

SP 10-30 1247
 WM S HEDGES
 N B C
 30 ROCKEFELLER PLAZA
 NEW YORK 20 N Y

NEW YORK
 N.Y.

SPONSOR

magazine radio and tv advertisers use

11 JANUARY 1954

50¢ per copy • \$8 per year

JAN 15 1954

(NSG GENERAL LIBRARY)

When Upstart and Flount
 nailed down the account
 Of SNARL, "The Top Canine Fare,"



Said Flount, "Here's a thought
 that'll get the stuff bought —
 The chance that we have's
 really rare!"



**PAT WEAVER:
 A PROFILE**

page 31

How the CIO uses
 radio to prove it
 doesn't have horns

page 34

The tv panel show:
 costs, audiences

page 36

Is radio being
 sold too cheaply?

page 39

Cancer scare:
 Is cigarette copy
 making it worse?

page 40

**VITAPIX: A TV
 REVOLUTION?**

page 42

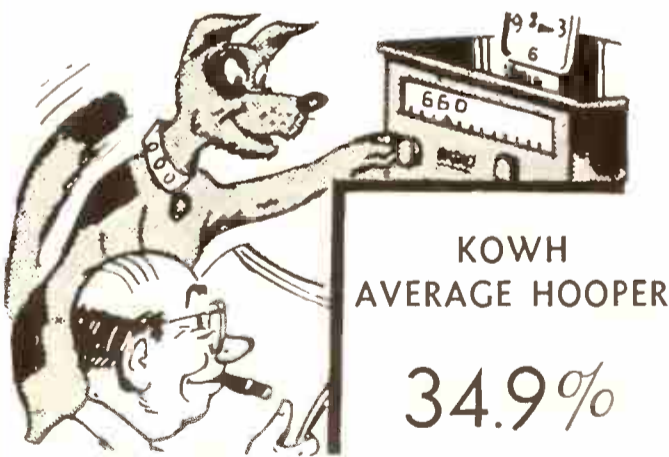
What's wrong with
 printed media
 rating services

page 44

We can crack the Midwest with
 an Omaha test . . .
 There's a station out there that's
 a gem!



Our program needs tone — we'll buy
 KOWH alone . . .
 Every guy and his dog tunes to them!



Moral

EVERY GOOD TIME-BUYER
 KNOWS KOWH HAS THE:

- Largest total audience of any Omaha station, 8 A.M. to 6 P.M. Manday through Saturday! (Haaper, Oct., 1951, thru Nov., 1953.)
- * Largest share of audience, of any independent station in America! (Nov., 1953.)

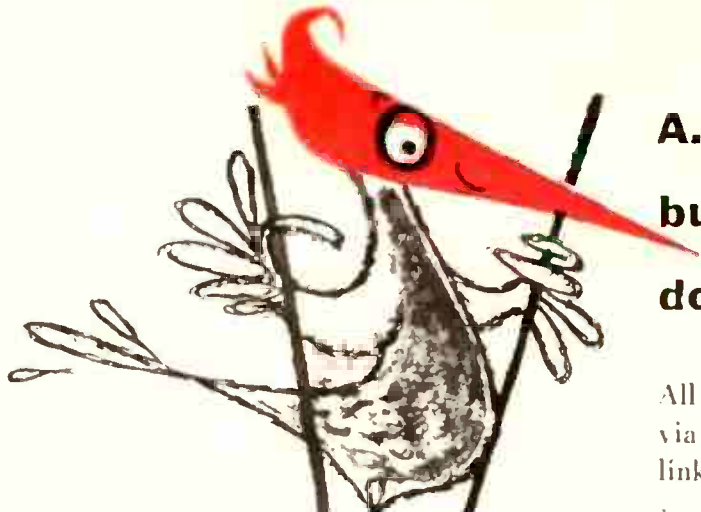
Kowh

OMAHA

"America's Most Listened-to Independent Station"

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





**A.T.&T. has no wire for hire
but we ask you,
do you dig TD-2?**

All live network programs now come to television WOODLAND via a brand-spankin' new A.T.&T. "TD-2" microwave relay link from the main line at South Bend to Grand Rapids.

In case you're not hep on your relay systems, type "TD-2" is the Cadillac of them all—much better than co-axial cable and the more inexpensive "TD" links. That's especially important now, with color at our front door—brother, really important!

WOOD-TV was first to order and get this improved service in these parts. just as it was first to go to full 1000 foot tower height last month and will be first to go to full power next month (right now our interim 100,000 watts picture is greatest in all of television WOODLAND).

WOOD-TV is first with INS facsimile news service in Michigan, and first to take delivery on color adapting equipment for its transmitter. When you spend a buck on WOOD-TV, you get lots more than that in advertising value and service.

Schedule your advertising on WOOD-TV, Grand Rapids' *only* television station. The Western Michigan station with top technical equipment, top local *and* network programming—and the top market to go with them.*

*Primary service, too, to Western Michigan's most populated area including Muskegon, Lansing, Battle Creek and Kalamazoo.



WOOD-TV

GRAND RAPIDS, MICHIGAN

Grandwood Broadcasting Company.

Reaches more people who have more and buy more

NBC, Basic; ABC, CBS, DuMONT, Supplementary.
Associated with WFBM-AM and TV, Indianapolis, Ind.,
WFDF, Flint, Mich., WEOA, Evansville, Ind.

REPORT TO SPONSORS 11 JANUARY 1954

NBC Radio offers weekenders 8 new programs

NBC Radio's bid for weekend domination, begun with "Weekend" and "Big Preview" in October, was hyped this past weekend with 7 new shows, including 3 "longies": "Road Show," 4 hours Saturday, called first coast-to-coast network program designed specifically for motorists; "Never Walk Alone," 45 minutes Sunday, religious; "Collector's Item," 2 hours Sunday, educational. Others include revived "Breakfast in Hollywood," "Heritage over the Land," "Show Tunes," "Sunday at Home." Eighth show, "People," starts 23 January. For what else to expect from NBC, see SPONSOR's profile on Pat Weaver, starting page 31.

-SR-

Yogurt sales rise after air switch

Since Dannon Co. (makers of yogurt) dropped newspapers some 9 months ago, switched 80% of budget to air media, sales have risen 30% over previous year. WOR-AM-TV gets entire air slice for 8-10 radio commercials, 20-25 tv announcements weekly. Zlowe is Dannon agency.

-SR-

Wine battle to be fought in air

1954 will see battle for leadership in sweet wine field fought mostly in air. Monarch Wine (Manischewitz), \$2 million spender, will devote 3/4ths 1954 budget to spot radio, tv through Emil Mogul Co. Wine Corp. of America (Mogen David wine), whose 1953 budget totaled \$1.4 million, and Quality Importers, distributors of Welch Wine, on which \$1.2 million was spent, will put most of their 1954 budgets into air media, network and spot. Mogen David's sponsoring "Dollar a Second" (Du Mont via Weiss & Geller); Welch has "Dotty Mack Show," also on Du Mont, via Monroe Greenthal.

-SR-

Gold Seal, Calgon, Pan Am buy tv

Some new tv sponsors: Gold Seal Co., makers of Glass Wax (which Arthur Godfrey built up via radio) will sponsor Jo Stafford (through Campbell-Mithun) in weekly 15-minute show on CBS TV, Tuesday, 7:45-8:00 p.m., starting 2 February. Calgon, Inc., Pittsburgh manufacturer of Calgon water softeners, will finance 15-minute segment on Bob Crosby's across-board daytime half-hour on CBS TV (3:30-4 p.m.) starting 10 February. Agency: Ketchum, McLeod & Grove, Pittsburgh. Pan American Airways (JWT) has taken NBC TV's "Meet the Press" (Sunday, 6:00-6:30 p.m.) on alternate weeks. Revere Copper & Brass (St. Georges & Keyes) shares sponsorship.

-SR-

New Lewis radio show has 3 signed

Among active radio sponsors is Van Camp Sea Food Co., California. Firm this month began alternate-week sponsorship of Edgar Bergen-Charlie McCarthy, CBS Radio, Sundays 9:30-10:00 p.m. It also bank-rolls 15-minute segment of new hour-long "Robert Q. Lewis Show" 11:00 a.m.-12 noon Saturday, CBS Radio. Agency: Brisacher, Wheeler & Staff, San Francisco. Two other sponsors buying into this show: Milner Products for Pine-Sol, via Gordon Best, Chicago; Mutual of Omaha, through Bozell & Jacobs, Omaha.

REPORT TO SPONSORS for 11 January 1954

NBC Radio "3 Plan" has 2 sponsors NBC Radio's "Three Plan" now has 2 sponsors: Hudnut Sales Co. (via K&E), using 4 participations weekly on "Fibber McGee & Molly," "Second Chance" and "It Pays to Be Married," all 15-minute across-board shows, and Lewis-Howe Co. for Tums (Ruthrauff & Ryan).

-SR-

SPONSOR looks at cigarette ads Few big industries have been put in position where their product is as suspect as tobacco industry's is today. SPONSOR's article, "The cancer scare: is cigarette copy making it worse?" shows how this came about, what \$4 billion industry is doing about it. Air media concerned because they got some \$56 million from industry in '53.

-SR-

Hooper "duplex" used for radio Hooper uses "duplex" phone coincidental for radio only, coincidental-diary for tv. SPONSOR's correction on this reached printer too late to be made because of holiday rush. Article, "What's wrong with the air-rating services," published 28 December 1953. "Duplex" means respondents asked not only "What are you listening to now?" but also "What were you listening to 15 minutes ago?" This gives some audience flow figures.

-SR-

Finding prizes now an industry Radio-tv giveaway prizes totaled \$10 to \$15 million last year and are increasing, says Richard S. Robbins, who heads own New York firm specializing in supplying stations, networks, producers with prizes. Robbins says 4 firms dominate field. They get prizes from sponsors whose "pay" is free mention on air as prize givers. Robbins emphasizes business has no connection with firms which charge sponsors fee to obtain free plugs—a growing practice opposed by stations and agencies alike. To supply \$3 1/2 million worth of free prizes to his clients last year, Robbins got \$150,000 in fees. He "services" 9 network giveaway shows, 30 local tv shows, 500 local radio shows.

-SR-

19 tv stations return C.P.'s During last quarter of 1953, 19 television station permittees returned their construction permits to FCC. Three were vhf permits; 16 were for uhf operation. Most C.P. holders returned authorizations "for economic reasons," but some were canceled by FCC. Commission told grantees, in effect, to either build station within specified time (8 months from date of grant is allowed, but 30 to 90 day extensions frequently are granted) or return C.P. (See list of C.P.'s relinquished on page 55.)

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
General Electric Co, Schenectady, NY Marcalus Mfg Co. East Paterson, NJ	Tv receivers Marcal Paper prod	Maxon, NY Calkins, Holden, Carlock, McClinton & Smith, NY	125 radio stns in mkts where new tv stns are opening NY, Phila	Radio: 60-sec anncts; 5 to 10 anncts a wk per stn; 18 Jan; 6 wks Radio: 60-sec anncts, daytime partic: mid-Jan; 13 wks
Modglin Co, LA Norwich Pharmacal Co, Norwich, Conn	Plastic household prods Flavettes (pill to cut down tobacco, food appetite)	Roy S. Durstine, LA Benton & Bowles, NY	23 tv mkts 20 radio mkts	Tv: 60-, 20-sec anncts; mid-Jan; 18 wks Radio: 60-sec anncts, chn brks; March; 13 wks
S. C. Johnson & Son, Racine, Wis	Pride furniture wax and free dusting cloth offer	Needham, Louis & Brorby, Chi	20 top tv mkts	Tv: 60-, 20-sec anncts; 19 Jan; 13 wks



a half-hour of wholesome fun
for the young'uns

MONDAY thru **FRIDAY 5:30**



classic two-reel slapstick comedies

of the keystone era with narration

keyed to the kids.

"Jolly" Jack Gleason handles the narration,

the moppets, and the commercials.

Twenty-five children on set emphasize the commercial impact.

RATING: 2.6 on first pulse

MAIL: 3,214 in first 10 days

note: Follows "Junior Frolics" top local station show in Metropolitan New York market.

