly get near the sink? Forget it with NO-CAL—throw the bottles away—no deposit.

◀ Drake is shown left on merchandising visit to super market for No-Cal

# Copywriter

## cf. Here's his approach

minute sponsored.

A giant Madison Avenue agency once asked Galen Drake to come and speak before its copywriters on the techniques of commercial writing. He refused. "I didn't want 95 guys imitating me," he explains. But over the lunch table recently he set forth to SPONSOR half a dozen of his own principles of salesmanship which could prove valuable to the copywriters of any agency—giant or cubby-hole size.

Here they are in his own words:

1. "I won't use slogans. My selling is purely conversational and kept in keeping with the show. I won't introduce a catch phrase. You can't depend on selling your audience by pretending something exists that doesn't."

2. "I won't call a product the best there is. I speak about its strong points but I won't sell all the others down the river. Knocking your competitor doesn't build up faith in your own product or its spokesman."

3. "Never let the listener feel you know more than he does. You aren't lecturing. I try to put across the feeling that I'm just trying to help the housewife buy more wisely. I'm not making sales points. I'm stating facts."

4. "I believe what I say. Nobody can do this type of commercial that doesn't believe it. You have to be honest. I have a panel of listeners to whom I send any product which I'm scheduled to sell. Unless 80% of them report they like it I won't take it on. I've refused dozens. I won't take one I have to sell *twice*. My job is to introduce a product and keep introducing it to listeners who haven't yet tried

(Please turn to page 80)



Galen Drake has been in radio for 30 years. His supply of conversation is enriched by careers including acting (top picture he's shown as miser in 1926 play); boxing; conducting symphony; singing with San Francisco Opera. Radio career began at KFOX, Long Beach, Calif. He's covering air race (center). Today he regards himself as businessman, not radio star. He's member of business clubs, is shown at right speaking at home-furnishings show

# The anti-enzyme war on the air

Not since the chlorophyll boom have toothpastes rushed to the air waves with the fury—and dollars—they're devoting to the anti-enzymes

For nearly a month now the anti-enzyme toothpaste battle has been raging in air and print media to the tune of jingling drug store cash registers and the clatter of copy department typewriters.

There's no indication of a slowdown either. Claims and counter-claims in this latest advertising bacterial warfare have grown more heated. Toothpaste ad budgets—with heavy emphasis on air media—have been upped anywhere from 30% (as in the case of Ipana) to 80% or more (as in the case of Listerine Antizyme).

With the earliest reports showing a sales bonanza for the leaders, here's how the media battle lines have shaped

up during recent weeks:

**Network:** National-level radio and TV are used by all of the anti-enzyme leaders to trumpet the values of the various decay-reducing toothpastes. The latest network box score shows the following:

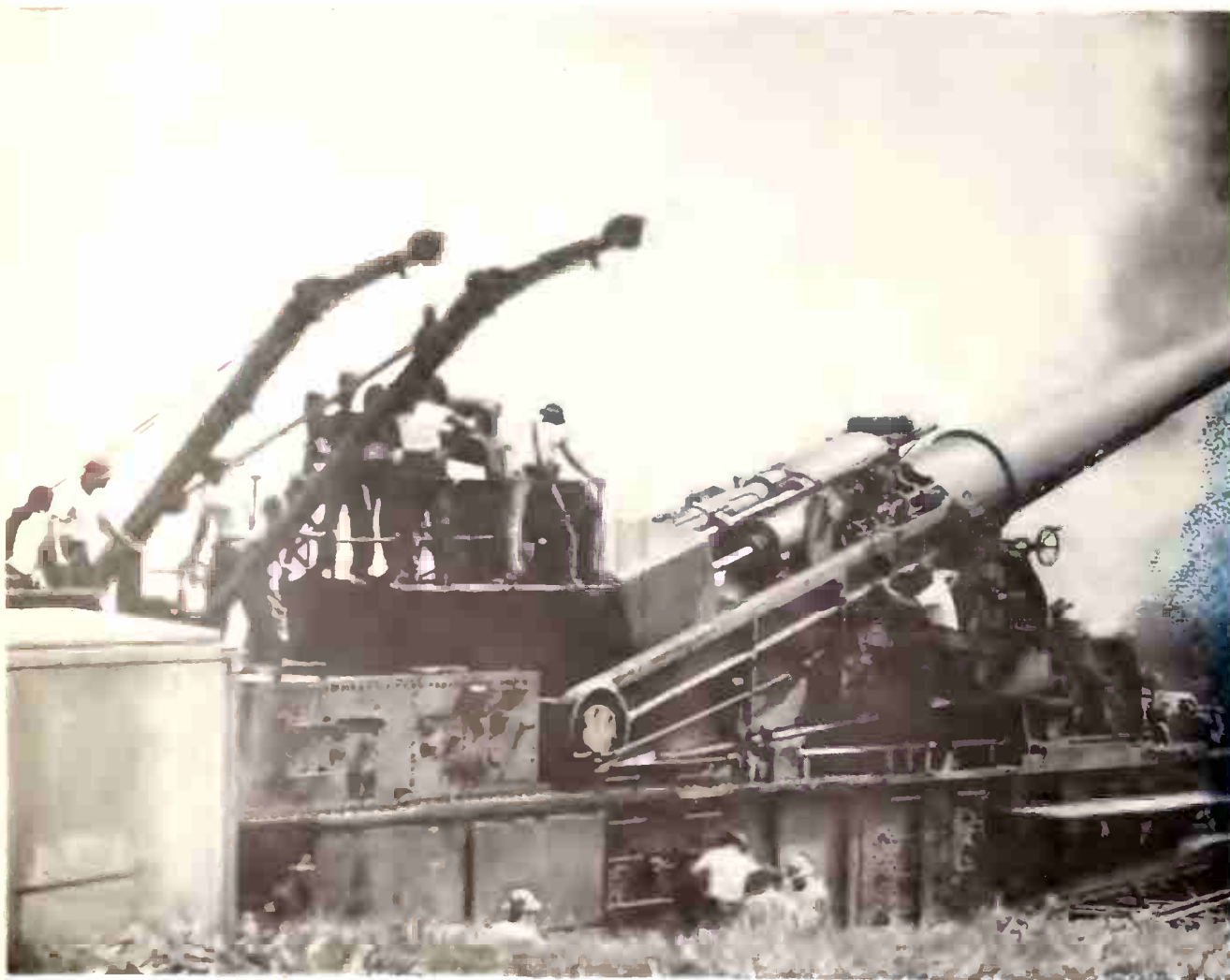
1. Lambert Pharmacal, first toothpaste maker out of the starting gate with an anti-enzyme product, now devotes half the commercial time on its *Ozzie and Harriet* show (ABC Radio and ABC TV) to plugging Listerine Antizyme. The first big network break was on 28 August, with a special film commercial featuring the Nelsons, in *Summer Theatre*. With the return of *O&H* on 18 September. Lambert's net-

work drive went into high gear.

2. Block Drug, quick to catch up to the big switch in Listerine tactics, now gives anti-enzyme Amm-i-dent plenty of network commercial time. Since 24 August, Block has pushed a revamped toothpaste on *Gabriel Heatter* (MBS), *Cecii Brown* (Don Lee) and on its well-rated mystery thriller *Danger* on CBS TV. A new show, *Name the Tune*, has been running since 7 September on NBC TV.

3. Bristol-Myers, which had been planning to enter an anti-enzyme version of Ipana early in 1954 but pushed up plans when Lambert moved in last month, will center its Ipana network promotion on two TV shows due to start next month. The first of these is

## What four of big spenders are doing on air



### Antizyme

First on air with claims of anti-enzyme action was new Lambert Pharmacal product. Base of radio-TV strategy is "Ozzie & Harriet" on ABC Radio, TV. Program will be supplemented with spot radio and TV. Competitors were quick to follow lead



*Pride of the Family* on ABC TV, which goes on 4 October; the other is CBS TV's *Man Behind the Badge*, starting 11 October.

4. Procter & Gamble, broadcasting's biggest advertiser, is still something of a question mark. For nearly a year, P&G has been marketing a toothpaste called Gleem, which contains an anti-enzyme detergent, in the Midwest (agency: Compton). Part of the regional advertising for this P&G product—which may or may not turn out to be a "sleeper" in the hot race—has been cut-ins on the *Welcome Travelers* show on NBC Radio.

5. Latest on the bandwagon at SPONSOR's presstime was the Pepsodent Division of Lever Bros. which began announcing anti-enzyme qualities for its Chlorodent and Pepsodent brands during the second week of September. *Lux Radio Theatre* (CBS Radio) and heavy spot radio schedules constitute the air campaign for Chlorodent, brand launched at the beginning of the chlorophyll boom. Air schedule for Pepsodent and Pepsodent chlorophyll includes *Arthur Godfrey Time* (CBS Radio and TV), *Art Linkletter's House*

*Party* (CBS Radio and TV), *Big Town* (CBS TV) and heavy spot radio schedules.

6. Other counties still to be heard from include such major network advertisers as Colgate (agency: Ted Bates & Co.), Whitehall Pharmacal (agency: Biow). Colgate is known to have an anti-enzyme formula in the works, partially developed in its own labs and partially based on research at Northwestern U., as was Lambert's

## round-up

Antizyme. Whitehall, according to drug trade scuttlebutt, may soon launch its own anti-enzyme products or add an enzyme inhibitor to Kolynos.

**Spot:** The national air advertising at local level of the toothpaste leaders closely follows the lines laid down in network airselling, as far as copy is concerned. The air vehicles, however, vary considerably. For example:

1. Lambert (agency: Lambert & Feasley) has been using spot broadcasting for Antizyme since 20 August;

it launched the spot drives (radio and TV) with heavy announcement schedules in Los Angeles and San Diego. Since then, other areas have been covered with spot. As Gerald Blake II, Lambert & Feasley v.p., told SPONSOR: "We're using *Ozzie & Harriet* as our base and adding spot impact where we think it will do the most good or where the competition is heaviest."

2. Block Drug is using a schedule of spot radio and TV announcements for anti-enzyme Amm-i-dent, but only in major markets. For the most part, these announcements are "teamed" with full-page newspaper ads, with the air media delivering reminder copy while the newspaper ads spell out the complete product story. This campaign began soon after Block's first big newspaper splash (in some 250-300 papers) on 21 August.

3. Bristol-Myers (agency: Doherty, Clifford, Steers & Shenfield), which sponsors hillbilly radio music shows in some 35 areas across the country, shifted over to plugging the anti-enzyme Ipana on these programs on 29 August. Shows include such nation-  
(Please turn to page 108)

## Amm-i-dent

Anti-enzyme properties of both plain and green Amm-i-dent are sold with four network shows—two TV, two radio: "Danger" on CBS TV, "Name the Tune" on NBC TV; Gabriel Heatter on MBS, Cecil Brown on Don Lee. Spot radio and TV also being used

## Ipana

Anti-enzyme properties get airing on two net TV shows: "Pride of the Family," ABC, and "Man Behind the Badge," CBS. Copy for Bristol-Myers spot radio shows has also been changed to stress anti-enzyme. B-M has 35 hillbilly shows on radio, no spot TV

## Pepsodent

Pepsodent Div. of Lever Bros. began announcing anti-enzyme for Chlorodent and Pepsodent via "Lux Theatre," CBS Radio; "Arthur Godfrey Time," and "Art Linkletter House Party," both CBS Radio, TV; "Big Town," CBS TV, and heavy spot radio schedules

# Color TV: what you can do now

**Color TV is on its way. Here are some specific tips on how to become color-conscious, start you working on the practical problems right now**

**C**olor TV is turning some admen blue.

But it needn't.

Whether color TV is commercial by Christmas or comes in with the robins next spring, it's certain that it will grow to important stature in a few years. Meanwhile here's what you can do now as an alert advertising man to prepare painlessly for the great day when natural color plus sound and motion is turned loose on the American consumer.

SPONSOR asked dozens of network, agency and advertiser executives for suggestions. Interest in color was intense but most sources had more ques-

tions than information. The best sources turned out to be networks and a few key agency men whose sizable accounts had won them a bid to participate in network color tests. From these color initiates SPONSOR was able to compile this list of tips:

**1.** The big problem in creating color commercials, whether film or live, will be how to use color intelligently. Many advertisers will be impelled to splash color like three-year-olds loose in a finger-painting class. Remember that color should be handled as a tool rather than as a weapon. If you can afford it, make several of your current

commercials in color. They'll reproduce as well, or better, on black-and-white TV as commercials in black-and-white film. And making them will help give you the feel of color. If you aren't ready to start shooting test films in color now, here are some alternate suggestions.

**A.** Have some color stills taken on the set the next time you rehearse your commercial (film or live). Studying stills will give you the feel of thinking in terms of color.

**B.** Look at color movies which may already have been made for your company. Many firms have 30-minute color movies for circulation to schools and colleges. And many use short film commercials for showing in theatres (most of these in color). Studying these films with an eye to color TV possibilities will equip you in advance for smoother color TV production.

**2.** Take a good look at your package and/or trademark. Does it make the most effective use of color in its design? Is it simple yet individual? Does it contain some character or feature which might be made to come to life on a video screen? Now's the time to start working on improvements. It will probably be a few years before large segments of the public get to see your product on color TV, but you'll be better off if you have begun to establish your modified package by that time instead of having to make a sudden change.

**3.** Don't pass up an opportunity to work with the networks. They are busy organizing clinics for advertisers, but so far because of limited facilities NBC has had to set up these sessions on a one-agency-per-clinic basis. CBS will start its indoctrinations in October. Naturally the agencies getting the first invitations are those currently spend-

Closed circuit tests of color TV by NBC point up naturalness of tones. Agencies are concerned about rendition of existing color films which exaggerate hues. Engineers claim fears groundless



status report



Clinics for advertisers are being organized by network color experts. Typical session, shown above, includes Wm. Esby's Radio-TV V.P. Ken-

dall Foster; NBC scenery expert Norman Grant; NBC Color Coordinator Barry Wood, and NBC Art Director Richard Day, making plans

ing the most money with the networks. These fortunate ones are given an opportunity to try their commercials in color via closed circuit. As more facilities become available it is probable that the networks will extend this opportunity to smaller agencies and advertisers.

4. Keep posted on developments in color film. A prevalent fear among agency men (which the network people do not share) is that existing color film will not transmit properly on color TV. The lush, somewhat exaggerated hues of most motion picture color film differ from the warm, realistic tones of the proposed color system. Network engineers seem to believe that the solution will come with the development of a good 35 mm. color film scanner; the 16 mm. scanners now used are not completely satisfactory. (The scanner is the device which accepts the picture from a projector, converts it into television terms, and passes it on to the image-orthicon tube for transmission.)

A few cynical agency people have opined that network development of a scanner has lagged because the networks have an economic stake in live telecasting rather than film. This opinion seems negated by the fact that competition between equipment manufacturers is fierce and a host of companies (including RCA, Philco, Du Mont) are eager to get there fustest with the

mostest. None can afford to hold back.

5. Keep an eye on NBC's premiere color productions later this year. It will be an opportunity to check costs of live color production against existing monochrome show costs.

6. Get all the information available on developments such as these:

**Color clinics.** Starting last month. (Please turn to page 76)

**Tips gathered from network and agency color specialists**

1. Don't go overboard. For maximum effectiveness color must be used intelligently. Temptation to over-use color must be curbed, common sense must prevail
2. Check your package and or trademark. If it won't render effectively on color TV the time to redesign is now while you can accustom the public to the change
3. Watch for tests of color film on TV. Whether equipment design can handle this problem will be of great dollars-and-cents concern to you in future plans
4. Keep an eye on the upcoming ABC "Premiere" colorcasts of top-notch shows starting this month. Lessons learned here can be of great value to you
5. Don't wait too long to "get your feet wet." If you can afford it get started on at least a few color film commercials so as to be ready for the "new medium"

# How radio and TV ring the bell for National Shoes

**Switch from print-only to heavy  
air use helped sales zoom 500%**



Famous radio jingle is translated into puppet dance on TV kid show

"National Shoes ring the bell!" has been sung over radio stations in Greater New York hundreds of times each week since 1940. It is the jingle that has helped double the number of National Shoe stores and multiplied the Eastern retail chain's sales volume almost five times in the past 13 years.

In 1940 when the Emil Mogul Co., Inc., took over the National Shoes account, this chain of retail shoe stores was a print-media-only advertiser. After studying the account's problem, Emil Mogul suggested a complete reversal in advertising policy. At the agency's recommendation National Shoes put 100% of its advertising budget into radio. It was one of the first

shoe chains to take to the air.

Reasoning behind National Shoes' big switch: As a retail chain selling low-priced shoes, National Shoes wanted to reach a mass audience with maximum frequency.

"That's still our advertising philosophy today," adds Milton Guttenplan, executive on the National Shoes account.

National Shoes' answer to its need for frequent impact on a large family audience is a combination of popular local music programming and a heavy schedule of announcements throughout the day. The chain's roster of New York stations includes: WNEW, WINS, WMCA, WOV, WHOM, WWRL.

National's approach to radio advertising has been consistent throughout the past 13 years. The only major changes have been a fivefold increase in money appropriations since 1940, and the addition of stations particularly strong in special group appeal about six years ago.

National Shoes' program buys are invariably 10- and 15-minute segments of popular local d.j. programs. Typical example is the firm's segment on *Make Believe Ballroom*, WNEW, Mondays, Wednesdays, Fridays 6:00-6:15 p.m., on a 52-week basis.

On foreign-language and Negro programming blocks, National Shoes sticks to the 15-minute musical program pattern, also usually on a 52-week basis.

National's announcements are scheduled seasonally, with the heaviest concentrations during spring and fall. "We use literally hundreds of announcements a week," says Emil Mogul Radio and TV Director Lew Wexler. "We buy mainly into the 7:00 a.m. to 7:00 p.m. period, though we do use occasional evening adjacencies."

National's fall spot schedule in New York will include 20 to 40 announcements weekly on each of its six stations and 50 to 60 musical programs a week (either 10- or 15-minute), on three of these stations.

(Please turn to page 110)

Four National Shoes partners and three Mogul execs, responsible for National's 500% sales increase, celebrate opening of 100th store: Fred Siegel; Emil Mogul, agency pres.; Louis Fried, pres. of National; Nat Wildman, Mogul gen. mgr.; Milt Guttenplan, a/e; Mac Siegel; Irv Siegel



**case history**

### 10 most important facts SPONSOR learned from agency response

1. Account executive has most to say about media selection.
2. Agencies consider market (who buys and how best to reach it) most important factor in choosing medium.
3. Agencies want to know more about media than clients.
4. Agencies are far more critical of media data sources.
5. Like advertisers, agencies generally think of print media before air media in planning a campaign.
6. TV has changed media-use pattern of six of 10 agencies, against five of 10 advertisers. Most cut other media.
7. Only one of four agencies tested different media in different cities. TV won most often.
8. However, two-thirds of the agencies feel they have established some correlation between sales and media used.
9. But fewer agencies than advertisers are confident they know which media combination is "best" for product.
10. Like advertisers, agencies use two different systems for determining print and air costs. This penalizes air.

# How 94 agencies evaluate media

These agencies bill \$800 million annually. Part 10 of SPONSOR's All-Media Evaluation Study concludes report on 3,000-questionnaire survey

by Ray Lapica

Agencies are much more concerned with media evaluation than are advertisers. (Of the 3,000 questionnaires on media evaluation SPONSOR mailed to 1,000 advertisers and 1,000 agencies last February, March and April, 72

advertisers and 94 agencies replied.)

Agencies are much more cautious of definitive answers in media evaluation than advertisers seem to be. Reason: possibly because they work with far more products, use far more media and

have succeeded and failed with more combinations than have advertisers.

These are only two of the basic differences SPONSOR uncovered in the two sets of responses to its 20-question media questionnaire.

#### SPONSOR's All-Media Advisory Board

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**Agencies consider more factors than do advertisers in choosing media, SPONSOR's three-month survey shows**

On the following pages you'll find 16 questions and answers tabulated in easy-to-read form. With the agency answer to each question you'll see the advertiser answer in parentheses so you can tell at a glance how the two differ—or coincide. The similarity in most instances is striking.

The 94 agencies responding billed an estimated \$800 million last year (roughly a third of the total agency billings in the U. S.). Among those returning questionnaires were BBDO, McCann-Erickson, Foote, Cone & Belding, Cunningham & Walsh, Ted Bates, Kenyon & Eckhardt, Ruthrauff & Ryan and Earle Ludgin.

Some big agencies gave SPONSOR valuable data on media evaluation but begged off on the questionnaire with the plea, "Too tough."

Of the agency men who answered,

80% were owners, partners or senior officers. As with the survey of advertisers last issue, much personal interviewing was done in several cities to check mailed responses and obtain additional data.

For how 72 advertisers spending over \$137 million annually evaluate media see SPONSOR, 7 September 1953, page 27. What SPONSOR learned from the agency response is summarized below. Sixteen questions were tabulated of 20 asked. Of those missing, two were combined with two others, one did not apply to agencies ("What products do you sell?") and the breakdown of media used was not tabulable.

Ten of the questions are tabulated on pages 44 through 47. For the eleventh through sixteenth, turn to page 85. For text of the questionnaire, see SPONSOR, 9 February 1953, pp. 87-89.

A concise summary of what the returns from 94 agencies billing over \$800 million a year revealed to SPONSOR follows:

1. Agencies feel they have far more to do with media selection than do their advertiser clients. Account executives are mentioned in 82% of the cases, as against 41% for advertising managers. (But the ad managers themselves said they decide in 90% of the cases. Possible explanation of this discrepancy: The ad manager decides generally what type of media will be used—radio, outdoor, TV, print. But the agency picks out the actual stations, newspapers and magazines.

2. As with advertisers, agencies consider the market (who buys) and how best to reach it as the most important influence in deciding which medium to use in a campaign. Fifty-six percent listed it first. Agencies seem to be more aware of the importance of presentations by media salesmen. One agency listed as a prime media influ-

**Here are the 16 questions and answers based on 94 questionnaires returned**

**1. Who determines the medium or combination of media to be used in a campaign?**

AGENCY		
EXECUTIVE	NUMBER*	PERCENT†
Account executive	73	82 (88)
Media director	45	51 (72)
Plans board	37	42 (21)
President	27	30 (9)
Research director	7	8 (11)
Other‡	2	2 (. .)
ADVERTISER (CLIENT)		
Advertising manager	37	42 (90)
Sales manager	33	37 (34)
President	28	31 (20)
Board of directors	3	3 (4)
Regional manager	1	1 (7)
Sales staff	1	1 (5)
Other (not specified)	1	1 (19)

\*89 respondents; totals are higher because of multiple answers. †Based on 89 respondents. ‡Figure in parentheses is advertiser response to same question (see 7 September 1953 issue). §Client decision (1); media decisions referred to ex-v.p. (1).

Above shows both advertisers and agencies feel account executive has most to do with media selection at agency. But several discrepancies are seen in other comparisons of answers. Examples: Advertisers feel agency president has much less to do with media selection than agency says he has; agencies disagree with ad managers over how much voice latter have in choosing media. Possibly managers allocate budgets but leave specific media choice to agency.

**2. What influences the choice of medium or combination of media for a campaign?**

MEDIA INFLUENCES			
FACTOR	NUMBER*	PERCENT†	
Market and how best to reach ...	50	56	(45)
Who buys and how best to reach	43	48	(36)
Goals of campaign	41	46	(43)
Amount of appropriation	15	17	(19)
Type & cost of product	14	16	(12)
Experience with medium	14	16	(11)
Merchandising & promotion by medium	12	13	(7)
Prestige	8	9	(4)
Cost per M	7	8	(10)
Recommendations of dealers, etc.	7	8	(1)
Type of copy used	5	6	(7)
Time & space salesmen's talks	4	4	(. .)
Experience stories in trade press	3	3	(3)
Other‡	2	2	(. .)

\*Total (31%) exceeds respondents (89) because of multiple listings for "first choice." †Based on 89 respondents. ‡Percent in parentheses is advertisers' response (see 7 September 1953 issue). §Includes client's wife (1), media department analysis (1).

Agencies are influenced by virtually same factors in media selection as advertisers, as above table shows. Surprisingly the market and how best to reach was voted "first" by both groups to far greater degree than product, for example. Of course distinction is a fine one: Product does determine market. Another difference between agency and advertiser responses: Former give more weight to time and space salesmen's presentations than do advertisers.

### 3. What do you want to know about a medium before starting a campaign?

	NUMBER*	PERCENT
HOW WELL DOES IT COVER THE MARKET? .....	80	90 (89)
DOES IT REACH THE BUYERS OF MY PRODUCT? .....	79	89 (83)
HOW DOES IT RATE IN A PARTICULAR MARKET AGAINST OTHER MEDIA? .....	68	76 (54)
ANY RESEARCH AVAILABLE (OR WHERE DO I GET MY FACTS ABOUT THE MEDIUM)? .....	60	67 (49)
WILL I NEED OTHER MEDIA TO COMPLETE THE COVERAGE? .....	57	64 (47)
WHAT MERCHANDISING OR PRODUCT COOPERATION WILL I GET FROM THE MEDIUM? .....	57	64 (40)
WHAT IS THE MEDIUM'S PRESTIGE OR QUALITY? .....	56	63 (38)
HOW EXPENSIVE IS IT? .....	55	62 (68)
WHICH OF MY COMPETITORS IS USING IT NOW? HOW MUCH? .....	51	57 (35)
IF MY PRODUCT IS NEW, HAS THIS MEDIUM BEEN USED TO SELL A SIMILAR PRODUCT? .....	46	52 (11)
CAN I SATURATE THE MARKET QUICKLY? .....	36	40 (23)
OTHER† .....	3	3 (3)

\*Total (618) exceeds number of respondents (59) because of multiple answers. †Based on 59 respondents. Percent in parentheses is advertiser's response (see 7 September 1953 issue). †Includes one each: proof of keyed responsiveness, medium's hold on audience, medium stability.

Agencies and advertisers agree on order of first two factors they want to know about medium before buying, namely coverage of market and coverage of prospects. But agencies don't rank cost of medium as

high as do advertisers, not only because they don't pay bills but chiefly because they know cost is important only in relation to sales. On whole agencies want to know more about media than do advertisers.

ence: "The client's wife."

3. Agencies want to know the same things about a medium before deciding on a campaign as the advertisers: (a) How well does it cover the market? (b) Does it reach the buyers of my product? (c) How does it rate in a particular market against other media? These are the top three questions asked. But agencies also seem to consider more factors.

4. *Standard Rate & Data Service* is first choice for media data for 51% of agencies responding (against 19% of the advertisers). Agencies naturally use more services (such as Starch, station coverage reports) since they do the actual buying. They also pay twice as much attention to time or space reps.

5. Pulse leads the list of air measurement services used by agencies with Hooper second, ARB third and Nielsen fourth (Nielsen was first among advertisers). Starch leads the print measurement services. (Don't read the wrong meaning into this: Pulse offers market-by-market ratings; Nielsen has national ratings and is

much more expensive. Nielsen can cost a big agency \$18,000 a year; Pulse \$2,700.)

6. Agencies are far more critical of information sources available to them than are advertisers. Criticism ranges from "not comparable," "incomplete," "not explicit or precise enough" and "inaccurate" to "too promotional," "dated," "cost too much" and "too bulky."

7. Agencies consider newspapers, magazines, TV and radio—in that order—in connection with a campaign. Advertisers listed radio before TV, with magazines (in first position) before newspapers. But the agencies, like the advertisers, don't think of just one medium—but of at least three or more as "first" when planning campaign strategy. In many cases they understandably add: "Depends on product."

8. The agencies sampled obviously used more media than did the indi-

vidual advertisers during the past year. Only difference in rank of media used between answers of agencies and advertisers: Latter collectively rated business papers higher than do the agencies. Significantly, 10% of the agencies responding used no radio last year 13% used no TV. The question naturally arises: If an agency has no skill in employing a particular medium, won't it tend to push its clients into media it knows something about? This is not only true of the smaller agency, but often of the larger also.

9. TV has affected the media-use pattern of agencies and advertisers alike (six out of 10 agencies against five out of 10 advertisers). One comment from a \$50 million agency: "TV raised hell with the whole thing." The effect of TV has been as follows: Seven out of 10 agencies cut other media, including radio; only one out of five advertisers were persuaded to expand their budget to accommodate TV. Interviews indicated radio invariably was the first medium to be cut.

10. Agencies use sales results, tests of individual markets and coupon re-

**NEXT ISSUE:** "How BBDO evaluates media," by Ben Duffy, president. *Insight into how top agency looks at media picture.*

# Agencies list "best" media combinations

## 1. What medium or media combination have you found most effective in selling your products?

MOST EFFECTIVE MEDIA			
MEDIUM	RESPONDENTS	REASON GIVEN	PRODUCT
TV	3	"Product demonstration" "Powerful sales impression" "Sells visually & audibly"	Household items
Radio	2	"Lowest cost"	
Business papers	1	"Industrial accounts"	
2 MEDIA			
MEDIA	RESPONDENTS	REASON GIVEN	PRODUCT
Radio, newspapers	3	"Low cost, wide circulation" "Most profitable" "Tests showed this best"	Grocery goods; Retail accounts
Radio, TV	2	"Low costs per person" "Dynamic media"	
TV, mags	2	"Experience" "Combines immediate and long-term effects"	Industrial
Direct mail	2	"Type of product" (2)	Industrial (1)
TV, newspapers	1	"Local impact"	
3 MEDIA			
MEDIA	RESPONDENTS	REASON GIVEN	PRODUCT
Radio, TV, newspapers	1	"Type of product" "Maximum impact per \$" "Product recognition" "Hits bulk of public"	Personal use
Radio, newspapers, mags	1	"Localized impact" "Produces mail-order results"	Household supplies
Radio, TV, dir mail	1	"Type of product"	Industrial
Radio, dir mail, bus papers	1	"Low cost per contact"	
Radio, TV, Sun sup	1	"High consumer impact"	
TV, dir mail, newspapers	1	"Combined impacts"	Consumer
TV, newsp, outdoor	1	"Plug brand acceptance"	
Newsp, mags, dir mail	1		
4 MEDIA			
MEDIA	RESPONDENTS	REASON GIVEN	PRODUCT
Radio, TV, newsp, bus prs	2	"Sales results" "Product determines"	
Radio, TV, newsp, mags	1		
Radio, TV, newsp, dir mail	1		
Newsp, mags, dir mail, bus papers	1		Industrial
5 MEDIA			
MEDIA	RESPONDENTS	REASON GIVEN	PRODUCT
Radio, TV, newsp, mags, outdr	1	"Greatest, most diversified coverage"	Consumer items
Radio, TV, newsp, outdr, dir mail	1	"Mass media"	
Radio, TV, newsp, Sun sup, comics	1	"Sales results"	
Radio, TV, newsp, mag, bus pap	1	"Must satisfy variety of clients"	
7 MEDIA			
MEDIA	RESPONDENTS	REASON GIVEN	PRODUCT
Radio, TV, newsp, mag, dir mail, bus paps, wkly papers	1		
9 MEDIA			
MEDIA	RESPONDENTS	REASON GIVEN	PRODUCT
Radio, TV, newsp, mags, dir mail, bus paps, wkly paps, export pubs, Sun sup	1		

Total media combinations: 26 listed by 41 agencies (41% of 91 respondents); 51 advertisers (75% of respondents) listed 10 combinations in previous issue.

More advertisers than agencies (75% versus 44%) felt confident enough to answer this question. Reasons for lower agency response: 18 agencies said they handle variety of accounts and media selection depends on products or clients. This is more or less true of all agencies. Above shows, however, that agencies do like to use certain combinations for certain products. Too often, it's habit, not result of testing.

turns as their three chief methods of determining media effectiveness. Their answers correspond identically with those of advertisers so far as order is concerned. But they use each type of test more.

11. Only 12 of 23 agencies which tested different media in different cities were able to determine "who won": TV in seven cases, radio in three, newspapers in one, a newspaper-radio combination in one. Eleven agencies "couldn't tell" or "can't generalize." Since agencies test only for clients, obviously the two sets of answers coincide, within reason.

12. Agencies have had no more success in correlating sales and advertising media used than advertisers (or they would have told their clients). Only one-third answering have established a correlation in full, another 30% in part. One third have had no success, and 38 of 94 agencies, or 40%, failed to answer this challenging question. The conclusion seems inescapable: About two-thirds of the agencies don't know or aren't sure which media affect sales. (One agencyman told SPONSOR: "Of course we'd be glad to try to find out. But will the client pay for it?")