COST: \$500 per program

NATIONAL REPRESENTATIVES
WEED and Co.

w a t v **c h a n n e l** **13**

ARTICLES

Pot Weaver: a business profile

SPONSOR talks to the new NBC president, discusses his plans and ideas for the future, appraises his past accomplishments

31

CIO uses radio to prove it doesn't have horns

An analysis of why a labor union decided to reach the non-labor public as well as its own members and how it went about planning its new public relations approach. Nearly \$1 million will go into air media in 1954

31

The television panel show: costs, audiences

Why are there so many panel shows on the air? SPONSOR studies the question, presents a detailed picture of how different kinds of clients use panel shows

36

Is radio too cheap?

Radio's cost is compared with that of other media in a provocative chart. A full length report will follow in a subsequent issue

39

Cancer scare: is cigarette copy making it worse?

Radio and tv's \$70 million stake in cigarette advertising may be affected by recent drop in cigarette sales. SPONSOR queries the tobacco industry to find out what it will do about health copy

40

Vitapix potential: tv film revolution

The only station-owned film syndicator in tv may mean the beginning of film networks and the end of Hollywood's hoarding of big-name films

42

What's wrong with printed media rating services?

Part 15 of SPONSOR's All-Media Evaluation Study discusses the differences between broadcast ratings and print measurement services and covers in detail what advertisers should know about the latter

44

How radio-tv got local detergent distribution

Los Angeles firm used only air media to get beachhead in the supermarkets with its new liquid detergent. Result: 50% distribution in 30 days

47

COMING

Comparing air rating services market by market

The 16th article in SPONSOR's All-Media study is based partly on a study by Ward Dorrell, research director of John Blair & Co. The article will list markets covered by rating services and cover supplementary services

25 Jan.

Film section: programing

SPONSOR presents the first part of a two-part series covering the tv film field from A to Z. (The second part will deal with film commercials.) Film buyers will find a complete listing of available tv films, a directory of producers and sellers, tips on what to look for in tv film programs and how to buy, the 1953 developments and 1954 trends, the latest dope in color and re-runs, the meaning of competition between syndicators and tv networks, pricing formulas

25 Jan.

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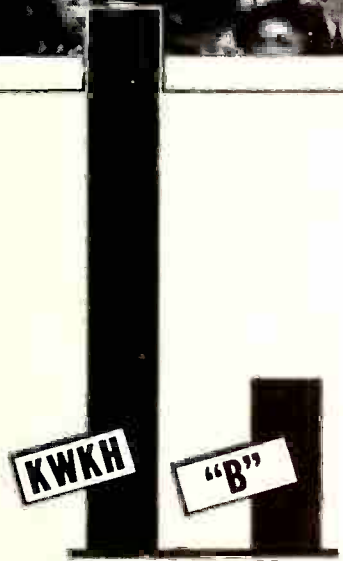
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KWKH is first

**by more
than 202.9%
in average
daily listeners!**



AVERAGE DAILY LISTENERS

Any way you look at it, KWKH is the Number 1 radio value in the big Arkansas-Louisiana-Texas area.

KWKH gets 202.9% more Average Daily Listeners than Shreveport's second station—yet costs only 60% more dollars!

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

Write direct or ask your Branham man for all the proof of KWKH's tremendous superiority.

KWKH
A Shreveport Times Station

50,000 Watts • CBS Radio •

SHREVEPORT **Texas**
LOUISIANA
Arkansas

The Branham Co.,
Representatives
Henry Clay, General Manager
Fred Watkins, Commercial Manager

TO THE ADVERTISING INDUSTRY:

On January 1, 1954, KBIG rates increased an average of 12%.

KBIG Rate Card No. 1 was issued before we went on the air in June 1952. We believed then that our 10,000 watt-740 KC signal from Catalina Island would saturate all Southern California. We also believed the Southern California community would like our formula of "Music You Like, Just Enough News and the Right Time, All Day Long." We couldn't prove this then. Now we can.

You advertisers made KBIG a commercial success from its third month. The public has responded to KBIG with ever-increasing loyalty, indicated by constantly increasing ratings, mail response and sales success stories.

For the last two months, KBIG commercial time has been sold out. It is our policy to keep one-fourth to one-fifth of our time non-commercial, whatever the temptation to turn a quick dollar. Within the commercial time allotment, advertising content is restricted to a maximum of three minutes in each quarter-hour period. There is no multiple spotting in excess of one minute.

This means that KBIG delivers an audience of increasing QUALITY as well as quantity. Isn't such advertising worth 12% more? We think you'll agree that it is. Your sales message reaches an audience in the right mood, an audience unbores and un irritated by over-commercialism.

For Coverage, Impact and Dollar Value, KBIG is "The Giant Economy Package of Southern California Radio."

10,000 WATTS
AT 740

KBIG

STUDIOS IN AVALON
AND HOLLYWOOD

GIANT
ECONOMY
PACKAGE OF
SOUTHERN
CALIFORNIA
RADIO

The Catalina Station

John Poole Broadcasting Co.

KBIG . KBIF . KBID-TV . KBIC-TV

6540 Sunset Blvd., Hollywood 28, Calif.

Hollywood 3-3205

Nat. Rep. Robert Meeker Associates, Inc.

Timebuyers at work



Joan Rutman, N. W. Ayer, New York, says that ratings alone can't tell the story of radio. "Take, for example, one of our clients who's promoting use of a utility by housewives," Joan told SPONSOR. "For him, I bought participations in a local daytime cooking show with an outrageous cost-per-1,000. However, as this advertiser will be first to show, his mail response from the program has been five times larger than the program's ratings would seem to justify." Furthermore, says Joan, a time-buyer must integrate radio into the over-all campaign strategy: cost-per-1,000 is no cure-all.



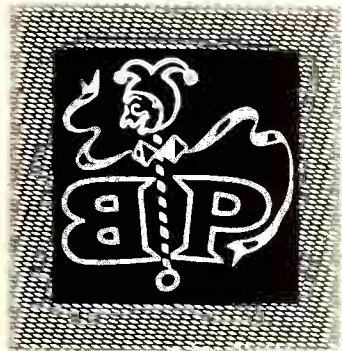
Alexander D. Coau, Calkins & Holden, Carlock, McClinton & Smith, New York, has been traveling almost continuously since fall. The purpose: to review and revise air schedules for Stokely-Van Camp. "This is the largest single promotion in all media on a local basis where canned foods are concerned," "Dud" explained. By visiting local markets. "Dud" has developed a personal contact with local brokers as well as station personnel which assures the sponsor of maximum dealer cooperation and station merchandising for his client's advertising investment.



Harold Davis, Erwin, Wasey & Co., New York, says that some clients have an arbitrary maximum cost-per-1,000 in mind when they decide to use radio. "But that isn't the most efficient yardstick," Hal explains. "It doesn't take into account such factors as audience composition, the psychological factor of getting the right people at the right time." And, he adds, when they do use a cost-per-1,000 yardstick for tv, these advertisers use it far more liberally, on a market-by-market basis. "No one factor is enough to determine choice of a medium."



Robert Wulforth, Kenyon & Eckhardt, New York, buys time for Welch Grape Juice, National Brewing Co., Chase National Bank. "About two-thirds of our air budget for Chase goes into tv, one-third into radio," he explains. His choice of local New York programming for the bank was based not just on cost-per-1,000, but upon the type of audience reached. As a commercial bank, Chase is interested in attracting people to its services—its commercials are aimed primarily at men. Therefore, Bob placed them during early morning hours.

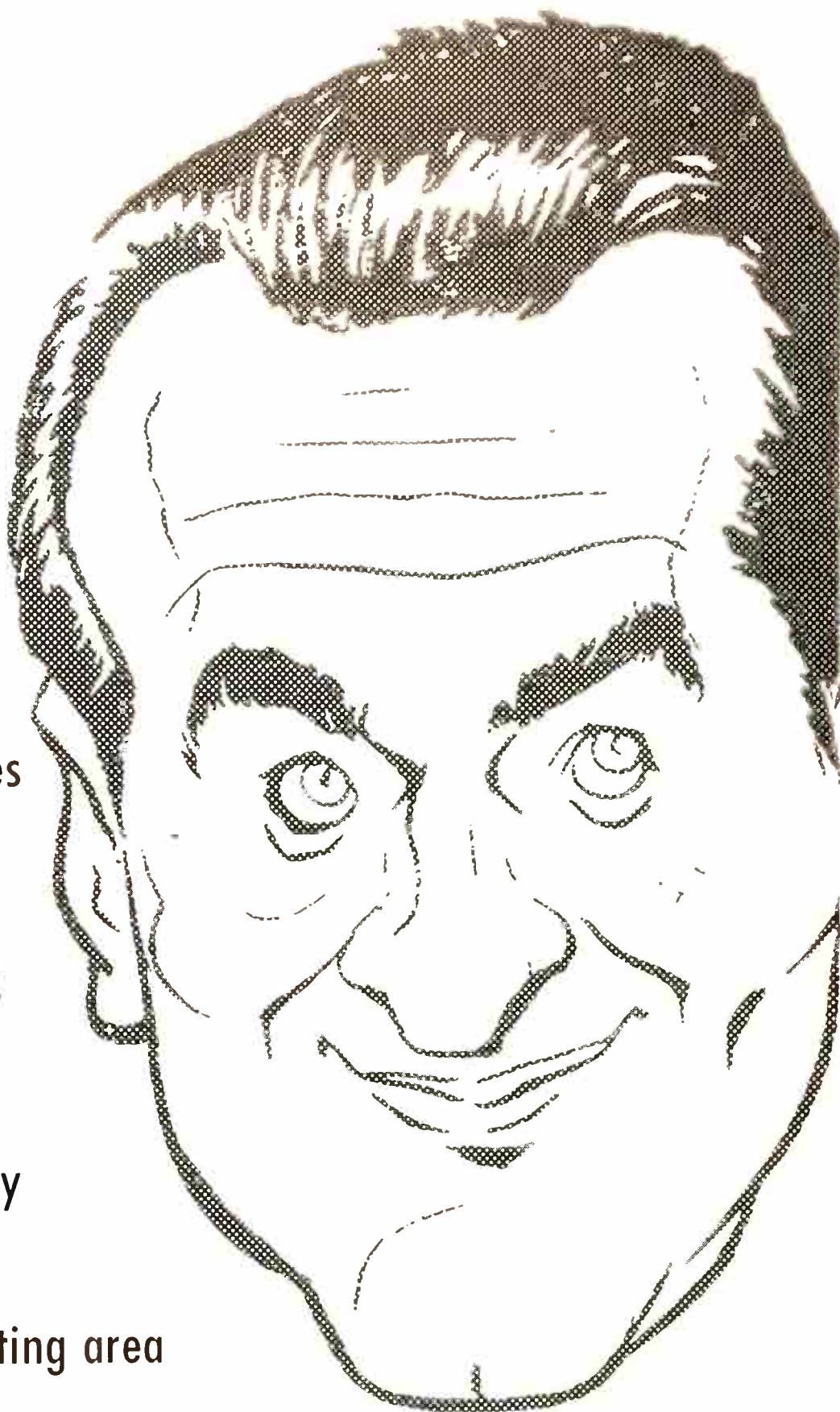


Impartial survey proves

BOB POOLE

is the
top radio personality
in the
GREENSBORO broadcasting area

Contact Hollingbery, our national representative . . . get the facts from "The Pulse of Greensboro" report. You will learn that day by day Bob Poole attracts more listeners than any other local personality every quarter hour he broadcasts for WBIG. His high rating is maintained even when he competes with two nationally famous network shows in late afternoon.



WMCT's new 1088 ft. tower and 100,000 watts maximum power

NOW! you get "new sell-in-the-shade"



DATA

WMCT, Channel 5, Memphis

- Now operating on full maximum power of 100,000 watts.
- One of America's tallest Television Towers
- 1335 feet above sea level
- 1013 feet above average terrain
- 1088 feet above ground

Memphis' and the Mid-South's tallest TV tower

now delivers the...

- highest grade signal service
- clearest picture in this **area** from Memphis, Tennessee

With the operation of WMCT's new tower, on preferred "low-band" Channel 5, a vast new area in the Mid-South will be afforded clearer pictures and improved signal reception.

The previous "fringe" area has been pushed back from a 65 mile mark out to a general radius of approximately 135 miles.

This represents a 100% or more increase in coverage for WMCT—and means more people will see and hear your selling story better, with the highest quality reception from Memphis provided by any other Mid-South station.



SHADED AREA IN TERMS OF PEOPLE AND BUYING POWER

The figures to the right reflect only the shaded area as shown in the map on the page to the left. They do not include population, retail sales, or effective buying power of urban Memphis and the territory within 65 miles of Memphis, all of which are of course covered with high grade primary service by WMCT.

Population.....	1,834,700
Retail sales.....	\$1,460,688,000
Effective buying power.....	\$1,291,398,000 .

WMCT

Memphis' first TV Station

MEMPHIS Channel 5

NBC-TV-BASIC

WMC WMCF WMCT

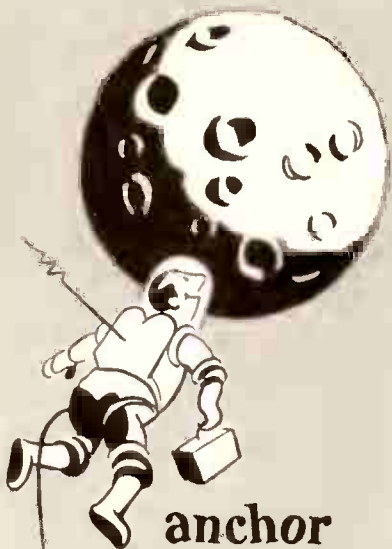
Now 100,000 Watts

Also affiliated with ABC and DUMONT

Owned and operated by
The Commercial Appeal

National Representatives
The Branham Co.

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

49th and
MADISON

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

BANKS ON RADIO

We are a happy subscriber of SPONSOR but I would appreciate receiving an extra copy of the article on the use of radio by all 11 banks in Kingston ["Why all 11 banks in Kingston use radio." 30 November 1953, page 32].

H. L. BUCCELLO
Advertising Manager
Bank of America
San Francisco 20

• A limited number of extra copies of the 30 November 1953 issue are available. Price is 50¢ apiece.

RADIO/TV DIRECTORY

I found your New York directory so handy it occurs to me that our traveling staff members would also find it extremely valuable and am wondering if you could spare a dozen copies.

Please accept my best wishes for the continued success of the wonderful work you are doing.

FRANCES E. RILEY
Manager of Information
NARTB, Washington, D. C.

You put out a booklet, I believe, covering agencies in New York. How do I go about getting one? We'd sure appreciate a copy.

W. C. SWARTLEY
Station Manager
WBZ-TV
Boston 34

• SPONSOR'S "Radio and Tv Directory" is free to subscribers.

MEDIA STUDY

Would you please note my order for a copy of your 20-part Media Evaluation series which I understand, you will be publishing in book form next year.

S. D. ROSE
Supervisor of Media
Young & Rubicam, Ltd.
Montreal

• SPONSOR is publishing the complete Media Evaluation Study in book form this year. Reservations are acceptable now by writing to 40 East 19 St.

We are extremely interested, belated-

ly, in a two-installment article by Ray Lapica on the methods of purchasing media. These articles appeared in your issues of June 1 and June 15 of this year "How to choose media." I and II.

I wonder if you would be kind enough to send us one copy each of those two issues.

THAD HORTON
D'Arcy Advertising Co.
Atlanta 5

• A limited number of extra copies of the 1 June and 15 June issues are available at 50¢ each.

TV OVER-COMMERCIAL?

Having a considerable part of our advertising budget in television, it is quite natural for us to give more than the average amount of attention to the medium and its use. I would agree with Mr. Sigurd Larmon that over-commercialism is present, if not rampant, in television ["Is tv over-commercialized?" 14 December 1953, page 27].

I would also say that it is the fault of all three—broadcasters, agencies and advertisers. I don't blame any of the three groups for feeling the influence of the high cost of television on their policies. Being neither a broadcaster nor an agency, I would not presume to offer solutions to their problems; but as an advertiser I can tell you how I think television should be used. First of all, let me offer the reasons why I think all three groups are at fault.

A broadcaster has a substantial investment in a television station. Personnel requirements and, accordingly, operating costs are much higher than those of radio stations. Revenues must be high to produce profits which the broadcaster rightfully is entitled to. Thus, there is a great deal of double-spotting in addition to sponsored I.D.'s in many station and chainbreaks. Right there, the result is a succession of five commercials at every stationbreak. . . . This is good for the station's pocket-book but makes the audience very tired of commercials. Incidentally, it doesn't help the advertiser. Commercials on parade, like soldiers, lose identity. All sorts of devices are used by stations to permit this double spotting. For example, local programs are "backed up" or started 20 seconds early so that 50 seconds may be available after them and still meet the network on time. Some stations cut introductions and credits on network and local programs to sell more stationbreak time. . . .

Everyone likes their HOME FOLKS!



Remember when, at that last convention you attended, the conversation took its usual turn—ended up with all the boys doing a little bragging about their home town?

It never fails, does it! *Everyone* likes their home folks—feels more comfortable when they're around them; shares their interests, their likes and dislikes more closely!

Well, that's the reason why the swing has been to independent, *local* radio 100% of the time . . . why more and more advertisers get the best results from using stations with their finger on their home town's pulse. Sure, you can get the same results . . . just ask any one of the nation's leading independents—they're listed below for your convenience.

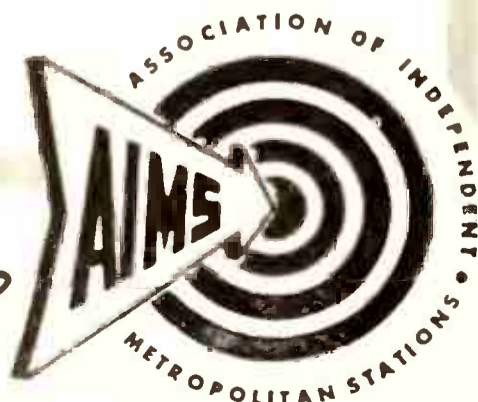
THESE STATIONS CATER TO THEIR HOME TOWN'S TASTES:

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

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

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

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



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

use all the
IMPACT of

WVEC-TV

CHANNEL 15

in the Great
Norfolk Area!

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

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

only **WVEC-TV**

is a basic



Television
Affiliate

Represented by
WILLIAM G. RAMBEAU

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

It has been often said that television will price itself out of business. Nevertheless, while prices increase, cost-per-1,000 of audience is on the decrease. It is far more likely that television might "commercial" itself out of business. . . . When people walk away from commercials, cost-per-sale will increase and this will not be the fault of the station rates but of the commercials.

Over-commercialism in television is also partly the fault of agencies, especially those who use hard sell in an effort to produce quick results for advertisers. . . . Agencies should exercise restraint and encourage it with their clients. . . . Hard pitching, hard sell is more often than not offensive. . . .

Again, the agency recognizes the fact that its client is in an expensive medium. It expends itself to make that medium produce super results for him. It very often results in "pulling the strings too tight." It over-sells and thus builds sales resistance rather than acceptance. . . .

The advertiser's fault comes from his realization, too, that he is in an expensive medium. He demands immediate results, in excess of those he would expect from less expensive media. Because television is a very powerful medium, the advertiser is entitled to superior results. He will get them, too, if he doesn't force it too hard. . . .

Perhaps it all goes back to the broadcaster. Other media reject objectionable copy. In some newspapers reverse plates must be screened. Column widths are limited by height. Exaggerated claims may not be published nor is exaggeration permitted in the manner in which reasonable claims are presented. We have a fair code of ethics set out by the NARTB. It could be improved, but first of all it should be adhered to. Most broadcasters are doing very well financially. They can eliminate double-spotting and excess commercial time and still do very nicely. There is nothing that says the investor in a television station should get his money back in the first year. And a slow dime is still better than a fast nickel.

Good programing with strong sponsor or product identification will hold television audiences and ultimately sell more goods than good programing with hard-sell techniques; and if you make the commercials short, the audience will be reluctant to go away and

risk the chance of missing part of the program.

E. RUDOLF GEGENSCHATZ
*Public Relations & Business
Development*
*First Federal Savings & Loan
of Miami*

FARM ISSUE

In the October 19 issue of SPONSOR you ran a very fine article entitled "Farm radio and tv: 1953."

We would be very appreciative if we could obtain one or two copies. . . .

JOHN F. BONSIK, Secretary
Bonsik Advertising
Fort Wayne, Ind.

• Mr. Bonsik refers to SPONSOR's annual farm issue. No reprints of the articles are available. Extra copies of the issue cost 50c apiece.

TIMEBUYERS' XMAS

Your article on "What timebuyers want for Christmas" [14 December 1953, page 34] was interesting. It's nice to receive Christmas presents; it's also nice to give them.

With that thought in mind don't you think it's about time the timebuyers started giving Christmas presents to the salesmen?

Who very often makes a "hero" out of a timebuyer? The salesman.

Who can always be counted upon for little inside bits of information so important to timebuyers? The salesman.

Who is always there to service and help in any way he can? The salesman.

Who is always there to act as an agreeable, affable host? The salesman.

Who can the timebuyer not do without? The salesman!

Keep up the good work. I hope the new year will bring you continuing success. Right now I have to close this letter. My men need my help in wrapping presents for the timebuyers.

LAWRENCE L. WYNN
Sales Manager
WARD, New York

TV BASICS

We would appreciate receiving about six more copies of "Tv Basics." You can probably understand that in launching a new station such as WMIN-TV this type of material is extremely welcome.

FRANK M. DEVANEY
Vice President
WMIN Broadcasting Co.
St. Paul-Minneapolis

• "Tv Basics" cost 30c apiece. Quantity prices on request.

Another WOW-TV FIRST!

DOMESTIC SERVICE <small>Check the time of service desired otherwise the message will be sent as full-rate telegram</small>		WESTERN UNION <small>W. P. MARSHALL, President</small>		INTERNATIONAL SERVICE <small>Check the class of service desired otherwise the message will be sent as the full rate</small>	
FULL RATE TELEGRAM	SERIAL	FULL RATE	LETTER TELEGRAM	WEEK LETTER	DAY LETTER
NO WOS-CL OF SVC.	FD CR COLL	CASH NO	CHARGE TO THE ACCOUNT OF		TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Norm Glenn
Sponsor Magazine
49th & Madison
New York, N. Y.

December 21, 1953

WOW-TV successfully transmitted and received the Midwest's first color television Sunday, December 20th. WOW-TV personnel, RCA and Northwestern Bell representatives and guests watched color-cast of NBC-TV's "Amahl and the Night Visitors". WOW-TV plans to follow up color "first" with an advertising agency reception Tuesday, December 22nd for NBC-TV's "Season's Greetings" and showing of "Dragnet" color film Thursday, December 24th. Station plans guest list of 300 advertising, press, civic and business leaders for January 1st color-cast of "Tournament of Roses Parade". Success and speed of WOW-TV's color operation is attributed to the special "color task force" set up several months ago, consisting of Assistant General Manager Lyle DeMoss and Director of Engineering Bill Kotera.

Frank Fogarty, General Manager
WOW-TV - Omaha, Nebraska

FIRST IN TELEVISION
FIRST with MAXIMUM POWER
FIRST with COLOR!