13. Agencies don't seem to be nearly as certain as their clients as to which medium or media combination is most effective for certain products. Most advertisers (75% of those responding) felt confident enough to put down one or more media. But only 44% of the agencies ventured an answer. Eighteen of those who waived the question said product or client determines the choice. In both cases—agencies and advertisers—there were almost as many media combinations as respondents.

14. In determining cost-per-1,000 readers and listeners, agencies make the same "mistake," if it can be called that, as do advertisers: They use ABC circulation for print media and audience measurement or rating services for radio and TV. Former gives "cost per copy circulated" and by no means cost per reader of an ad. Air measurement services give cost per program listener or viewer (in most cases), and this corresponds more nearly with cost per listener or viewer of your commercial.

However, from a third to a fourth of the agencies use Starch or Gallup & Robinson readership ratings to determine (Please turn to page 85)



# Agencies cite media data sources, how TV changed media pattern

## Which sources give you the most media data?

SOURCES FOR MOST MEDIA DATA		
(Only those listed for first position were tabulated)		
SOURCES	NUMBER*	PERCENT†
MEDIA DEPARTMENT STATEMENTS	26	51 (19)
EXPERIENCE WITH MEDIA	22	25 (18)
AD SPACE REPRESENTATIVES	20	22 (36)
RECORDS, PIB DATA	11	16 (12)
OTHER COVERAGE REPORTS	12	13 (8)
AGENCY SERVICES (RATINGS)	9	10 (8)
READERSHIP STUDIES	7	8 (..)
ARCH. FNDTY. READERSHIP STUDIES	5	6 (6)
SR (PUBLICATIONS)	1	1 (1)
TRADE PRESS	1	1 (1)
MAIL PROMOTION	1	1 (..)

\*Exceeds 89 because of multiple answers. †Based on 81 respondents. Percent in parentheses is advertisers' response (see 7 September 1953 issue).

Agencies depend on SRDS as their No. 1 media reference. Advertisers count more on their agencies and past experience. Agencies pay twice as much attention to media reps and ads for print media far more than do advertisers who answered.

## Which medium is first choice for campaign?

FIRST CHOICE OF MEDIUM		
MEDIUM	NUMBER*	PERCENT†
MAGAZINES	16	55 (16)
TV	39	17 (18)
NEWSPAPERS	37	15 (29)
ADVERTISING	29	35 (31)
CLASS PAPERS	20	21 (28)
MAIL	11	13 (7)
RADIO	10	12 (19)
TV SUPPLEMENTS	6	7 (9)
TV	4	5 (3)
CLASS PAPERS	4	5 (7)
TV	3	4 (3)
TV PUBLICATIONS	3	4 (9)
ENGLISH LANGUAGE PRESS	2	2 (3)
TV	1	1 (..)

\*Exceeds number of positive respondents (83) because of multiple answers. †Based on 81 respondents. Percent in parentheses is advertisers' response.

Agencies with advertisers, agencies reversed order of magazines and TV, radio and TV. Virtually all listed more than one medium.

## How has TV affected your media use pattern?

	EFFECT OF TV	
	YES	NO
NUMBER	58	20
PERCENT	62 (51)*	21 (33)*

(NO ANSWER: 16; PERCENT: 17 (15)\*)

Explanation by those answering "yes" (36 of 58 gave explanations):

EXPLANATION	NUMBER	PERCENT†
OTHER MEDIA, INCLUDING RADIO;	26	72 (51)*
EXPANDED BUDGET TO ACCOMMODATE TV	8	22 (17)*
FIRST, FILL IN WITH RADIO AND TV	3	8 (1)*
RADIO REPLACED OR CUT USE OF RADIO;	3	8 (21)*
FOR DEMONSTRATION MERCHANDISE	1	3 (1)*

\*Based on 56 responses. †Based on 36 explanations. ‡Some cut other media AND raised budget.

## 8. How do you test media effectiveness?

MEDIA TESTS		
TESTING METHOD	NUMBER*	PERCENT†
SALES RESULTS	73	82 (78)
TEST MARKETS	55	62 (15)
COUPONS	51	57 (12)
RATING SERVICES	29	33 (27)
USE DIFFERENT MEDIA IN DIFFERENT CITIES	25	28 (19)
SURVEYS	8	9 (7)
KEYED RESPONSE	7	8 (..)
EXPERIENCE, CLIENT'S ASSESSMENT;	3	3 (..)
PUBLIC RESPONSE	3	3 (2)
DON'T TEST OR NO ANSWER	5	6 (..)

\*Total exceeds number of respondents because of multiple answers. †Based on 89 respondents. Percent in parentheses is advertisers' response (see 7 September 1953 issue).

Like advertisers, agencies responding considered "test up" and "judging" to mean same. As result, above shows most agencies "test" media effectiveness by sales they produce, but only one in four actually tests one medium against another using different markets. Coupons, however, are standard form of testing too, and majority of agencies use them. Table shows identical rank distributions of agency and advertiser responses, but figures for each "testing" method are greater for agencies than advertisers. What this apparently means is agency tests more than does any one client because of variety of clients.

## 9. If you used different media in different cities (newspaper in one town, radio station in second, TV in third), what was the result?

RESULTS OF MEDIA TESTS		
RESULTS	NUMBER	PERCENT*
COULDN'T TELL, CANT GENERALIZE	11	18 (10)
TV WON	7	30 (13)
RADIO WON	3	13 (7)
NEWSPAPERS WON	1	4 (7)
NEWSPAPER-RADIO COMBINATION WON	1	4 (..)
MEDIA CAME OUT EVEN	..	.. (13)

\*Based on 21 explanations. Percent in parentheses is advertisers' response.

Note similar ranking in answers of agencies and advertisers (figures in parentheses). Significantly, the bigger the agency the less inclined it is to be definite. Examples: \$100 million New York agency: "Not possible to state blanket results. Depends on budget, producer, timing and choice of cities." \$50 million New York agency: "Can't tell." Smaller agencies are more certain: "Newspapers did best all-around job" (Boston agency). "TV, (2) radio, (3) newspapers" (Dallas agency). "Spot radio beat everything" Columbus agency.

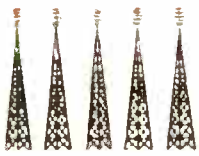
## 10. Have you ever established a correlation between sales and advertising media used?

SALES-MEDIA CORRELATION		
ANSWER	NUMBER	PERCENT*
YES	19	31 (21)
IN PART	17	30 (33)
NO	20	36 (13)
NO ANSWER	38	.. (..)

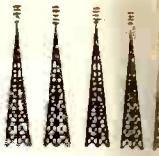
\*Based on 56 responses. Percent in parentheses is advertisers' response.

Only one third of agencies are sure which media are actually selling their clients' products; another third have some idea. Surprisingly high percent (36) have been unsuccessful in establishing a correlation or haven't tried. This is a vital statistic, for it shows there's lots of room for media research at both levels: agency and advertiser. Cost is big handicap, but problem should be faced squarely.

(Charts 11 to 16 start page 85)



# NEW AND UPCOMING TV STATIONS



## I. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	LICENSEE & MANAGER	RADIO REPS
					VISUAL	AURAL				
BAY CITY, MICH.		5	2 Sep.		49	28.8	0	NFA	North-eastern Michigan Corp.	
COLUMBUS, GA.	WRBL-TV	4	26 Aug.		26.9	14.5	0	NFA	Columbus Bdstg. Co.	Hollingbery
DES MOINES, IA.	WHO-TV	13	3 Sep.		316	158	0	NFA	Central Bdstg. Co.	Free & Peters
JACKSON, MISS.	WRBC-TV	3	26 Aug.		100	50	1	NFA	Lamar Life Bdstg. Co.	Branhan
MANCHESTER, N. H.	WMUR-TV	9	26 Aug.		148	89.1	0	NFA	Radio Voice of New Hampshire	Weed
PROVIDENCE, R. I.	WPRO-TV	12	3 Sep.		316	158	1	1,000 VHF	Cherry & Webb Bdstg. Co.	Raymer
SWEETWATER, TEX.		12	26 Aug.		2.95	1.48	0	NFA	Texas Telecasting	
WATERLOO, IA.	KWWL-TV	7	3 Sep.		50.1	25.1	0	NFA	Black Hawk Bdstg. Co.	Hendley-Rood

## II. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	LICENSEE & MANAGER	REP.
				VISUAL	AURAL					
ABILENE, TEX.	KRBC-TV	9	30 Aug.	29.5	15.9	NBC, ABC, DuM	1	8 VHF	Reporter Bdstg. Co. Howard Barrett	Pearson
BAKERSFIELD, CAL.	KAFY-TV	29	24 Aug.	20.5	11	DuM primary; plus other 3	1	3.5 UHF	Bakersfield Bdstg. Co. Naum Healy	Forjoe
CHICO, CAL.	KHSL-TV	12	29 Aug.	12.28	6.14	CBS, NBC	1	29 VHF	Golden Empire Bdstg. Co. M. F. Woodling	Grant
COLUMBIA, S. C.	WNOK-TV	67	1 Sep.	93.5	39.3	CBS, DuM	2	31.5 UHF	Palmetto Radio Corp. H. Moody McElveen, Jr.	Raymer
MILWAUKEE, WIS.	WCAN-TV	25	7 Sep.	22	11	CBS primary	2	440 VHF	Midwest Bdstg. Co. Alex Rosenman	Taylor
MINNEAPOLIS, MINN.	WTCN-TV#	11	1 Sep.	68.5	41.1	ABC	4	380 VHF	Minnesota TV Public Service Corp. Edward G. Smith	Blair TV
PITTSBURGH, PA.	WENS	16	29 Aug.	200	105	ABC basic; CBS	3	100 UHF	Telecasting Co. of Pittsb. Larry H. Israel & Don Faust, co-managers	Petry
PORTLAND, ME.	WPMT	53	30 Aug.	10	6	All 4	1	20 UHF	Portland Telecasting Corp. Frank S. Hoy	McKianey
QUINCY, ILL.	WGEM-TV	10	4 Sep.	316	158	ABC, NBC	1	30 VHF	Quincy Bdstg. Co. Joseph Bonansinga	Walker
ST. PAUL, MINN.	WMIN-TV#	11	1 Sep.	68.5	41.1	ABC	4	380 VHF	WMIN Bdstg. Co. N. L. Bentson	Taylor
WATERBURY, CONN.	WATR-TV	53	10 Sep.	24.5	12.5	ABC, DuM	2	60 UHF	WATR, Inc. Samuel R. Elman	Rambeau

## III. Addenda to previous C.P. listings

Anchorage, Alaska, ch. 11, call assigned, KTVA  
 Boston, Mass., ch. 50, new call WBOS-TV (formerly WSTB-TV)  
 Butte, Mont., KOPR-TV, ch. 4, nat'l rep Hollingbery  
 Butte, Mont., KXLF-TV, ch. 6, nat'l rep, Walker  
 Cedar Rapids, Ia., ch. 9, gen. mgr., Frank D. Rubel; nat'l rep, H-R TV

Fairbanks, Alaska, ch. 2, call assigned KFIF  
 Fresno, Cal., KJEO, ch. 47, nat'l rep Hollingbery  
 Hannibal, Mo., KHQA-TV, ch. 7, nat'l rep Weed TV  
 Kalamazoo, Mich., WKMI-TV, ch. 36, C.P. cancelled 12 Aug. '53  
 Knoxville, Tenn., ch. 26, new call, WTSK (formerly WCEE-TV)  
 Portland, Ore., ch. 6, call assigned, KOIN-TV

Sandusky, O., WLEC-TV, ch. 42, C.P. cancelled 25 Aug. '53  
 Spartanburg, S. C., ch. 17, call assigned, WSCV  
 Tucson, Ariz., KCNA-TV, ch. 9, C.P. cancelled 2 Sep. '53  
 Waterloo, Ind., WIN-TV, ch. 15, new target 15 Dec. '53  
 Wichita Falls, Tex., KTVW, ch. 22, C.P. cancelled 28 July

*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.*

## BOX SCORE

Total U.S. stations on air, incl. Honolulu (11 Sep. '53)

**231**

No. of grantees on air  
 No. of post-freeze C.P.'s granted (excluding 18 educational grants; 11 Sep. '53)

**124**

No. of TV homes in U.S. (1 Aug. '53) **24,895,000**§

No. of markets covered

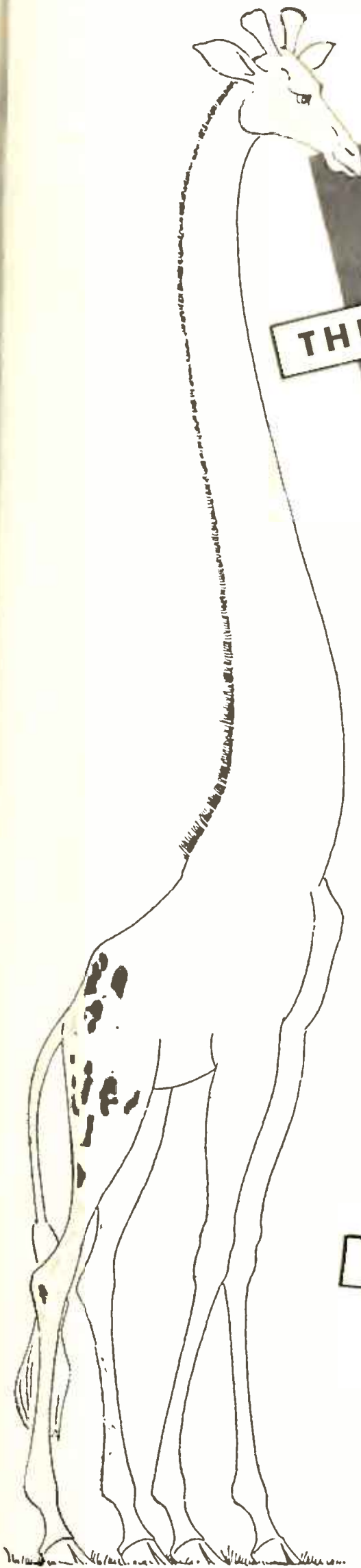
**155**

**131**

Percent of all U.S. homes with TV sets (1 Aug. '53) **55.3%**§

\*Both new C.P.'s and stations going on the air listed here are those which occurred between 27 August and 11 September or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. \*\*Power of C.P.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. §Data from NBC Research and Planning.

Percentages on homes with sets and homes in TV coverage areas are considered approximate. †In most cases, the representative of a radio station which is granted a C.P. also represents the new TV operation. Since at presstime it is generally too early to confirm TV representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the TV grant). ‡WTCN-TV and WMIN-TV operate on a share-time basis. NFA. No figures available at presstime on number of sets in market.



**THE HIGH**

## IN SAN FRANCISCO TELEVISION

**HIGH** KRON-TV, since February 14, 1953 has operated at *HIGHEST* legal power on its favorable Channel 4.

**HIGH** KRON-TV telecasts from the *HIGHEST* antenna in the San Francisco-Oakland area.

**HIGH** KRON-TV reaches the *HIGHEST* share of the Bay Area and Northern California viewing audience—June Telepulse shows KRON-TV leads in 18 of the 21 morning, afternoon and evening segments of the week.

**HIGH** KRON-TV programs—NBC Network, Local and Syndicated are *HIGHEST* in total June Telepulse ratings. Nine of the "Top Fifteen" are KRON-TV features—50% more than the other two stations combined.

**LOW** KRON-TV, Channel 4, operates on the *LOWEST* frequency in the Bay Area—insuring a stronger signal over a greater area.

**LOW** It all adds up to the fact that KRON-TV gives the advertiser the *LOWEST* average cost per results.

**THE LOW**

**KRON TV 4**  
**SAN FRANCISCO**

FREE & PETERS, INC. • National Representatives

# SPONSOR-TELEPULSE ratings of top

Chart covers half-hour syndicated film

Rank now	Past rank	Top 10 shows in 10 or more markets** Period: 1-7 August 1953 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		4-STATION MARKETS		3-STATION MARKETS					
				N.Y.	L.A.	Chi.	Wash.	Atlanta	Balt.	Cinc.	Clev.	Columbus	
1	1	<b>Favorite Story</b> , Ziv (D)	21.1	8.7	6.9	14.4	13.0	13.3	13.8	19.0			
				wnbt 10:30pm	kttv 8:00pm	whbm-tv 9:30pm	wtop-tv 10:30pm	whal-tv 10:30pm	wcpo-tv 8:30pm	wews 10:30pm			
2	4	<b>Boston Blackie</b> , Ziv (M)	20.3	7.2	9.5	16.4	17.0	11.3	25.0		23.3		
				wabd 9:30pm	knbh 8:00pm	wgn-tv 9:30pm	wtop-tv 8:30pm	wbal-tv 10:30pm	wlw-t 7:30pm		wbns-tv 8:30pm		
3	2	<b>Cisco Kid</b> , Ziv (W)	19.6	8.9	9.5	9.8	9.6	13.3	20.3	19.3	17.0		
				wnbt 6:00pm	keca-tv 7:00pm	wbkb 2:00pm	wnhw 6:30pm	wbal-tv 7:00pm	wcpo-tv 5:00pm	wbnk 6:00pm	wbns-tv 7:00pm		
4	6	<b>Liberace</b> , Snader, Guild Films Co. (Mu)	18.1	7.9	10.5	10.4	7.4	13.8			9.8		
				wnbt 10:00pm	klac-tv 7:30pm	wgn-tv 9:30pm	wttg 10:00pm	wbal-tv 10:30pm			wbns-tv 5:00pm		
5	5	<b>Hopalong Cassidy</b> , NBC Film (W)	17.9	12.2	9.7		10.4	11.8		12.3	17.0		
				wnbt 6:30pm	kttv 7:00pm		wmal-tv 6:00pm	whal-tv 6:30pm		wbnk 6:00pm	wbns-tv 12:00pm		
6	3	<b>Foreign Intrigue</b> , JWT, Shel. Reynolds (A)	17.1	14.5	12.5	11.2	15.6		18.3	20.5			
				wnbt 10:30pm	knbh 10:30pm	wbnq 9:30pm	wbnw 10:30pm		wkre-tv 8:30pm	wews 10:00pm			
7	7	<b>Kit Carson</b> , MCA, Revue Prod. (W)	16.1		10.7	8.6		13.8	7.5		9.3	19.3	
					keca-tv 7:30pm	wbkb 2:30pm		wlw-a 6:30pm	wmar-tv 6:00pm		wbnk 6:00pm	wbns-tv 6:30pm	
8	8	<b>Wild Bill Hickok</b> , W. Broidy (W)	15.2	6.4	8.5	7.8	11.2	14.8	11.3	11.5	10.8	19.8	
				wabd 7:00pm	ktla 6:00pm	wbkh 1:30pm	wtop-tv 1:00pm	wsb-tv 5:30pm	wbal-tv 7:00pm	wkre-tv 5:30pm	wbnk 6:00pm	wbns-tv 6:00pm	
9	9	<b>Superman</b> , MPTV, R. Maxwell (K)	13.8	6.5	10.4	11.0	7.8	8.0	10.5	10.5	11.3	12.8	
				wahc-tv 6:15pm	keca-tv 8:30pm	wbkb 7:30pm	wmal-tv 6:00pm	wsb-tv 5:30pm	wbal-tv 7:00pm	wkre-tv 5:30pm	wbnk 6:00pm	wbns-tv 6:00pm	
Rank now	Past rank	Top 10 shows in 4 to 9 markets†											
1	2	<b>City Detective</b> , MCA, Revue Prod. (D)	23.6		7.4			13.3		13.8			
					knhh 10:30pm			wsb-tv 10:30pm		wbnk 10:30pm			
2		<b>Orient Express</b> , PSI-TV, Inc. (A)	22.6		3.5						11.5		
					keca-tv 8:30pm						wlw-c 8:30pm		
3	1	<b>Range Riders</b> , CBS Film, Flying "A" (W)	20.2		6.5	8.2		8.8					
					knxt 7:00pm	wbkb 5:00pm		wsb-tv 5:30pm					
4	3	<b>Hank McCune</b> , Video Pictures (C)	20.0		2.2								
					klac-tv 7:00pm								
5	5	<b>Doug. Fairbanks Presents</b> , NBC Film (D)	19.1	10.5		7.8	12.8	14.3					
				wnbt 10:30pm		wgn-tv 9:30pm	wtop-tv 10:30pm	wbal-tv 10:30pm					
6	6	<b>Heart of the City</b> , United TV Programs (D)	17.4		4.7	4.2							
					kttv 10:30pm	wbkb 9:15pm							
7	7	<b>Abbott &amp; Costello</b> , MCA, TCA (C)	16.3		7.9	9.8	3.8						
					kttv 7:30pm	wbkb 9:30pm	wbnw 10:30pm						
8	4	<b>Dangerous Assignment</b> , NBC Film (A)	16.2	4.0	10.2	9.8				10.3			
				wor-tv 9:00pm	knhh 10:30pm	wbkb 9:30pm				wbnk 10:30pm			
9	9	<b>March of Time</b> , March of Time (Doc.)	15.8	3.2	5.2					13.8	10.0		
				wnbt 7:00pm	kttv 7:30pm					wews 9:00pm	wbns-tv 10:30pm		
10		<b>Into the Night</b> , Sterling Television (M)	14.5							11.5			
										wbnk 10:00pm	wjb 10:30pm		

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc.) documentary; (K) kid show; (W) Western; (M) mystery; (Mu) music. Films listed are syndicated, half-hour length, broadcast in four or more of above markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market as

of 1-7 August 1953. While network shows are fairly stable from one month to another, markets in which they run, this is true to much lesser extent with syndicated shows. Be borne in mind when analyzing rating trends from one month to another in this chart to last month's chart. Shows playing only few of these markets are not fully reflected

shows  
made for TV†

2-STATION MARKETS				1-STATION MARKETS			
Rank	Sta.	Dayton	Mpls.	Buffalo	New Or.	Seattle	St. Louis
		18.5	25.3	49.0	37.8	45.0	
	wnac-tv 11:00pm		wcco-tv 9:00pm	wlsu-tv 9:30pm	king-tv 8:00pm	ksd-tv 9:30pm	
21	7.8	22.8	18.8	25.3	49.0	39.0	
	tv wnac-tv 7:00pm	whio-tv 8:00pm	kstp-tv 9:30pm	wlsu-tv 10:00pm		ksd-tv 10:00pm	
15	2.5	15.5	19.3	38.0	27.5	39.8	28.5
	tv wnac-tv 7:30pm		kstp-tv 8:30pm	wben-tv 7:00pm	wlsu-tv 5:00pm	king-tv 7:00pm	ksd-tv 1:30pm
			21.0	53.2	42.5		
			wcco-tv 8:30pm	wlsu-tv 9:30pm	ksd-tv 9:30pm		
17	9.8	20.0	25.5	36.0	37.3	21.5	
	wbz-tv 11:30am	wcco-tv 7:00pm	wben-tv 11:30am	wdsu-tv 1:30pm	king-tv 7:00pm	ksd-tv 9:30am	
	19.3	24.3				22.5	
	wbz-tv 10:30pm	kstp-tv 8:30pm				ksd-tv 11:00pm	
19	3	11.8	15.5	37.0	20.8	30.0	
	tv wnac-tv 6:00pm	wlw-d 5:00pm	wcco-tv 7:30pm	wben-tv 1:00pm	wdsu-tv 2:30pm	king-tv 5:00pm	ksd-tv 2:30pm
4	3	9.8	8.3	18.3	24.0	40.0	21.3
	tv wnac-tv 5:00pm	wlw-d 5:00pm	wcco-tv 7:30pm	wben-tv 1:00pm	wdsu-tv 2:30pm	king-tv 5:00pm	ksd-tv 12:00pm
21	8	10.3	6.8	8.5	38.5	25.5	21.5
	tv wnac-tv 6:30pm	wlw-d 6:00pm	wcco-tv 5:00pm	wben-tv 7:00pm	wdsu-tv 5:00pm	king-tv 5:00pm	ksd-tv 5:30pm
			46.0	40.5			
			wben-tv 10:30pm	wdsu-tv 10:00pm			
			53.5	41.5			
			wdsu-tv 8:30pm	king-tv 8:30pm			
	20.0	26.8	42.0	32.0			
	wbz-tv 7:00pm	wcco-tv 8:00pm	wlsu-tv 4:30pm	king-tv 7:00pm			
	7.8		42.0				
	tv		king-tv 5:30pm				
	15.5	30.8	41.0				
	wbz-tv 10:30pm	kstp-tv 8:30pm	ksd-tv 10:00pm				
	1.0		21.0	46.5			
	tv		wben-tv 11:30pm	wdsu-tv 10:00pm			
			43.8				
			king-tv 9:30pm				
		20.3	42.8				
		wcco-tv 7:30pm	king-tv 9:00pm				
	6.0	10.0	52.5				
	m-tv 8:00pm	wnac-tv 8:30pm	wben-tv 9:30pm				
	6.3	11.0					
	m-tv 8:00pm	kstp-tv 10:30pm					

† syndicated shows were being shown in 10 or more markets in Pulse 1-7 August 1953. † Previously shows in four to nine markets are not ranked by SPONSOR. From now on they will be ranked one to 10 in this chart.



## solid south: 1953 style

The changing skyline of today's mid-South is a happy sight for any advertiser who wants to harness the real sales power of television.

Throughout 29 high income counties in our pivot of the Piedmont, more and more TV homes have their antennas set for Channel 2—WFMY-TV.

It's a solid array of selling potential — compounded of the most progressive families in an area with nearly \$1,500,000,000 buying power.

WFMY-TV is *their* television station . . . the daily habit, welcomed, watched and *believed* in homes where the most buying is done. And, significantly, where real selling opportunities exist *for you* — when your message is solidly delivered by WFMY-TV!

# wfmy-tv

Basic CBS Affiliate — Channel 2  
**Greensboro, N. C.**

Represented by  
Harrington, Righter & Parsons, Inc.  
New York—Chicago—San Francisco

# The Basic Benefit

## Select these Stations for SPOT RADIO

### EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	50,000
WGR	Buffalo	CBS	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
. . . . .			
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk-Newport News	ABC	5,000
WPTF	Raleigh-Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

### MIDWEST, SOUTHWEST

WHO	Des Moines	NBC	50,000
WOC	Davenport	NBC	5,000
WDSM	Duluth-Superior	ABC	5,000
WDAY	Fargo	NBC	5,000
WOWO	Fort Wayne	NBC	10,000
WIRE	Indianapolis	NBC	5,000
KMBC-KFRM	Kansas City	CBS	5,000
WAVE	Louisville	NBC	5,000
KFAB	Omaha	CBS	50,000
WMBD	Peoria	CBS	5,000
KSD	St. Louis	NBC	5,000
. . . . .			
KFDM	Beaumont	ABC	5,000
KRIS	Corpus Christi	NBC	1,000
WBAP	Ft. Worth-Dallas	NBC-ABC	50,000
KXYZ	Houston	ABC	5,000
KTSA	San Antonio	CBS	5,000

### MOUNTAIN AND WEST

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

# SPOT RADIO

“Choice of Time—  
Your Own Choice!”

by HAL HOAG  
*V. P. and Western Manager*



If you believe that skillful *timing* has anything to do with the success of advertising, you automatically believe in Spot Radio.

National Spot can beat the clock *and the calendar* every day of the year. It defeats the nation's four time zones. It enables you to reach your best prospects at the best time prior to their average time-of-buying *for your product*, whether that time is seasonal, weekly or daily. With Spot Radio you can also air your programs or announcements at periods of highest listenership — which may vary all over the clock in different cities and even on different stations in the same city. . .

Choice of Time is only one of seven basic advantages of Spot Radio. Perhaps it's time right now for you to consider some Spot on the top stations listed at the left.

- 1 CHOICE OF MARKETS
- 2 CHOICE OF STATIONS
- 3 CHOICE OF TIME
- 4 CHOICE OF PROGRAMS
- 5 CHOICE OF AUDIENCES
- 6 CHOICE OF BUDGETS
- 7 CHOICE OF MERCHANDISING



# FREE & PETERS

INC.

*Pioneer Station Representatives Since 1932*

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

**Radio**

...and now a message from our sponsor

**TV**

by Bob Foreman

Color TV is already creating excitement, as well it should. But more than that, work is being done now, work that will have a very definite bearing on the future of television as well as on the future of advertising.

Before this year is out, the FCC willing, NBC will have broadcast most of its top sponsored programs in color once. Picture if you will what color will add to, say, a *Hit Parade* or a *Show of Shows*!

For the above reasons it is perhaps worth while to do a bit of cogitating on what color means and what problems it may bring to this problem-rampant medium.

From the many discussions I have had with folks far better able to judge the future than I, one of the bigger questions is: "Will color TV run side by side with black-

and-white" (as in the motion pictures)? Most people feel that the movie precedent is not really a precedent at all, since TV is a sponsored medium and therefore it is likely that commercials will be done in color, all of them. Hence a color commercial in a black-and-white show would be a decisive factor in forcing all programming into color.

The residual values in a film series would certainly be enhanced if that series were in color. So when the time is ripe (perhaps not until 1954 is on the wane), it is probable that the film boys will be shooting in color, making their product ready for the added sales appeal color will bring to second, third and fourth (they hope!) reruns.

Color film should cost about

By end '54 most TV film producers will shoot in color, says Foreman. Early-bird Ziv TV has been shooting all film series like "Favorite Story" (below) in color and b&w for years



15% more than black-and-white. Live color may up the price of facilities (time) a bit but should not be very much more costly than the present black-and-white method of presentation. For which we can breathe a sigh of relief.

The folks who make film commercials tell me that a 15% to 20% increase is about what color will make necessary for them, too. Already a few are shooting their commercials in color on an experimental basis, since there won't be enough color receiving sets around even in 1954. Also there are no residual values in anything as short lived as a commercial, so experimentation is the motivating force. But, as you know, it is a simple process to pull a black-and-white print from a 35 mm. color negative and utilize it until the eventual catches up with us.

Despite the added headaches and costs, advertisers can only welcome the opportunity to present their product in color. Not only does color give us the opportunity to present products and people and locales in a way that comes much closer to reality, but in any item where style is important, color TV is bound to make great strides. One of the last strongholds of magazines is breached.

Over and above the obvious advantage that color brings to a style product, it provides us with the ability of showing our packages precisely as they appear on the dealers' shelves. And, of course, the ready identification that familiarity affords is one of the top selling tools in an advertiser's kit.

It is very difficult not to get steamed up over the imminence of color. The months ahead will put all of us, it is to be expected, through the same paces black-and-white did at the beginning. The blues will be green or red or blurred. The edges will be fuzzy. The pan shots will be ragged. And if these aren't the problems we encounter, there will be others which will cause frenzy and tension.



The **XL** Stations

K XL  
PORTLAND

K XL Y  
SPOKANE

K XL F  
BUTTE

K XL L  
MISSOULA

K XL J  
HELENA

K XL K  
GREAT FALLS

K XL Q  
BOZEMAN



K XL Y-TV4  
SPOKANE

K XL F-TV6  
BUTTE



**YOU CAN'T COVER  
the PACIFIC NORTHWEST  
WITHOUT** The **XL** Stations

**When You're Way Up High . . . . . Everyone Can See You**

**KXLY-TV4**

**spokane, washington**

*Highest antenna in the  
Pacific Northwest!*

**PACIFIC NORTHWEST BROADCASTERS**

SEATTLE, WASHINGTON  
Jones Building  
MUtual 3377

SAN FRANCISCO 5, CALIF.  
116 New Montgomery St.  
EXbrook 2-8033

HOLLYWOOD 28, CALIF.  
6381 Hollywood Blvd.  
Hollywood 9-5408



MINNEAPOLIS 2, MINN.  
1687 N.W. Nat. Bank Bldg  
GEneva 9631

**THE WALKER COMPANY**

NEW YORK 17, N. Y.  
347 Madison Avenue  
Murrayhill 3-5830

CHICAGO 1, ILLINOIS  
360 North Michigan  
Andover 3-5771

# WANT A CLOSE-UP ON YOUR CLIENT'S PRODUCT OR SERVICE?



## MAKING A SURVEY?

We'll bet you a median to a norm that you can get it done faster, better, more economically through Western Union's Market Opinion and Survey Service. It's flexible, it can be tailored to your job. Here's why it's so efficient:

Western Union has offices in 2,200 cities all over the country, staffed with people who serve their communities, know the people, enjoy their confidence. The survey facilities of the entire Western Union organization are behind them, to speed their findings and give you the results—often *overnight!*

Years of experience lie behind Western Union's Market Opinion and Survey Service. It has proved effective for advertising agencies and their clients from coast to coast. It is ready to go to work for you at a moment's notice—on a local, regional or nationwide scale. For complete details, just call your local Western Union office.

# WESTERN UNION

The one redeeming feature (other than the basic worth of color itself) is that most of us lived through seemingly impossible problems so recently in black-and-white that our faith in an immediate future is not even slightly dimmed.

We've been through it before. We know it will turn out. And we're pretty certain we will be around to see it happen.

Evolution has been a pretty tedious process in everything but television. That's why so many people are looking forward to color with almost boyish enthusiasm. (See "Color TV: what you can do now." page 40.)

## commercial reviews

### TELEVISION

SPONSOR: **Detergents, Inc.**  
(All)  
AGENCY: **Mumm, Mulloy & Nichols, Inc., Cleveland**  
PROGRAM: **Announcement**

By means of a sound but rather undistinguished television commercial, this product presents its revolutionary story that suds *aren't* the thing when it comes to automatic washers—a story that gets the benefit of full pages in newspapers plus a direct backing from the makers of the washing machines themselves.

There are a half dozen puns on the name of the product—and a couple of down-on shots of washers in action. But, other than the words in the sound track, there is little excitement, novelty, or attempt to create a memorable piece of video in making what is a reversal of all previous soap-and-detergent advertising—i.e., the less suds, the better.

On the other hand, the photography is good, the pace fine and the optical effects that achieve package identification are excellent.

And perhaps the All folks don't have to tell the suds-less story graphically. Every woman who has had the suds run out of her machine and fill up the basement (or kitchen) gets the idea in the copy very easily. Maybe that's enough.

\*\*\*

**AP News  
Does More  
for the  
Station...**

**...Because it Does  
More for the Sponsor!**

Every week, WLBJ at Bowling Green, Ky., carries 50 sponsored Associated Press news and feature programs. The station's experience with AP is typical: AP is easier to sell because it accomplishes more for the sponsor.

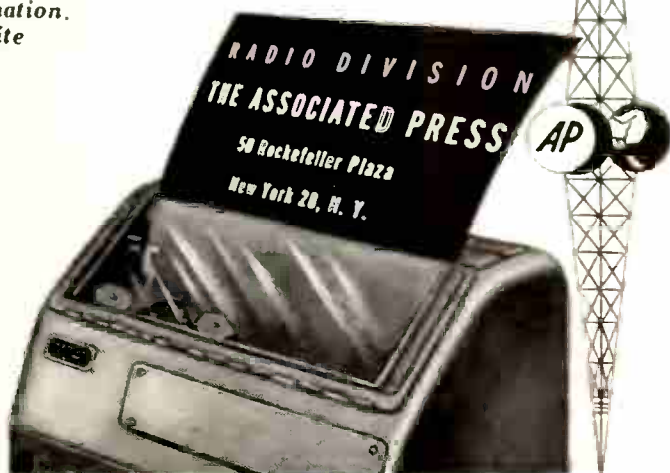
A good example is WLBJ's use of "Stars Over the Horizon," a popular AP report on motion picture doings and personalities.

Local sponsor of "Stars Over the Horizon" is a drive-in movie. WLBJ merely ties in the movie stars mentioned in the feature, (which the station files for use and re-use) with the current movie being shown by the drive-in. The result is a tailor-made program for the man who foots the bill . . . a program of outstanding interest to the drive-in's customers.

*Notice two interesting aspects of this particular AP sale:*

- 1.** WLBJ sold the sponsor an easy-to-air format—no tricky program building, no production headaches.
- 2.** WLBJ attracted a sponsor from a field all too-accustomed to get *free* advertising.

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



And this is what WLBJ's Commercial Manager Bob Proctor says:

*"AP gives us varied and solid coverage. We find it easy and profitable to inject a little ingenuity so that we are able to offer our local businessmen a large assortment of hard-selling programs that make money for them—and for us. Our merchants—like merchants everywhere—are brand conscious. When we offer them AP, they know they're getting the best brand in news."*



ZIV'S NEW SHOW IS  
TV DYNAMITE!

FROM  
THE

# SECRET AFFAIRS

STARRING HOLLYWOOD'S BRILLIANT ACTOR

## RICHARD CARLSON

IN THE TRUE-LIFE STORY OF A PATRIOTIC YOUNG AMERICAN WHO LED 3 LIVES IN THE SERVICE OF OUR COUNTRY!  
1. CITIZEN! 2. COMMUNIST! 3. COUNTERSPY FOR THE FBI!

### "I LED 3 LIVES"

TENSE because it's **FACTUAL!** GRIPPING because it's **REAL!** FRIGHTENING because it's **TRUE!**  
EACH HALF-HOUR A TRUE-LIFE ADVENTURE!

**YOUR OPPORTUNITY**

TO HAVE THE MOST  
TIMELY AND IMPORTANT  
TV PROGRAM IN  
YOUR CITY!



**OF A  
COUNTERSPY  
FOR THE**

**F.B.I.!**

**TREASON ON  
OUR DOOR STEP . . .  
THIS MAN SLAMMED  
THE DOOR!**

Not just a script writer's fantasy—but the authentic story of the Commies' attempt to overthrow our government! You'll thrill to the actual on-the-scene photography . . . the factual from-the-records dialogue.

Taken from the secret files of a counterspy for the FBI. Authentic sets and scripts personally supervised by Herbert Philbrick, the man who, for 9 agonizing years lived in constant danger as a supposed Communist who reported daily to the FBI!

**NEVER BEFORE HAS SUCH A DRAMATIC  
DOCUMENT APPEARED ON TV!**

**ZIV-TV**

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

# SPONSOR Asks...

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

## What kind of intelligent planning can agencies and advertisers do now to prepare for color television?

### THE PICKED PANEL ANSWERS



Mr. Spence

Since the main objective of both the advertiser and his agency is to sell goods or services at a profit, farsighted organizations have already started thinking about ways to get the maximum

payout from color TV. For example:

1. How will my package do in color TV? Are any revisions indicated to improve it?

2. Do the members of my present TV art staff who have become skilled in dealing with various shades of gray need more training in the basics of color? Or do we need a color expert?

3. What about the way I am going to sell on TV? Is there some new way I can use a demonstration of my product that will bring out the full value and selling power of color? In other words, have I thought of color in terms of static printed ads or in terms of its power to arouse the emotions, create a mood, build desire for my product?

4. Should I start immediately to shoot my film program in high-cost color or refuse to be stampeded until the stations generally are equipped to broadcast color and the percent of set penetration of color receivers assures an adequate audience to sell against?

Forward-looking agencies are keeping in close touch with the networks who are currently most concerned with color TV so that their clients may be in a position to consider and evaluate developments in this new field.

WELLS SPENCE  
Vice President  
McCann-Erickson, Inc.  
New York, N. Y.



Mr. Vietor

We at SSC&B are planning to learn all we can about color television. We want to recognize the pitfalls now and learn the correct answers while the experimental period lasts. We intend to acquaint

all our clients with the facts as we discover them with a view toward finding out better methods of selling. At this moment, we are making some experimental color commercials and we are also trying out color program ideas.

We are fortunate in having progressive thinkers among our clients who will be anxious to make the best use of color without getting "color happy." We will find out the facts and act accordingly on the basis of good, sound selling principles. Our basic aim is to be on our toes and try to use common sense in what has to be, after the initial excitement is over, a complex but very telling medium.

THOMAS F. VIETOR JR.  
In Charge Color Television  
Sullivan, Stauffer, Colwell  
& Bayles, Inc.  
New York, N. Y.



Mr. Gilday

sales effectiveness will be infinitely

Color television will be with us probably within the year. When it comes, and when a sufficient number of color receivers are in use, it will have a tremendous impact on the whole industry. Its

greater for nearly every manufactured product, for it will bring realism.

Advertisers and agencies must expect the Era of the Color Expert. The color experts will promise to solve all the technical problems of color television. Actually, agencies and networks will undoubtedly do an excellent job by themselves in solving these problems. Agencies today are cooperating with the networks in staging color shows, even though there are only a handful of receivers around.

Costs will go up. It will cost approximately 20% more to produce a commercial on color film than in black-and-white. Very shortly, however, clients should plan to shoot their commercials in color, especially if they will not be made obsolete by product or package changes during the year.

J. FRANK GILDAY  
Radio and TV V.P.  
Cecil & Presbrey, Inc.  
New York, N. Y.



Mr. Douglass

Before we discuss the steps advertising agencies and their clients are taking to meet the color television situation, let's look at some of the now "known" problems this new dimension (if it

can be called that) will pose.

With the advent of black-and-white we found that we could no longer speak glowingly of the "large economy size" unless we showed a size and a relativity that looked like the word picture we had built up. Now in color, we cannot talk about that "school girl complexion" unless we show a clear, youthful complexion, and unlucky is

the day when despite all precautions too much "blue" gets into the picture, and instead of a beautiful skin tone, you see a ghastly, bilious green.

In black-and-white TV when we found a package or a logo that would not photograph sharply, we made a mock-up in the gray scale and went merrily on our way. Now that same package must come up sharply in its original color. Let's say we're lucky and in color its reproductivity is okay, but what about compatibility—in black-and-white we still have the same package that started the trouble.

To find expert help on these and other problems, the TV department has to look first to the department within the agency that is accustomed to face related problems—the Art Department. At Ted Bates & Co. the radio-TV department is working closely with and borrowing the color-brains of Tom Carnese (the partner in charge of art and production) and his entire art department.

In these initial stages of color TV the entire Bates TV department is sitting in on all color activity, both live and film. We have currently in preparation four color commercials, three live for the first colorcast of the *Colgate Comedy Hour*, and one experimental film commercial using animation in color.

We are planning to take all the above one step further. We are creating a new department within the radio-TV department. This department's function will be to design settings, costumes, displays—to act as liaison with the art directors and art groups on each account, to create or help create color storyboards, assist the agency producers in both live and film production, and to assist in package re-design to meet the requirements of color TV. We are currently looking for the right man to head this department. He should be qualified in set design and lighting, preferably has worked in color motion pictures—and also has a commercial sense. And, as remarked when we were discussing these qualifications—"A good stage or picture designer can set and light a scene to show to best advantage the star—all he has to learn is that now the star is our client's product."

JAMES C. DOUGLASS  
 Director of Radio and TV  
 Ted Bates & Co.  
 New York, N. Y.



**"I'll get 'em EASY  
 with this fire-power!"**

Some situations may call for an all-out bombardment—but believe us, doing a *smart* radio job in Kentucky isn't one of them. . . .

More than 50% of Kentucky's total retail sales are made in WAVE's "home precinct"—the prosperous, concentrated Louisville Trading Area which includes the economic heart of Kentucky, *plus* a quarter-billion-dollar slice of Southern Indiana!

5000-watt WAVE is powered, priced and programmed exclusively for this one important market. WAVE covers it thoroughly, *without waste circulation!*

Ask Free & Peters for all the facts.

**5000 WATTS**

**NBC AFFILIATE**

**WAVE  
 LOUISVILLE**



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

## CHEVROLET DEALERS

SPONSOR: Virginia Chevrolet Dealers Assn.

AGENCY: Ketchum, McLeod & Grove

**CAPSULE CASE HISTORY:** Last winter, the day before the "unveiling" of the 1953-model Chevrolet, Richmond, Va., Chevrolet dealers bought 30 six-word announcements to run throughout the day. The copy: "See the new 1953 Chevrolet tomorrow. This is WRNL, Richmond." Despite inclement weather the following day, 148 people were counted in the three dealer display rooms during a spot check at 11:45 a.m. All three dealers reported that sales exceeded expectations. Cost of the one-day drive: \$135.

WRNL, Richmond

PROGRAM: Announcements

## GASOLINE

SPONSOR: Calso Gasoline

AGENCY: Lohmeyer, Ad & Montg

**CAPSULE CASE HISTORY:** This California gas company confined its advertising strictly to the Far area for two years. Then, it bought a schedule of participations in the Steve Allison Show, heard 11:15 p.m. to 2:00 a.m. over WPEN. Weekly cost of the schedule is \$100. During the first six weeks of sponsorship, the 30 Calso service stations in the Philadelphia area reported 200 new customers a week. These patrons told service station operators they were sent to the stations by Steve Allison.

WPEN, Philadelphia

PROGRAM: Steve Allison

## KNITTING WORSTED

SPONSOR: Rhodes Dept. Store

AGENCY: H. J. McG & J

**CAPSULE CASE HISTORY:** Rhodes Department Store in Seattle wanted to test radio against newspapers. It chose four-ounce skeins of knitting worsted as test merchandise. ARBI, an independent organization, allowed the same amount—\$110—to the store's radio and newspaper advertising. In the newspapers, the ad budget was for one 30-inch ad. On KJR, the money bought three minute programs on three different days. ARBI reports that radio customers accounted for 44% of the total amount of sales, newspapers brought in 28.5%.

KJR, Seattle

PROGRAM: News



**RADIO results**

## BASEBALL BROCHURE

SPONSOR: Philadelphia Phillies

AGENCY: Weightman, Inc.

**CAPSULE CASE HISTORY:** The Philadelphia Phillies baseball team was pushing its advance sale season ticket brochure last spring on all radio and TV stations in the area. According to station KYW, it received 1,294 requests for the brochure. All other stations, plus television, pulled a total of 483 requests. Cost of the KYW announcements was \$420.

KYW, Philadelphia

PROGRAM: Announcements

## AUTO PARTS

SPONSOR: Chattanooga Auto Wrecking

AGENCY: Dir

**CAPSULE CASE HISTORY:** The Chattanooga Auto Wrecking Co., dealer in auto parts, had tried various other media before turning to radio. It bought three 1 minute Spiritual Singers programs on WMFS for 12 weeks. Cost of the show is \$40 a week. During that period, the auto parts company reports a 30% increase in sales directly attributable to radio. The sponsor has just renewed the program.

WMFS, Chattanooga

PROGRAM: Spiritual Singers

## COFFEE, TEA

SPONSOR: Blue Ribbon, Ltd.

AGENCY: Cockfield, Brown

**CAPSULE CASE HISTORY:** Blue Ribbon, Ltd., distributor of coffee, tea and other grocery products in Canada, has been using 10-minute participations in Casino, a cash giveaway program, five times a week for the past nine months. The sponsor is so pleased with the volume of mail response (over 50,000 letters received during the past nine months; 2,405 letters received during a single day recently) that it has renewed for another six months on the same program. Total cost of each week's participation is \$86.

CJIB, Vernon, B. C.

PROGRAM: Casino

## NEW HOMES

SPONSOR: Melvyn Goldman, Inc.

AGENCY: Dir

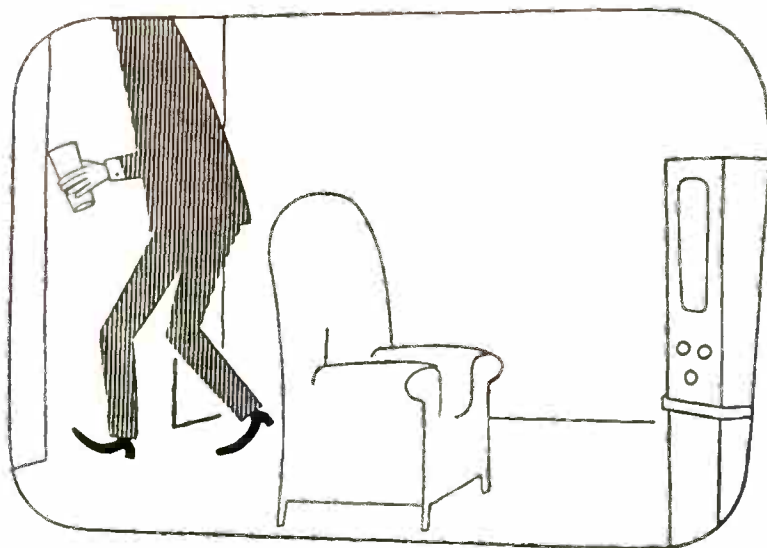
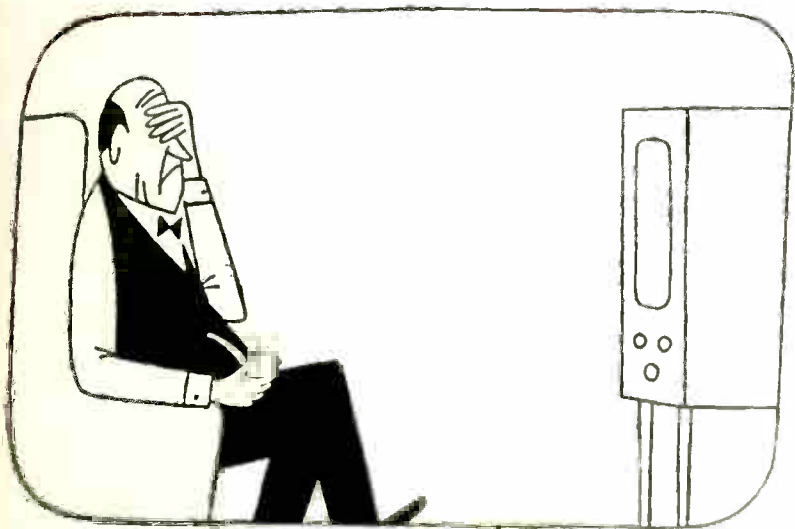
**CAPSULE CASE HISTORY:** The pioneer in the use of saturation announcements to sell new homes in the Baltimore area reports "phenomenal" success due to radio. Melvyn Goldman, Inc., realtors, bought a saturation schedule on WITB to promote their Gray Manor Home. Goldman reports: "From the time the first spot went on the air our phone kept ringing, although phone calls were not encouraged and the number mentioned only casually." Twelve homes were sold during the first day at cost of about \$7 per home. No newspapers were used.

WITB, Baltimore

PROGRAM: Announcement



"Here comes the commercial!"



*These three commercials started out equal  
...except for one thing... Creative ingenuity.*

**YOUNG & RUBICAM, INC.**

Advertising • New York • Chicago • Detroit • San Francisco  
Hollywood • Montreal • Toronto • Mexico City • London

THE UNIVERSITY OF CHICAGO  
LIBRARY  
540 EAST 57TH STREET  
CHICAGO, ILL. 60637  
TEL: 773-936-3000  
WWW.CHICAGO.EDU

UNIVERSITY OF CHICAGO  
LIBRARY



## NBC-TV signs \$90,000,000 worth of business in 8 months

The simplest proof of a television network's effectiveness lies in its acceptance by advertisers.

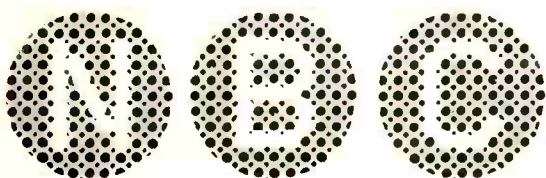
In the eight months of 1953, advertisers have signed for \$90,000,000 worth of NBC Television time. In the last three months alone, NBC time bookings have reached \$31,000,000. Much of it is new business, but \$24,000,000 of it is renewed business, which points a particular moral:

*NBC's advertisers get results.*

The tremendous advertising investment made by American business in NBC Television is dramatic testimony that

**NBC is America's No. 1 Network.**

**NBC's Audience Advantage is to Your Advantage . . . Use It.**



## TELEVISION

*a service of Radio Corporation of America*



### Retail store uses own commentator, props to pare TV costs

A South Carolina department store has discovered that TV is inexpensive if you mix ingenuity with "home" talent.

Kohn & Co., of Columbia, S. C., decided to put a store fashion show pre-viewing fall fashions on WCOS-TV as a public service. It wanted to keep costs down to the barest minimum.

Here's how the store cut down its TV expenses:

1. *Commentator:* Kohn's discovered one of its own employees had considerable talent along these lines, used her instead of a professional.

2. *Props:* Scenery necessary to create the fall setting and additional props were gathered from the store's window display department.

3. *Flowers:* Only really necessary for bridal scene in fashion show, store discovered. Local florists generally donate them in exchange for a credit line on the air.

4. *Models:* Amateurs can be used. Payment, if given, can be token fee.

Kohn's reports the show's actual cost was negligible except for the station's

30-minute time fee. Public reaction was immediate and enthusiastic: The switchboard was swamped for several hours following the show. Kohn's is now planning a second telecast for the near future. ★ ★ ★

### TV sponsor merchandises shows with portable "sets"

The Cat's Paw Rubber Co., Baltimore, is merchandising its three TV shows to shoe repair shops via a reasonable facsimile of a television set.

Cat's Paw salesmen all carry portable TV "sets" (actually units containing built-in phonographs operated by batteries; screens, and slides which are changed by rollers). Copy and pictures on the screen keep changing as



Facsimile television set is worked by hand

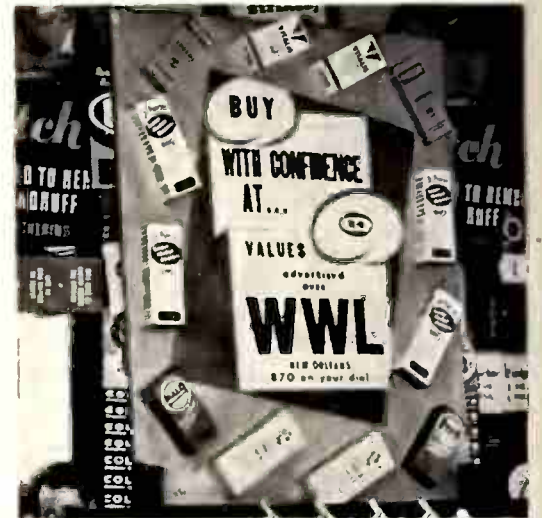
the rollers are turned. The phonograph (inset in picture above) plays a recording of an "announcer's" voice which tells the story of the rubber firm's sponsorship of three TV shows: *Your Show of Shows* and *All-Star Revue*, both NBC TV, and *The Garry Moore Show*, CBS TV.

The demonstration is completed in five minutes. Agency for Cat's Paw is the S. A. Levine Co., Baltimore. ★ ★ ★

### Drug advertisers benefit from new WWL tie-in plan

Network and national spot drug advertisers now on WWL, New Orleans, are benefiting from a new merchandising plan launched recently in cooperation with the Katz & Besthoff drug chain.

The campaign involves 46 window displays of WWL-advertised items (see photo); 25 counter displays in each of K&B's 17 stores; reciprocal adver-



WWL drug plan includes 46 window displays

tising (the drug chain's newspaper ads list station-promoted products; WWL programs a heavy schedule of announcements spotlighting the chain's special products and departments).

In preparation for the drive, K&B clerks were alerted to "push" WWL products and a \$50 prize was offered to the manager doing the best job of displaying WWL-advertised merchandise. ★ ★ ★

### Spot TV airline advertisers on increase: Petry study

There are 17 spot TV airline advertisers today compared with only five two and a half years ago.

That's one of the facts contained in a new Edward Petry & Co. industry report, "Airline Advertising Airborne... via Spot Television."

The report points out that airlines using spot TV today are placing it in 45% more markets and sponsoring more than twice the number of programs and 37% more spot commercials than airline sponsors in spot TV last December. The report includes a complete listing of current spot TV airline sponsors.

Further information can be obtained from Bob Hutton, Edward Petry & Co., New York. ★ ★ ★

### TV beats dailies' cost-per-1,000, WOAI-TV study says

A 22-page study of the comparative coverage and costs of newspapers vs. television has just been distributed to San Antonio retailers by WOAI-TV.

The study, "How San Antonio newspapers measure up to WOAI-TV," comes up with the following statements:

On a cost-per-1,000 basis, WOAI-TV delivers more people per dollar than any San Antonio newspaper. According to the study, WOAI-TV's cost-per-M is \$2.49; the most inexpensive newspaper's cost is \$5.21 per 1,000 readers.

The study also points up comparative audience figures (WOAI-TV de-

livers 38% more audience than the San Antonio paper with the largest circulation) and comparative costs (a half hour on WOAI-TV costs less than a 1,200-line ad in any San Antonio daily).

The study is the combined product of Edward V. Cheviot, WOAI-TV commercial manager, and Morton E. Grossman, promotion manager. Both are ex-newspapermen. ★ ★ ★

#### Briefly . . .

How good a selling job TV does in comparison with newspapers will soon be explored by the William F. Gable Co. department store of Altoona, Pa. Starting in September, that store plans to spend about the same amount of money in television as in newspapers, advertising the same items in both media. This will give an equal cost basis for comparing selling results, says George P. Gable, store president, and careful checks will be made. (The Gable Co. owns WFBG-TV in Altoona, as well as WFBG-AM.)

\* \* \*

Facts and figures on Negro, Spanish and German radio listening in the New York City area are available in a survey just completed for WWRL, Woodside, N. Y., by Pulse, Inc. The study can be obtained by writing WWRL or phoning DEfender 5-1600.

\* \* \*

KXLY-TV, Spokane, put in a print order for 20,000 booklets commemorating its opening, thinking the supply would be more than adequate. To the station's surprise the demand for the 48-page booklet wiped out the supply in less than 60 days. To meet the demand, the post-freeze station created a souvenir card for visitors and has already passed out 3,000 of the mementos to people who have appeared before the studio cameras.

\* \* \*

Radio again to the rescue in an emergency. WAPX, Montgomery, Ala., was one of the five Montgomery radio stations to which the local Weather Bureau sent a grateful letter in appreciation for its recent cooperation in broadcasting flood warnings. The letter, addressed to WAPX president T. E. Martin, stated, "Within 30 min-

(Please turn to page 117)

**JOHN GIVNEY**  
is Editor and Commentator  
on WTRY . . . every survey  
since 1949 gives WTRY the  
highest average news-ra-  
tings in Albany — Troy —  
Schenectady.



**WTRY**  
ALBANY — TROY  
—SCHENECTADY

**980 KC.  
5000 W.**

**CBS Radio  
Network**

Represented by **HEADLEY-REED CO.**

EVEN EGYPT WATCHES  
**W·H·E·N**



**N**o pharaohs—no Nile—but people in Egypt do have the best TV entertainment in the world over WHEN in Syracuse.



Egypt, N. Y., is one of over 250 communities that WHEN brings to the Syracuse shopping area. Here's a market comprised of 2¼ million people in 26 counties—a rich, stable, still growing market—a guaranteed market whether measured by millivaults or response—a market tailored for the products you sell. The pick of programs that 3 networks offer insure the largest TV audience in all upstate New York. They're your prospects. Reach them over Channel 8.

SEE YOUR NEAREST  
KATZ AGENCY

*Everybody*  
WATCHES

CBS  
ABC  
DUMONT  
  
A  
MEREDITH  
STATION

**W·H·E·N**  
TELEVISION  
SYRACUSE



**agency profile**

**Roger Pryor**

V.P. Radio and TV  
Foote, Cone & Belding, New York

Heaven help the TV actor, producer, director or musician who tries to put anything over on Foote, Cone & Belding's radio and TV v.p., Roger Pryor. His background of over 30 years in show business serves him well in many instances. In fact it got him into the agency field in 1947.

The way Pryor puts it is this: "The various phases of entertainment in which I had worked were all component parts of television. Therefore the agency figured that I would have a head start on others in the field and could be expected to assimilate TV savvy more rapidly. I don't know how true that turned out to be, but the agency added radio to my functions in 1951, and I've still got a job at Foote, Cone & Belding."

In the course of hanging onto that job Rog has often been tempted to buy stock in an aspirin company. "You just get one headache cured and up pops another," he told SPONSOR. "With all the new stations going on the air the TV clearance situation is straightening out. Bang! Along comes color. And while color certainly gives appetite appeal, it's got a bagful of technical bugs to be worked out. How many more color experts are we going to have to hire? Will color film transmit properly? How much bigger bite is it going to take out of the budget? There's a million new questions to be answered." (See color TV article, page 40.)

And with clients like Hallmark, Frigidaire, Rheingold, Lever, General Foods, Kreiser, Armour and Kleenex to worry about, the answers will have to be forthcoming soon. Once again Rog's theatrical background may come in handy.

On his credit sheet you can find stardom and direction of 60 feature motion pictures, as well as acting in and direction of such Broadway plays as *Saturday's Children*, *The Royal Family*, *The Front Page* and many others. Toss in a stint as vaudeville headliner, a couple of years as an orchestra leader, a three-year session as master of ceremonies of the *Gulf Screen Guild Theatre* and five years as narrator for the *U. S. Steel Theatre Guild on the Air* and you have a solid professional background unmatched in the advertising trade.

But the Madison Avenue suit is strictly a five-day-a-week costume for Rog. Weekends (when he can get away) he's a country gentleman on his 100-acre farm in Red Hook, N. Y.

★ ★ ★

*cutting a wide swath*

*in* **COLORADO**

*with*

**282,000  
WATTS**

**KBTV**

**CHANNEL 9 DENVER  
ABC-TV ABC-TV**

You'll travel in fast-selling company when your message is adjacent to these top ABC-TV and KBTV shows. Specify KBTV-Denver for a brighter sales picture.

**KBTV-OWNED FILM PROPERTIES**

- All-American Game of the Week
- Abbott and Castella
- Amos 'n Andy
- China Smith
- City Detective
- Duffy's Tavern\*
- Hapalang Cassidy
- Joe Palaoka\*
- Liberace
- Life with Elizabeth\*
- Linkletter and the Kids
- Meet the Victim
- Spatsmen's Club
- Touchdown

\*Programs soon to be released—KBTV-optioned

**KBTV LIVE PRODUCTIONS**

- Captain Ozie Waters—Western Playhouse
- Bill Michelsen and the News (INS Telenews)
- Menu Matinee
- Weather with Vince Monfarte
- Eddy Ragers Show
- Mile-High Barn Dance
- Kaffee Klatsch
- Sports Carner
- Farm Reporter
- KBTV Studio Wrestling

**ABC-TV NETWORK SHOWS**

- Kraft Drama
- Comeback
- Danny Thomas
- Date with Judy
- Georgie Jessel
- Juke-Box Jury
- Lone Ranger
- Name's the Same
- Ozzie ond Harriet
- Pride of the Family
- Pepsi-Cola Playhouse
- Quick as a Flash
- Ray Balger
- Saturday Night Fights
- Stu Erwin
- Super Circus
- Space Patrol
- Smilin' Ed McCannell
- U.S. Steel Theater Guild
- Walter Winchell
- You Asked for It

*Plus*

New ABC-TV Daytime Programming Manday thru Friday

**MOST  
POWERFUL  
TV STATION  
IN THE WEST**

beaming better programs from atop Lookout Mountain... new half-million dollar studios in downtown Denver... completely equipped to serve every television need including movie camera crane, rear projection, revolving stage.



**JOE HEROLD, Manager**  
**JERRY LEE, Commercial Manager**  
STUDIOS AND OFFICES: 1089 BANNOCK STREET  
DENVER, COLORADO

CONTACT YOUR FREE & PETERS REPRESENTATIVE

**IMITATION**  
**“IMITATION** is the sincerest  
**IMITATION**



orm of flattery”

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

**SPONSOR**

*the magazine radio and TV advertisers use*

Wherever..



Whenever..



**WBZ** is the station  
"listened to most"  
in New England!

In this Whan Survey.. the most comprehensive audience survey ever attempted in New England.. the leadership of WBZ emerges strong and clear. In this Survey, too, you'll find records of listening habits that will help you spend your New England advertising dollar with utmost results. If you haven't a copy, get in touch with Free & Peters or with

**WBZ**

**BOSTON**  
50,000 WATTS  
NBC AFFILIATE



**WESTINGHOUSE**  
RADIO STATIONS Inc  
WBZ • WBZA • KYW • KDKA  
WOWO • KEX • WBZ-TV • WPTZ

National Representatives, Free & Peters, except for WBZ-TV and WPTZ; for the television stations, NBC Spot Sales

## NIGHTTIME MEMO

(Continued from page 35)

studied, nighttime radio in these areas is far from dormant. A recent CBS survey conducted in 18 major cities compares radio sets in use in October 1952 with October 1951 between 6:00 and 11:00 p.m. The study showed 17% more radio sets in use in 1952 than in 1951.

A Trendex survey conducted in homes which have had television for more than two years further substantiates the CBS study. This survey showed that after six months from the time the family acquired its TV set radio listening began to increase, so that by the end of the two-year period TV viewing was shown to be done on a highly selective basis, with radio filling in the resulting gap.

A BAB survey of 20 major TV markets showed that TV homes have more radio sets than non-TV homes: TV homes average 2.34 radio sets; non-TV homes 1.87 radio sets.