WOW-TV

OMAHA,
NEBRASKA

Rep. By BLAIR-TV... 100,000 WATTS • NBC • DUMONT
A Meredith Station

11 JANUARY 1954

RADIO STATION

WSAZ

HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

"THE SWANEE RIVER BOYS"



Nationally-known
SINGING
TALENT

HAVE NOW JOINED
THE STAFF OF

WSAZ



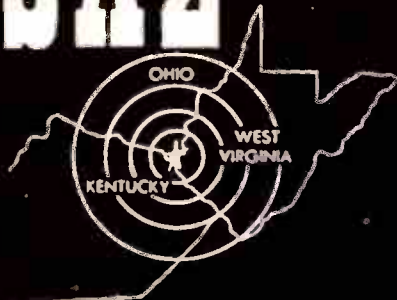
NOW AVAILABLE
FOR
SPONSORSHIP

Contact: C. T. Garten
WSAZ Station Manager

THE KATZ AGENCY
National Representatives

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

WSAZ



TELEVISION AFFILIATE
WSAZ-TV

Represented by THE KATZ AGENCY

AGENCY AD LIBS



by Bob Foreman

Beauregard Bream, chairman of the Plans Board of Snook, Crappie & Bream, Inc., the Madison Avenue advertising agency, addressed the Adcrafters Club of Hohokus, N. J., last week and I was fortunate enough to have a transcript smuggled to me through the Hudson Tubes. The title of this philippic was "Funny As A Crutch," an expression I haven't heard since George Earnshaw was winning them for Connie Mack and one that effectively disguised his subject which turned out to be—misplaced humor in advertising.

Since this topic is dear to my own cold little heart, I shall endeavor to steal the best parts of Beau's talk and warp them to my devices. I shall eliminate all but one reference to print advertising and discuss witticism as it applies to broadcast copy.

Let's start out with the premise, however jaundiced it may seem, that 99% of all the copywriters in the world can't write humor. Maybe the percentage is even higher. Roving down the centuries from Mark Twain to S. J. Perelman, I find it difficult to recall more than one advertising *campaign*, in any medium, in which the humor was even vaguely humorous or the advertising even vaguely compelling.

The single campaign that does stand out in my mind and one that I constantly relish is the Ed Zern fishing and hunting series for Nash cars which runs in the sports magazines. Here the wit is funny, the words relevant, and the message which results of interest to prospective car buyers.

Over on the side of radio and television, my only recollections are heavily tinged with horror. The minor exceptions to this are not campaigns per se but are one-shot commercials adroitly integrated with the show format and sandwiched in between two other straight commercials as insurance (a) that the public will actually get the sales message and (b) that the public be fully aware that the sponsor is kidding but really has something of value to offer. Outstanding among this last category were (and *are* in the case of J. Benny) the fine middle commercials on the Fibber McGee show and the skillful dual-media middles in the Jack Benny programs. Here the calibre of humor is on a par with the show itself which is praise indeed. One of the big reasons is that these middle-whimsies are approached structurally from a script standpoint rather than as inserts. And, most important, of course,

(Please turn to page 72)

BIG MIKE
The Rancher

BIG MIKE
The Rancher

HAPPY NEW YEAR!

The Wholesaler



BIG MIKE
THE ADD...

BIG MIKE...

BIG MIKE...
THE FARMER

THE MIDWEST-EMPIRE STATION

KFAB

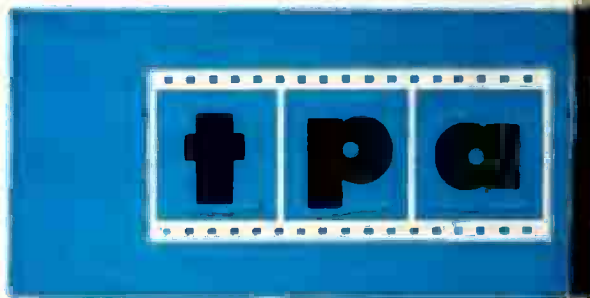
50,000 WATTS OMAHA CBS RADIO

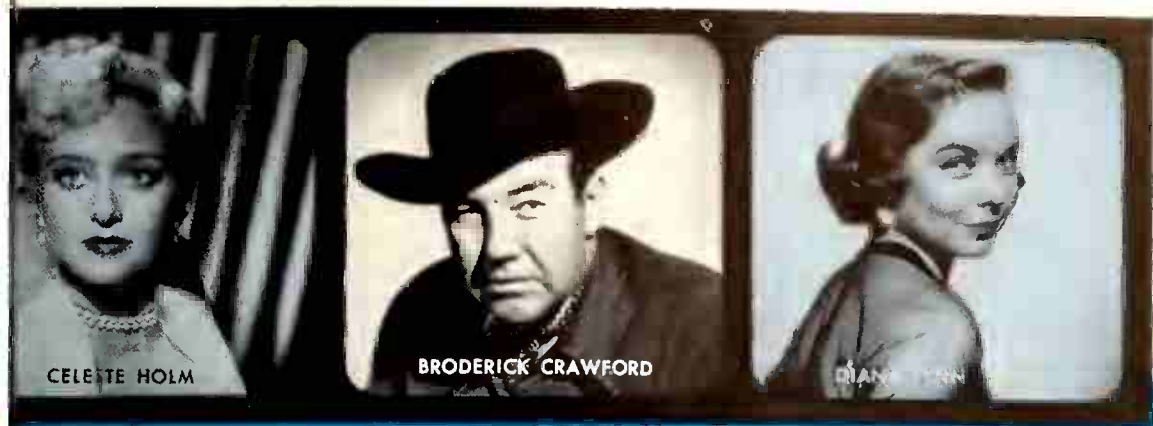
Big Mike is the physical trademark of KFAB —
Nebraska's most-listened-to-station



YOU'RE

* 52 star-studded half-h
of top TV plays





CELESTE HOLM

BRODERICK CRAWFORD

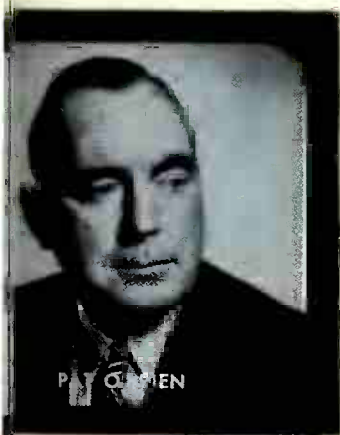
DIANA LYNN



STAR SHOWCASE

with your host, *Mr. Edward Arnold*

- * rollicking comedy / taut drama
- * tender romance / exciting adventure
- * spine-tingling mystery and intrigue



PAT O'BRIEN

*A successful, tested program . . .
first run in over 150 markets*

Your* Star Showcase, with Edward Arnold as host, is a proved program—with a fresh, audience-building format. Even in markets where it appeared as The General Electric Theatre, it is *new* to more people than the number who saw the first run. And the addition of Arnold assures even larger audiences.

Your* Star Showcase offers local and regional advertisers 52 different, *top quality*, network-calibre programs with a proved, *impressive* audience record. The series boasts ratings† of 20.3 in Chicago . . . 30.5 in San Antonio . . . 22.9 in Cleveland . . . 32.6 in Kalamazoo . . . 47.4 in Charlotte, etc.

Your* Star Showcase is a series to which the phrase "presents with pride" truly applies. It is great drama. It is a weekly parade of marquee names . . . sparkling scripts . . . tight direction . . . lavish production.

On all counts, Your* Star Showcase can be *the* showcase for your product. Call, write or wire for the complete story.

*Advertiser or brand name.

†Videoder, February, 1953

Television Programs of America, inc.

729 SEVENTH AVENUE, NEW YORK 19, N. Y. • 1041 N. FORMOSA AVENUE, HOLLYWOOD 46, CALIF.

3

for

1

AP newscasts make "big" advertisers out of little ones!

Station KWBB at Wichita, Kansas, believes in drawing more flies with a honey of a deal.

In an effort to sell three important 15-minute newscasts on a long-range basis, the station offered sponsorship for all three to a trio of non-competitive advertisers—at regular card rates.

KWBB credits each sponsor in the opening and closing, gives each a commercial during each newscast.

Thus, for the price of one program alone, an advertiser can reach two additional audiences.

Milt Hall, General Manager, thinks this is an effective answer for the prospect who isn't content with a nibble but who can't otherwise afford to take a big bite.



Manager Hall couples the 3-for-1 appeal with quality of news. He says:

"Fine AP coverage is a mighty important factor in selling a newscast and keeping it sold. When you offer AP, you use a powerful argument."

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

Or write—

THE ASSOCIATED PRESS
50 Rockefeller Plaza
New York 20, N. Y.

AP



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

New and renew

SPONSOR

11 JANUARY 1954

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Assemblies of God, Springfield, Mo	W. F. Bennett, Chi	ABC 350	Revival Time; Sun 10:30-11 pm; 20 Dec; 52 wks
Bristol-Myers, NY	Doherty, Clifford, Steers & Shenfield, NY	CBS 204	Nora Drake; M-F 2:30-45 pm; alt days; 5 Jan; 52 wks
Bristol-Myers, NY	Doherty, Clifford, Steers & Shenfield, NY	CBS 203	Arthur Godfrey Digest; Fri 9-9:15 pm seg; 15 Jan; no. wks not set
Carnation Co	Erwin, Wasey, LA	ABC 291	When a Girl Marries; M-F 10:45-11 am; 4 Jan; 52 wks
Credit Union Natl Assn, Madison, Wis	JWT, Chi	MBS 560	Lorne Greene; Sun 4:55-5 pm; T 9:55-10 pm; 3 Jan; 52 wks
General Foods (Sanka), NY	Y&R, NY	CBS 84	Robert Trout & the News; M, W 10:30-35 pm; 4 Jan; 52 wks
Milner Prods (Pine-Sol) Jackson, Miss.	Gordon Best, Chi	CBS 122	Robert Q. Lewis Show; Sat 11 am-12 n; 15-min seg; 2 Jan; no. wks not set
Mutual of Omaha, Omaha, Neb	Bozell & Jacobs, Omaha	CBS	Robert Q. Lewis Show; Sat 11 am-12 n; 15-min seg; 2 Jan; no. wks not set
Mutual of Omaha, Omaha, Neb	Bozell & Jacobs, Omaha	MBS 485	On the Line with Considine; Sun 6:30-45 pm; 24 Jan; 52 wks
Niagara Mfg & Distr Co, Adamsville, Pa	Olian & Bronner, Chi	MBS 300	Gabriel Heatter; T 7:30-45 pm; 5 Jan; 52 wks
Owens-Corning Fiberglas, Toledo, O	Fuller & Smith & Ross, Cleve	CBS 203	Arthur Godfrey Digest; Fri 8:30-9 pm seg; 15 Jan; no. wks not set
Van Camp Sea Food, Terminal Island, Cal	Brisacher, Wheeler & Staff, SF	CBS 200	Edgar Bergen-Charlie McCarthy; alt Sun 9:30-10 pm; 10 Jan; no. wks not set
Van Camp Sea Food Co, Terminal Island, Cal	Brisacher, Wheeler & Staff, SF	CBS	Robert Q. Lewis Show; Sat 11 am-12 n; 15-min seg; 2 Jan; no. wks not set



2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Cities Service Petroleum, NY	Ellington & Co, NY	NBC 115	Cities Service Band of America; M 9:30-10 pm; 18 Jan; 52 wks
General Foods, NY	FCGB, NY	CBS 123	Renfro Valley Sunday Morning Gathering; Sun 8:30-9:15 am; 3 Jan; 52 wks
Liggett & Myers (Chesterfields), NY	Cunningham & Walsh, NY	ABC 332	Les Griffith & the News; M-F 7:55-8 pm; 4 Jan; 52 wks
P. Lorillard, NY	Y&R, NY	ABC 332	Monday Morning Headlines; Sun 6-6:15 pm; 3 Jan; 52 wks
P. Lorillard, NY	Lennen & Newell, NY	ABC 328	Taylor Grant News; Sun 9:15-30 pm; 3 Jan; 52 wks
Metropolitan Life Ins, NY	Y&R, NY	CBS 32	Allen Jackson; M-F 6-5:15 pm; 1 Jan; 52 wks
Philco Corp, Phila	Hutchins Adv, Phila	ABC 330	Breakfast Club; M-F 9:45-10 am seg; 28 Dec; 52 wks
Stewart Warner Corp, Chi	Macfarland, Aveyard, Chi	NBC 195	John Cameron Swayze; T, Th, F 9:30-35 pm; 19 Jan; 13 wks
Sun Oil Co, Phila	R&R, NY	NBC 34	Sunoco 3-Star Extra; M-F 6:45-7 pm; 11 Jan; 52 wks
William Wrigley Jr Co, Chi	Arthur Meyerhoff, Chi	CBS 195	Yours Truly Johnny Dollar; T 9-9:30 pm; 5 Jan; 52 wks
William Wrigley Jr Co, Chi	R&R, NY	CBS 196	Gene Autry; Sun 6-6:30 pm; 20 Dec; 52 wks