The Class A cost factor, long objected to by radio advertisers, is rapidly being eliminated by the radio stations themselves. The trend in rate structure is overwhelmingly toward a single rate from 7:00 a.m. to 10:30 or 11:00 p.m.

Another move stations are making is the offer of special frequency packages at night. Such packages provide extra announcements per week for the advertiser at a cost per announcement that is considerably under the rate card. Take a Northwestern station as a good example:

The one-time rate for a 20-second announcement at night is \$18 or \$90 weekly for a five-announcement schedule. The station's package, however, consists of 18 announcements weekly for \$195—a unit cost of \$10.83.

These special package costs, although increasingly prevalent among radio stations, were not considered in the cost comparisons cited on page 35, even though these package rates would further strengthen our recommendation of nighttime radio. However, the existence of these packages should be kept in mind when considering the use of evening announcements.

Another factor that tends to weigh in favor of nighttime radio is the lack of choice minute availabilities during the tight morning schedules. Some three years ago, when advertisers first crowded into early morning radio en

masse, they still had a fair pick of time slots. Today, with a whole Blue Book of advertisers crowded into the 7:00-8:00 a.m. period, this choice no longer holds true. Advertisers pretty much have to take what the stations can spare them.

While there is some variation from day to day among morning radio ratings, this variation exists to a far lesser degree than at nighttime. Take WABC, New York, as an illustration of this point:

The average rating between 7:00-8:00 a.m. for the week is 1.8. On a daily basis, Monday is low with 1.5, and Thursday is high with 2.0. The spread is not too great. However, the same calculations for evening, 8:00-10:30 p.m., show a weekly average of 2.7, with Monday low at 1.9 and Friday high with 3.9. In other words, a Friday night announcement would yield better than twice the audience of a Monday night announcement. Here, the factor of judicious time buying assumes greater importance in improving the nighttime radio picture.

The audience turnover element is another plus factor for nighttime radio. Studies of listening habits reveal that morning radio listening is a fairly automatic thing; listeners tune in to the same station at more or less the same time each morning. Such a listening pattern is valuable for a short-term campaign when the advertiser's aim is to reach virtually the same audience morning after morning with sufficient frequency to make an impact with his sales message. A morning schedule on one station in a multi-station market will therefore reach the usual, loyal listeners of the one station but miss completely those listeners in the same market who're loyal to the other stations.

A Nielsen study conducted in Chicago yielded the following figures substantiating the audience-turnover premise. (BAB had this study made for

**H**ave great opportunity for early morning personality. Smooth style preferred, but will listen to any audition. Give full qualifications and, if possible, send audition with first letter to

**BOX 50 SPONSOR**



**WHBF**

When you buy  
radio time (or TV)  
in the **QUAD-CITIES**

*...remember*

**WHBF IS NOW CBS!**

This powerful combination offers you  
better Quad-City coverage, lower cost

Now more than ever WHBF Radio is a necessary **MUST**  
on the list of many aggressive advertisers who want to  
sell profitably to the 242,000 people of the Quad-Cities  
(plus the additional thousands in the trading area adja-  
cent to this important Midwest market.)

**CONSIDER THESE LATEST MARKET FACTS**

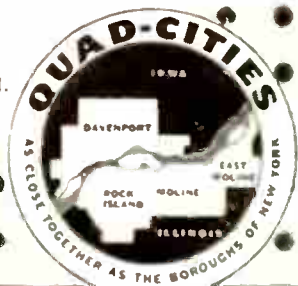
Among the 165 Standard Metropolitan County areas in Sales Manage-  
ment's 1953 Survey of Buying Power—the Quad-Cities rank:

- 84th in POPULATION
- 74th in RETAIL SALES
- 80th in FOOD SALES
- 70th in DRUG SALES
- 64th in AUTOMOTIVE SALES
- 30th in EFFECTIVE BUYING INCOME  
per CAPITA
- 41st in EFFECTIVE BUYING INCOME  
per FAMILY

A consistently good market that will share with you its spendable  
income through the medium of WHBF, the Quad-Cities favorite sta-  
tion, and CBS, the nation's favorite network.

**AVERY-KNODEL, Representatives**

LESLIE C. JOHNSON, V.P. and Gen. Mgr.—Telco Bldg., Rock Island, Ill.



**242,000 PEOPLE**

us, and we feel they deserve a tribute for constructive cooperation.)

The average audience turnover during one week in the 7:00-8:00 a.m. period was 2.0, in the 8:00-10:30 p.m. period, 3.5.

Here's how these turnover figures can be translated into actual listening audience. Take Station Y as an example:

Station Y has an average daily rating of 2.0 in the morning and reaches an average of 10,000 men daily. At this rate a schedule of five announcements would reach 50,000 men per week. But this total of 50,000 men does not mean 50,000 different men reached once a week any more than it means 10,000 men reached five times a week. The 2.0 turnover indicates that 20,000 different men hear the announcement on the average of two and a half times a week.

Station Y may also have a 2.0 average rating reaching 10,000 men each night. With a turnover figure of 3.5 we find that 35,000 different men hear the announcement on the average of just under one and a half times per week. Thus it is evident that an evening schedule does reach a wider audience—in this instance, 75% wider.

With the lengthening of the schedule the frequency deficiency can be overcome.

Summarizing the advantages and disadvantages of nighttime radio, we find, on the pro-nighttime side, that evening announcements based on an expenditure comparable to X Company's current morning program provide:

1. More homes reached per broadcast (in 14 out of 22 markets).
2. More men reached per broadcast (in 19 out of 22 markets).
3. More men available (78.3 men per 100 listening homes at night to 63.4 in the morning).
4. A male audience at a lower cost-per-1,000 (in 19 out of 22 markets).
5. Greater weekly turnover of male audience to widen the advertising impact (3.5 weekly turnover at night versus 2.0 in the morning).

On the unfavorable side, where X Company is concerned, the following factors must be considered:

1. Copy has to be cut from 60 to 20 seconds.
2. Nighttime radio reaches men when use of X Company's product is not imminent.

So far we've been talking to you about average audiences and time costs

in comparing the virtues of nighttime with daytime radio. To bring the story closer to home, we further compared our present daytime schedules in several major markets with evening announcements that reps reported would be available to Company X:

	Actual morning schedule	Available evening schedule
<b>DETROIT:</b>		
No. of announcements weekly	8	12
Weekly cost	\$414	\$410
No. of homes reached weekly	192,400	420,700
No. of men reached weekly	132,800	353,400
Cost-per-1,000 men reached	\$3.12	\$1.16
<b>BALTIMORE:</b>		
No. of announcements weekly	5	5
Weekly cost	\$124	\$137
No. of homes reached weekly	92,500	133,800
No. of men reached weekly	60,100	104,400
Cost-per-1,000 men reached	\$2.06	\$1.32
<b>TULSA:</b>		
No. of announcements weekly	6	4
Weekly cost	\$90	\$96
No. of homes reached weekly	58,900	108,900
No. of men reached weekly	37,500	85,300
Cost-per-1,000 men reached	\$2.41	\$1.13

What does not appear in these figures is the fact that the times available include top-ranking adjacencies. In Detroit the list of adjacencies includes: Fibber McGee, Groucho Marx, Eddie Cantor, *Truth and Consequences* among others. The Baltimore roster reads as follows: *Amos 'n' Andy*, Edgar Bergen, *People Are Funny*, *Mr. and Mrs. North*, *What's My Line*, Bing Crosby, and Lowell Thomas. Tulsa availabilities include adjacencies to Arthur Godfrey, *Lux Radio Theatre*, *General Electric Theatre*, Edward R. Murrow, *Mr. and Mrs. North*, and *People Are Funny*.

These random examples boost the average figures which we used in recommending nighttime radio. We expected that station availabilities would provide announcements with better ratings than the averages with which we worked, but we found them to be far better than anticipated, making the case for nighttime radio even stronger.

★ ★ ★

**New WJAS AM & FM**

**MONEY - THE SUNNY SIDE OF THE DIAL**

**NOW OFFERS THREE for the MONEY**

*(The biggest talent "steal" in Pittsburgh's radio history)*

Put your product before *three separate audiences* every day on the ONE Pittsburgh station with personality appeal!! Saturate the fabulous Pittsburgh market across the board at tremendous savings with this "once in a lifetime" triple bonus package. Take advantage of Radio Pittsburgh's three top radio personalities—Bill Brant in the morning, Barry Kaye in the afternoon, and Hilary Bogden in the evening. As little as \$9.72 per announcement.\* **THE TIME OF YOUR LIFE!!**

Serving the  
**GREATER PITTSBURGH Metropolitan Area**

**5000 Watts 1320 KC.**

Write . . . phone . . . or wire . . .  
**George P. Hollingbery Co.**

\*26 week package as published in S.R.D.S.

# WGY talent...



Sports



Entertainment



Western



Chanticleer



Farm



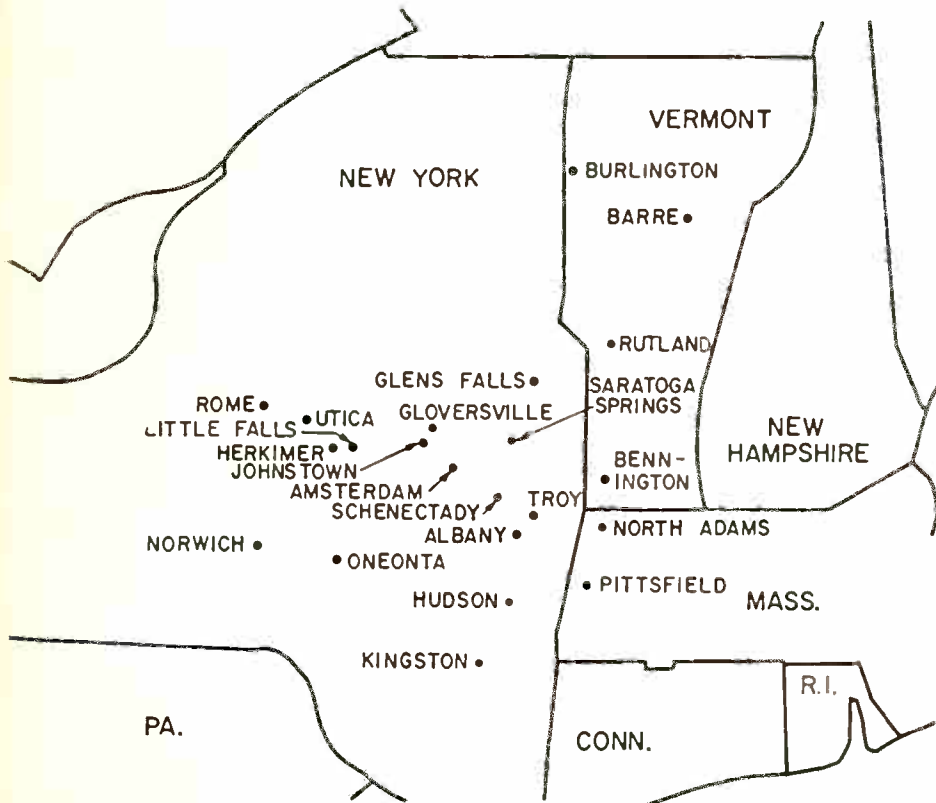
Variety



Women



Traveler



**Sells BOTH**  
**urban**  
**& audiences**  
**rural**

For the Advertiser Buying An Urban Market  
 WGY Gives A *Dividend* of 1,269,756 Rural  
 Listeners

For the Advertiser Buying A Rural Market  
 WGY Gives A *Dividend* of 1,489,044 Urban  
 Listeners

WGY, pioneer farm station, serves 22 cities  
 of more than 10,000 population.

# WGY

A GENERAL ELECTRIC STATION  
 SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Co.

New York ★ Boston ★ Chicago ★ Detroit ★ San Francisco

## COLOR TV

(Continued from page 41)

NBC issued invitations to agencies (which have signed for black-and-white programs this fall) to come in, one at a time, and use NBC facilities to test-produce color commercials. Among those agencies which have been granted this opportunity so far are J. Walter Thompson, BBDO, William Esty and Benton & Bowles. Here's how one typical day worked out.

NBC's color coordinator, Barry Wood (former singing star of *Your*

*Hit Parade* and producer of the *Kate Smith Show*), invited J. Walter Thompson personnel to participate late in August. After a briefing session with the agency's creative team, preparations were made for use of the Colonial Theatre, NBC's color origination point. On the appointed morning, a group of about 20 JWT men worked with NBC's technical staff doing dry runs, checking camera angles, correcting makeup and costume coloring and getting the feel of the new medium.

To make things as simple as possible, the agency used commercials which it


had previously done on the air in black-and-white. The three selected were: (1) an RCA commercial from the Molly Goldberg program; (2) a Rex Marshall spiel for Ford; (3) a selection from Kraft's dramatic show.

By late afternoon the rough edges had been smoothed off and the closed circuit to the Center Theatre warmed up. At the Center about 60 key men representing JWT, Ford, RCA and Kraft saw the showing on RCA receivers. After a brief introduction, during which the products of numerous NBC advertisers were shown in color, the commercials for JWT's three clients came on the screens. A half hour later, in the words of an NBC executive, "Everybody stopped shaking hands and went home to drool."

Those who attended the showing came away with a mixture of enthusiasm and awe: enthusiasm for the potentialities of the new development and awe for the task of re-training they would have to do on themselves. One viewer, JWT's V.P. Henry Johnson, told SPONSOR: "I see now that we've got to sharpen up our color perception and awareness of color. This isn't easy to come by, after thinking, for so many years, in black-and-white. Because of the physical nature of your eye, you see colors broadly. Few people can isolate reds, blues and greens; fewer can sense the variety of their values. We must sharpen our color senses and must be on the look-out for people who already have this color sense. Agencies and advertisers must also educate themselves to the importance of lighting, a very subtle science in color television. The ideal way to train yourself in these two things, color perception and lighting technique, is by closed circuit experiment, which puts you in the viewer's position. However, this is a costly and improbable method. Otherwise, we'll have to develop as we go along."

NBC TV is charging ahead with plans to start commercial colorcasting just as soon as the FCC gives the nod. Pat Weaver, vice chairman of the NBC board, announced that a series of experimental "color premieres," which would eventually include all important NBC programs, would begin 28 September. Under this plan NBC personnel would work with agencies and advertisers to put at least one stanza of each top program on the air in color this fall. Not only will NBC technical help be supplied but NBC will foot the

*the WHLI Long Island story*



*the hook and the slice*

USE WHLI TO HOOK THE BIGGEST SLICE OF LONG ISLAND, THE NATION'S FASTEST GROWING MARKET

**This is Long Island's amazing NASSAU COUNTY\***

Population		888,998 people
		254,000 families
Net Income	Total ..	\$1,758,596,000
	per family	8,071
Retail Sales		\$ 838,171,000
Food store sales		\$ 264,005,000
Auto store sales		\$ 137,187,000
Household, etc., sales		\$ 50,474,000
Passenger Car Registrations (May 1953)		309,842 cars (1.3 cars per family)

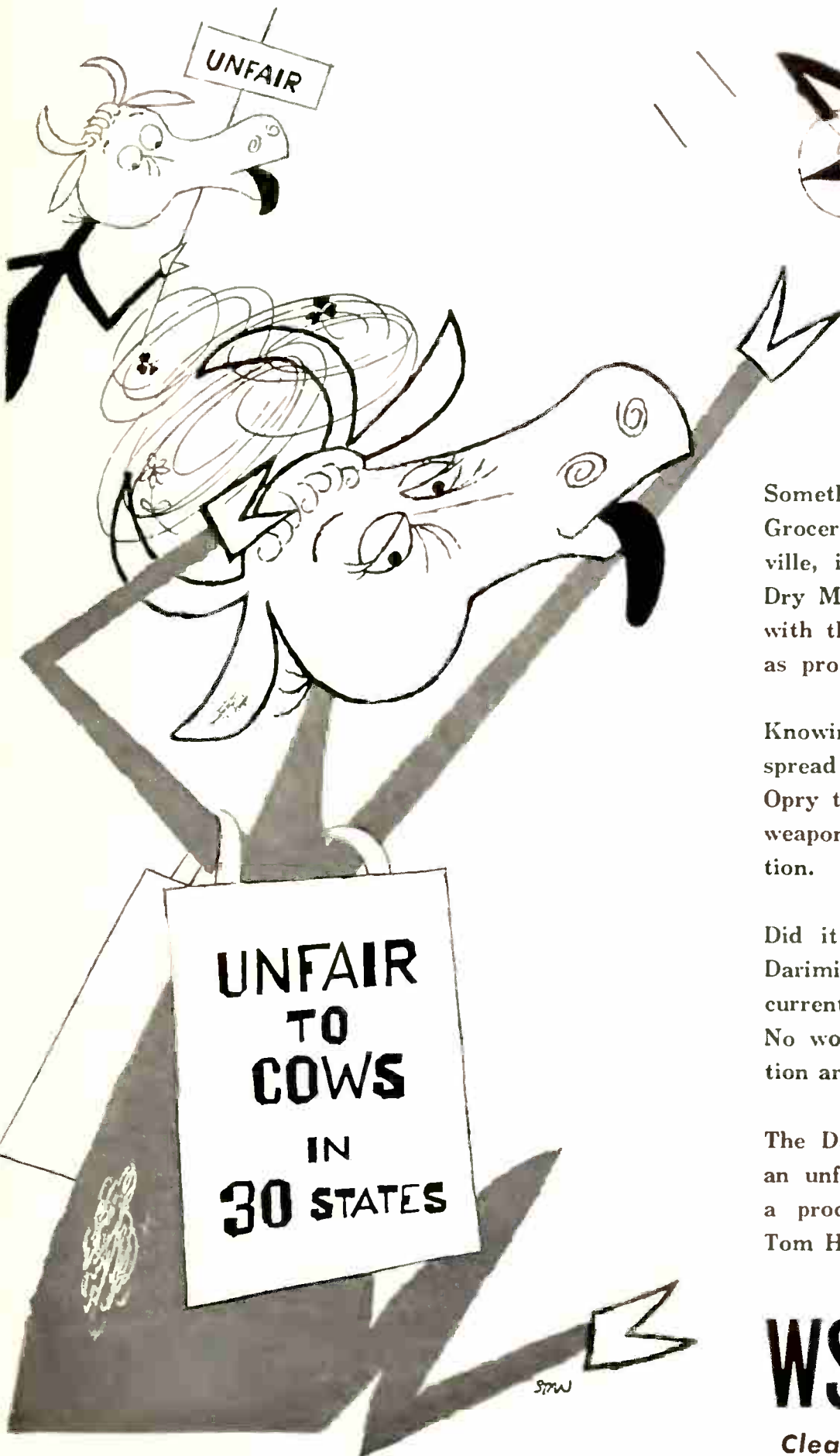
WHLI has a Larger Daytime Audience in the Major Long Island Market than any Network or Combination of Independents.

**WHLI** AM 1100 FM 98.3  
HEMPSTEAD LONG ISLAND, N. Y. *the voice of Long Island*

PAUL GODOFSKY, President  
REPRESENTED BY RAMBEAU

\*data sources:  
Sales Management Survey of Buying Power, May 1953  
Conlan Study of Listening, Feb. 1953  
L. I. Lighting Population Study

# No wonder the cows are confused!



Something over four years ago, Grocery Products Co., Inc., Nashville, introduced Darimix Non-Fat Dry Milk to the Nashville market, with the idea of expanding as fast as production would warrant.

Knowing the tremendous and widespread impact of WSM's Grand Ole Opry they turned to it as a major weapon in their drive for distribution.

Did it work? Simon & Gwynn, Darimix agency, reports Darimix current distribution in 30 states. No wonder the cows and competition are confused.

The Darimix story should suggest an unflinching way for you to push a product fast. For details see Tom Harrison or any Petry Man.

**WSM** Nashville . . . 650  
Clear Channel 50,000 Watts

bill for the difference between the color production and the usual black-and-white costs.

If by 28 September FCC approval has been granted, the telecasts will go on the air in color. Using the compatible system they will be received in color on color receivers but in monochrome on standard black-and-white sets. If the necessary approval hasn't come through, the dress rehearsals will be sent on closed circuit to a theatre. After FCC approval color programs will be sent out on the NBC network at the rate of one or two programs a week.

In contrast to NBC's chest thumping, CBS is playing its cards close to the vest. It is known that CBS is doing plenty of experimental work in one of its New York studios, but so far it is very hush-hush. The network plans a series of indoctrination clinics for agencies and advertisers, probably starting in October.

Du Mont is also keeping mum, but in the past announced that it was working on a 3-D color system which would be fully compatible. And although Dr. Allen B. Du Mont belongs to the National Television System Committee which put together the standards now

before the FCC, he is unenthusiastic about the NTSC's findings.

**Film.** To color or not to color seems to be the question. The concern in many places is that color films now on the market may not be ideal and that later a film will be developed which will reproduce better. In disagreement with this theory is NBC Engineering V.P. O. B. Hanson, who told SPONSOR: "We anticipate no difficulty in transmitting existing color films. As tests go along we will be able to specify ideal density and contrast ranges which the laboratories can deliver on prints."

A number of film packagers and producers seem to share this confidence. Ziv Television Programs, for instance has already filmed in color 39 *Boston Blackie* programs and 104 *Cisco Kid* episodes. That firm's president, John L. Sinn, told SPONSOR: "We're not worried about the problem of good transmission of color film. We've used Kodachrome, Ansco and Eastman color products and we're still testing. The trick is to get good color on the film; after that I'm sure that the engineers can find a way to get it onto home TV screens in good shape."

Lever Bros. mulled the question recently before starting to shoot the next 26 instalments of *Big Town*. Says TV Manager John R. Allen, "It would cost about \$3,000 more per installment, yet the entire series would be shown on TV before the end of 1954. So we've just about 90% decided against color at this time because: (1) there won't be enough color receivers in use in 1954 to make it worthwhile; (2) color film may be considerably improved by television standards soon and we'd want to use the best. So for the time being we'll stick to working with the networks and try to keep up to date on new developments."

**Costs.** Considering the tremendous increase in effectiveness which color will bring, increases in cost are expected to be fairly moderate. A BBDO spokesman told SPONSOR that he estimated increased production costs of a color film commercial might run as little as 15%.


On the subject of live production of shows, Norman Grant, NBC TV art director, says. "We hope to know in about six months just how much more color production will cost than black-and-white. Naturally, costumes will run somewhat higher because we won't be able to get away with some of the combinations we use now. Much of the scenery we use today is in full color for appeal to studio audiences so there shouldn't be much added expense there. We learn by making mistakes. You know to try this and try that before you find the ideal combination. But as we learn the costs will come down to their true level. We can't believe that the eventual cost of color will be much more than today's monochrome productions."

**Package design.** It is expected that color TV will be a boon to industrial designers. A number of them, contacted by SPONSOR, have noticed increased interest from manufacturers. Designer Frank Gianninoto says, "The tendency to make packages more 'alive' is growing partially because TV offers motion as opposed to the static quality of print advertising. Now with color coming it is logical for manufacturers to think of TV as the nearest thing to a point-of-sales salesman there is. So you try to work additional factors into the package design: simplicity of name (for easier remembrance), simplicity of design (for easier identification), humor (to win friendship and good-

**1000 WATTS**

**730!** Charleston's most far reaching station

**PAL** says



"The days of the '49'ers ain't over—not by a long shot! For example, in Coastal Carolina, w-PAL pioneered in negro programming with negro artists!

w-PAL pioneered in folk music programming!

w-PAL pioneered in programming exclusively to our people, with the programs they want to hear!

w-PAL pioneered in bringing interesting, helpful, and constructive religious programs and services of *all* denominations, to our people!

This has been going on now for years—and sponsors feel the results—quickly and bountifully!

As Gen. Forrest said: "Git thar fustest, with the mostest!"

We did—and we're *still* thar!

**w-PAL**  
of CHARLESTON  
SOUTH CAROLINA

Forjoe and Company }  
S. E. Dora-Clayton Agency } **All this and Hoopers too!**





**2** *out of* **3**

**DETROIT WORKERS**

**DRIVE TO WORK!**



**Detroit** is the world's Motor City in usage, as well as in production. Autos and auto radios get plenty of mileage!

**Two-thirds** of Detroit area workers **DRIVE** to their daily employment. 12% of them drive 30 miles or more each day. Another 13% drive from 20 to 29 miles. **Less than one-half of one percent** ride on Detroit's one commuter railroad!

**What a BONUS** audience that represents for Detroit's radio advertisers!

**In this market** of 980,000 cars, WWJ is the favorite radio station. It has been for 33 years. And, because it delivers the most listeners per dollar, it's the most economical buy.

**To put your product** in the driver's seat in the Detroit market, put your story on WWJ.

Associate  
Television Station WWJ-TV



Basic  
NBC Affiliate

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

THE WORLD'S FIRST RADIO STATION • Owned and Operated by THE DETROIT NEWS

National Representatives: THE GEO. P. HOLLINGBERY COMPANY

will), color (to attract attention)."

**Outlook.** No one seems to doubt that the public will go for color TV. Nor that the initial high costs of receivers will shake down, probably to about 25% more than current black-and-white models. RCA has made its patents available and the trickle of sets expected by the end of this year should mount rapidly within three years.

CBS filed comments with the FCC urging approval of the NTSC standards but at the same time stated that it was not fully satisfied that the proposed system allowed for sets and

broadcasting equipment which was cheap and simple enough to operate.

As to the effectiveness of color TV as a sales tool, listen to what Phil Cohen, radio-TV director at Sullivan, Stauffer, Colwell & Bayles, has to say: "Color TV will probably be the greatest advertising medium ever known. It has everything: color, motion, demonstrability and the persuasiveness of the human voice. It's up to us to move along with the development—without going overboard. Watch for the right moment, then get in. In other words, proceed cautiously—but proceed."

\*\*\*

## GALEN DRAKE

(Continued from page 37)

it. I feel I've been so scrupulous that if I said soap was good to eat a few million people would have it on the table."

5. "I don't sell time. I sell products. I may give a product 30 seconds or three minutes, depending on what it needs."

6. "In the business world you don't go in to sell a man and just blurt out your sales message. The same thing holds true in radio. You have to lead up to it and integrate it the same way you'd do sitting in a man's office. For example, when I did the commercials on *Grand Central Station* during Pillsbury's recent sponsorship, I always tried to pick up the thread of the story. Once there was a program about a young fellow who tried to win a girl by bluffing about his bankroll. I came on just after he'd been caught in a bluff and I said: 'You can bluff so long but eventually the truth just has to come out. . . .' And then of course I went on to trace the parallel with the product. I feel that's the way to make the whole program lend impact for the client."

Will these principles work for every product? What about categories of merchandise where there is little tangible difference between brands?

Galen Drake says "yes" and would like a chance to stake his commercial reputation on an effort to sell cigarettes without using far-fetched claims. What brand would he like to sell? Camels, because he smokes them.

If anybody at R. J. Reynolds or William Esty is interested, he'll sit down with them over a sandwich or a drink and reel off his version of a cigarette commercial. It will be a simple piece of conversation in which Drake stresses the brand name and the fact that he personally finds it a good smoke. It will come out differently each time Drake speaks it, varying with the weather and what Drake has had for breakfast.

Drake works from notes when he does his factual commentaries and commercials. There's no script, whether the show is five minutes long or 45. Once when he got to the studio for a 45-minute show he discovered his notes were locked in a desk and no one had the key. He did the whole 45 minutes from scratch. He makes a standing offer to friends. "Come on into the studio five minutes before air time and



**KANSAS FARMERS  
ARE SELLING  
THEIR WHEAT...**

**... WORTH \$240,167,840.00**



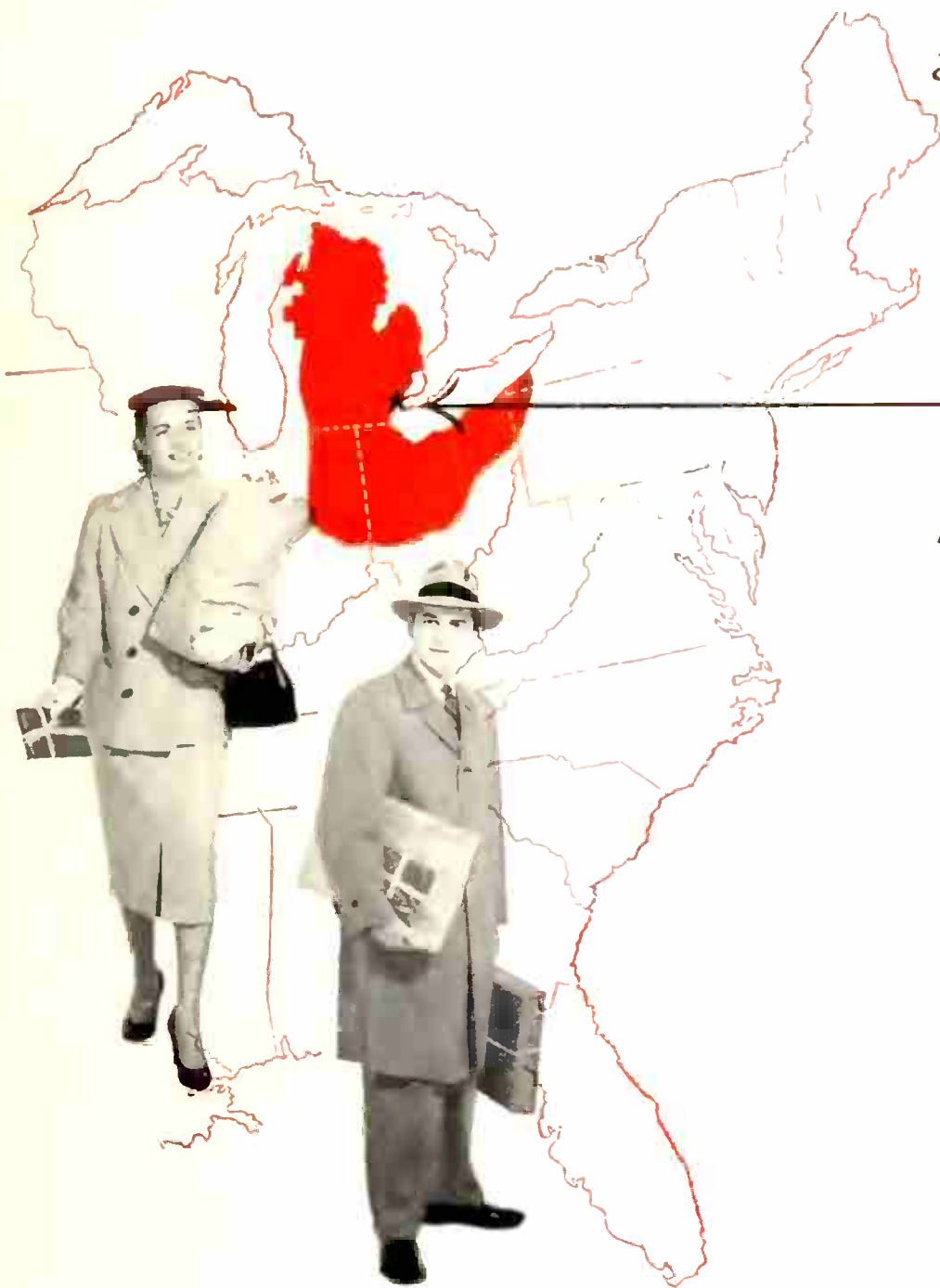
**.. AND BUYING WIBW  
ADVERTISED MERCHANDISE**



almost 10% of the  
nation's sales  
takes place

**HERE**

in WJR's primary  
coverage area!



**W  
J  
R**

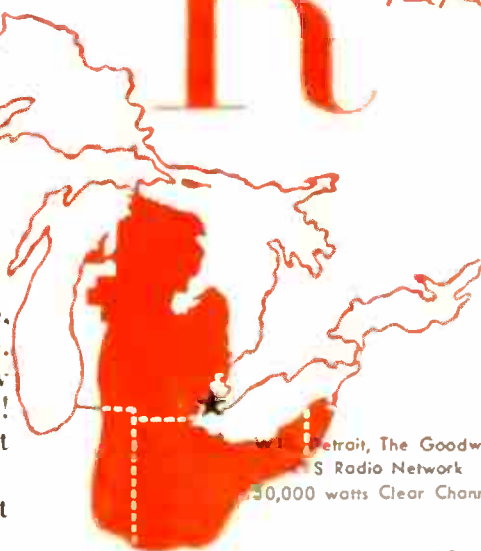
the  
great  
voice  
of the  
great  
lakes

**WJR MARKET DATA**

		% of total U. S. market
Population .....	12,601,300	8.3
Radio Homes .....	3,785,540	8.6
Farm Radio Homes .....	328,990	5.9
Food Sales .....	\$ 3,266,766,000	9.4
Retail Sales .....	\$13,613,431,000	9.3
Drug Sales .....	\$ 464,447,000	10.3
Filling Station Sales .....	\$ 739,614,000	10.1
Passenger Car Registrations .....	4,116,934	10.2

This multi-billion dollar market, so vital to your national sales volume, is effectively and economically covered by one single sales voice. WJR reaches *all* of this great market every time of the day, every day of the year, with the most influential single voice in the area! Increase your sales in this rich 137 county area—use WJR, the Great Voice of the Great Lakes.