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

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Charles C. Alsop	Arrow Prods, acct exec west of Mississippi	MPTV, Hywd, acct exec
Frank Amy	WPIX, NY, sls serv asst	Same, sls serv mgr
Harry Arthur	WSMB, New Orleans, La, prog dir	KNOE, KNOE-TV, Monroe, La, prog dir
W. H. "Bud" Averill	KWK, St Louis, acct exec	KSTM-TV, St Louis, acct exec
John H. Bachem	Du Mont, NY, natl sls mgr	Same, gen mgr
James Caleb Beach	Tv Road Shows, pres	ABC TV, LA, dir progs and prodn, western div
Bryce Benedict	KFH, Wichita, acct exec	Same, gen sls mgr
Jack Black	WTAR, Norfolk, Va, asst sls mgr	Same, sls mgr
Doug Brown	Biow Co, NY, acct exec	Headley-Reed, NY, sls stf
John Burr	KGO-TV, SF, prom & mdsg exec	KIEM-TV, Eureka, Cal; KBES-TV, Medford, Ore. natl adv mgr
Kenneth B. Craig	WBBM-TV, Chi, mgr opers	CBS, Hywd, dir bus affairs, net progs
John A. Davis	WETV, Macon, Ga, dir opers	MPTV Eastern Sls Div, Atlanta, acct exec
Earl C. Donegan Jr	Everywoman's Mag, NY, adv slsmn	MPTV Eastern Sls Div, NY, acct exec
Jack Duffield	KTTV, La, mdsg mgr	Same, acct exec
William E. Ellwell	WTIX, New Orleans, gen mgr	Headley-Reed, New Orleans, mgr
Irv Ford	MPTV, NY, easfern sls mgr	MPTV Feature Film Div, southwest sls mgr, hq in Dallas

Numbers after names refer to New and Renew category

Jack Sheirin (3)
Pete Rodgers (3)
Bryce Benedict (3)
Kalmus (4)

(Continued next page)

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

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Annette Francis	Ziv Tv, Cincinnati, adv stf	WOR, WOR-TV, NY, asst prom mgr
John E. Halloran	NBC Radio, NY, adv, prom dept	NBC Film Div, NY, asst mgr adv & prom
John F. Hardesty	BAB, NY, dir local prom	Westinghouse Radio Stns, eastern sis mgr, hq NY
Guy Herbert	All-Canada Radio Facils, Ltd, gen mgr	Same, vp
Robert B. Hoag	CBS Tv Spot Sls, NY, sls exec	KFMB-TV, San Diego, comml mgr of tv
Robert E. Holt	WTVI, St Louis, prodn mgr	WSTV, Streubenville, O, prog & prodn mgr
David J. Hopkins	Emerson Radio & Phono, NY, dir sls & adv	CBS-Columbia, NY, dir sls
Henry Howard	CBS Radio, NY, bus affairs dept	Same, dir bus affairs
Erik Isgrig	Zenith Radio, Chi, dir adv	Same, vp chg adv
Claude A. Johnstone	Ed Wolff & Assoc, Rochester, acct exec	WBBF, Rochester, sls stf
Wayne Kearl	KGMB-TV, Honolulu, asst gen mgr	Same, mgr
Charles King	WKAL, Rome, NY, gen mgr	MBS, NY, stn rels contact rep
Ewald Kockritz	WCBS, Miami, Fla, prog dir	Storer Bdcstg Co, dir prog
Edward L. Koenig Jr	Vitapix Corp, NY, gen sls mgr	Same, vp chg sls & adv
C. J. Kreidler	Children's Activities mag, Chi, adv, mdsg mgr	KDYL, Salt Lake City, acct exec
David Lasley	Du Mont, Chi, central div sls mgr	CBS Radio Spot Sls, SF, acct exec
Stewart Lewis	WLW, Chi, acct exec	H-R Repts, Chi, acct exec
Don Lilly	KOLE, Port Arthur, Tex, sls stf	KREL, Baytown, Tex, asst mgr
Stuart MacKay	All-Canada Radio Facils, Ltd, asst gen mgr	Same, gen mgr
Paul A. Maguire	Henry I. Christal, NY, radio acct exec	NBC Spot Sls, NY, radio acct exec
Thomas McAvity	NBC TV Net, NY, natl prog dir	NBC Tv Net Progs Div, NY, head
Roland McClure	KERG, Eugene, Ore, prom stf	KNX & CPRN, LA, prog prom mgr
Robert R. Nelson	WARD, Johnstown, Pa, mgr	WARD-TV, gen mgr
Frank O'Donnell	RCA Victor Custom Record Div, NY, publicity	Same, adv & prom mgr
Kenneth R. Orenden	WEEL, Boston, staff anncr	Same, dir progs
John H. Pindell	KING, Seattle, acct exec	KHQ-TV, Spokane, tv comml mgr
Charles Reeder	WCOL, Columbus, acting mgr	Same, mgr
Phil A. Reilly	Own apparel business, Bellevue, Wash	KOMO-TV, Seattle, acct exec
Roger Rice	KING, Seattle, sls mgr	KING-TV, acct exec
Pete Rodgers	Atlas Tv, NY, dir sls	Same, vp
Marvin L. Rosene	WLOL, Mpls, gen mgr	KSTP, Mpls, radio sls mgr
Alex Rosenman	WCAN, WCAN-TV, Milw, gen mgr	WTVI, Belleville-St Louis, NY bus mgr
Carl Schuele	Grant Co, LA, acct exec	Western Radio Sls, LA, head (new offices, 154 N. Highland, Hywd)
John E. Scott	Elmer E. Scott Co, Louisville, pres	WKLO, WKLO-TV, Louisville, gen sls mgr
John A. Shay	WTVJ, Miami, opers mgr	Same, vp chg opers
Jack Shefrin	John Kaye Adv, Kans City, radio-tv dir, acct exec	WRNY, Rochester, gen mgr
Bob Shipley	Assoc Press, Shreveport, exec rep	KENT, Shreveport, La, acct exec
Ed Simmel	KJEO, Fresno, sls mgr	United Tv Progs, southern sls rep
Edgar C. Sisson	N. W. Ayer, NY, chg radio-tv progs	NBC Film Div, NY, assoc dir
Emerson S. Smith	Baker Assoc Adv, Salt Lake City, radio-tv dir	KALL & Intermtn Net, Salt Lake City, dir prog & mdsg
Carl M. Stanton	NBC Film Div, NY, dir	Same, chg of div
Alfred R. Stern	NBC, NY, staff asst to vp film div	Same, asst to exec vp (Robert W. Sarnoff)
Robert B. Strickland	Film exec, Atlanta, Ga	Guild Films, NY, southern sls rep
H. Malcolm Stuart	ABC Radio, NY, acct exec	Du Mont, NY, acct exec
Irvin Paul Sulds	AB-PT theatre tv consultant	Theatre Net Tv, NY, exec
Robert J. Sullivan	WOR, NY, prom mgr	WOR, WOR-TV, NY, sls prom mgr
Maurice Unger	Ziv Tv, mgr West Coast opers	Same, vp
Frederick von Hofen	KING, Seattle, acct exec	Same, sls mgr
Gordon M. Wiggin	MPTV, Boston, sls rep	MPTV Eastern Sls Div, Boston area acct exec
Frederic W. Wile Jr	NBC, NY, vp for prodn	Same, Hywd, vp chg tv net prog div
Melvin B. Wright	KGMB, Honolulu, mdsg dir	Same, mgr
Joseph A. Zulwin	Zenith Radio, regl mgr Wash, Balt, Phila area	Hoffman Radio Corp, district mgr Midwest state



4. New Firms, New Offices, Changes of Address

Blitz Adv, Portland & Seattle, Wash, new Portland hq 937 SW Jackson St	Mitchell J. Hamilburg Agency, hq Hywd, new NY office at 444 Madison Ave
Clapp's Baby Fds, purch by Duffy-Mott Co from Amer Home Fds	Hutchins Adv, Toronto, new address 33-35 Hayden St
Diamond & Sherwood Advtg, new ad agency, 821 Market St, SF; formed by Jim Diamond, who had own agency; and Clint Sherwood, ex-prog dir, KSAN, SF	KGTV, Des Moines, new address 223 Insurance Exch Bldg
Dine and Kalmus, new public rels firm, hq NY, 4 W. 58th St, branches Chi, Miami, Wash DC, Boston, Hywd; formed by Josef C. Dine, ex-dir of public rels, Ziv; Allan H. Kalmus, ex-dir Lever Bros press bureau	Phillips H. Lord Inc purchased by Gen Teleradio; Mr. Lord to be retained as consultant by Gen Teleradio
Henry Gerstenkorn Co, new address 4860 Wilshire Blvd, LA	Havro Tv Co, new tv film prodn firm at 520 Fifth Ave, NY, formed by Arthur Rosenblum and Ruth Cade
	Louis D. Straus, new public rels firm, Times Tower, Times Sq, NY, formed by Louis D. Straus, ex-public rels, publicity dir, Amer Safety Razor Corp
	Yambert, Inc, formerly Yambert-Prochnow, new address 663 Sunset Blvd, Hywd

Numbers after names refer to New and Renew category

- J. F. Hardesty (3)
- Harry Arthur (3)
- E. L. Koenig (3)
- W. L. Rosene (3)
- Josef C. Dine (4)

- Robert E. Holt (3)
- John H. Bachem (3)
- John A. Shay (3)
- K. R. Orenden (3)
- D. J. Hopkins (3)





DU MONT[®]

THE DEBUT OF ANOTHER *star performer*

K-NUZ TV *Houston* equipped for top performance

Du Mont-equipped stations have formed a habit of making television history for coverage, low operating costs and dependability. K-NUZ TV, Houston, Texas, now joins the ranks of Du Mont-equipped stations. Power for power, K-NUZ TV will enjoy the finest performance through Du Mont's superior UHF television transmitter design.

At the Du Mont plant it's full-speed ahead on the production of UHF and VHF television transmitters and associated equipment — as fast as quality production will permit. The demand for Du Mont quality transmitting equipment is constantly increasing as engineers everywhere acclaim the dependable performance inherent in all Du Mont equipment.

TELEVISION TRANSMITTER DIVISION
ALLEN B. DU MONT LABORATORIES, INC.
Clifton, N. J.

pre-telecast **promotion** and

Commanded



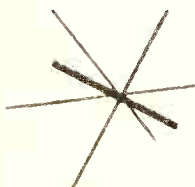
**the largest, livest,
local-beamed** shows

in Houston...with top entertainers

and performers plus an array of **Du Mont** network programs

and \$750,000 facilities to back up the know-how... offered to

advertisers on a **fair** and **square** basis!



number of UHF sets in market before telecasting of K-NUZ TV test pattern

MAY, 1953	9,996
JULY, 1953	17,306
SEPTEMBER, 1953	30,168
NOVEMBER, 1953	43,593
<i>(after only 14 days of Telecasting)</i>	

...and still growing!

(Signed Statements from Houston Distributors)

Buy now on the **SQUARE DEAL RATE CARD**
and be charged only rates that can
be justified by actual sets in the market.