For more information on WJR's ability to sell in this great market area, contact WJR or your Christal representative today.



WJR, Detroit, The Goodwill Station  
NBC Radio Network  
50,000 watts Clear Channel

AN IMPORTANT AREA FOR YOU  
—A FAMILIAR AREA TO US



WJR, Fisher Building, Detroit 2, Michigan  
WJR, Eastern Office: 665 Fifth Avenue, New York 22  
Represented Nationally by the Henry I. Christal Company  
Canadian Representatives: Rodia Time Sales, (Ontario) Ltd.

give me three topics to talk about. Anything as long as it's clean. I'll work your topics into 15 minutes of the show."

Drake may have inherited his talent for conversation. He's a great grand-nephew of Stephen A. Douglas. But he gets most of his ability to talk interestingly from his wide reading and background. He was born in Kokomo, Ind., 26 July 1907. He's been a boxer, orchestra leader (Southern California Symphony Orchestra), an actor, a singer (San Francisco Opera Co.). He

has a 10,000-volume reference library at home.

Few performers belong to one of the organizations in which Galen Drake has long been a member—the New York Food Brokers Association. Knowing all the buyers of food products in the market helps him when he has a product which is seeking distribution. Long before merchandising was talked up by radio stations, he was using his personal standing with distributors as a salesman to get products on the shelves. Keeping in touch with the

brokers, too, gives him faith in his own selling methods. "They'll let me know in a hurry when a product I've taken on lays an egg."

Drake's programs over WCBS include: *Housewives' Protective League* and *Starlight Salute*, four hours and 45 minutes weekly. Among his local sponsors are Procter & Gamble, Time Inc., Monsanto Chemical Co., Standard Brands, Pure Foods Co. and Hudson Pulp & Paper Co.

On the network he does three shows: a 15-minute show for Murine Co.; a five-minute program for Sanka, and 15 minutes sustaining.

The *Housewives' Protective League* is a 19-year-old program carried locally on each of the CBS-owned outlets and on additional stations repped by CBS Radio Spot Sales (13 markets all told). It's a commentary program featuring a different performer in each market who speaks to housewives on varied short subjects and does the commercials personally. The audience is told that all products accepted must be passed on by a panel of housewives and approved by 80% (it's this same approach which Galen Drake applies to all of his shows).

Merchandising is an important facet of the *HPL* programs and Galen Drake makes dozens of calls to super markets each month. But his merchandising isn't confined to the *HPL* shows. He'll arrange to make dealer and distributor visits and/or write personal letters for sponsors of any of his shows, depending on the need. (On a recent afternoon, he called on seven Long Island super markets.)

Results from his own approach to selling combined with merchandising have been expressed in accolades from his sponsors.

- Sales of Sno Sheen flour, Pillsbury product sold by Drake on *Grand Central Station*, went up 200% in the 18 months of sponsorship.

- And this is how J. M. Rosefield, sales manager of Rosefield Packing Co., thanked Drake back in 1946 when his company's Skippy Peanut Butter had just achieved major league status. A letter from him read in part:

"Frankly, we were scared to death when we open the New York market. After all it is the biggest and toughest market in the world . . .

"You can imagine our relief to see sales start to climb like a skyrocket. At the end of our first year in the market Skippy was in first place in

**Now—A Second Printing to Meet Your Demand**

## **"22 Television Talks"**

Transcribed from the  
**BMI TV CLINICS**

Sold out in its first edition, "22 Television Talks," the bible of TV information, is back in supply again. The twenty-two subjects embrace all important aspects of television programming.

### **WHAT RADIO AND TV EXECUTIVES SAY—**

"In our opinion, the finest book published on TV. The TV men whose talks and comments fill this volume get right down to the level of every individual now in the industry or about to enter it."

GEORGE HIGGINS, KMBC,  
Kansas City, Mo.

"BMI's 'Twenty-Two Television Talks' is a reading must at KXLY TV."

ED CRANEY, KXLY-TV,  
Spokane, Wash.

"The book pools the knowledge of today's TV leaders. It gives inestimable benefit for present and future TV personnel."

HUGH O. POTTER, WOMI,  
Owensboro, Ky.

"Anyone interested in TV should read 'Twenty-Two Television Talks'. They are an education within themselves—a must."

R. W. ROUNSAVILLE, WQXI,  
Atlanta, Ga.

The book is a practical symposium of TV data by men of wide experience and recognized pioneers in television.

In addition, a good portion of its more than 260 pages is devoted to condensed transcripts of the QUESTION and ANSWER sessions of the Clinics. These intense general discussions by the broadcasters attending the Clinics raised such TV topics as *how to make use of films . . . how to cut costs . . . how to build or remodel a plant . . . how to maintain public service . . . how to hold an audience . . . and how to direct the other TV operations.*

Published by BMI at \$6 and made available as an Industry Service at the cost of transcribing and printing—\$3.60.

Order Your Copies Today.

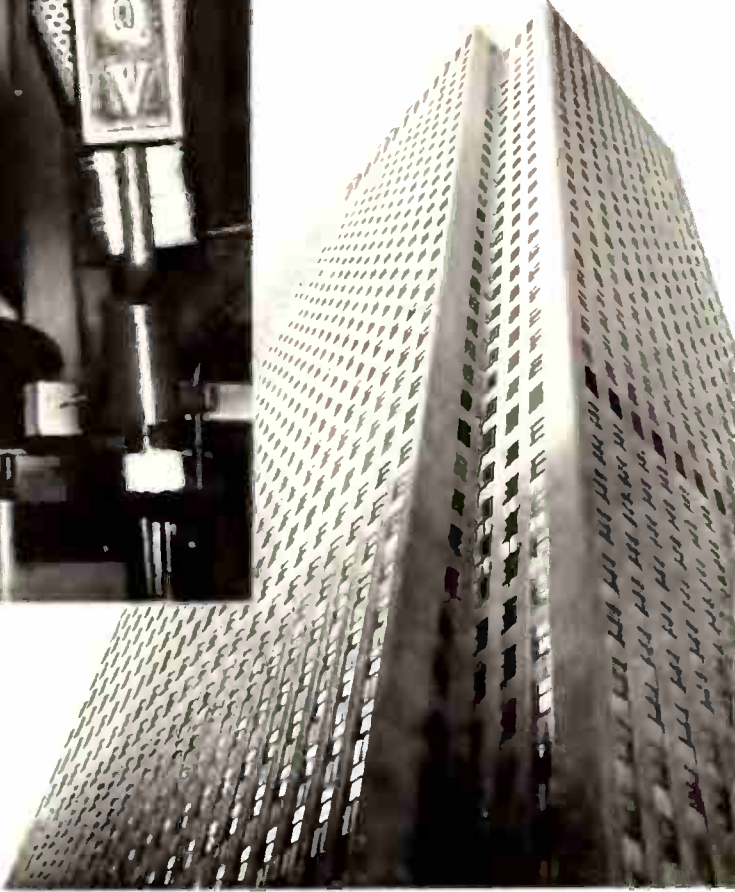
**BMI BROADCAST MUSIC, Inc.**  
580 Fifth Ave. • New York 36, N. Y.

New York • Chicago • Hollywood • Toronto • Montreal



In the **NEW**  
 Pittsburgh . . .  
 On the **NEW**  
**KQV...**

**Nationally Famous Disc Jockey**  
**JOE DEANE** Brings You  
 Two New *Sales Packed* Shows!



There's definitely something *new* in Pittsburgh radio this Fall! He's Joe Deane, one of the nation's leading disc jockeys. Joe is already the talk of the town with his two KQV platter shows—the fresh new "Morning Mayor" from 6:30 to 9:30 a.m. Monday through Saturday . . . and the sparkling new "Deane-Agers Show" from 4:20 to 5:45 p.m. Monday through Friday. Even in his first week, Joe rang up an outstanding sales success story for a teen-age cosmetic!

Wherever we go, *people tell us* these are the two best buys in Pittsburgh Radio this Fall! Who are we to argue? And look at these attractive availabilities and rates!

**Morning Mayor:**

Fourteen-minute segments, rotating basis, six days a week, \$225, fully commissionable.

Minute announcement: \$17.50, 6:30—8:29 A.M.  
 \$30.00, 8:29—9:30 A.M.  
 Station Break: \$10.00, 6:30—8:29 A.M.  
 Discounts as earned.

**Deane-Agers Show:**

Quarter-hour, \$85 base plus minimum AFRA talent rate.  
 Minute announcement, \$30  
 Station break, \$22  
 Discounts as earned.

Joe is backed all the way by a strong lineup of top-rated CBS shows. It's a combination that can't miss. And we can prove it if you'll call or write!

**KQV** NOW CBS RADIO

*Pittsburgh's Aggressive Network Station*

National Representatives: WEED & CO. New York • Boston • Chicago • Detroit • San Francisco • Los Angeles

sales. This is a record that I doubt any other food product on the market can match . . .

"From the day you started plugging Skippy on the air, Skippy started melting off the shelves. The movement exceeded our fondest hopes. Even the skeptics had to admit they had never seen a product 'take over' a market so fast . . .

"In a way, Galen, you did almost too good a job. Sales are now so far ahead of production that we are having a really tough time trying to keep up with them . . .

"In all sincerity I say that in my

opinion you are the greatest salesman on the air today. . ."

Drake hopes to be on television soon. He's "cut" a kinescope for WCBS-TV in which he brings his informal style to TV. (Informal but not folksy. Drake thinks the word folksy is a synonym for phoney. "I'm at ease after 30 years of doing this. That's all. I'm not pretending to be a country store philosopher. This is me, take it or leave it.")

Commercials on television would keep the spirit of his radio approach.

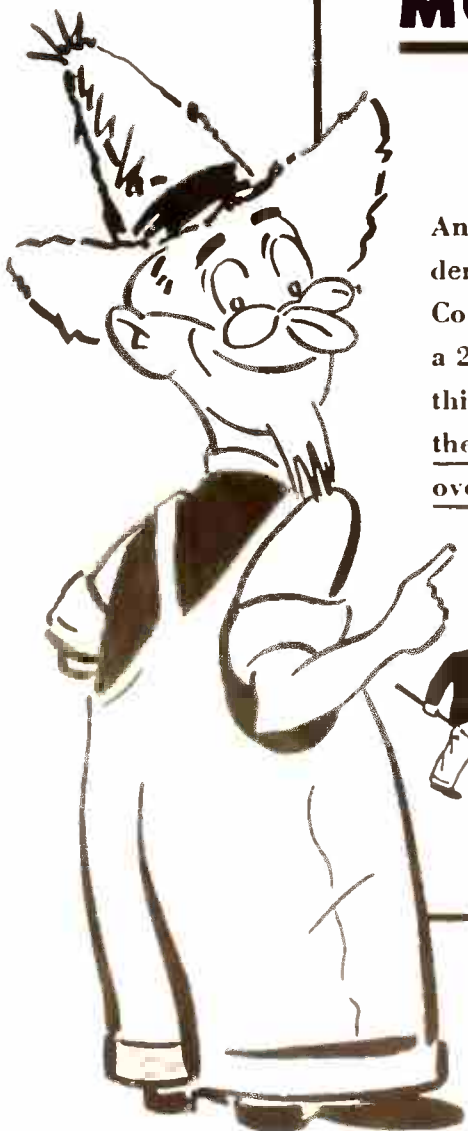
"Here's the way I'd do a commercial for a cold cereal, for example,"

says Galen Drake. "First of all, the program content of the show would be on a set resembling my own living room at home. There'd be easy chairs and one complete wall of books. I'd be speaking on some subject as part of the program and in the middle of what I had to say I'd get up out of my easy chair and walk across the living room. A camera would follow me into the kitchen. And all the time I'd keep right on talking and telling this same story. I'd reach up into a closet and take down a package of the cereal. Then I'd pour some milk into it and start eating. After I finished the story I'd say: 'Man that's good. Kind of picks you up right about this time of the day.' That's all."

Of course Drake doesn't plan to depend entirely on this kind of visual understatement. Any given series of commercials for a product would include longer statements about the product. But understatement is one of the prime attributes of Drake's commercial approach. He'll frequently say in passing: "You don't have to rush right out and buy it now." Or "This won't change your life or anything but . . ."

Still his own style leaves plenty of room for hard sell, even sell with dramatic, compelling force. Drake gets this effect not with clichés or repetitive rhythm statements but by storytelling. Your best understanding of how this works out is to be had by reading the No-Cal commercial printed on page 36 and the Snow Crop commercial which follows.

"Say, by the way, you tried our SNOW CROP FROZEN ORANGE JUICE?—Or do you get some sort of a kick out of squeezing oranges and paying the price that you have to pay for oranges right now? The kids are yelling for their breakfast—Dad has to catch his commuter train—and you're cutting and squeezing oranges. That's about as old fashioned as making up the buckwheat flour the night before



**W DAY**  
**(FARGO, N. D.)**  
**IS ONE OF**  
**THE NATION'S**  
**MOST POPULAR**  
**STATIONS!**

An independent survey made by students at North Dakota Agricultural College among 3,969 farm families in a 22-county area around Fargo proved this: W DAY is a 17-to-1 favorite over the next station—is a 3½-to-1 favorite over all other stations combined!

**NBC • 5000 WATTS**  
**970 KILOCYCLES**

**FREE & PETERS, INC.**  
 Exclusive National Representatives



**HAWAII**

Excellent earning opportunity for experienced salesman in radio and television. State full qualifications in first letter to

**BOX 49 SPONSOR**

like great grandma used to do. Snow Crop Frozen Orange Juice is not a substitute, and when I say it's a concentrate I don't mean it's some sort of a synthetic thing. What they do is get the finest oranges that money can buy (and believe me, they pay a premium price for them) squeeze the juice out and then take most of the water out of the juice. That leaves a heavy concentrate, about like a sherbet, which they freeze. All you do, when you open the can—is put the water back. Can gives you a pint and a half of orange juice. To get that much orange juice, you'd have to squeeze well over a dozen oranges. Picture yourself with orange peels all over the kitchen cabinet—the breakfast on the stove and the whole family yelling for a hurry-up breakfast. With Snow Crop Orange Juice there's none of that! The old man may even have time enough to kiss you before running for the train if you save all that time by using Snow Crop. Try it out—maybe not today—but whenever you go to buy juice. You'll like Snow Crop!"

★ ★ ★

### MEDIA STUDY

(Continued from page 46)

mine those who actually see or read an ad in print media. This is a much more accurate way of determining the cost of a medium to an advertiser. And it doesn't punish the air media when comparisons are made.

15. Billings: The 94 agencies answering SPONSOR's questionnaire billed an estimated \$800 million in 1952. This represents about one-third of all agency billings in the U. S.

Some big agencies like J. Walter Thompson, Young & Rubicam, Benton & Bowles and N. W. Ayer provided valuable information or comments but did not fill out a questionnaire: their billings were not included in the total. Naturally SPONSOR sent its questionnaire to the "top" 1,000 agencies on the theory that the bigger the agency the more all-media experience it has. However, the smaller agency's viewpoint is not ignored.

Example: Of the 65 agency respondents which listed billings, 42 were under \$2 million, 15 were in the \$2-15 million class and eight were over \$15 million.

16. Where do agency men come

**MUTUAL**  
**CKLW**

**LOWEST COST  
MAJOR  
STATION BUY  
IN THE  
DETROIT AREA**

**EARLY** FALL SCHEDULING  
MEANS EARLY FALL PROFITS FOR  
ADVERTISERS WHO USE CKLW's  
HARD HITTING, LOWER COST  
COVERAGE. OVER 17,000,000  
LISTENERS IN AN IMPORTANT  
FIVE STATE REGION.

**50,000  
WATTS  
800 KC.**

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

Guardian Building  
J. E. Campeau, Pres.  
Detroit 26, Mich.

from? SPONSOR's "background" question elicited this response:

About a third came from newspapers and magazines, a fourth out of advertising and promotion, a sixth out of selling and management, another sixth out of radio and TV, and the remainder from research, teaching, architecture, accounting and other professions.

No correlations can be made between these answers and media used, as SPONSOR tried to do with advertisers, because the respondents are not necessarily those who influence the

choice of media at an agency in each case.

To sum up, here are SPONSOR's five conclusions drawn from the results of both sets of questionnaires (agency and advertiser):

1. Media selection is still too much a matter of habit with both groups—"empirical," one adman said—instead of the result of careful testing.

2. Users of only one medium or one type of media are few in number, but sometimes surprisingly successful. General rule is to use media combinations which will include at least one of

these three types: (a) National—magazines, network radio or TV; (b) local—newspapers, spot radio or TV, outdoor; (c) special—business papers, export papers, direct mail and so on. No one combination seems to be best. But the biggest use the most even though they may not know whether each medium pays.

3. Media testing seems to take second place to product, market and copy testing. As a result, few well-defined systems of media testing have been worked out; few testers actually can tell what the test proved and the entire field cries for more experimentation.

4. Agencies and advertisers both need to adopt the same yardstick in determining relative cost-per-1,000 of print and air media. The present one—ABC circulation for print and program audience measurement for air—penalizes the latter, for the one is potential audience for your ad but the other more closely coincides with the number of people who actually hear or see your commercial.

5. No statistical survey of this nature can show the highly important non-tabular factors of media evaluation and selection that count as much as cost, coverage and impact—and these are: (a) how the medium is used; (b) the interest or dullness of the product, and (c) countering competitive campaigns.

Regarding (a), Dr. George Gallup, of Gallup & Robinson, the research organization, told SPONSOR: "There can be a 10-to-one differential between the man who uses a medium best and the one who uses it worst. There certainly isn't that much differential between media."

Regarding (b), Dr. Hans Zeisel, consultant for the Tea Council who supervised the media tests which resulted in the Council's spending its entire \$1 million allocation for tea advertising on television, said flatly: "If the product is dull, advertise it on the air—because the audience is semi-captive, has to listen, within reason. If it's exciting, new, interesting, it's profitable to use print, for people must make an effort to read, and they won't if they aren't interested in your product."

Regarding (c), the current anti-enzyme toothpaste war in the air is a fresh example of the naked law of the advertising jungle: To survive in a highly competitive field, you have to

(Please turn to page 98)

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

Affiliate

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.



For  
**practical use**

advertisers and agencies say  
**one magazine dominates**

*Read how national advertisers  
and agencies rate radio and  
television trade magazines  
in 1952 for (1) readership,  
(2) regularity of readership,  
(3) thoroughness of readership,  
(4) practical use.*

# First, a comment on the limitations of this survey

*The 1953 CORE survey of agency and advertiser trade paper reading preferences asks many questions about readership. It asks one question about "practical use." It asks no questions about news. The exact method of conducting this survey (designed to be as unbiased as possible) is explained in these pages. Yet some bias, however small, does exist in the inclusion of one question on "use." By noting this you will be in a better position to weigh this survey in relation to others biased in the direction of news, of programing, or what have you.*

## I read . . .

Of these publications I read, or occasionally see.

<b>SPONSOR</b>	<b>153</b>
Broadcasting	121
Variety	97
Television	94
Billboard	83
Radio Daily	71
News	11

## I regularly read . . .

As a rule I read:	VARIETY	TELEVISION	SPONSOR	RADIO DAILY	BROADCASTING
Every Issue	50	53	97	44	82
Every other issue	9	6	21	5	10
An occasional copy	28	32	31	36	28

## I thoroughly read . . .

In going through this publication I would say that I:	VARIETY	TELEVISION	SPONSOR	RADIO DAILY	BROADCASTING
Read thoroughly and/or Feature Articles	65	63	122	41	89
Glance through it	30	31	28	27	30

**PURPOSE OF THIS SURVEY:** Made especially for internal guidance to SPONSOR's editors in determining what advertisers and agencies read, how they read, what they want.

**WHO MADE IT:** This mailed questionnaire study was made for SPONSOR by CORE, research organization of New York and Toronto, which works principally on UN, government, and advertiser research projects. Al Shea, head of CORE, is a mass communications specialist who edited Unesco's first edition on World Communications.

**HOW NAMES WERE SELECTED:** Names were selected from Standard

Advertising Register by CORE completely without assistance from or knowledge of SPONSOR. Included were advertising directors, account executives, radio-TV directors, and timebuyers. Recipients had no indication of SPONSOR's interest.

**RESPONSE:** Approximately 15%, or 177, of the mailed questionnaires were completed and returned. Ratio of returns were about two agency to one advertiser; 55% came from New York and Illinois; 19 states were represented.

**WHEN WAS STUDY DONE:** July-August, 1953.



In the interest of improved information about radio and TV... please answer

Of these publications, I read, or occasionally read:	VARIETY	TELEVISION	SPONSOR	RADIO DAILY <i>Radio Television Daily</i>	BROADCASTING <i>Radio Television</i>	BILLBOARD	
<i>Please check for each magazine read:</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
This publication reaches me by:	<input type="checkbox"/> office routing <input type="checkbox"/> personal office subscription <input type="checkbox"/> home subscription	<input type="checkbox"/> office routing <input type="checkbox"/> personal office subscription <input type="checkbox"/> home subscription	<input type="checkbox"/> office routing <input type="checkbox"/> personal office subscription <input type="checkbox"/> home subscription	<input type="checkbox"/> office routing <input type="checkbox"/> personal office subscription <input type="checkbox"/> home subscription	<input type="checkbox"/> office routing <input type="checkbox"/> personal office subscription <input type="checkbox"/> home subscription	<input type="checkbox"/> office routing <input type="checkbox"/> personal office subscription <input type="checkbox"/> home subscription	
The place I usually read this publication is:	<input type="checkbox"/> at the office <input type="checkbox"/> at home <input type="checkbox"/> enroute	<input type="checkbox"/> at the office <input type="checkbox"/> at home <input type="checkbox"/> enroute	<input type="checkbox"/> at the office <input type="checkbox"/> at home <input type="checkbox"/> enroute	<input type="checkbox"/> at the office <input type="checkbox"/> at home <input type="checkbox"/> enroute	<input type="checkbox"/> at the office <input type="checkbox"/> at home <input type="checkbox"/> enroute	<input type="checkbox"/> at the office <input type="checkbox"/> at home <input type="checkbox"/> enroute	
As a rule I read:	<input type="checkbox"/> every issue <input type="checkbox"/> every other issue <input type="checkbox"/> an occasional copy	<input type="checkbox"/> every issue <input type="checkbox"/> every other issue <input type="checkbox"/> an occasional copy	<input type="checkbox"/> every issue <input type="checkbox"/> every other issue <input type="checkbox"/> an occasional copy	<input type="checkbox"/> every issue <input type="checkbox"/> every other issue <input type="checkbox"/> an occasional copy	<input type="checkbox"/> every issue <input type="checkbox"/> every other issue <input type="checkbox"/> an occasional copy	<input type="checkbox"/> every issue <input type="checkbox"/> every other issue <input type="checkbox"/> an occasional copy	
In going through this publication, I would say that I:	<input type="checkbox"/> read it thoroughly <input type="checkbox"/> read headlines and feature articles <input type="checkbox"/> glance through it	<input type="checkbox"/> read it thoroughly <input type="checkbox"/> read headlines and feature articles <input type="checkbox"/> glance through it	<input type="checkbox"/> read it thoroughly <input type="checkbox"/> read headlines and feature articles <input type="checkbox"/> glance through it	<input type="checkbox"/> read it thoroughly <input type="checkbox"/> read headlines and feature articles <input type="checkbox"/> glance through it	<input type="checkbox"/> read it thoroughly <input type="checkbox"/> read headlines and feature articles <input type="checkbox"/> glance through it	<input type="checkbox"/> read it thoroughly <input type="checkbox"/> read headlines and feature articles <input type="checkbox"/> glance through it	
The last time I read this magazine I would say it took me:	<input type="checkbox"/> less than half an hour <input type="checkbox"/> half an hour to an hour <input type="checkbox"/> one to two hours <input type="checkbox"/> over two hours	<input type="checkbox"/> less than half an hour <input type="checkbox"/> half an hour to an hour <input type="checkbox"/> one to two hours <input type="checkbox"/> over two hours	<input type="checkbox"/> less than half an hour <input type="checkbox"/> half an hour to an hour <input type="checkbox"/> one to two hours <input type="checkbox"/> over two hours	<input type="checkbox"/> less than half an hour <input type="checkbox"/> half an hour to an hour <input type="checkbox"/> one to two hours <input type="checkbox"/> over two hours	<input type="checkbox"/> less than half an hour <input type="checkbox"/> half an hour to an hour <input type="checkbox"/> one to two hours <input type="checkbox"/> over two hours	<input type="checkbox"/> less than half an hour <input type="checkbox"/> half an hour to an hour <input type="checkbox"/> one to two hours <input type="checkbox"/> over two hours	
What I look for most in this publication is:	<input type="checkbox"/> what ad agencies are doing <input type="checkbox"/> what advertisers are doing <input type="checkbox"/> profiles <input type="checkbox"/> radio and TV news <input type="checkbox"/> radio and TV programs <input type="checkbox"/> radio and TV news <input type="checkbox"/> research information <input type="checkbox"/> regular features and feature articles <input type="checkbox"/> general news <input type="checkbox"/> gossip <input type="checkbox"/> advertisements <input type="checkbox"/> other (specify)	<input type="checkbox"/> what ad agencies are doing <input type="checkbox"/> what advertisers are doing <input type="checkbox"/> profiles <input type="checkbox"/> radio and TV news <input type="checkbox"/> radio and TV programs <input type="checkbox"/> radio and TV news <input type="checkbox"/> research information <input type="checkbox"/> regular features and feature articles <input type="checkbox"/> general news <input type="checkbox"/> gossip <input type="checkbox"/> advertisements <input type="checkbox"/> other (specify)	<input type="checkbox"/> what ad agencies are doing <input type="checkbox"/> what advertisers are doing <input type="checkbox"/> profiles <input type="checkbox"/> radio and TV news <input type="checkbox"/> radio and TV programs <input type="checkbox"/> radio and TV news <input type="checkbox"/> research information <input type="checkbox"/> regular features and feature articles <input type="checkbox"/> general news <input type="checkbox"/> gossip <input type="checkbox"/> advertisements <input type="checkbox"/> other (specify)	<input type="checkbox"/> what ad agencies are doing <input type="checkbox"/> what advertisers are doing <input type="checkbox"/> profiles <input type="checkbox"/> radio and TV news <input type="checkbox"/> radio and TV programs <input type="checkbox"/> radio and TV news <input type="checkbox"/> research information <input type="checkbox"/> regular features and feature articles <input type="checkbox"/> general news <input type="checkbox"/> gossip <input type="checkbox"/> advertisements <input type="checkbox"/> other (specify)	<input type="checkbox"/> what ad agencies are doing <input type="checkbox"/> what advertisers are doing <input type="checkbox"/> profiles <input type="checkbox"/> radio and TV news <input type="checkbox"/> radio and TV programs <input type="checkbox"/> radio and TV news <input type="checkbox"/> research information <input type="checkbox"/> regular features and feature articles <input type="checkbox"/> general news <input type="checkbox"/> gossip <input type="checkbox"/> advertisements <input type="checkbox"/> other (specify)	<input type="checkbox"/> what ad agencies are doing <input type="checkbox"/> what advertisers are doing <input type="checkbox"/> profiles <input type="checkbox"/> radio and TV news <input type="checkbox"/> radio and TV programs <input type="checkbox"/> radio and TV news <input type="checkbox"/> research information <input type="checkbox"/> regular features and feature articles <input type="checkbox"/> general news <input type="checkbox"/> gossip <input type="checkbox"/> advertisements <input type="checkbox"/> other (specify)	<input type="checkbox"/> what ad agencies are doing <input type="checkbox"/> what advertisers are doing <input type="checkbox"/> profiles <input type="checkbox"/> radio and TV news <input type="checkbox"/> radio and TV programs <input type="checkbox"/> radio and TV news <input type="checkbox"/> research information <input type="checkbox"/> regular features and feature articles <input type="checkbox"/> general news <input type="checkbox"/> gossip <input type="checkbox"/> advertisements <input type="checkbox"/> other (specify)
In terms of their practical use to me in my radio and TV work, I would rank these publications in the following order: <i>(Number in order of preference)</i>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	

# THE QUESTIONNAIRE

## Practical use to me . . .

Terms of their practical use to me in my radio and TV work, I would rank these publications in the following order:	Variety	Television	SPONSOR	Radio Daily	Broadcasting	Billboard
<b>1</b>	17	14	<b>59</b>	3	44	4
<b>2</b>	15	21	<b>41</b>	7	27	13
<b>3</b>	13	24	<b>18</b>	15	14	14
<b>4</b>	16	10	<b>7</b>	18	11	7
<b>5</b>	11	6	<b>1</b>	8	4	14
<b>6</b>	1	3		7	1	15



For example, this recent BROADCASTING survey emphasizes news; leads off with a news question. BROADCASTING dominated this survey; SPONSOR was second. Here is the response to one BROADCASTING question: "Which publications do you read regularly for television?"

### Response to BROADCASTING SURVEY question above

Broadcasting	107	Radio & Television Daily	12
Sponsor	62	Tide	5
Variety	36	Printers' Ink	5
Television	30	Advertising Agency	4
Advertising Age	24	Billboard	1

FIRST WITH **VHF** IN PORTLAND, OREGON

... and right into the  
middle of a  
billion dollar market



Time-tested **VHF** telecasting covers  
a retail market of **\$1,484,528,000\***

**KOIN-TV**

opening on  
channel 6  
October 15



**CBS TELEVISION**

**The last big VHF market**

Portland is the biggest, richest market in America still uncovered by VHF. When the first KOIN-TV program goes on the air October 15 it will bring time-tested telecasting to a family of cities with per capita retail sales more than double\*\* the national per capita retail sales average.

**1,228,800\* people in KOIN-TV service area**

The towering KOIN-TV antenna rises on the crest of Portland's picturesque West Hills, right at the juncture of the broad and populous valleys of the Willamette and Columbia rivers. From its 1534-foot perch above average terrain with 56,000 watts ERP, it has a practically unobstructed reach over the most heavily populated areas of Oregon and Southern Washington.

\* CBS Television Research  
\*\* 20% Based on 1952-53 Consumer Markets

**125,000 TV sets—and growing fast**

All of the 125,000\* TV sets in the KOIN-TV area are VHF receivers, with UHF devices added or built-in. It is the last big, juicy market in the nation-wide TV grid, with a whopping big audience already available and TV set sales booming.

**KOIN... best known call letters in the Pacific Northwest**

KOIN radio has served the Pacific Northwest for 28 years with top ranking national and local programs, and with an excellent record of public service and responsibility. In public acceptance and in advertising effectiveness and volume KOIN has long been one of the West's outstanding stations.

In equipment, staff, experience and talent KOIN-TV will enter the TV picture as a full-fledged Big Leaguer.

C. HOWARD LANE, *Managing Director*

MOUNT HOOD RADIO & TELEVISION BROADCASTING CORPORATION, PORTLAND, ORE.

**AVERY-KNODEL, INC., NATIONAL REPRESENTATIVES**

New York, Chicago, Los Angeles, San Francisco, Atlanta, Dallas

**KOIN · AM · FM · TV**

MONDAY

TUESDAY

WEDNESDAY

ABC	CBS	NBC	ABC	CBS	NBC	ABC	CBS	NBC	
<p>Arthur Godfrey* Mut Omaha, B&amp;J Knemark, Mogul 10-10:15 alt das Int'l Cellucotton FC&amp;B; Snow Crp Maxon alt das General Mtrs: Frigidaire Div tu,th 10:30-45 FC&amp;B Toni Co tu,th 10:45-11 Weiss &amp; Geller</p>	<p>Ding Dong School Ch m-f L (sponsored tu, th, f)</p> <p>Glamour Girl Hy m-f L</p>	<p>No network programming all wk</p>	<p>Arthur Godfrey* Mut Omaha, B&amp;J Knemark, Mogul 10-10:15 alt-das Int'l Cellucotton FC&amp;B; Snow Crp Maxon alt das General Mtrs: Frigidaire Div tu,th 10:30-45 FC&amp;B Toni Co tu,th 10:45-11 Weiss &amp; Geller</p>	<p>Ding Dong School Minnesota Mining &amp; Mfg: scotch tape Ch tu onl L BBDO 1/2hr \$985</p> <p>Glamour Girl Hy m-f L</p>	<p>No network programming all wk</p>	<p>Arthur Godfrey* Mut Omaha, B&amp;J Knemark, Mogul 10-10:15 alt das Int'l Cellucotton FC&amp;B; Snow Crp Maxon alt-das General Mtrs: Frigidaire Div tu,th 10:30-45 FC&amp;B Toni Co tu,th 10:45-11 Weiss &amp; Geller</p>	<p>Ding Dong School Ch m-f L (sponsored tu, th, f)</p> <p>Glamour Girl Hy m-f L</p>	<p>No network programming all wk</p>	
<p>Arthur Godfrey* Pillsbury Mills 11-11:15 Leo Burnett Liggett &amp; Myers: chesterfields m,w 11:15-30 Cngnm &amp; Walsh Strike It Rich Colgate m,w,f (see mon) Follow Your Heart NY m-f L</p>	<p>Hawkins Falls Ch m-f L</p> <p>The Bennetts Ch m-f L</p> <p>Three Steps to Heaven NY m-f L</p> <p>Follow Your Heart NY m-f L</p>	<p>No network programming m-f</p>	<p>Arthur Godfrey* Pillsbury Mills 11-11:15 Leo Burnett The Balrd Show NY tu,th L Strike It Rich m-f sus tu,th L Follow Your Heart NY m-f L</p>	<p>Hawkins Falls Ch m-f L</p> <p>The Bennetts Ch m-f L</p> <p>Three Steps to Heaven NY m-f L</p> <p>Follow Your Heart NY m-f L</p>	<p>No network programming m-f</p>	<p>Arthur Godfrey* Pillsbury Mills 11-11:15 Leo Burnett Liggett &amp; Myers: chesterfields m,w 11:15-30 Cngnm &amp; Walsh Strike It Rich Colgate m,w,f (see mon) Esty Three Steps to Heaven NY m-f L Follow Your Heart NY m-f L</p>	<p>Hawkins Falls Ch m-f L</p> <p>The Bennetts Ch m-f L</p> <p>Three Steps to Heaven NY m-f L</p> <p>Follow Your Heart NY m-f L</p>	<p>No network programming m</p>	
<p>Bride &amp; Groom General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&amp;G: joyt m-f (see mon) Blow Guiding Light P&amp;G: Ivory, duzt m-f (see mon) Compton</p>	<p>No network programming all wk</p>	<p>No network programming m-f</p>	<p>Bride &amp; Groom Toni Co 47NY tu,th L LB shr \$15,000 Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&amp;G: joyt m-f (see mon) Blow Guiding Light P&amp;G: Ivory, duzt m-f (see mon) Compton</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>Bride &amp; Groom General Mills m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&amp;G: joyt m-f (see mon) Blow Guiding Light P&amp;G: Ivory, duzt m-f (see mon) Compton</p>	<p>No network programming all wk</p>	<p>No network programming m-f</p>	<p>No network programming m</p>
<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m</p>
<p>Garry Moore Purex Corp: FC&amp;B (see bel) Best Fds: rit, shinola 54NY L Ludgin 1/2hr \$2038</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>Garry Moore Cats Paw Rubber 56NY L Levyne (see bel) Pillsbury Mills: ballard biscuits 48NY L C-M 1/4hr \$2038</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>Garry Moore Purex Corp: FC&amp;B (see bel) Best Fds: rit, shinola 54NY L Ludgin 1/2hr \$2038</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m</p>
<p>Double or Noth'g Campbell Soup m,w-f Ward Wheelock Art Linkletter Lever: surf m,w,th 2:30-45 Ayer Pillsbury Mills m-th 2:45-3 (see mon) Leo Burnett</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>I'll Buy That Seeman Bros: airwick 37NY L tu, th 1st 15 mln Weintraub \$4000 Art Linkletter Kellogg: all pr 38Hy L LB tu 2:30-45 Pillsbury Mills m-th 2:45-3 LB 1/4hr \$4000</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>Double or Noth'g Campbell Soup m,w,f (see mon) Ward Wheelock Art Linkletter Lever: surf m,w,th 2:30-45 Ayer Pillsbury Mills m-th 2:45-3 (see mon) Leo Burnett</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m</p>
<p>Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby Show Hy m-f L 1/4hr \$3100</p>	<p>Paul Dixon Show m-f 3-4 (Participating segs available; see cost below) Vitamin Corp: rybutol, juvenal 10Cinc L m 3:45-55 seg 10min: \$400</p>	<p>No network programming m-f</p>	<p>Big Payoff m-f NY sus tu,th L Paul Dixon Show m-f 3-4 10Cinc L (Participating segments avail- able) Bob Crosby Show Amer Dairy Ass'n 33Hy L tu, th 3:30-45 seg Campbell- Mithun 1/4hr \$3100</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>Big Payoff Colgate m,w,f (see mon) Esty Bob Crosby Show Hy m-f L 1/4hr \$3100</p>	<p>Paul Dixon m-f 3-4 (Participating segments avail- able) 10Cinc L</p>	<p>No network programming m-f</p>	<p>No network programming m</p>
<p>Action In the Afternoon P&amp;G: prell, Ivory snowf (see mon) Phila m-f L (see mon)</p>	<p>Welcome Travelers P&amp;G: prell, Ivory snowf 61Ch L</p>	<p>No network programming m-f</p>	<p>Action In the Afternoon m-f Phila m-f L (see mon)</p>	<p>Welcome Trav'rs P&amp;G: prell, Ivory snowf (see mon)</p>	<p>No network programming m-f</p>	<p>Action in the Afternoon Phila m-f L (see mon)</p>	<p>Welcome Trav'rs P&amp;G: prell, Ivory snowf (see mon)</p>	<p>No network programming m-f</p>	<p>No network programming m</p>
<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m</p>
<p>Atom Squad Phila m-f L Gabby Hayes Quaker Oats 32NY m-f 30L Per prog: \$1750 S&amp;M Howdy Doody Standard Brands: royal puddings, gelatin 53NY 48L m,th 5:45-8 Bates 1/4hr \$1600</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>Atom Squad Phila m-f L Gabby Hayes NY m-f L sus tu Howdy Doody Kellogg Co: rice krispies 48NY (see bel) LB tu,th 5:30-45 Colgate: tthpst 51NY 5:45-8 48L Bates 1/4hr \$1550</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>Atom Squad Phila m-f L Gabby Hayes NY co-op w L Howdy Doody Continental Bkg: wonder bread, hostess cakes 35NY 29L Bates 1/4hr \$1550</p>	<p>No network programming m-f</p>	<p>No network programming m-f</p>	<p>No network programming m</p>



	THURSDAY			FRIDAY			SATURDAY						
	ABC	De Mont	NBC	ABC	De Mont	NBC	ABC	De Mont	NBC				
work ing f	Arthur Godfrey* Mut Omaha, B&J Knemark, Mogul 10-10 15 alt das Int'l Cellucotton FC&B; Snow Crp Maxon alt das General Mtrs: Frigidaire Div tu,th 10:30-45 FC&B Toni Co tu,th 10:45-11 Weiss & Geller	No network programing all wk	Ding Dong School Scott Paper Co: scott towels, cutrite wax pdr, scotties 43Ch 38L th only JWT 1/2hr \$985 Glamour Girl Hy m-f L	No network programing m-f	NY	Wheel of Fortune L 15 min: \$2675	No network programing all wk	Ding Dong School General Mills: cereals, mixes 86Ch L only Tatham- Laird 1/2hr \$985 Glamour Girl Hy m-f L	Tootsie Hippodrome Sweets Co of Amer: tootsie rls L NY Moselle & Eisen \$4500 Smilin' Ed McConnell Brown Shoe Co F 54NY Burnett \$4500	No network programing	No network programing all wk	No networ programing	
work ing f	Arthur Godfrey* Millsbury Mills m-th 11-11:15 Leo Burnett The Balrd Show NY tu,th L Strike It Rich NY m-f L sus tu,th	No network programing m-f	Hawkins Falls Ch m-f L The Bennetta Ch m-f L Three Steps to Heaven NY m-f L Follow Your Heart NY m-f L	No network programing m-f	NY	I'll Buy That L Strike It Rich Colgate m,w,f (see mon) Esty	No network programing m-f	Hawkins Falls Ch m-f L The Bennetts Ch m-f L Three Steps to Heaven NY m-f L Follow Your Heart NY m-f L	Space Patrol Itaiston-Purina: wheat chex, rice chex 321ly L Gardner \$6500 Comedy Circus F Ch Rod Brown of the Rocket Rangers Gen Fds, Post Cereals Div 44NY L Y&R \$7500	No network programing	No network programing	Tom Corbett Space Cadet Int'l Shoe Co: red goose shoes 27NY L alt wks D'Arcy \$8000	No networ programing
work ing f	Bride & Groom Toni Co tu,th (see tu) Leo Burnett Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyf m-f (see mon) Blow Guiding Light P&G: Ivory, duzf m-f (see mon) Compton	No network programing all wk	No network programing m-f	No network programing m-f	No network programing m-f	No network programing all wk	Bride & Groom General Mills: m,w,f (see mon) DFS, K-R Love of Life Amer Home Pr m-f (see mon) Blow Search for Tom'w P&G: joyf m-f (see mon) Blow Guiding Light P&G: Ivory, duzf m-f (see mon) Compton	No network programing	The Big Top National Dairy Prods: sealest ice cream, seal- test dairy prods 63Phila L Ayer \$14,000	No network programing all wk	No network programing	No network programing	
work ing f	No network programing m-f Garry Moore Swift & Co 59NY th-onl L JWT Norge Div, Borg-Warner 63NY th-onl L JWT 1/2hr \$2038	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f Garry Moore Converted Rice 54NY L LB (see bel) Kellogg Co: gro-dup 57NY L LB 1/2hr \$2038	Warmup Time 10 min before game Cleve L Game of the week (starts bet 1:15 and 2:15) Falstaff Brewing 17Cleve L (also co-op) Time & talent: DFS \$32,000	Lone Ranger General Mills: wheaties, kix F 6NY DFS \$15,000	No network programing	No network programing	No network programing	
work ing f	I'll Buy That Seoman Bros: alrwick tu, th 1st 15 min Weintraub Art Linkletter Green Giant Co: canned peas, corn 411ly th-onl L LB (see bel) Millsbury Mills m-th 2:45-3 LB 1/2hr \$4,000	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f	No network programing m-f Double or Noth'g Campbell Soup m,w,f (see mon) Ward Wheelock Art Linkletter Lever: surf m,w,f 2:30-45 Ayer Kellogg: all pr 291ly tu,th L LB 1/2hr \$4000	Game of the week (cont'd)	No network programing	No network programing	No network programing	No network programing	
work ing f	Big Payoff NY m-f L sus tu,th Bob Crosby Show Amer Dairy tu, th 3:30-45 seg Campbell-Mithun	Paul Dixon Show m-f 3-4 (Participating segments avail- able) For 10min: \$400	Kate Smith m-f 3-4 Doeskin Prods Grey 3:30-45 Simoniz Co: auto finishes th 3:15-4 SSCB 50NY L 1/2hr \$3500	No network programing m-f	Esty	10 min: \$400	No network programing m-f	Kate Smith m-f 3-4 Game of the week (cont'd)	No network programing	No network programing	Pre-game sports show Oldsmbl div, G 83Var 15 min D P Brother \$27 NCAA Footba Game General Motor 83Var 2-2 1/2hr bdeas	No network programing	
work ing f	Action In the Afternoon Phila m-f L (see mon) No network programing m-f	No network programing m-f	Welcome Trav'rs P&G: prell, Ivory snowf (see mon) DFS Dn Your Account NY m-f L sus m, th	No network programing m-f	No network programing m-f	No network programing m-f	Welcome Trav'rs P&G: prell, Ivory snowf (see mon) DFS Dn Your Account P&G: tide tu, w, f Benton & Bowles	Game of the week (cont'd)	Horse Racing NY L No network programing	No network programing	No network programing	Kudner \$4 not	
work ing f	No network programing m-f	No network programing m-f	Atom Squad Phila m-f L Gabby Hayes Minute Mald 32NY th onl L Bates \$3,500 Howdy Doody Kellogg Co tu,th (see tu) Leo Burnett Standard Brands m,th 5:45-6 (see mon) Bates	No network programing m-f	No network programing m-f	No network programing m-f	Atom Squad Phila m-f L Gabby Hayes Quaker Oats m,f S&M Howdy Doody Luden's Mathes 5:30-45 Welch Grp Juice DCSS alt f Int'l Shoe HH&M alt f 49NY 46L 5:45-6 1/2hr \$1550	No network programing	No network programing	No network programing	No network programing	Pontiac Scoreb Pontiac div, G 83Var 15 min after g McJ&A \$22	No network programing

# EXPERIENCE COUNTS!

## ALVIN M. KING

With more than 13 years in the television, radio, records and film fields, Al is now "Big Mo's" vice president in charge of sales.



## EDWARD F. MURPHY

Nineteen years in every phase of radio and television . . . both local and network . . . including two of the nation's leading TV outlets. Ed is KSTM-TV's vice president in charge of programming.

## EDWARD L. FAVORS

Now vice president in charge of engineering, "Ted" comes to St. Louis with seven years experience in the television field, including two years with GE.



Just as a good ship must have an experienced crew, so must a results-producing television station have personnel who know their business.

KSTM-TV has a staff of television and radio veterans who have the "know how" in their fields. Excellent programs, merchandising and picture reception come naturally.

Yes, your advertising dollar is in good hands with the "Big Mo" crew. In using St. Louis' KSTM-TV, you're sure to get your money's worth in a large and prosperous market.

But don't delay! Choice availabilities can't last long! Today . . . come aboard.

## Television's "BIG MO"

**H-R TELEVISION INC.** NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES



Channel 36

ST. LOUIS

William E. Ware, President

AFFILIATED WITH AMERICAN BROADCASTING COMPANY AND RADIO STATION KSTL

**MEDIA STUDY**

(Continued from page 36)

do what the others are doing. Lambert Pharmacal announced a new product and said it would spend \$1 million to sell it; Block Drug threw in a million for only six weeks to push its brand; Lambert decided to make it \$2 million; the other big drug and soap firms with toothpastes joined the parade or are about to. (See "The anti-enzyme war on the air." page 33.)

Moral of all this: Perhaps it's what a network president told SPONSOR: "I read these articles at night—when I

have time—looking for the answer. Of course there is none yet. But unlike the alchemists who spent a thousand years searching for the philosopher's stone which would turn all base metals into gold before they gave up, maybe we'll find the answer—if we stick to it long enough. Meantime a first step has been taken—impressing upon the advertiser the need for finding out which medium sells his product."

A tabulation of the last six questions and answers follows:

**11. Which of the following re-**

**7th in a series**

*This is only part of the Picture*  
**IN THE MIAMI TV MARKET**

Now 26th among the nation's metropolitan retail areas.

THE SOUTH'S FASTEST-GROWING MARKET WITH 825,000 YEAR 'ROUND RESIDENTS SPENDING \$107,400,000. FOR GENERAL MERCHANDISE\*

FOR THE ENTIRE AMAZING SOUTH FLORIDA TV SALES STORY CALL YOUR FREE & PETERS COLONEL TODAY

Channel 4  
**WTVJ MIAMI**

\* FIRST RESEARCH CORP. of Florida

Now Under Construction  
 1,000 Ft. Antenna - 100,000 Watts

**search and measurement services do you use?**

**SERVICES USED**

Radio & TV		
Service	Number*	Percent†
PULSE	45	57 (32)
HOOPER	33	37 (32)
AMERICAN RESEARCH BUREAU	30	34 (20)
NIELSEN	25	28 (71)
VIDEODEX	17	19 (27)
CONLAN	11	12 (12)
STANDARD AUDIT & MEASUREMENT SERVICES	11	12 (6)
TRENDEX	6	7 (18)
OTHER‡	6	7 (....)

\*Total (191) exceeds respondents (89) because of multiple answers. †Based on 89 respondents. Percent in parentheses is advertisers' response (see previous issue). ‡Rorabaugh (2); one each: Advertest, Gallup-Robinson, Starch, BIAL, Elliott-Haynes.

Print Media		
Service	Number*	Percent†
STARCH READERSHIP STUDIES	47	53 (67)
ADVERTISING RESEARCH FOUNDATION READERSHIP STUDIES	28	31 (30)
READEX	10	11 (21)
IMPACT STUDIES OF GALLUP & ROBINSON	10	11 (18)
OTHER‡	7	8 (12)

\*Total (102) exceeds number of respondents (89) because of multiple answers. †Based on 89 respondents. Percent in parentheses is advertisers' response. ‡Independent surveys (2); one each: agency analysis, U. S. Dept. of Commerce, Townsend Method, Magazine Audience Group Studies, client studies.

Do not regard the above as a popularity poll. The small size of the sample precludes these tables from being used for anything but what they were designed to show: merely the different air and print services agencies employ in their work.

Nielsen's lower position on the agency table as compared with the advertiser's table last issue may be due merely to the fact that smaller agencies, not having big network shows, don't need a national rating service or just can't afford it. Also keep in mind that most advertisers use their agency's copies of these services rather than buy their own.

**12. What's wrong with the information sources available to you in your work?**

**CRITICISM OF DATA**

Criticism	Number*	Percent†
NOT COMPARABLE	19	41 (10)
INCOMPLETE	11	24 (42)
NOT FORMULATED IN USEFUL TERMS. NOT EXPLICIT OR PRECISE ENOUGH	11	24 (....)
INACCURATE, NOT OBJECTIVE, NOT DEPENDABLE	10	22 (39)
TOO PROMOTIONAL	7	15 (....)
DATED	3	6 (10)
COST TOO MUCH	3	6 (3)
NO CRITICISM	3	6 (....)
OTHER‡	3	6 (....)
NO ANSWER	48	.... (....)

\*Total (70) exceeds number of respondents (46) because of multiple answers. †Based on 46 respondents. Percent in parentheses is advertisers' response. ‡Too bulky (1); not a valid sample (1); not enough material on qualitative aspects (1).

Agencies are more critical of the print and air rating services for an obvious reason: They buy more, they use them more and thus they know more about strengths and weaknesses.



# PROOF

## Channel 33

Before any public announcement of WEEU-TV's full power, our engineers had to be satisfied that everything was "working" according to plan. Now, we are interviewing TV dealers and others throughout the great Reading Market. . . . watching Channel 33's bright, clear, interference-free picture with them—in their own homes, in their stores. Here are some of the preliminary results:

### HAMBURG

"Channel 33 reception very much improved. Receiving good picture on a bow tie antenna beamed in another direction." — George W. Fryer, Fryer's, Hamburg.

### LEBANON

"A beautiful 33 picture, both at the store and in my home. More power than we need. Better than anything from Lancaster, Harrisburg, or Philadelphia. An excellent picture off the VHF antenna."—Alden Renaud, Keystone Appliance, Lebanon

### READING

### POTTSTOWN

"An excellent picture, and the best UHF reception here. As good as anything from Philadelphia."—Robert Pensyl, Levitz Furniture, Pottstown

### EPHRATA

"The best UHF picture seen in this locality."—C. A. Kreider, Kreider Brothers, Ephrata

PHILADELPHIA

Philadelphia engineers report Channel 33 noise-free picture in 7 locations tested.

## PROOF—NOT PROMISES

### Ask Your Field Man



HAWLEY BROADCASTING COMPANY

NBC

Thomas E. Martin, Exec. V-Pres., Gen. Mgr.  
Ewart M. Blain, Dir. of Sales

ABC

NATIONAL REPRESENTATIVES:

HEADLEY-REED TV  
*Television Station Representatives*

Agencies seem to be more concerned with the fact that the rating services aren't comparable while advertisers list incompleteness and inaccuracy as their prime criticisms.

**13. Which media have you used during the past year?**

MEDIA USED		
Medium	Number*	Percent†
NEWSPAPERS	85	92 (87)
MAGAZINES	85	92 (87)
RADIO	83	90 (77)
TV	80	87 (67)
BUSINESS PAPERS	79	86 (72)
DIRECT MAIL	72	78 (56)
OUTDOOR	67	73 (39)
WEEKLY PAPERS	59	64 (33)
SUNDAY SUPPLEMENTS	53	58 (36)
TRANSIT	52	56 (26)
EXPORT PUBLICATIONS	35	38 (21)
FOREIGN LANGUAGE PRESS	33	36 (16)
COMICS	21	23 (11)
MOVIE	1	1 (....)
NO ANSWER	2	2 (....)

\*Total (805) exceeds number of respondents (92) because of multiple answers. †Based on 92 answers. Percent in parentheses is advertisers' response.

Note how closely agency and advertiser answers jibe so far as rank is concerned in the above table. This shows that despite the small samples from which the sets of answers were taken, they are largely valid. Complete validity and reliability would produce almost identical distributions from both groups in this particular tabulation.

This point is important: The table shows 10% of agencies responding

used no radio in 1952 and 13% used no TV. Advertisers might well decide to shy away from media in which their agencies have had little or no experience.

For example, SPONSOR was told by several prominent Canadian broadcasters while researching this project that agency inexperience with radio was costing the Canadian radio industry thousands of dollars a year. A number of cases were cited of clients dropping out of radio when they switched from a radio-experienced agency to one concentrating on print.

Similar cases were uncovered in the states—as well as the reverse in which clients using nothing but print were induced to try air media, sometimes with outstanding results, when they took on an air-minded agency.

**11. How do you determine cost-per-1,000 (readers, listeners, ad noters, etc.)?**

**DETERMINING MEDIA COSTS**

Source*	News-papers	Maga-zines	Radio	TV
ABC CIRCULATION	26	25	....	....
STARCH, GALLUP & ROBINSON READER-SHIP RATINGS, AD NOTERS	6	8	....	....
GROSS AUDIENCE†	7	6	5	7
AUDIENCE MEASUREMENT OR RATING				

SERVICES	....	....	34	29
KEYED RESPONSES, SALES	3	2	3	2
OTHER‡	1	1	3	2

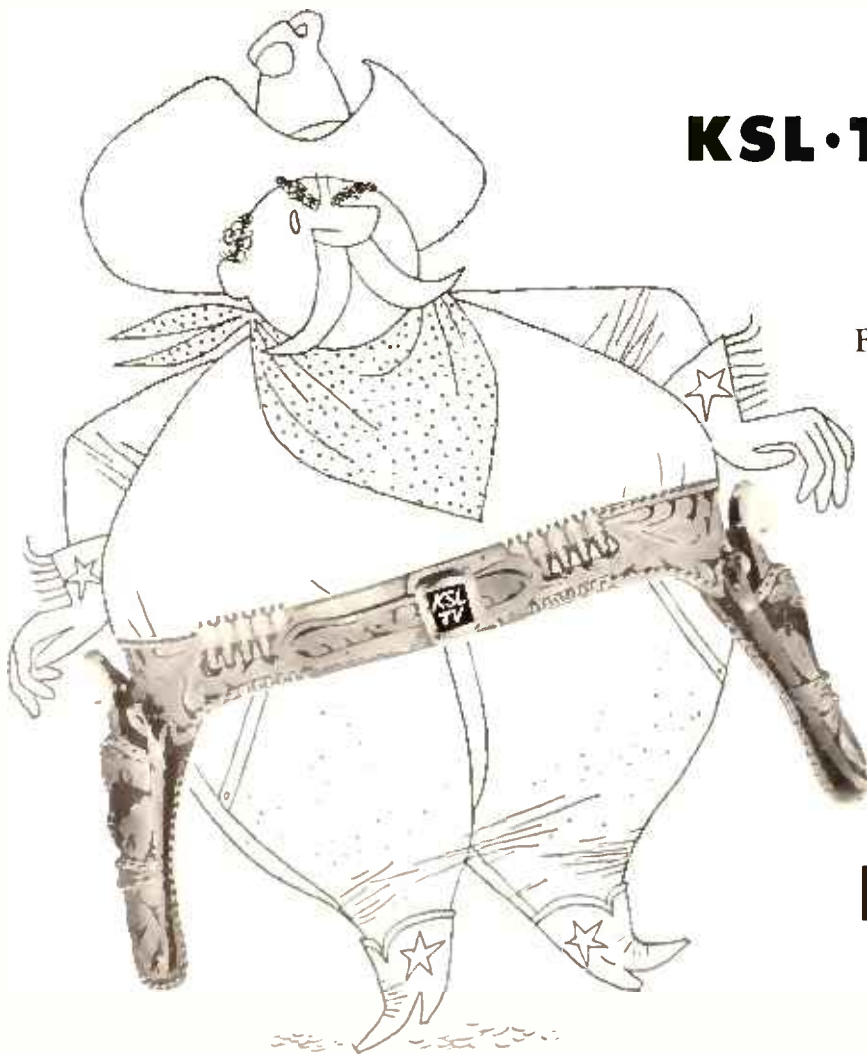
\*Proportions of responses in each category are relatively similar to those from advertisers; however, agencies utilize gross audience procedures in addition to others and clients apparently don't. †For print media: continuing readership studies; for air: number of sets or people. ‡Includes studies by specific medium, "guess" and not specified.

Agencies are more concerned with gross audience figures in determining costs than are advertisers. Gross audience is total number of readers, listeners or viewers (as compared with ABC circulation or number of homes tuned in).

However, both groups—agencies and advertisers—use ABC circulation and air rating services predominantly to establish costs-per-1,000. When the two media are then compared, radio and TV are bound to suffer.

Only fair yardstick would be to count ad noters for print and compare them with commercial hearers or viewers for air media. Starch and Gallup & Robinson are already working out a commercial-audience measurement technique for television. The big job confronting the air media is two-fold:

1. To convince advertisers and agencies of the importance of dropping ABC circulation as a means of computing costs, except when comparing one paper or magazine with another.



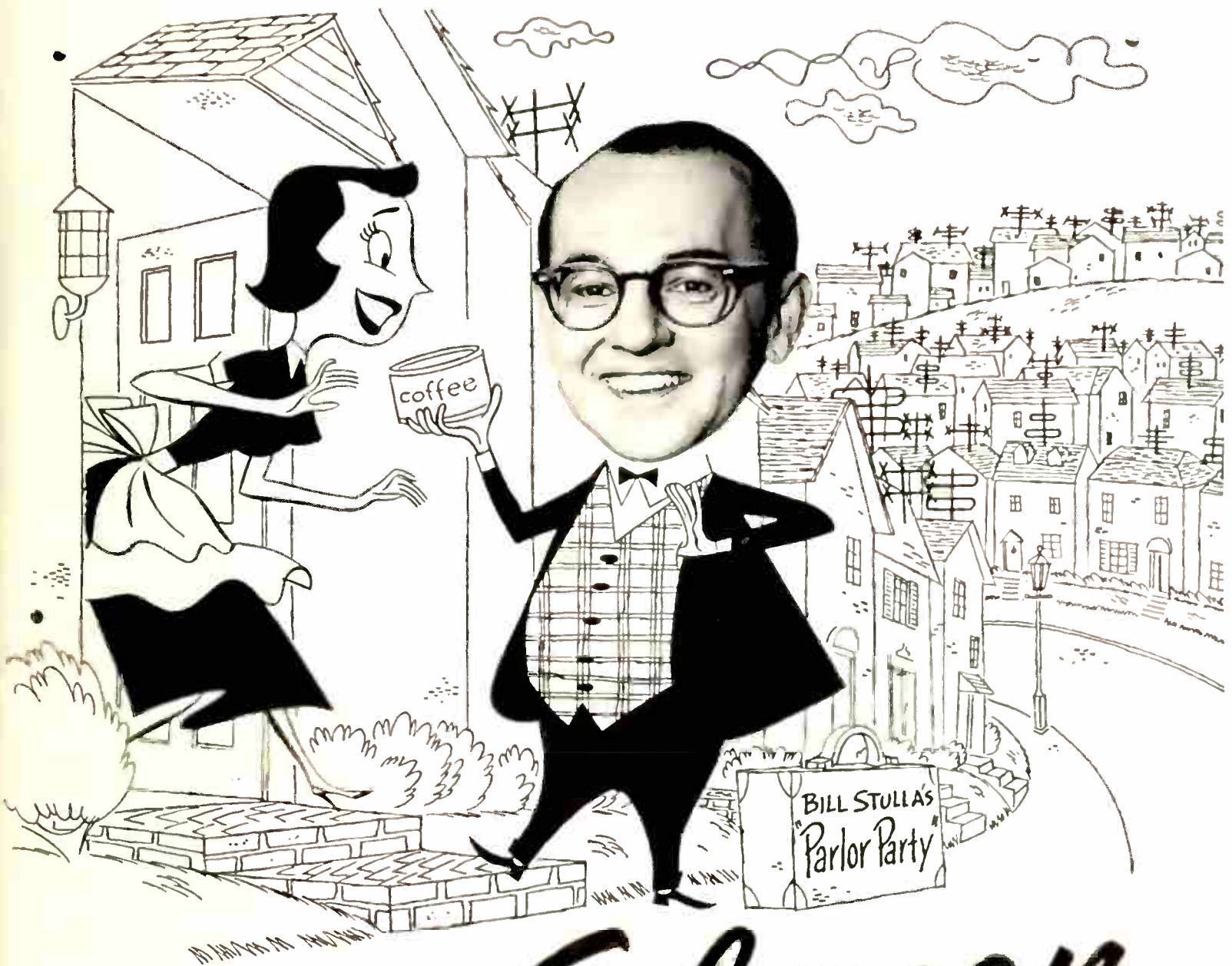
**KSL-TV GETS AROUND A LOT OF AREA!**

From the top of a 9,000-foot mountain peak, KSL-TV reaches deep into 39 counties... in four Western states.

To reach, and sell, the vast Intermountain West market you need KSL-TV, the area station.

For more details and a new copy of the KSL-TV coverage map, contact CBS Television Spot Sales, or

**KSL-TV** SALT LAKE CITY  
*Serving Intermountain America*



# Super Salesman

**makes 1000 calls  
for only 73 cents!**

✓ **CHECK BILL STULLA'S SALES PERSONALITY:**

Just \$100 puts him to work for you! Highest rated mid-afternoon show in L.A. open for spots! 20,000 letters per month average mail pull since 1951! Renewed year after year by sponsors like Yuban, Frank and Joseph, Wonder Bread and Sego Milk!

✓ **CHECK HIS SHOW PERSONALITY:**

138,000 daily viewers join Bill and his musical gang for songs, games and PARLOR PARTY FUN Monday thru Friday, 2:30-3:30 P.M.

**BILL STULLA IS ANOTHER KNBH SHOWMAN-SALESMAN.**

*For details consult KNBH, Hollywood, or your nearest NBC Spot Sales Office.*

**NBC HOLLYWOOD**

**KNBH** Channel **4**

2. To accept the fact that whatever "commercial" ratings the research services come up with the figures will be lower than those for programs. (Integrated sales talks will be less affected.)

Both of these developments will help bring about saner media evaluation, at least so far as comparing costs is concerned.

**15. What were your total billings in 1951? 1952?**

**AGENCY SIZE BY BILLINGS**

Size	1951	Number	1952
SMALL (UNDER \$2			

MILLION)	42	42
MEDIUM (\$2 TO \$15		
MILLION)	14	15
LARGE (OVER \$15		
MILLION)	8	8
TOTAL RESPON-		
DENTS	64	*65
TOTAL BILLINGS FOR		
62 RESPONDENTS†	\$532,349,000	\$589,453,000

\*One new firm in 1952. †A proportionate expansion of this figure for the total respondent sample would indicate billings totaling almost \$750 million for 1951 and more than \$800 million for 1952.

Total agency billings for 1952 are estimated by McCann-Erickson for *Printers' Ink* at about \$2,750,000,000 (preliminary estimate). SPONSOR's sample (\$800 million) therefore covered 29% of the total billings. This com-

pares with the advertisers' sample covering \$137 million in expenditures or 5% of the total spent through agencies.