K-NUZ

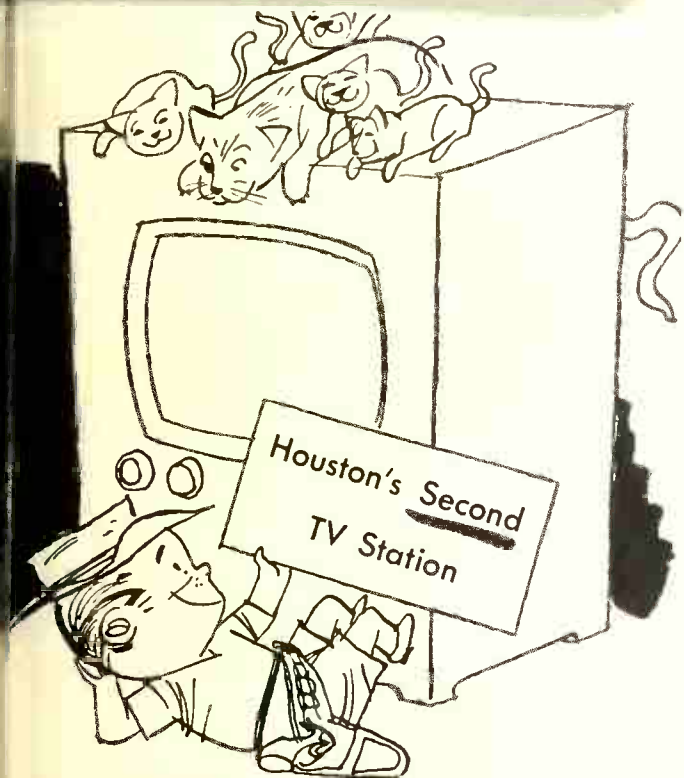
3539 Cullen Blvd. / Houston

merchandising...

AN AUDIENCE!

be a 39'er

ask for availabilities **Now**
on these power-packed
local shows



K-NEWS Backed by a newspaper-trained photographer and the K-nuz TV Mobile Unit, dynamic **BILL CRAWFORD** presents a live, action-packed newscast unparalleled in the Gulf Coast area. (The K-nuz TV Mobile Unit — a complete TV studio on wheels — also beams both video and audio to the station for general telecasts.)

ALERT TIMEBUYERS NOTE: K-NEWS with **BILL CRAWFORD** is available in either 5 or 10-minute slots, Monday thru Friday.

RHYTHM ROUNDUP MGM and Decca recording artists, Laura Lee and Dickie McBride and the Ranch Hands; and the "Billboard" top-rated Western personality, **BIFF COLLIE**, the rip-roaringest air-salesman to ever hit Houston, give out with music from the city and the saddle, Monday thru Friday. Turn your product over to these cyclones of mirth and melody, then watch the sales curve sweep up!

WHAT'S COOKIN'? A show with all the known elements for successful selling — the time of day is *right* . . . the setting is *right*. The featured personality is a local woman with rich TV background and preeminent recognition as a Home Economist, **WILMA RUTHERFORD** has a remarkable record in Texas television not only for selling but also for merchandising. Monday thru Friday, K-nuz TV is cooking with Wilma Rutherford . . . **HOW ABOUT YOU???**

PAUL'S PLACE Talent . . . time . . . teenagers in one terrific package — the strongest, liveliest local show in town. Paul Berlin is tops . . . rating-wise and talent-wise. Jan Stewart was starred in Hollywood TV, and was featured vocalist with Harry James and his orchestra. Paul and Jan offer a potent one-two knockout for the hard-to-get teenagers. They are a "real gone" team that can pull for you in the nation's 13th market!

WINDOW SHOPPING Here is a distinctive, expressive friend — **Mitzi Wayne** — visiting with Houston women, telling them of the wonderful and the curious to be found in the shops around the city. The viewers' calls light up the switchboard after the show closes . . . wanting to know where Mitzi found that lamp, etc. Let Mitzi Wayne throw light and life into your Houston sales with "Window Shopping", Monday thru Friday!

TONIGHT Visiting stars of Hollywood, figures from the sports world . . . whatever made the news today . . . that's the stuff of "Tonight". Monday thru Friday, **BILL ANTHONY** has his fingers right on the pulse of this billion dollar market as proved by the complete sell-out of his radio time. No worry about tomorrow's sales — when Bill Anthony has your message on "Tonight"!

call, wire or write **Forjoe TV**

or **Dave Morris**, vice pres.-gen. mgr.

TV

Channel 39

• Phone KE-6666

K-NUZ Tv

proudly announces

Forjoe Tv, inc.

exclusive national representatives

for complete programming information

call, wire or write offices in

New York

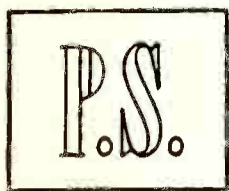
Chicago

Los Angeles

San Francisco

Atlanta

New developments on SPONSOR stories



See: "Year-end report"
Issue: 28 December 1953, page 27
Subject: What the tv film industry is doing about color video

The tv film industry didn't wait for the 17 December approval by the FCC of the present standards for color television. During 1953, a number of clients, producers and syndicators took the plunge into rainbow-hued film as a form of capital investment, hoping for a pay-off in 1954 or 1955.

This fact came to light as the result of an industry-wide survey conducted by SPONSOR for its forthcoming (25 January) report on television films.

Pall Mall, Colgate and M&M Candy—to name just a few—began shooting part of their film commercials during 1953 in color so that they'd be ready when C-Day arrived. Other advertisers began building up a backlog of "stock" color footage of tv-sold products. American Tobacco, for example, commissioned Screen Gems last summer to shoot nearly 47,000 feet of Technicolor at AT's southern factories for ultimate use in video commercials for Lucky Strike.

Program film producers and syndicators are still fairly cautious in the main about color, since it calls for a heavy investment on their part. But several program film makers took the plunge last year. Color production has already started on *Janet Dean*, *Duffy's Tavern* and *Paris Precinct*, three half-hour packages released through Motion Pictures for Television. Kling Studios' *King Calico* and *Bert & Elmer* are in color, as are all of the episodes to date of United Artists' *Cowboy G-Men*.

For awhile, many segments of the film industry were concerned about how well existing color film processes—Technicolor, Ansco, Eastman, DuPont—would look on color tv. However, the RCA "fast pull-down" color film projector, according to most video experts, does a good job of televising any of the present brands of color film. This RCA projector, incidentally, will probably represent some 90% of the network and station color film telecasting installations in the next couple of years. "Sponsors can shoot their films in any of the standard brands of color and be assured that they can be televised," an RCA executive at the Camden equipment headquarters stated.

The biggest hurdle: color film costs. They're not cheap.

"Color adds anywhere from 25 to 40% on top of the regular costs of the average black and white film commercial," Walter Lowendahl, executive vice president of Transfilm, Inc., calculates. "There aren't enough color transmitters or receivers to make this anything more than experimental right now."

The cost problem is similar in tv film programs. Ed Madden, vice president of MPTV, revealed: "The first 13 episodes of *Janet Dean* were shot in black and white. The second 13 were in color. Outside of that, the two series are similar. But color costs 25% more."

Nearly all of this cost increase is taken up in the price of color negative stock, color developing, and color printing. An executive of the Eastern Motion Picture Division of Eastman Kodak estimates that tv color film will represent a per-foot cost—apart from production, talent and other charges—that will run at the rate of three times as much as black and white film. The actual figures: six cents a foot versus two cents, even in great quantity.

The biggest question mark in the color tv film business, as film men themselves see it, is RCA's recently revealed video tape recorder. Oddly enough, few film men see RCA's gadget as supplanting black and white film for a long time to come (except in making kinescopes), but most of them feel that the mere existence of the VTR will make film obsolescent in long-range color planning. ★ ★ ★

300-POUND SALES FORCE!



Here's a fast moving fat man who calls on 53,000 TV homes in just 45 minutes five days a week... and he sells with the speed of light! That's why sponsors keep renewing the JACK McELROY SHOW which airs over KNBH, Hollywood... 12:15-1:00 p.m. Monday thru Friday.

KEYS OPEN DOOR TO FOOD SALES!



A top-rated cooking show and an outstanding TV food merchandising plan now give qualified sponsors a selling combination that moves products fast. KEY TO THE KITCHEN (the show) takes your sales message into 30,000 Los Angeles homes daily. KNBH KEY VALUE WEEK (the plan) provides in-store displays, newspaper ads and on-the-air promotion to 2,400,000 viewers. Food sponsors can't miss on KNBH!

WHAT A PARTY!



BILL STULLA'S "Parlor Party" really pulls in the gals—a host of sales, too! The 2:00-3:00 p.m. Monday thru Friday program leads all other local daytime shows with a November ARB cumulative audience of 5.7... just \$125 puts Bill and his gang to work for your product. For additional information on this and other KNBH "best buys," contact KNBH, Hollywood, or your nearest NBC Spot Sales Office right now.



**MARTIN
BLOCK**
and his
**Make Believe
Ballroom**

What an opportunity: Radio's number-one salesman is now on New York's first station—WABC. Martin Block is in a class by himself! And has been for 18 long years! No other disc jockey can match his fanatical following, or phenomenal sales successes; his afternoon program ranks consistently first or second in popularity. Now he's bringing his unique appeal to a 64% larger audience . . . thanks to WABC's impressive coverage (nearly 6,000,000 families in 89 counties). And you'll be surprised to find out how little Block costs to buy! Get the facts, figures, full information. Call SUsquehanna 7-5000, *right away*.



**NOW ON
WABC**

Monday thru Friday 2:35-6:45 p.m.

Saturday 10-12 noon, 6-7:30 p.m.

WABC-770

NEW YORK, N. Y.



THE NAME IS

Loved by thousands

A barrel of fun

Radio's "Coffeehead"

Sells everything

Every morning 6 to 10

Nearly everyone listens



Larsen is the name and WEMP is the station. Milwaukeeans know that combination means the best in radio.

And so do these national advertisers: Robert Hall, Oxydol, Bayer Aspirin, Borden's, Omar, Household Finance, Squirt, North American Airlines, Bluetone Oil and a dozen more.

Join them and find out how WEMP delivers up to twice the Milwaukee audience per dollar of Milwaukee network stations.*

CALL HEADLEY-REED!

*Based on latest available Pulse ratings and SR & DS rates.

**WEMP WEMP-FM
MILWAUKEE**

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

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Albert A. Cott

V.P. and Sales Manager
Cott Beverage Corp., New Haven, Conn.

If the Cott Beverage Corp. had not had 25 carloads of non-deposit throw-away bottles at its Manchester plant in 1951, the firm might not have begun distributing dietetic beverages in New England. By 1953 sugarless pop was responsible for two million cases out of the firm's total beverage sales of 15 million cases.

For 25 years a general soft drink manufacturer, Cott Beverage Corp. hit the market with its new sugarfree pop at the time when the soft drink industry was discovering the untapped potential of diet-conscious soft drink consumers.

"There's little if any overlap between sugarfree drink consumers and the established soft drink public," Albert Cott, v.p. and sales manager of the soft drink manufacturer, told SPONSOR. "Therefore, we use the same slogan for general pop and the sugarfree in all media: 'It's Cott to be good.'"

This slogan, developed by Cott's agency, Dowd, Redfield & Johnstone, precedes distribution via newspaper ads and radio announcements as the beverage firm moves into new territories. Once distribution in a particular area is established, the firm adds television to its budget for stronger brand identification.

Cott's \$500,000 ad budget in 1953 broke down as follows between the major media: 60% in newspapers; 40% in spot radio and tv, with slightly more than half of the money in spot tv.

Cott's first advertising campaign for sugarfree pop in 1951 concentrated upon appeal to diabetics. However, consumer response to the beverage showed that it could be sold to all diet-conscious persons.

"In radio, for example," Cott told SPONSOR, "we stress both the sugarfree qualities and the flavor. Above all, the air copy stresses the good taste which takes sugarless pop out of the medicinal category." (See "The sugarless pop revolution," 2 November 1953.)

As one of the three brothers who own and operate the Cott Beverage Corp., Al Cott is sales manager for the 16 bottling plants that produce both soft drinks and sugarless pop.

Al Cott is seriously thinking of switching from the soft drink to the sugarfree beverage for a brief diet. However, the bulk of beverages stored in his refrigerator at his New Haven home are the regular Cott Beverage bottles. His two boys, aged 12 and eight, are regular soft drink consumers.

How Are You Fixed For Sales?



Ginny Wood

Ginny Wood, gracious hostess of WSPD-TV's "Woman's Window", has the sparkling enthusiasm and experience it takes to increase your sales in the WSPD-TV billion dollar market.

"Woman's Window" is directed to WSPD-TV's women viewers, featuring interviews with interesting women who make Toledo tick. Toledo women know Ginny, and her fan mail proves they are enthusiastic about her.

Sales Increase With Proper Planning



Ginny carefully works out nuworld cheese presentation with Marion Mills of Arthur Towle Agency.



Using props, Ginny actively demonstrates sponsors' products—everything from food to house paint.

Get your share of sales in WSPD-TV's billion dollar market.
Contact your nearest Katz agency or call ADams 3175 in Toledo.

WSPD

Storer Broadcasting Company

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

AM-TV
TOLEDO, OHIO

Represented Nationally
by KATZ



Criteria in the Carolinas



46% at 9:00 A.M. for BOB BEAN and "What's Cookin'".



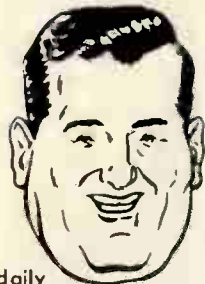
40% in the afternoon for JIMMY PATTERSON, "By Jimminy".



PHIL AGRESTA'S "Carolino News" has 59%.



DOUG MAYES gets to 62% Saturdays with "Farm Market Reporter".



45% gather daily of ARTHUR SMITH'S "Corner Store".

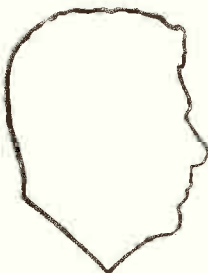


35% for JEANNE ALEXANDER and "Jeanne's Journal" Saturday AM's.

"Anything Goes" for 49% on Monday nights with GIL STAMPER.



GRADY COLE...for 22 years "Mr. Radio" in the South with a 52% share of audience.



LEWIS MARTIN'S HPL packs a 39% in the afternoon and a 52% by "Starlite Salute"

CLYDE McLEAN'S NEWS has 57% of the 6:00 P.M. traffic.



A 61% share for ALAN NEWCOMB'S Sunday evening "Evensong".

Many on the street and 51% at home for FLETCHER AUSTIN'S "Streetman".



BOB RAIFORD'S "Robert D." race platters attract 38%.

Late in the evening FRED KIRBY'S "Hill-billy Star Time" reaches 55%.

JACK KNELL whose newscasts command 62% of the available ears at 12:35 P.M.



Meet WBT's criteria, each with his own individual "take" of the audience, according to The Pulse, Inc., March 1953... from 35% to 62% shares of audience, each personality leading all other competition.

Each of WBT's Pulse-powerful personalities is a criterion of excellence in nearly 400,000 North Carolina and South Carolina radio homes. Creating a daily diversity of broadcast banter, information, syncopation and public service, they couple their individual personalities with the 31-year personality of WBT's 50,000 watts—to provide unmatched coverage and penetration in the Carolinas market

WBT

CHARLOTTE, N. C.

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by CBS Radio Spot Sales

PAT WEAVER:

*where he's been
and where he
wants to go*



◀ *New NBC president won '52 Sylvania Award for "Today."*
◀ *His ideas also: "Show of Shows," the magazine concept*

by Miles David

Sylvester Laffin "Pat" Weaver Jr. is a Renaissance Man of the electronic age. He gobbles up the implications of electronic technology in the manner of a multi-faceted 15th-centuryite absorbing resurrected manuscripts from old Greece. His interests, like those of the 15th-centuryites who went from besieging cities to writing sonnets in the course of an afternoon, are broad.

Weaver's sense of history—he says the study of classic civilizations was his favorite college subject and he dipped into history books to name his son after Roman emperor Trajan—keeps him jumping back and forth in time as he projects new uses of electronic technology.

For several years Weaver has been talking about a vast plan in which a thousand tv cameras might be stationed permanently around the world at the crossroads of important activity—feeding pictures back to a storage point where an electronic brain would index and store them. The pictures from a thousand cameras would go into contemporary programs and a historic file for the programing of decades on.

During the period he was busy painting this picture, Weaver was also at work building a television program called *Today*. *Today* does everything in miniature that Weaver envisions for his communications complex of the

future. It funnels news from a thousand sources, often visually, to a central point in the RCA Exhibit Hall, then passes the facts on to a far-flung audience. At the same time it is a flexible advertising buy and a resounding commercial success. In two years on the air *Today* has gone from a pioneering curiosity to a program which last year grossed over \$5 million in billings for NBC and attracted weekly audiences of 14,500,000 people who could have been exposed to a total of 90 advertising products in the course of the year.

Mingling of the prophetic with the practical is characteristic of Weaver's projects.

He fought for the "magazine" concept of tv programing as a means of giving the network control over its own shows and hence a better chance to program for the needs of all population segments. But it also turned out to be a way of helping spread costs so that more sponsors could afford tv; and, conversely a way of broadening television's base so that it was not as dependent on a few heavy spenders.

He developed the rotating star concept to attract comics who at a point in tv's history did not want to be tied down weekly. But rotation has since proved a means of keeping stars and their material fresh.

It was in recognition of Weaver's qualities as a developer of programs and programing concepts that Brig. General David Sarnoff, chairman of the board of RCA and NBC, named him president of NBC late last year (see statement to SPONSOR by Gen. Sarnoff, below).

Weaver is already hard at work applying his sense of history, and practical programing, to administration of the radio and television networks which last year together grossed about \$100 million. Two of his major objectives are to beat that \$100 million mark in 1954 and re-store the NBC radio network to number one over CBS.

"NBC must return to preeminence in radio," he told SPONSOR a few days ago. His method? NBC Radio will continue to mold its format to the magazine style of NBC TV. This would mean creation of more shows like *Week-end*, NBC Radio participation program whose sales plan is patterned after tv's *Today*.

Weaver feels the magazine or editorial format will sell radio to a wider range of advertisers by (1) making avail-

Gen. Sarnoff, Weaver, Bob Sarnoff together on day new executive team was named. It was new exec. v.p. Bob Sarnoff who persuaded Weaver to join NBC



What Gen. Sarnoff told SPONSOR about Pat Weaver:

"Pat Weaver has a happy combination of the attitudes, talents, and experience needed for the presidency of NBC. He has youth, and he has breadth and depth of experience. He has spent years in various executive capacities in both radio and television, and he has created, written and produced many of the most successful programs. He has also worked the other side of the street with both sponsor and advertising agency. Pat has imagination and courage. Under his direction NBC has already led the way in creating many of the new concepts which have become part of the general pattern of operations in the broadcasting industry."

able short chunks of time for those who can only afford short chunks; (2) allowing advertisers to get in and get out quickly if that's what they need. Eliminating single sponsorship of shows isn't his intention, however.

"We have been trying to make television sensitive to the needs of any advertiser in the country," he says. "Radio never did this and it was a great mistake. Radio is set up in terms of a 'you do it our way' system which makes the advertiser adjust to radio." Weaver now wants to see radio adjust to the advertiser and become available any way he wants to buy it.

Weaver realizes some NBC affiliates spit fire when they hear about the new sales approach but he feels he can get them on his side once they realize what the potential is in billings.

"Radio and television," he says, "should have a much larger share of the amount now spent on national advertis-

ing. Broadcast media should be able to get 50% of the seven billions spent annually for advertising." (Harold E. Fellows, NARTB president, predicts that together radio and tv will gross about one billion in 1954.)

Radio and television are complementary media which must work together rather than take a dog-eat-dog attitude, says Weaver. When people tell him radio and tv are as much competitors with one another as they are with printed media, he fumes. This attitude has kept radio from being handled as well as it should, he says.

Weaver's view: "The two media should be integrated in planning. Popular shows are popular in both media. Fan magazines and newspapers all over the country talk about television. It is the rage of the country—its stars and shows. It's a disservice to radio not to make available the same shows on radio as on tv." The audio of many tv shows should and will be on radio, he thinks.

Weaver turns to technological prophecy to tell you why.

"In the future no one will think of making a tv set that does not have a knob which turns the video off. They don't bother making that installation now because of the extra cost. But it is inevitable that people will want to listen to blind sets—even with variety programs like Berle. Once you've watched a show a lot you can tell what it looks like and picture it in your own mind. People will want to play their tv sets like background music."

Weaver has also predicted that people will come to listen to the audio of tv shows on radio to find out when they should turn their tv sets on to get something visually interesting.

Thus Weaver feels that on the operating and programing levels radio and tv are essentially the same medium—one merely adding sight to the characteristics of the other. But he does not feel radio and tv should be sold together as a package, he told SPONSOR. (He has stated in the past, however, that he feels radio and tv eventually will be sold together. It's probable he thinks the same advertiser will eventually sponsor the same program in both radio and tv at the same time. Example today: simulcasts like the *Voice of Firestone* on NBC Radio and TV.)

Weaver's belief in the strength of radio ties in with all this. He has said and written (*Variety*, 16 July 1952) that if tv had been invented before radio, someone would then have gone ahead and invented radio. Reason: because tv requires full attention and is so dominant that the owner of a set wants to find a way of getting similar entertainment and information benefits without having to devote his full attention. That is, radio.

Radio has changed since tv came along, he said, citing: the movement from group listening in living rooms to personal set listening; radio's loss of place as the dominant national medium. "We have to ask," he says, "how much even non-tv homes are affected by tv. The non-tv families read about tv: they see it in neighbors' homes."

Around NBC headquarters it's said that Weaver has been spending 70% of his time on radio problems since he took over the NBC presidency.

"Network radio must not be allowed to die," he told SPONSOR. If it does, radio will become "fragmentized" into units not capable of providing really significant programs.

"Fragmentized" is, by the way, apparently a favorite
(Please turn to page 100)



WEAVER HAS GOOD SENSE OF HUMOR, but he's up against some stiff competition in this bunch. In addition to Bob Sarnoff (pipe in hand) group comprises these comedians: Ed Wynn, Ken

Murray, Bob Hope, Sid Caesar. Weaver's leading with his glasses at far right. Bob Sarnoff, Pat Weaver worked together frequently during first years of big-star tv. This picture was taken on set of comedy show

Under Weaver's administration basic pattern of NBC TV programming was formed. Below: Weaver watches Joan Davis sign for film show along with Carl Stanton who succeeds Sarnoff at Film Division

Pat Weaver leans over Sid Caesar's shoulder during break in first rehearsals for "Show of Shows." Writers and producer Hal Janis are solving problem. Pat is production veteran, got into radio in '32



How CIO uses radio to prove "unions don't have horns"

Network radio newscast is designed to hit non-union audience as well as members.

Most of p.r. budget is going to radio, tv



"John W. Vandercook and the News" ON ABC RADIO

JOHN W. VANDERCOOK SHAVED OFF HIS BEAR

This year, the CIO has given its public relations program a big hypo—to the tune of a \$1,000,000 national ad budget. It's the first time that the CIO has had a national budget—and virtually all of it will go into radio and tv.

Out of the total appropriation, about \$600,000 will be devoted to the organization's new five-a-week network radio program, *John W. Vandercook and the News*, which was launched in Septem-

ber 1953 on ABC (Monday through Friday, 7-7:15 p.m. EST).

Still in the planning stage is a half-hour tv series slated to start early in 1954 for which the CIO has a projected budget of \$300,000 to \$400,000 (practically the rest of the above-mentioned million dollar budget). Also in the news, public-affairs realm, the tv program will probably run monthly or every four weeks, or might wind up as

an experimental 13-week series with more funds to be allocated if it proves successful.

The CIO feels tv is essentially a more difficult medium to employ than radio and therefore offers a greater challenge to the union, especially in view of its limited budget. It is, therefore, proceeding with great care, conducting extensive surveys and studies, exhaustively discussing the matter with union officers, with an eye to developing the best possible tv use for the money.

The CIO considers that the time has come to "convince the public that we don't have horns," in the words of a CIO spokesman. It wants to dispel the idea held by some that "all unions do is go on strike" by informing people of the functions and services of the union and how it aids the community.


Vandercook and the News is the CIO's first venture into network radio on a regular basis. The CIO felt that cultured, velvety-voiced Vandercook, a liberal commentator who expounds in a quiet manner, was in just the key they wanted. Commercials, too, are pitched at a subdued level.