**16. What was your background before you got into advertising?**

**BACKGROUNDS OF AGENCY RESPONDENTS**

Background	Number*	Percent†
NEWSPAPERS & MAGAZINES	25	32 (32)
ADVERTISING, PROMOTION & PUBLIC RELATIONS	18	23 (21)
SELLING & MANAGEMENT	13	17 (36)
RADIO & TV	11	14 (....)
RESEARCH (MARKETING, GENERAL ECONOMIC, MEDIA)	6	8 (....)
TEACHING	5	6 (....)
STUDENT	3	4 (....)
MISCELLANEOUS (EXPORT-IMPORT, ENGINEERING, ARCHITECTURE, INDUSTRY, PRINTING PRODUCTION, ACCOUNTING, "OTHER")	18	23 (21)

\*Total (99) exceeds number of respondents (77) because of multiple answers. †Based on 77 respondents. Percent in parentheses is advertisers' response. ‡Entered present job or organization directly from school.

(Please turn to page 104)

**On Or About  
NOVEMBER 1st  
ROCHESTER  
BECOMES A  
TWO TELEVISION  
STATION CITY  
THROUGH:**

**CHANNEL 10** VHF

CBS BASIC • ABC AFFILIATE

OPERATED SHARE TIME BY  
WHEC-TV • WVET-TV

FOR AVAILABILITIES, ADDRESS ERVIN F. LYKE  
CHANNEL 10, ROCHESTER 4, NEW YORK

**ROCHESTER, N.Y.**

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

**CRITIQUE OF SPONSOR'S SURVEY**

*On the basis of recommendations from our All-Media Advisory Board and our experience to date, here is what SPONSOR would change if it were making the same mail survey today of how advertisers and agencies evaluate media:*

1. Cut the questions in half or send the questionnaire out in two sections to increase returns. Only 7.2% of the advertisers and 9.4% of the agencies polled responded.

2. Pretest the questionnaire more carefully and cut out some questions that later proved ambiguous or tended to duplicate each other.

3. At least test, if not use wholesale, a questionnaire with no multiple choice answers. These made it easier for SPONSOR's respondents to answer, but also conditioned their response. In several cases it was obvious that the adman was merely checking every answer listed, whether appropriate or not. Leaving a blank to be filled might have drawn more accurate responses, although they probably would have been fewer in number.

Any further comment by admen in general and researchers in particular on SPONSOR's survey will be appreciated as an aid in preparing future research in this field.

# THESE ARE THE TELEVISION STARS



TO  
MILLIONS  
IN LOS ANGELES . . . .  
ALL EXCLUSIVELY ON  
KTLA

*Los Angeles is sold on KTLA and its Stars.  
That's Why They can sell Your Product  
BEST!*



KTLA Offices and Studios • 5451 Marathon St., Los Angeles 38 • HOLLYWOOD 9-3181  
Eastern Offices • 1501 Broadway, New York 18 • BRyant 9-8700

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

**KTLA—THE BEST ADVERTISING BUY IN LOS ANGELES**

The first two categories of backgrounds of agency men and advertisers show a remarkable correlation. More agency men came out of radio and TV than among the advertisers responding. This question was asked to try to establish a correlation between a man's background and the media he buys. But although interesting if not valuable in the case of advertisers, no comparison is made here because the agencyman responding was not necessarily the one who helped choose media for accounts, as the table below indicates:

TITLE OF AGENCY RESPONDENT		
Status	Number*	Percent†
OWNER, PARTNER, SENIOR OFFICER	49	80
RESEARCH AND OR MEDIA DIRECTOR	13	21
ACCOUNT EXECUTIVE	3	5
SPACE AND TIME BUYER SUPERVISOR	1	2

\*Total (66) exceeds number of respondents (61) because of multiple answers. †Based on 61 respondents.

Four out of five agency men answering SPONSOR's questionnaire were chief executives at their agencies, as the above table shows. This should establish the quality of the answers despite the limited sample. Since the total agency response showed that account executives determine media selection in 82% of the cases and the president in only 30% (see Question 1 on page 44) it is obvious that no correlation between the man's background and the media he chooses can be established from the above.

\* \* \*

**SPONSOR's All-Media Study  
Published to date:**

(Introductory article. "Why SPONSOR spent 8 months evaluating media" published 6 April 1953.)

1. *Why evaluate media?*  
(20 April 1953).

- 2. *Media Basics I—newspapers, direct mail, radio, magazines* (4 May 1953).
- 3. *Media Basics II—TV, business papers, outdoor, transit* (18 May 1953).
- 4. *How to choose media, part I* (1 June 1953).
- 5. *How to choose media, part II* (15 June 1953).
- 6. *What you should know about Life's 4-media study* (29 June 1953). *Supplementary article on same topic: "Is Life's media study fair to radio and TV?" (a debate)*, 13 July 1953.
- 7. *Beware of these media research pitfalls, part I* (27 July 1953).
- 8. *Beware of these media research pitfalls, part II* (24 August 1953).
- 9. *How 72 leading agencies evaluate media* (7 September 1953).
- 10. *How 94 agencies evaluate media* (21 September 1953).

**To be published:**

- 11. *How BBDO evaluates media.*
- 12. *How a small agency tests media weekly.*



The Twin Cities take  
**A GIANT STEP  
FORWARD**

Represented  
Nationally by

**THE O. L. TAYLOR CO.**  
ABC

Authorized 316 kw

interim 70 kw until March '54

Established market 386,400 TV sets  
Class A hourly base rate \$750  
One minute spot base rate \$150

**WMIN-TV**

LUCKY CHANNEL



**ON THE AIR SEPTEMBER 1st**

- 13. The client who bet \$1 million on its media test.
- 14. Why these corporations don't use air media.
- 15. How to set up a "fool-proof" media sales test.
- 16. Psychological aspects of media.
- 17. Sales impact of radio and TV.
- 18. New media evaluation and research developments.
- 19. Sponsor's conclusions.

## FALL PROGRAMING

(Continued from page 31)

**Program costs:** Most ad managers and agency executives look for program costs to keep leveling off from now on. As advertisers find that they have to add more and more markets to their station lineups, their resistance to the asking prices for the top-bracketed shows will increase. Result: There will be fewer shows calling for \$25,000 gross or more each successive year. Only nationwide advertisers with several products or the automotive companies, said a drug firm ad manager, will be able to support shows with a gross weekly cost of \$20,000 when the average hookup gets to over 100 markets. And this, he added, will be the prevailing attitude, even if network TV continues in its present position of a tight sellers' market, particularly in respect to CBS and NBC.

Some agency executives and ad managers had something to say about programing profits. They had words of censure especially for CBS and NBC. They appeared to be under the impression that these networks were taking advantage of the time-sellout situation to extract more than a reasonable profit on their owned-and-produced program packages. Officials of these networks retorted that the impression was very far from the facts. The net profit, they said, is quite scant considering the cost of developing ideas, of maintaining plants, equipment, program production and executive staffs and performing talent and writers. A member of the CBS hierarchy remarked that he doubted whether the network could show even a "bookkeeping profit" on its TV programing operations.

**The monopoly gripe:** Talk to an agency radio-TV department executive about television programing and it won't be long before he cuts loose with



**220,000\***  
**TV screens**

**make a bright picture for  
your advertising over**



**Memphis ONLY**  
**TV Station**

WMC WMCF WMCT

\*Based on latest  
distributors' figures

National Representatives The Branham Co.  
**Channel 5 • Memphis**

NBC Affiliate

Owned and operated by

**THE COMMERCIAL APPEAL**

Also affiliated with CBS, ABC and Dumont

a diatribe on the theme of network packaging "monopoly." While conducting this survey, SPONSOR encountered a number of such executives who had gone to the trouble of compiling data which, they argued, bore out their contention to a "T"—anyway with regard to CBS TV. One agency executive referred to this "confirming" data as "the cold facts of life."

Here's a sample of the cited data: They show that CBS TV has Sunday, Monday and Tuesday nights practically blocked off with its own produced and controlled programs, controls two-thirds of the programs on Wednesday night and half of Friday and Saturday nights (this between the hours of 8:00 and 11:00 EST). In all the network controls 24 sponsored packages, which adds up to 16 hours of the 22 hours of available premium time (8:00 to 11:00 p.m. weekday and 7:00 to 11:00 p.m. Sunday).

The complaint is less severe when similar data regarding NBC TV is cited. A compilation of NBC-owned-and-controlled programs currently sponsored at night shows a total of 14 packages, representing a total of nine and a half hours. (These packages are pretty well scattered through

all nights of the week, with not enough of them linked together any one night to justify describing them as a "block-out.")

Several agency men expressed concern over the possibility that the networks might be inclined to use this program production "dominance" to jockey advertisers with premium time spots into replacing an agency-produced show that wasn't going well at the moment with a network-controlled program. One agency executive asserted that this has happened within recent months, once on CBS and another time on NBC. (A check with the agencies involved in the two cases that were cited failed to disclose any evidence of pressure having been brought to bear by the networks. The sponsors liked the network-controlled packages offered as replacements and advised the agencies concerned to buy them.)

Both CBS and NBC term the talk about program packaging monopolization a gross exaggeration. They say that if there are any ambitions toward dominance it is not in program ownership but in airing programs that will bring rating leadership. Add the networks, in effect: "Program packaging

is still a wide-open market. If one of our shows fails to produce an adequately low cost-per-1,000, the advertiser can buy another package elsewhere. A network may reserve the right to protect itself against competition by maintaining the best programming lineup possible, but to put outside packages at a trading disadvantage would be rash and destructive to the medium."

**Status of network films:** The reduction in the percentage of filmed dramatic fare is something that most agency executives say they had anticipated. The pendulum suddenly took a wide swing toward Hollywood the early part of 1952, and it was natural that, after an accumulation of experiences—some of them not so good—there would be a swing the other way.

Here's how a department head of one of the top agencies put it:

"The position of network films simmers down to two things. The first has to do with the advantage of doing a dramatic-type show live over doing it on film. If a live show is bad one week, you've got a chance to improve on the format, the selection of scripts and whatnot the following week. But that same series on film may put you under a tremendous handicap. Before you discover that a show isn't really jelling there may be as many as six already in the can. If they're not satisfactory all the client can do is cancel and pay.

"The other thing is related to what might be described as a chain reaction. To state it simply, the important advertising agencies are unhappy about what's been happening in Hollywood.

"You will recall that it was just a few years ago that the agencies discovered that TV had a huge audience circulation. Their clients wanted to get to this audience as quickly as possible. The big agency elected to follow the principle of motion picture box office. In other words, it saw TV as something more like the motion picture business than radio. And so it decided that the place to go for TV fare was Hollywood.

"These top agencies somehow got the idea that they had bought what constituted Hollywood. And then came the disillusionment. They found out that what they had bought in the main were a lot of out-of-work producers, directors and writers—not the real genius that had made Hollywood a

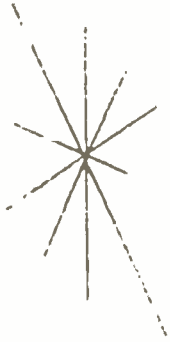
**NEW**  
**GREATER**  
**POWER**  
**NOW 125,000 WATTS**  
**To Better Serve the Fabulous Puget Sound Area**  
 **KTNT-TV** CHANNEL 11

Affiliated with CBS and Du-Mont Television Networks. Transmitter strategically located at Tocomo, Washington in middle Puget Sound.

SEND FOR THE COMPLETE STORY. Represented nationally by WEED TELEVISION; represented in Pacific Northwest by ART MOORE & SON, Seattle and Portland.



N NEW HAVEN



*What New Haven makes,  
makes New Haven*

**"We have as much progress**

to make in the future as has been made in the past." This outlook of the Plastierete Corporation expresses well the optimism felt by the entire community of New Haven its industries, businesses and people. It keeps New Haven busy and prosperous!



The humble cinder that once served only as surfacing for driveways "came up in the world" three decades ago.

Back in 1922, Ciro Paoletta and a single helper toiled over mixing bins till they succeeded in converting cinders into building material. It was the beginning of the Plastierete Corporation, now one of the three largest cinder block plants in the country.

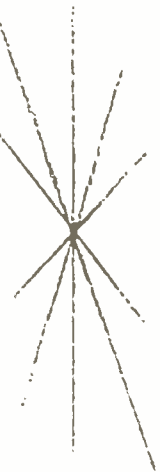
Today over 125 employees turn out millions of vari-colored "Plastierete" building blocks yearly.

**Do your sales reflect this**

prosperity? Better make sure they do by pre-selling your products to the buyers *at home*, through WNHC. Folks just leave their dials set at WNHC, the Voice of New Haven. Let WNHC build *your* sales!



**WNHC**  
**AM FM TV**



**NEW HAVEN**  
*New England's first  
complete broadcasting service*

Represented Nationally by  
**THE KATZ AGENCY**

world byword in entertainment.

"Out of what they did buy came second-rate entertainment. On top of this a lot of the more active producers had lost money and had to recover this by either raising prices or lowering quality. Many lowered the quality."

The attitude of agency men toward the repeat factor of network films has undergone somewhat of a change in recent months. Most of those queried thought original sponsor should confine reruns to within year of initial showing because time may bring deterioration. ★ ★ ★

## ANTI-ENZYME WAR

(Continued from page 39)

ally known folk musicales as *Grand Ole Opry* and *National Barn Dance*. No spot TV schedules are being used at the moment.

4. Anti Decay Drug Corp., a small firm which has been marketing a toothpaste containing anti-enzyme Vitamin K since 1949, now plans to step up its advertising to take advantage of heightened public interest in the enzyme-inhibiting products. According to its agency, Kenneth Rader Co., Anti De-

cay is considering some plans for a spot radio and/or TV campaign in the near future.

**Other media:** Anti-enzyme schedules in newspapers, magazines, supplements and comics are also at a high level. Lambert started a heavy newspaper schedule on 20 August, with Block and Bristol-Myers following on 24 August and 15 September, respectively. Full-page and half-page ads, with plenty of text and pictures, are being used, generally bearing a close resemblance to the TV selling. Again Lambert was first in the major magazines, kicking off its campaign with a *Life* full-page ad on 29 August with the two other firms following early this month. The full weight of the print campaigns of Lambert, Block and Bristol-Myers will be felt around mid-October.

**Budgets:** As might be expected, budgets have risen rapidly as this media battle has progressed. Here are some of the facts and figures concerning advertising expenditures of the toothpaste firms struggling for supremacy in the anti-enzyme field:

1. *Lambert:* On a percentage basis. Lambert's budget hike is one of the biggest. Ernest P. Zorian, advertising manager, told SPONSOR late last month that Lambert expected to hike its 1952 ad level (some \$2,500,000) by "at least a couple of million" in the next year or so. Some 60% of this is in radio and TV.

2. *Block:* An executive of Cecil & Presbrey, Block's agency for Ammident, stated that Block's spending at the end of August had been increased to the point where the firm would allot over \$1,000,000 during September and half of October—apart from regular expenditures—to promote its anti-enzyme campaign. This spending level, however, may drop back somewhat as the initial splurge wears off. But Block's budgets for 1954 will undoubtedly be larger in order to keep up the pressure in air and print media. See "Block Drug rediscovers radio," 7 September 1953, page 34.

3. *Bristol-Myers* revealed no actual figures to SPONSOR in discussing the monetary side of its stepped-up ad campaigns for Ipana with the new B-M anti-enzyme ingredient. "WD-9." However, one executive of the big drug firm admitted that the Ipana ad budget was being increased "considerably, perhaps as much as a third more" to stay in the race.

ask your

KATZ man



about TIME AVAILABILITIES FOR GREATER SALES POTENTIAL in the Multibillion-Dollar Denver area Market through . . .

**KLZ-TV CHANNEL 7**

On the Air November 1st

There are KATZ representatives located in cities throughout the U. S. Your KATZ man will be colling on you, or will be glad to have you contact him about Denver's top buy in TV . . . KLZ-TV.

WITH antenna rising 2380 feet above mile-high Denver.

WITH eventual full-authorized power of 316,000 watts.

WITH full schedule of CBS Television shows.

WITH top local programming . . . bright original productions.

WITH the finest, most complete TV operation in the Rocky Mountain area.

CBS TELEVISION



**KLZ-TV DENVER**

ALADDIN RADIO AND TELEVISION, INC.

What happens next in the anti-enzyme ad battle?

As SPONSOR went to press, nobody knew for sure.

One factor which complicates the anti-enzyme situation is the stand of the American Dental Association: The ADA, with characteristic medical caution, has already gone on record as saying that Listerine's claims for Anti-enzyme are "premature" and that considerably more testing should be done on the whole subject of dentifrices designed to cut down on mouth acids. Spokesmen for the leading dentifrice firms, however, feel that enough clinical testing is behind them to validate the new crop of toothpastes.

Public reaction in the form of stepped-up sales for the anti-enzyme leaders is already a proven thing. But the reaction on the part of the drug-buying public to the current technical cat-calling now going on between the toothpaste leaders may be something else again.

The arguments between the big companies—part of which spill over into advertising copy—boil down to this.

Lambert and Colgate, which subsidized a good deal of the Northwestern University research by Dr. Leonard Fosdick that was the starting point for much of the anti-enzyme hullabaloo, feel that they have the only really genuine anti-enzymes. Bristol-Myers, which developed its anti-enzymes primarily in its own research labs, has taken a few pot shots at Lambert and Colgate, and several at Block Drug, which it feels "hasn't really added anything new to Amm-i-dent."

A leading New York dentist (who could not be quoted for professional reasons) explained some of the mysteries of this industry wrangling in this way:

"In dentistry an anti-enzyme is something which reduces the amount of acids formed on your teeth by the con-

version of sugars and starches—usually left-over particles of food—into acids by substances known as enzymes.

"Actually a glass of warm water will do the trick for a while. Therefore any ordinary toothpaste will act as an anti-enzyme temporarily. To make the effect last, other ingredients would have to be added to the toothpaste."

Since Lambert's "enzyme barrier" (actually, it's three chemicals: sodium dehydro-acetate, sodium lauryl sulfoacetate and sodium oxalate) ranked high in the list of chemicals tested by Northwestern, Lambert stresses this

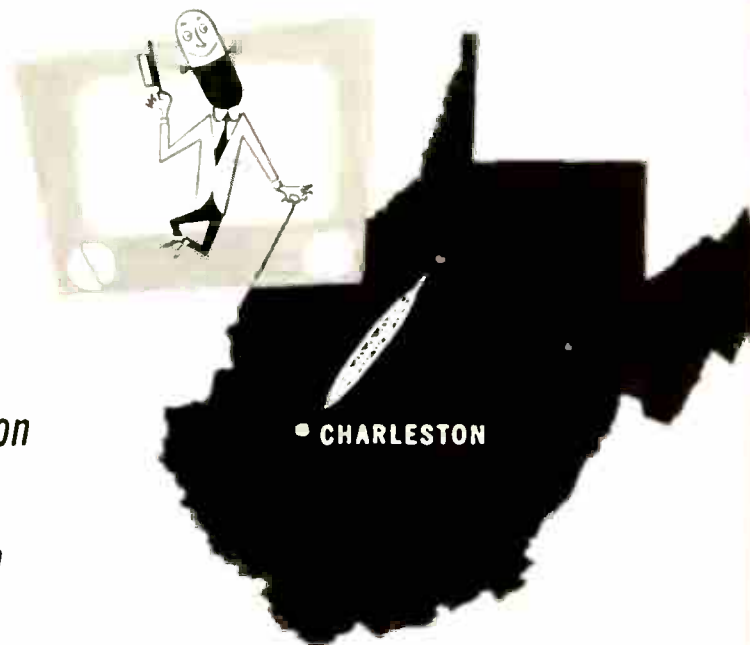
point in all its advertising. Other pastes, says Lambert, "can protect you for only a half hour after brushing against tooth decay acids." At the same time, Colgate's formula for its upcoming anti-enzyme toothpaste is also based on Northwestern's research plus some research done by Colgate. Copy claims for "all-day protection" will probably run along the same lines as Lambert's.

Block's attitude is one of cheerful unconcern toward the trade mutterings of Lambert and Colgate. A Cecil & Presbrey executive told SPONSOR that

it's here . . . **NOW!**

**TV** in *CHARLESTON, W. VA.*

with **WKNA-TV**



*selling  
the rich  
multi-million  
dollar  
Charleston  
market!*

The television gateway is now open to tap this rich, well-populated industrial market that spends over \$620,000,000 annually. And your product or service gets tremendous consumer acceptance because of double network programming, and the fact that WKNA-TV is Charleston's own television station!

affiliated with ABC and DUMONT Television Networks

*the personality station*



Joe L. Smith, Jr., Incorporated • Represented nationally by WEED TELEVISION

**Available Soon**

The Pacific Coast's No. 1 Market  
in Effective Buying Income Per  
Family. (40th in the Nation)

California's Capital  
Television Station

**KBIC-TV**

SACRAMENTO CH. 46

JOHN POOLE BROADCASTING COMPANY  
6340 SUNSET BLVD., HOLLYWOOD 28, CALIFORNIA

**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  
*Forjoe & Co.*

## THE TELEVISION PICTURE IS CLEAR IN BALTIMORE

*"More advertisers spend more dollars on WBAL-TV than any other Baltimore station." You ought to find out why!*

# WBAL-TV

NBC AFFILIATE

Nationally Represented by  
**EDWARD PETRY & CO.**

Block had been adding "an anti-enzyme ingredient" as far back as a year ago, but had done so quietly, waiting until long-range tests would show the effects.

Block, unlike Lambert, does not make a big fuss about how long the effect of its ingredient lasts. In its full-page newspaper ads, for example, Block merely states that its action "stays in the mouth hours after brushing."

One thing, incidentally, which miffed Lambert executives was this: Since the *Saturday Evening Post* and other big consumer articles on the anti-enzyme subject didn't mention specific brand names, Block has been using these articles to good advantage ever since.

Advertising copy urges consumers to read the various articles, adding, "Remember, Amm-i-dent did not sponsor these reports, nor the research behind them; nor is Amm-i-dent named in them."

Lambert, which knew of the upcoming articles several weeks in advance and which built much of its introductory campaign for Antizyme around them, wasn't at all happy when the first Block ad appeared five days after the first Antizyme ad, and hard-hitting Block commercials played up the same themes in air advertising.

"All I need now," a New York drug wholesaler told SPONSOR, "is for a toothpaste to come out that contains just toothpaste." ★ ★ ★

## NATIONAL SHOE

(Continued from page 42)

Most memorable line of National's jingle has been the refrain—"National Shoes ring the bell"—which has become identified with the retail chain.

The typical fall 1953 jingle will incorporate a new subsidiary theme—"A honey for the money." Originally written by Emil Mogul's creative director, Myron Mahler, the jingle has been sung by the Four Chicks and a Chuck since 1940. Here's how the jingle lead-in to women's shoes copy will sound this fall:

*"National Shoes ring the bell  
For all smart women who want to  
dress well*

*A honey for the money in styles  
so new*

*A honey for the money in value,  
too*

*Millions go to National—how  
about you*

*Choose—National Shoes—at your  
National store."*

The stress in the commercial copy which follows is on high value for low prices. Take for example this commercial for teen-age girls' shoes:

"It's a honey for the money! Yes, gals, whether you choose breath-taking black suede pumps—or lovely new softie kid straps—whatever the style, if it's a National Debbie—it's a honey for the money. Yes, as always, National Debbies ring the bell with the pick of fashion—the peak of value. Ring the bell with the most exciting advance fall fashions . . . at the most exciting low prices . . . only \$2.99 and \$3.99! For dancing—for romancing—or for back-to-school, National's exclusive Debbies have what it takes. You'll see stunning shell pumps that are cut tip-toe low: new strap softies. You'll see popular new wedge flatties trimmed with touches of jet or braid. Then there are National's sport Debbies, too. Yes, National has them all. And they're made with the *same* leathers, the *same* construction, the *same* fashion-right styling as shoes costing many dollars more! Yes, *National Debbies ring the bell . . .* and if it's a National Debbie—it's *a honey for the*

## LOOKING FOR SPACE-TIME BUYER STRONG IN TV

**Exceptional** career opportunity in successful medium-sized advertising agency. Age 27-35; at least 3 years' experience in TV time-buying; broad knowledge of advertising fact-finding work, media data sources, etc. Most important is having potential for executive development. Starting salary open depending on past record. Send resume in confidence to President,

**BOX 99, SPONSOR**

money . . . and it's only \$2.99 or \$3.99. See the phone book for your nearest National Shoe Store."

During the past six years National Shoe announcements have also been heard in Italian, Spanish, German, Czech and Polish. These announcements are agency-written, and especially tailored to the particular foreign-language group at which they're aimed. A few years ago, an attempt was made to translate National's famous jingle. However, agency tests showed that the most successful appeal to foreign-language groups is the present one: the jingle sung in English and followed by foreign-language copy.

National Shoes' 1953 ad budget is "in the middle six figures." In terms of the various media, here's approximately how this money is being spent: 67% for radio, 23% for TV, 10% for newspapers. (In New York City, National Shoes' newspaper advertising is confined to *The Daily News*. However, the chain extends to some 22 other cities in New York, New Jersey, Connecticut and New England. Of these 22 cities, 13 use radio, five use newspapers and four use a combination of both.) But 90% of National's total ad budget is spent in the New York metropolitan area.

Says Louis Fried, National Shoes' president: "Broadcasting is National's selling 'secret.' Thirteen years of air campaigning has helped double the number of our stores (National Shoes opened its hundredth store in May 1953) and has quintupled our sales volume."

National Shoes' sales volume breaks down approximately as follows: 4% from men's shoes; 20% from children's; 60% from women's; 16% from accessories. By and large radio appeal is directed at the entire family, in and out of home. TV is directed primarily at the children.

National Shoes has been sponsoring *Time for Adventure*, WNBTV, New York, Sundays 10:00-10:30 a.m. since February 1950. This program, produced by Productions for Television, a Mogul subsidiary, features children's serial films, like *The Lost Jungle*, as well as a prize giveaway to members of National's Adventure Club. Prizes include Schwinn bicycles, Bulova watches, motion picture cameras. The winners are selected on the air from National's Treasure Chest as a result of youngsters registering at the stores. Emil Mogul uses these registrations as

## MORE LOCAL ADVERTISERS USE WGAR!



There's a reason why WGAR enjoys overwhelming acceptance by local advertisers—now more than 100! The reason—more sales per dollar spent! PROMOTION attracts listeners; quality programming keeps listeners. WGAR has both.

Typical WGAR promotions include:



### COLORFUL BILLBOARDS

Heralding "The Big Show Wherever You Go", they feature local WGAR personalities, plus CBS stars—help merchandise WGAR advertisers!



### MOVIE TRAILERS

Outdoor and neighborhood theatres are starring WGAR personalities and shows; boosting listening.

### SPECIAL EVENTS

Fifteen hundred listeners joined in WGAR's annual excursion train to Ohio State Fair (4th year) and County Fair displays and broadcasts.

### WINDOW DISPLAYS

Remind Northern Ohioans of WGAR stars and activities—boosting programs and advertisers alike!

In Northern Ohio



THE SPOT FOR SPOT RADIO

Cleveland  
50,000 watts



CBS



Eastern Office: at  
665 Fifth Ave., N.Y.C.  
Represented by The Henry I. Christal Co.  
In Canada by Radio Time Sales, Ltd., Toronto

## More Advertisers Use WGAR -- LOCALLY!

Greater than Our Greatest Year

1953 sets an all-time high for local advertisers using WGAR! National products, too, must win local acceptance to win sales. WGAR has demonstrated its powerful local influence through quality programming and topnotch promotion.

### More People Working



With nearly two million on the job in the area served by WGAR, there's a tremendous market of people willing and able to buy.

### More Spending

Nearly 8 billion spendable income; average income nearly double the national average; here's a market where it *pays* to use the effectiveness of WGAR!



### More Selling Power

For results use WGAR! WGAR reaches more listeners, more often and more effectively than any medium in Northern Ohio! For results, use WGAR!

In Northern Ohio



THE SPOT FOR SPOT RADIO

Cleveland  
50,000 watts



CBS



Eastern Office: at  
665 Fifth Ave., N.Y.C.  
Represented by The Henry I. Christal Co.  
In Canada by Radio Time Sales, Ltd., Toronto

a measuring stick of the program's audience pull.

In June 1953 this kiddie show had a Pulse average of 15.7. During the first three months of 1953 *Time for Adventure* scored ratings 26% higher than during the same period of 1952.

The program format is designed to achieve a dual purpose: (1) get the strongest store name identification possible; (2) sell specific styles of shoes both for the children and their mothers. Here's how it works:

The program is opened with a 20-second children's film commercial. Starting 6 September these commercials are new puppet films produced by Global Telefilms, Inc., in Munich, Germany. These puppets are three animated bells that dance and mouth the National jingle as it is sung off camera.

At the close of this 20-second film "Uncle Bob" greets the studio audience:

"Hi, there, boys and girls. Welcome to National's Adventure Club. Let's call the meeting to order with our club signal! (Kids ring the bells). Now, tell me, who rings the bell?"

The studio audience answers: "National Shoes ring the bell!"

Then Bob Callan introduces the prize

giveaway and the film featured for the day. During the middle break comes a 60-second commercial for children's shoes, followed by the second half of the film. At the end of the film, Callan conducts the giveaway. After announcing the winners of the week, he tells the kiddie audience to call their mothers and big sisters to the set. The closing 60-second commercial is for women's shoes.

National first went on TV in fall 1948 with its sponsorship of a one-hour Western on WATV, Newark. Its greatest problem was the production of the commercial, since it became both exceedingly costly and cumbersome to have several models walking on-camera to show off the shoes. Today the shoes are usually shown in Bob Callan's hand or on a prop to cut cost and get a closeup of the shoes' details.

The Emil Mogul agency keeps close tabs on the efficiency of its air schedule by conducting regular media tests for the account. Here's the way these tests work for National Shoes: When the agency decides to test a particular 60-second time slot on a certain station, a write-in discount offer is made on the air. This requires listeners to request the discount certificate from the sta-

tion by writing the name of the station and the time at which they heard the offer made. This discount certificate can then be presented to any National Shoe Store. By comparing the response pulled by one particular announcement either with their computed average expectancy or past performance in that time segment, Mogul agency decides whether to keep a particular time or drop it.

That National's air schedule has paid off can be seen from the sales increases that the chain has been chalking up during the past few years. In 1951 National scored a 15% sales increase over 1950, and in 1952, the chain topped its own goal of a \$20 million sales volume. Plans for expansion still continue. "After all," as Louis Fried puts it, "our new warehouse in the Bronx has a capacity of supplying 200 retail outlets."

The present goal of 200 stores is a huge jump ahead of the operation's beginnings in 1924. When Louis Fried

★ ★ ★ ★ ★ ★ ★ ★

"Let's not hesitate to lose sales, accounts, billings, and profits—if we lose them because we remain completely and unequivocally true to what our experience and training have taught us is right."

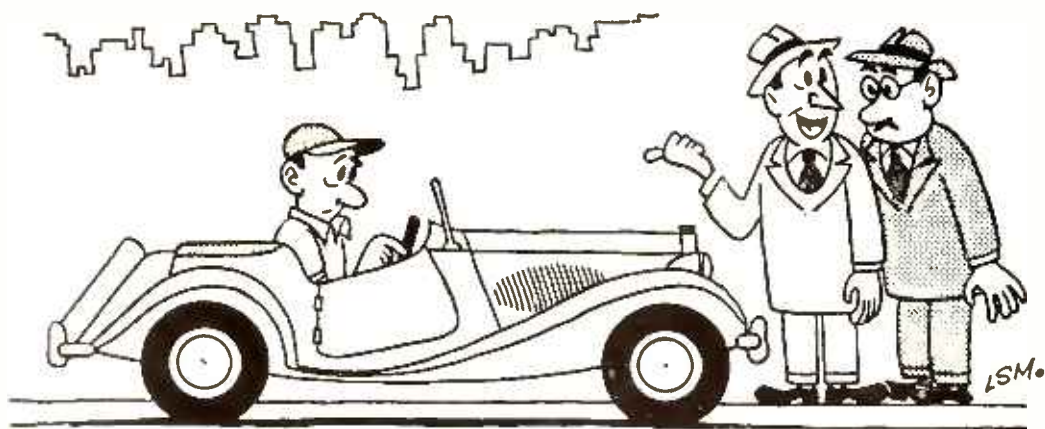
WALTER GUILD  
Guild, Bascom & Bonfigli, Inc.  
San Francisco

★ ★ ★ ★ ★ ★ ★ ★

and his brothers-in-law, Mac Siegel and Joseph Siegel, got together at that time with the idea of building a chain of shoe stores, they originally combined selling to both retailers and consumers. Known as the National Shoe Market, the operation started with 12 outlets. The partners renamed the chain National Shoe Stores, Inc., in 1929. In 1931 they stopped supplying retailers and became consumer outlets only. At this time Irving Siegel and Fred Siegel joined the organization.

The same men are at the head of the chain today: Louis Fried, president, also acts as advertising manager; Mac Siegel, secretary-treasurer in charge of public relations, responsible for selecting store locations and building goodwill for National; Irving Siegel, v.p. and woman's footwear merchandiser, who plans and supervises buying of women's shoes, and Fred Siegel, v.p. in charge of personnel, construction, plans and sales promotion of the chain.

★ ★ ★



## "He wants WBNS but keeps getting the B.B.C."

Car radios are important in Central Ohio. They add that big "extra audience" to WBNS, the station that already has more listeners than all local stations combined! WBNS carries *all* 20 top-rated programs—both day and night . . . a perfect vehicle for your selling messages.

CBS for CENTRAL OHIO



## MEN, MONEY

(Continued from page 8)

advertisers have pushed demands for services of a kind and variety which the early owners of agencies would never have undertaken. It is integral to the argument that agency "creativity" suffers when such "business management" functions are thrust upon it. The height of absurdity, think some observers, is to have advertising men give advice and guidance to corporation officials on the conduct of labor union negotiations. And so on.

\* \* \*

An advertising agency is a conglomerate of talented persons whose skills were originally in the preparation of copy that would sell, copy that would, in the late J. Stirling Gatchell's phrase, "leap off the page." Later the agency was esteemed for its flair in program showmanship. The sponsor's show leaped out of the loudspeaker and smacked the American public in its collective ear.

\* \* \*

Another point fits in with the carpenter's cry that much more than television is askew at many an agency. Here we quote an account executive. Said he in private discourse with this columnist: "There is too much tendency since the war to staff top agencies with soap men, cigarette men, appliance men, automobile men and whisky men rather than with admen. Although I've sold soup, sewing machines, chewing gum, razors and fountain pens, I've been typed as a whisky expert. I can sell that, too, but then I belong to the old school of creative admen who lived on the faith that we could use advertising to sell any product that had merit and was priced right."

\* \* \*

This account executive talks about the unimaginative "slotting" of manpower, about over-rigid barriers between product specialists. He also talks against the "business-manager mentality." Too many of the postwar agency-men "know all the don'ts of advertising, are wizards at ducking hazards but consistently stifle creative expression." He believes that agencies need some hard-hitting copy guys "probably with very bad manners." ★ ★ ★

## ABC'S APPROACH

(Continued from page 33)

half live time and half delayed broadcasts. Of the 32 stations cleared for *Make Room for Daddy*, 19 will carry delayed broadcasts.

However, the situation is changing rapidly. It was estimated in the last *Fall Facts Issue* of SPONSOR (13 July) that of the 23 largest single-station markets last April, fully 23 will have two or more stations by the late fall.

9. ABC is preparing to compete against CBS and NBC, as well as all the syndicators, in the film field. The new syndication department, headed by George Shupert, is only two months old, but it is already negotiating for two separate series of films totaling 134 half hours and is looking into other possibilities. Appointed as sales chief is Don Kearny, who has an extensive background of network and spot sales at ABC and at the Katz Agency. Sales offices will be set up in Chicago, Atlanta, Dallas, Los Angeles and San Francisco, in addition to New York, within the next six weeks.

10. There is no question but that ABC is becoming regarded as a major contender in the TV network sweepstakes. Not only is there a new air of confidence among ABC people, but doors that were once closed to the web are now open. The initial interest by clients in ABC after the merger solidified into let's-get-down-to-business when the web followed through on its promise to bring new talent into TV.

While ABC's impact on broadcasting may not exactly knock the medium on its ear, it will no doubt bring about important realignments in TV. Above all, ABC is providing room at night for those sponsors who couldn't get on CBS and NBC as well as clients coming into TV network advertising for the first time. Except for such obvious spots as those opposite *Milton Berle* and *I Love Lucy*, CBS and NBC just don't have any room for more sponsors. And the importance of time franchises causes sponsors to think twice before dropping a show, even if ratings are not of the best.

The results of the new competition on nighttime network TV must await the posting of ratings. But there is no doubt that some of the CBS and NBC shows will lose part of their audiences. So far as the advertiser is concerned, this means an increasing cost-per-1,000, which is far from welcome on TV. On the other hand, the combination of

## THE HIGHEST RATES . . . but the MOST LOCAL SPONSORS

. . . they know the  
others didn't buy it  
for less



San Antonio's  
Leading  
Independent



Nat'l. Rep. John E. Pearson Co.

★ 10,000 WATTS IN KANSAS CITY

**WHO**

Represented by  
JOHN BLAIR & CO.

DON DAVIS, President  
JOHN F. SCHILLING, General Manager  
MUTUAL NETWORK • 710 KILOCYCLES • 3,000 WATTS NIGHT

**CBS**

**IN THE LAND**

**OF**

**MILK and MONEY**

**WBAY**

**GREEN BAY**

**5,000 WATTS**

**PARIS FOUR...**

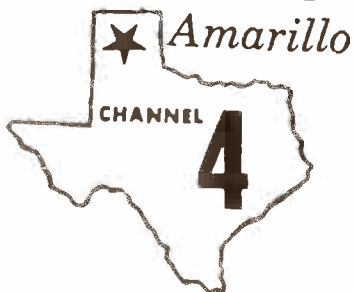
*hundred thousand*

Our 100,000 watts on Channel 4 will help you shoot it\*



\*It is the population in our coverage area — 30 Texas and N. Mex. counties with annual retail sales over \$553 millions. Availabilities are available.

**KGNC-TV**



REPRESENTED NATIONALLY BY THE  
O. L. TAYLOR COMPANY  
NBC & DuMont

new stations and new competitive programming will compensate for this by driving down rates in some of the markets.

ABC's own point of view on the meaning of the heightened competition is expressed by Robert E. Kintner, president, who told SPONSOR:

"Who benefits from such a new force as ABC today is providing on TV? Well, basically the industry itself stands to gain because I am certain the two other leading networks—CBS and NBC—will rise to the challenge. This, in turn, means that such stimulation will develop new programming criteria. Therefore, in the final analysis the benefits accrue to the audience.

"This is as it should be, for an advertising medium is as strong as the product it sells. In the case of both radio and television the product is programming. Programs are what both the audience and the advertisers 'buy.'

"The circle is complete: What benefits the audience and advertiser benefits radio and television. Any benefit for the industry as a whole is a gain for ABC and the other networks individually."

ABC is stepping cautiously into daytime TV during the week. It has no sponsors, for one thing. For another, ABC strategists want to nail down nighttime business first and this job is far from accomplished. A third factor is that many clients don't have the cash to carry both night and day shows. And fourth, some advertisers are watching to see whether NBC's daytime program bid will build up the total daytime audience.

ABC is starting out with the 4:00-5:00 p.m. slot, opposite P&G's hour on NBC. For the first half hour ABC has adapted one of its radio shows, *Turn to a Friend*, with Dennis James as m.c. This will be followed by an audience participation show with title and details to be announced later.

While most of ABC's money and attention has been poured into television, the impact of the merger was actually felt first in radio. Within a few weeks after the merger was approved by the FCC the web unveiled the first evidence of what it was going to do.

Taking the line that radio should do what it can do best, ABC announced it would put two-hour programs of music and some news on Saturday, Sunday and Monday nights. Tying the two hours together were well-known personalities. There was songstress Mar-

garet Whiting, who presided over the Saturday evening *Dancing Party* from 8:00 to 10:00; actor Burgess Meredith, on Sunday's *American Music Hall*, starting at 7:00, and opera tenor Jan Peerce, who was host on *American Concert Studio*. Peerce actually was on from 8:30 to 10:00 following commentator Henry J. Taylor at 8:00 and a sports program, *Field and Stream* at 8:15.

Later in the spring, ABC Radio's programming experts came up with a vertical block programming concept for the other four weekday nights. Plans called for lectures and forums on Tuesday, romance on Wednesday, drama on Thursday and comedy on Friday.

This neat pattern for nighttime radio was destined to be changed. The vertical block programming has been crisscrossed horizontally by ABC Radio's most important program development since the merger. This development is the use of 15-minute nighttime strips in prime slots — the 8:00 to 9:00 period.

Henry J. Taylor, still sponsored by General Motors (Monday, 8:00-8:15 p.m.), remains on the air, but that's about all. Among those displaced were some of ABC's Pyramid shows and Sterling Drug's *Mystery Theatre*, which now goes into the 9:30 to 10:00 p.m. slot on Wednesday.

In the 8:00-8:15 period Tuesdays through Fridays, ABC is now running *Three-City Byline*, 15 minutes of various kinds of chit chat featuring three newspaper people, Sheila Graham of the *Hollywood Daily Variety*, Hy Gardner of the *New York Herald-Tribune* and Irv Kupcinet of the *Chicago Sun-Times*.

The 8:15 to 8:30 strip is filled by bandleader Sammy Kaye, who has already been sold to Burlington Mills (Cameo nylons) Tuesday through Friday.

The 8:00 to 8:30 p.m. half hour started in the summer and will be followed shortly by what is the most revolutionary aspect of the new strip lineup — serialized drama. These new shows have been called nighttime soap operas, but ABC doesn't feel the characterization is quite accurate.

The two drama strips are *Hollywood Romance*, the story of a young actor, and *Mike Molloy*, a private eye show which began as a half-hour summer replacement. Ray Diaz, national director of programming for ABC Radio, told



SPONSOR that the nighttime serials will be paced much faster than the average daytime opus and will contain complete stories with five episodes. For those who tune in late in the week after the story starts, there will be sufficient explanation to enable the listener to follow the story. However, ABC hopes to create an audience that will listen every night, too, so that advertisers will not only get a large cumulative audience but a large number of advertising impressions per home.

Despite this across-the-board program band in the middle of the evening, elements of the block programming remain. Sterling Drug's *Mystery Theatre*, mentioned previously, will go back-to-back with a Philco sponsored dramatic half hour starting at 9:00. Both Philco and Sterling Drug represent recent sales. Friday night will continue with *Ozzie & Harriet* and *Meet Corliss Archer*, which, like the two drama shows, will run from 9:00 to 10:00.

Other shows in the hour period starting at 9:00 are *Celebrity Table* on Monday and a George Jessel variety show on Thursday. Both will take up a full hour. *Celebrity Table* will feature personality and music originations from well-known restaurants in Hollywood, New York, Chicago and Miami. ABC points out that while this technique has been used often in local radio, it is new to the radio networks.

So far as daytime radio goes, there

will not be much change. The most important development has to do with ABC's efforts to find a way of competing with Godfrey on CBS. *Live Like a Millionaire* has been ditched in the 11:00 to 11:30 a.m. period and two 15-minute shows substituted for it. The first, *Modern Romance*, has already been partially sold, Ex-Lax having bought Mondays, Wednesdays and Fridays. Following *Modern Romance* is an audience participation show, *Paging the Judge*, with actor Robert Paige as m.c.

While the 15-minute strips at night pretty much spell the death knell, for the present at least, of ABC's Pyramid Plan, under which one or more announcements were sold in five shows, there has been some talk of selling the nighttime strips via a special sales plan. That is, an advertiser might be offered a special incentive to buy these 15-minute segments in various combinations.

ABC, of course, would prefer to sell the strips across-the-board and the radio sales people report they still have hopes of doing so. Moreover, since last year the regular ABC Radio rate card has provided an incentive to buy quarter hours. It offers a contiguous rate for buys totaling 60 minutes. That is, a client will pay the hour rate if he buys four separate quarter hours at night.

Here's what a contiguous rate means in terms of money:

Time costs for a single quarter hour on the full ABC Radio network come to \$5.150 gross. Time costs for a full hour, or four quarter hours, come to \$11.377 gross. That means each quarter hour in a package of four comes to only \$2.844 gross.

ABC Radio is also mulling over a sales plan for the afternoon, but the sales people haven't settled on a formula yet. Presumably this sales plan would apply to the new *Jack's Place*, a program which will run weekdays from 2:35 to 4:00 p.m. and will consist of 15-minute segments, with each segment being self-contained and offering something a little different. This offers flexibility not only to advertisers but to the ABC stations, which can come in and go out of the show when they want. *Jack's Place* will be Martin Block's place come January 1951, when the well-known WNEW, New York, disk jockey, now under long-term contract to ABC, begins his work under the ABC banner.

## WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

# CFRB

T O R O N T O

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

#### REPRESENTATIVES

United States: Adam J. Young Jr., Incorporated  
Canada: All-Canada Radio Facilities, Limited

*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.



### 4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

#### Jewish Market of Metropolitan New York

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of  
"WHO'S WHO ON WEVD"  
HENRY GREENFIELD

WEVD 117-119 West 46th St.  
New York 19  
Managing Director



Check  
First

## CLEVELAND'S CHIEF STATION

5,000 WATTS—850 K.C.

BASIC ABC NETWORK

REPRESENTED

BY

H - R REPRESENTATIVES



CLEVELAND'S Chief STATION



Same old story  
in Rochester . . .

### WHEC WAY OUT AHEAD!

Consistent audience rating  
leader since 1943.

# WHEC

ROCHESTER, N. Y.  
5,000 WATTS

Representatives . . .

EVERETT-MCKINNEY, Inc., New York, Chicago  
LEE F. O'CONNELL CO., Los Angeles, San Francisco



There will be more work done on ABC Radio's program lineup, according to word from the network. There may well have to be. Not only does network radio itself face a fierce struggle but ABC Radio itself faces determined efforts by its competitors to come up with the right formula for network radio in the TV era. NBC Radio's recent highly promotional plans for revamping its nighttime and weekend program schedule reflect the feeling in many quarters that halfway measures to keep network radio solvent won't do the trick. NBC is backing up this contention with \$5 million. is putting heavy emphasis on the Sunday lineup and has a number of tandem-type sales plans up its sleeves to sell the new shows.

NBC's plans, which received the attention of its affiliates last week, call for the mass premiere of 28 shows during the week of 4 October. They include *Fibber McGee & Molly* strip, a new Gertrude Berg situation comedy, another situation comedy which may be played by Frank Sinatra, quiz and sports shows, pickups from affiliates, programs with collegiate appeal and others. Big name story material is an important aspect of the new NBC schedule, too. Among them: Somerset Maugham, Christopher Morley, A. J. Cronin, Sinclair Lewis, James Thurber, Robert Nathan, Alec Waugh and Philip Barry.

In coming up with ideas to compete—in TV as well as radio—ABC depends on informal weekly meetings of its program boards. The radio program board is headed by Diaz. Its composition is not fixed, but those commonly taking part in discussions are Buzz Blair, eastern program manager, who also acts as spokesman for his opposite numbers in the central and western divisions: William Hamilton, who represents the production point of view; Thomas Velotta, vice president in charge of news and special events for ABC Radio; Myrtle Tower, who is WABC's new program manager; Ruth Trexler, who represents the public affairs viewpoint; Frank Vagnoni for music and Jack Mitchell, script manager.

The TV program board includes Weitman, vice president in charge of talent and programming, the key man in the program picture and one of the four UPT executives brought into the new ABC operation: Charles Underhill, national TV program director;

Charles Mortimer, who represents program sales; Harry Morgan, who heads operations; Leslie Arries, director of sports, John Daly, vice president in charge of TV news, special features and public affairs; Robert Lewine, eastern program director; James Stabile, administrative manager of TV programming and others as they are required or if they are particularly interested in the problems under discussion.

Ideas funneled through the two program boards go up to the executive program board, which also meets once a week and has a formal agenda. Both Underhill and Diaz present recommendations and auditions at these meetings. Listening and deciding are the "Three Bobs" who are responsible for the destinies of ABC: Kintner, ABC president, former newspaperman and super-salesman; O'Brien, executive vice president, top administrator and one of those brought over from UPT, and Weitman, who is in on the origination of program ideas as well as their approval. Others on the executive program board are Alexander Stronach Jr., vice president for the TV network; Charles Ayers, vice president of the radio network; Daly, and Shupert, vice president for ABC syndication.

The final decisions, of course, lie in the hands of the radio and TV audience. What these decisions will be, nobody pretends to know. ABC feels it has done what it can, and there is a widespread feeling in broadcasting circles that ABC has displayed a competence and professionalism that augurs well for the future.

No one, least of all those at ABC, underestimates the toughness of the struggle that lies ahead. There are other factors besides programming that determine whether a network will make money and be successful. A good part of it is selling. Selling programs to sponsors, selling affiliation agreements, selling station clearances in markets with less than three or four TV stations, selling ABC to the public.

There has never been a time when three broadcasting networks competed on equal or near-equal status. ABC's future may well prove whether that situation can ever come about. ★ ★ ★

### 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.

## 49TH & MADISON

(Continued from page 15)

Politz survey that finally all the hub-bub seems to have run its course. During this time the broadcast medium has felt itself short-changed, cries of "unfair" have been echoed in most of the trade papers, and in the eyes of many media people the survey was claimed to be filled with only half truths.

Now that the subject matter has been cussed and discussed from nearly all angles and seems to be dying down, perhaps it would be time for SPONSOR to again review the findings and give a final summary of all the facts and figures.

In my opinion *Life* has done a great service to the advertising industry. I think Politz should receive a gold medal, and we should all in the broadcasting industry bow low in deep appreciation to *Life* for underwriting the survey. After all, if one radio program—or one TV show—costing a million or more annually, can reach almost as many people as the entire 175 pages of *Life*, including ads, editorial matter and what not, what more can we ask for? Compare, if you will, the cost of one radio show, once a week, with the cost of all the pages of *Life*, and it would seem that *Life* has given us the greatest source of competitive research information we could ever ask for.

Again, I say thanks to *Life* for showing what wonderful media radio and television are for the advertiser. We hope they will keep up their good work.

NAME WITHHELD ON REQUEST  
Station Representative  
Dallas, Tex.

• SPONSOR has already published two articles on the "Life" study. See "What sponsors should know about 'Life's' new four-media study," 29 June 1953, page 27, and "Is 'Life's' media study fair to radio and TV?" 13 July 1953, page 36.

## NIGHTTIME FALLACIES

I was so impressed with the article, "12 fallacies about nighttime radio" [10 August 1953, page 30], that I am asking your permission to have the article copied and mimeographed for distribution. Would you be so kind as to grant this request?

JACK WELDON  
Station Manager  
WAIR AM&FM, Winston-Salem

• In response to many requests, "12 fallacies about nighttime radio" is available in reprint form. Quantity prices on request.

## ROUND-UP

(Continued from page 67)

ntes after we had given these warnings to the stations, most people in the affected areas had received the news. One resident told us that he found only one family that had not received the warnings by radio. Without the cooperation of the radio stations, these warnings would not have been received in time and livestock and property losses would have reached an almost incredible figure."

\* \* \*

The National Association of Radio Farm Directors has set up a program to aid management of broadcasting stations in reaching trained personnel who understand the farmers' problems and can produce radio farm shows that will appeal to both the farmers and sponsors. A Professional Guidance Committee currently has applications from likely candidates and offers to pass the information along to interested station managers.

\* \* \*

To insure that agencies and advertisers comply with FCC regulations, WAAM, Baltimore, mailed its clients a set of examples of visual station identifications for easel cards, telops, slides, roll drums, and zoom cards.

\* \* \*

Larry Walker, v.p. of the Jefferson Standard Broadcasting Co. made three high school students happy recently by announcing that they had won scholarships to a special two-week radio course given by the University of North Carolina. Winners were selected from a large group of entries sent in by high school students and recent graduates who live within the WBT area.

\* \* \*

By the time you read this issue Kling Studios should have its cameras rolling all over the 85,000 square feet of floor space it now occupies in Chicago. The recent acquisition of additional property, according to V.P. Fred A. Niles, "will give Kling in Chicago the largest, most complete motion picture and TV film facilities between New York and Hollywood."

\* \* \*

Heightened interest in radio is noted by New York's WQXR. With business up 10% for the first half of 1953, the station's Sales V.P. Norman S. McGee noted that fewer advertisers took a summer hiatus and sponsors contracted for fall air time much earlier than usual.

★ ★ ★



**YOU** can now use the nation's best known musical commercial

the

## SONG AD!

- to introduce a new product
- increase sales
- build product identification
- create customer response

Call or write today about our \$75 audition procedure.



## KWJJ SPOTS are "Point of Sale" Advertising

KWJJ's "On the Spot" Blanket Coverage plan gives you 175 spot announcements during a 4 week period—PLUS nine solid hours of Remote Broadcasting from the dealers own place of business.

ALL FOR \$700.00

Support your local distributors with this hard hitting economical spot package.

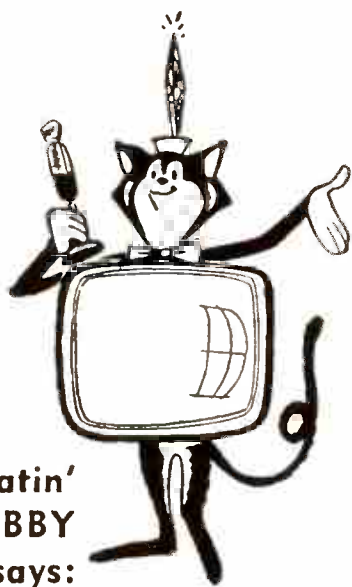


Nat'l Reps.: BURN-SMITH CO.

**NOW! GOOD TV**  
in  
**MOBILE, ALA!**  
**WKAB-TV**

CHANNEL 48

**CBS - DUMONT  
NETWORKS**



**captivatin'  
KABBY  
says:**

"20,000 television sets al-  
ready 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.:  
Dora Clayton Agency, Atlanta

**Newsmakers  
in advertising**



**L. T. Steele**, a v.p. of Benton & Bowles, has been stepped up to the new post of executive head of all television and radio activities of the agency. At the same time it was announced that Tom McDermott had been named v.p. in charge of television-radio programing and production. The new administrative lineup is a result of increased air activity at the agency with Benton & Bowles now claiming a place among the top three in TV billings. Ted Steele has been with the agency for 16 years, has been a v.p. since 1946.



**Benjamin Abrams**, president, Emerson Radio and Phonograph Corp., manages to make the headlines regularly. In recent weeks he did it twice: (1) a pledge to the FCC that Emerson would produce color TV receivers at prices approximately 25% above present day black-and-white receivers within 18 months after FCC approval of standards; (2) introduction of a one-pound portable radio which immediately started selling at a rate of 1,000 sets per day. "Five years from now, a Dick Tracy wrist radio," promises Abrams.

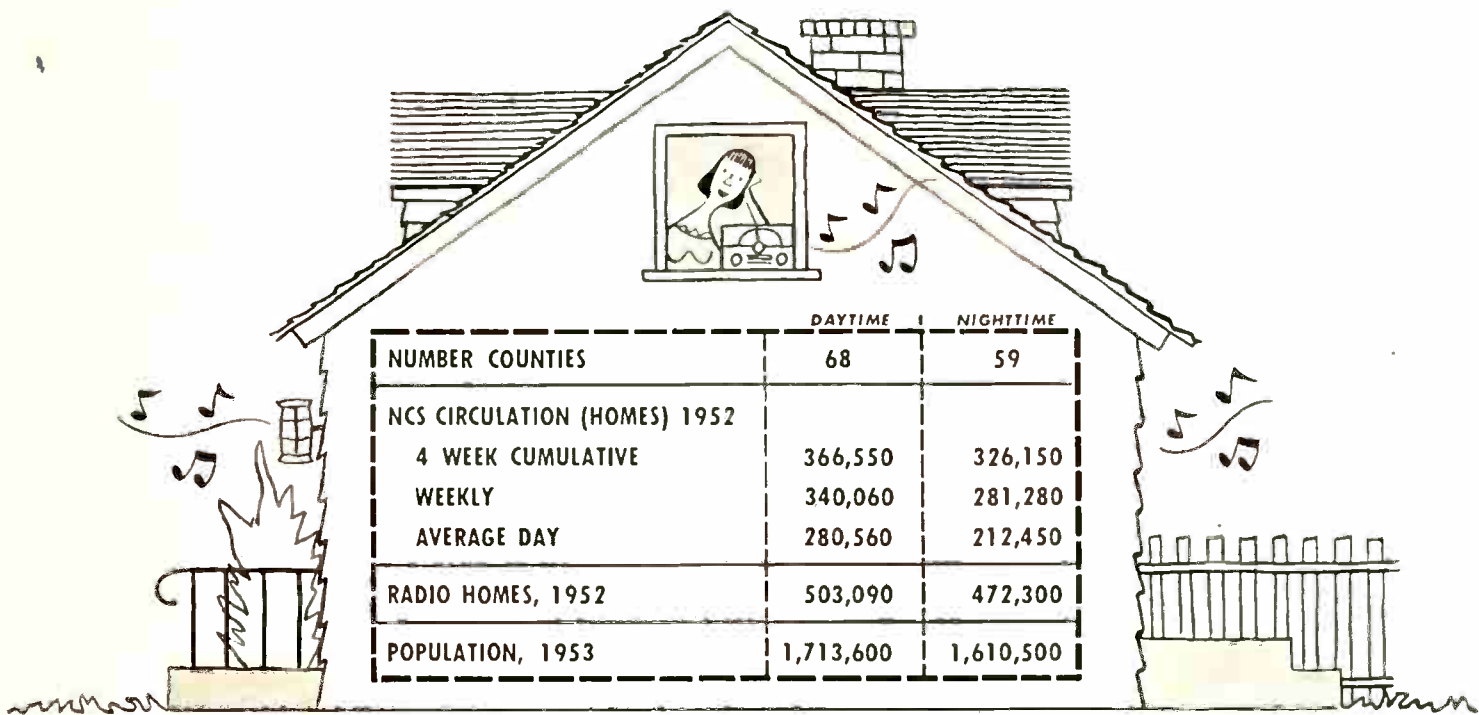


**George Wolf**, former director of radio and television production of Foote, Cone & Belding, joined Geyer Advertising, Inc. as director of radio and TV department. While at FC&B, he was overseer of productions for which the billings ran \$18-20 million. Right now he's busily planning a big air campaign for Nash-Kelvinator. Prior to his seven years at FC&B, Wolf served with the National Broadcasting Co. as a contact executive, and also wrote and produced an NBC institutional radio program.



**Burton Lambert**, account executive, WNEW, N.Y., moved up to become assistant to Ira Herbert, v.p. in charge of sales. Lambert has been in the radio field since 1935, started selling for WNEW 14 years ago. He is credited with pioneering the use of saturation campaigns by hard goods dealers. He has also been noteworthy for his ability to bring advertisers into broadcasting who had heretofore stuck to other media. Most recent example: a heavy summer campaign for General Motors Acceptance Corp.

# NO OTHER RADIO STATION REACHES AS MANY OKLAHOMA HOMES AS WKY!



*(Based on 1952 Nielsen Report and 1953 Sales Management figures for 58 Oklahoma Counties and 10 Kansas Counties)*

NO OTHER RADIO STATION REACHES AS MUCH OKLAHOMA BUYING POWER AS ...

# WKY



Radio Oklahoma City, Okla.

930 KC 5000 W NBC

Owned and operated by The Oklahoma Publishing Company: The Daily Oklahoman — Oklahoma City Times — The Farmer-Stockman — WKY-TV . . . Represented by KATZ AGENCY



### When will color TV be commercial?

September 1953 will undoubtedly be remembered in broadcasting as the month color TV "arrived." For by the end of this month both NBC and CBS will have begun to broadcast experimental programs in color, if, as expected, FCC permission is granted.

But harried sponsors, anxious to take advantage of the benefits of color plus sound, sight and demonstrability, will be asking three important questions once commercial color is approved by the FCC:

1. When will there be enough color sets to make it profitable to switch programs and commercials to color?

Answer from one expert, Dr. W. R. G. Baker, president of the National Television System Committee and GE v.p.: Mass color for the public on

a national scale won't come about for three or four years.

2. Will stations be able to afford the new equipment necessary?

Answer from industry experts: It will be hard for the big stations and formidably difficult for the small ones.

3. How much more expensive will color be than black-and-white to the sponsor?

Answer: Nobody knows for sure, but it will cost more. And until there are enough sets to justify the cost, sponsors may well hold back.

As for what you can do now, don't fail to read SPONSOR's provocative, tip-filled article on color TV, page 40.

\* \* \*

### Don't overlook nighttime radio

On two of New York's more famous streets—Wall and Madison—those who get ahead are the ones who know when to buck the trend.

There's no doubt the trend is back toward nighttime radio, but you'll still hear many an adman declare: "Nobody listens at night."

End of the war boom and the shift to a buyer's rather than a seller's market mean sponsors will have to make every advertising dollar count. That's why the arguments put forward for after-dark radio by one media director to a client make such interesting reading at this time. (See article page 34.)

In brief, he recommended a switch from morning to nighttime radio in 22 TV markets for five basic reasons:

(1) more homes reached; (2) more men reached; (3) more men available; (4) lower cost-per-1,000; (5) greater weekly turnover of male audience.

Of course the product made nighttime a good buy in this case. But too often a sponsor vetoes evening radio simply because ratings are down compared with what they used to be—before TV. Overlooked completely in such cases is the fact that he can still reach vast audiences at low cost (with many more homes than in years gone by)—which is, after all, what he wants.

\* \* \*

### Program data for sponsors

Want to know what a show costs? Who's sponsoring it? The agency? How many stations? The time, network and point of origin?

Then clip and tack SPONSOR's twin six-page Comparagraphs of Radio and TV Network Programs on your bulletin board for easy reference. The TV Comparagraph, completely revised with new 1953-'54 costs, sponsors and other data, appears on page 91 of this issue. The newly revised Radio Comparagraph was published last issue (7 September 1953). Both alternate from issue to issue throughout the year with fresh revisions as needed.

If you need an extra copy, or your librarian won't let you clip these valuable miniature encyclopedias of program data from SPONSOR, then write or phone and we'll be glad to send you an extra Comparagraph.

## Applause

### Tribute to free enterprise

The Advertising Council's eleventh annual report, just out, is a magnificent study of private American enterprise in action. Signed by Howard J. Morgens, Council board chairman and P&G v.p. in charge of advertising, it tells of 19 major and 47 other public programs it conducted the past year.

The 19 big drives were: Register and Vote, National Blood Program, the American Economic System, Better Schools, CARE, Civil Defense, Community Chests, Crusade for Freedom, Engineers Wanted, Forest Fire Prevention, Ground Observer Corps, Home Fire Prevention, Red Cross, Religion in American Life, Stop Accidents, Student Nurse Recruitment, UN

Day, U.S. Savings Bonds and Women in the Service.

Nineteen separate advertising agencies planned the campaigns without making a nickel on them. Nineteen advertisers served without pay as coordinators. Every major medium contributed time and space. Of radio the report says:

"Regular radio support was given to 18 top-priority campaigns and 39 others in 1952. Circulation through sponsored network programs alone (according to A. C. Nielsen Co.): 3 billion home impressions. Radio stations' coverage given the Register & Vote campaign, spearheaded by the National Association of Radio & Television Broadcasters, surpassed any

public service drive in history of the industry."

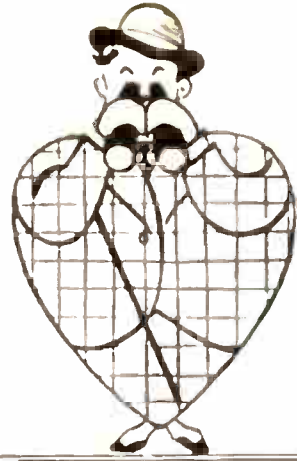
And of TV: "Television's public service support jumped more than 100% over the previous year. Coverage was stepped up phenomenally by advertisers, advertising agencies, networks and stations. Circulation given to 17 major campaigns and 10 others through sponsored network shows: 2 billion home impressions. Filmed TV programs began to help—with promise of even greater expansion of regularly scheduled TV support."

No wonder President Eisenhower, in a letter to Council President Theodore S. Replier, calls the Council "one of the most important agencies in the country." SPONSOR joins in this tribute.

**LISTENING  
POST**



or **OBSERVATION  
POST...**



In the "Heart of America" if it's LOOK  
or LISTEN-RADIO or TELEVISION-  
ADVERTISING OR SELLING....  
The SERVICE is COMPLETE with

the **KMBC·KFRM** Team

and Channel



CBS RADIO FOR THE HEART OF AMERICA

Represented Nationally  
by FREE & PETERS, Inc.

**KMBC·TV**

BASIC AFFILIATE CBS TELEVISION NETWORK... SHARING TIME WITH WHB-TV

# weed

and company

RADIO STATION REPRESENTATIVES

NEW YORK  
BOSTON  
CHICAGO  
DETROIT  
SAN FRANCISCO  
ATLANTA  
HOLLYWOOD