The program is aimed primarily at

CIO President Walter P. Reuther urged start of national p.r. effort. He's shown with Vandercook who was chosen by group Henry C. Fleisher, CIO's p.r. director (right), headed up





Hear! Hear! Hear!




John W. Vandercook
AND THE NEWS
WXXX 9:00 P. M.
every weekday evening
ABC Network
Sponsored by
CONFEDERATION OF
INDUSTRIAL ORGANIZATIONS

Listen to JOHN W. VANDERCOOK AND THE NEWS Every Weekday Evening on the ABC Radio Network

LISTEN TO THE CIO RADIO PROGRAM John W. Vandercook AND THE NEWS every weekday evening on the ABC Network



John W. Vandercook AND THE NEWS WXXX 9:00 P. M. Monday thru Friday ABC Network



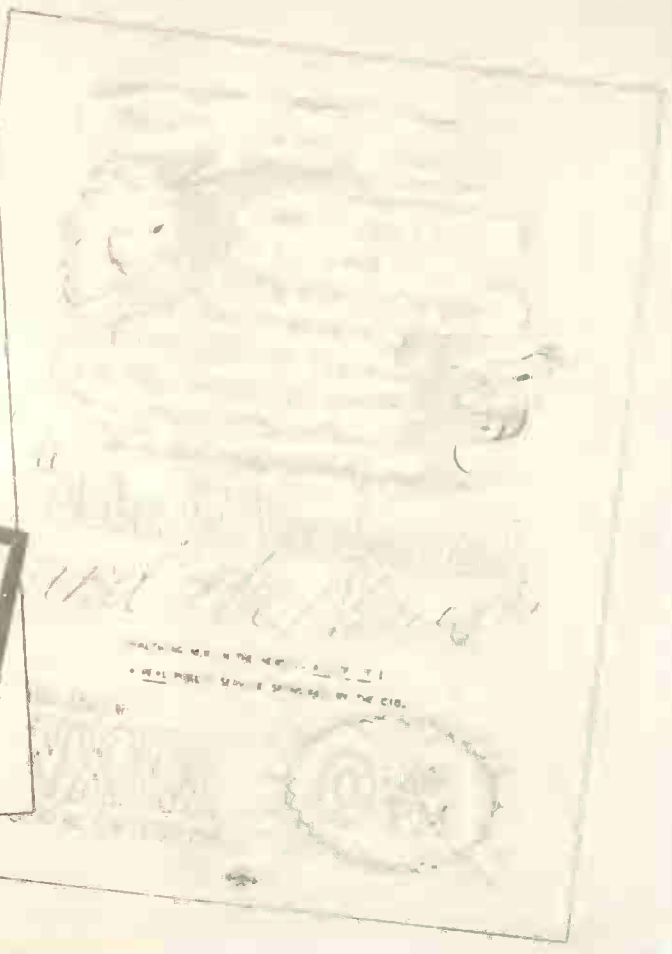
**CIO presents on radio
a dynamic program
for the U. S. A.**

Starting Sept. 7
CIO PRESENTS
Something New in News:
ALL OF IT
LISTEN TONIGHT
"and every weekday night to
JOHN W. VANDERCOOK
and the News"
WXXX 9:00 P. M.
ABC NETWORK
Sponsored by CIO

CIO on ABC Monday thru Friday John W. Vandercook AND THE NEWS



HEAR HEAR HEAR HEAR HEAR HEAR
John W. Vandercook AND THE NEWS WXXX 9:00 P. M. Monday thru Friday ABC Network
Sponsored by CIO CONFEDERATION OF INDUSTRIAL ORGANIZATIONS

THE CIO NEWSCASTER ON ABC RADIO. SUPPORT FOR PROGRAM BY CIO UNIONS IS SHOWN BY MERCHANDISING THEY HAVE GIVEN IT

the general public rather than the CIO's own membership. Based on the theme "what is good for America is good for organized labor," the program's general objectives as described by President Walter P. Reuther are:

1. "To point out that CIO members make progress only as the community progresses and not at the community's expense.
2. "To serve the public by keeping it acquainted with the news of the day and how it affects the lives of each."

CIO members number approximately 6,000,000, belong to 35 international unions, primarily mass production industries: steel, auto, clothing, electrical workers among them.

(The other national union organization, A.F. of L., boasts about 8,000,000 members. Its voice on the air is Frank Edwards, who has been newscasting for A.F. of L. on Mutual since January 1950; see SPONSOR, 21 April 1952 issue. Edwards, in contrast to Vandercook, does a hard-sell for labor on current issues, lashes out like a crusader. The AFL invests about \$700,000 a year on the show.)

The Vandercook show has been on the air only four months. But response is "highly satisfactory," according to CIO agency, Henry J. Kaufman & Associates in Washington, D. C. Vandercook's return to the air (he had not been broadcasting regularly for several years) produced a large and pleased public reaction via mail. Requests for copies of the broadcasts now pour in regularly, reports the agency.

Owners and managers of stations

case history

carrying the show have also voiced their approval. At the outset, the CIO ran into some reluctance on the part of station managers here and there to accept the program. One such manager took the program only because he didn't want to lose the revenue. This same manager has since said he is "proud" of airing the show due to favorable public reaction.

Pride in the show was also noticeable among CIO members at the un-

ion's national convention in Cleveland last November, reports Robert S. Maurer, tv director at Kaufman. There was the feeling that it is creating a better climate for CIO workers in the community, he said, and a desire on the part of members that it run on even more stations.

Commercials are drafted to inform the public about the CIO, its attitudes and objectives. They are written by a team comprised of Henry C. Fleisher, CIO Publicity Director; Albert Zack, Fleisher's assistant; Robert S. Maurer; and Alfred H. Edelson, CIO account executive at Kaufman. Much care and thought is expended to arrange a "balanced diet" of messages. Commercials fall within the following categories:

1. *Program commercials*, explaining why the CIO is on the air with a news program: "The CIO simply believes it is contributing to a well-informed public opinion--the foundation of freedom in a democracy."
2. *Organization commercials*, explaining how CIO or its member unions function.
3. *Community service commercials*, (Please turn to page 78)

Programing profiles

part 1 of a continuing 1954 series

The tv panel show

This programing profile and others to follow in future issues will cover

- ▶ Average program costs, costs of individual programs
- ▶ Kind of audience this show type attracts
- ▶ Results from sponsoring shows of the type
- ▶ How clients handle commercials in the shows
- ▶ Who are sponsors? How long on air?

by Lila Lederman

Casting an amused eye at the proliferating ranks of tv panel shows, one wag recently quipped that there soon will be a show called What's Your Panel?—in which contestants guess what panel program various Broadway names appear on.

But panel shows are an important form of programing for more reasons than the numbers in which they are found on the networks. They are suitable for sponsorship by virtually every type of client, for one thing; for another they can be produced with a reasonable budget.

This report on panel shows is designed to fill you in on their characteristics and costs. It should answer most of your questions if you're an agency man considering recommendation of a panel show to a client; or if you're an advertiser interested in comparative programing values. It was prepared over a period of months through research embracing dozens of firms, including agencies, sponsors, researchers.

At this writing there are 14 sponsored panel programs on network tv (including one network co-op, *Who Said That?*). A total of 17 network sponsors bankroll the shows. Five of the shows, or one-third, are sponsored on an alternate-week basis. Of the 17 sponsors, seven came on the panel-wagon in 1953, most of them just this past fall.

("Panels," as here defined, include any show with a panel outside the realm of political discussion or news forums. They embrace both the parlor-game variety and panel-discussions of a light nature which stress elements of competition and humor. Most feature well-known names as panelists.)

The number of panel shows coming on in a short time gives rise to the question: Are they just a fad which will soon fade? One veteran programing expert put it this way: "Panels are not likely to die out in popularity because most of them not only have the solid, lasting appeal of a quiz show, but over and above that offer a real-life drama of interplay between well-known personalities." Most programing men had this philosophy: "The time to worry about an excess of panel shows is when the public shows it is tired of them by twisting their dials."

▶ Cost and circulation

What is the attraction these pro-



High visibility of sponsor name on panel box or backdrop is one big plus panels offer, since sponsor identification is aided. When Stopette presents "What's My Line?" on CBS TV, sponsor is no secret. "Twenty Questions" on DTN plumps for Curads. R. J. Reynolds highlights Cavaliers on CBS TV's "I've Got a Secret"

These 14 tv panel shows sponsored on networks

NAME, NETWORK, DAY, AND TIME	SPONSOR AND AGENCY	PRODUCER	COST	DESCRIPTION
Down You Go Du Mont, Fri 10:30-11 pm	Carter Prods via Ted Bates, NY Helene Curtis via Ruthrauff & Ryan Chi co-sponsors)	Louis G Cowan	\$6,000	Word game quiz Dr Bergen Evans, moderator Panel Toni Gilman Carmelita Pope Fran Coughlin Robert Breen
I've Got a Secret CBS TV, Wed 9:30-10 pm	R. J. Reynolds (Cavaliers) via William Esty, NY	Goodson & Todman	\$8,000	Guests with special accomplishments or unusual facts in past try to stump panel with their "secrets" Garry Moore MC Jayne Meadow Faye Emerson and guest panelists.
Judge for Yourself NBC TV, Tu 10-10:30 pm	P. Lorillard via Lennen & Newell, NY	Goodson & Todman	\$22,500	Fred Allen host Two panels one of showbiz experts, other of amateur judges, rate variety acts Amateurs win prizes if ratings coincide with experts
Juvenile Jury CBS TV, Sun 4-4:30 pm	Pharmaceuticals, Inc., via Edward Kletter, NY	Barry, Enright & Friendly	\$4,500	Jack Barry moderates panel of 5 youngsters who discuss problems posed by youthful guests.
Leave It to the Girls ABC TV, Sat 7:30-8 pm	Ex-Lax via Warwick & Legler, NY	Rountree-Presbrey	\$4,500	Spirited discussion centered around Battle of Sexes Maggi McNellis femcee panel Eloise McElhone, Florence Pritchett regulars plus two female guests Also one male to defend his sex against attack
Life Begins at 80 Du Mont, Fri 9-9:30 pm	Scrutan Co. via Edward Kletter, NY	Barry, Enright & Friendly	\$2,500	Five octogenarian panelists air views on diverse subjects, take part in a quiz Jack Barry moderates Two 'footlight favorites' are guests each week
Pantomime Quiz Du Mont, alt Tu 8:30-9 pm	Benson & Hedges (Parliaments) via Benton & Bowles, NY	Mike Stokey	\$8,700	Charade game, with two teams of panelists vying for a Quiz Trophy Cup. Producer Mike Stokey also emcees Permanent team members include John Barrymore Jr., Robert Alda
Peter Potter Show ABC TV, Sun 9:30-10:30 pm	Hazel Bishop via Raymond Spector, NY	Peter Potter	\$9,000	D. J. Peter Potter plays pre-released records, panel of 4 Hollywood "names" votes on whether record will be a hit or not.
Quick as a Flash ABC TV, alt Th 8-8:30 pm	Thor Corp. via Henri, Hurst & McDonald, Chi	Moss & Lewis	\$8,500	Panel must identify dramatized events. Bud Collyer emcees. Panel: Faye Emerson, Jimmy Nelson & dummy, regulars; plus two guests.
The Name's the Same ABC TV, Tu 10:30-11 pm	C. A. Swanson & Sons via Tatham-Laird, Chi American Chicla via Dancer-Fitzgerald-Sample, NY (alternate week sponsors)	Goodson & Todman	\$7,500	Robert Q Lewis emcees as panelists Joan Alexander, Bill Stern, Gene Rayburn try to determine contestants' names which are identical to those of famous people.
This is Show Business CBS TV, Tu 9-9:30 pm	Carter Prods. via Ted Bates, NY Schick Inc. via Kudner, NY (alternate week sponsors)	Irving Mansfield	\$14,000	Show business problems come under erudite and witty discussion by Sam Levenson, George S. Kaufman and female guest panelist Clifton Fadiman moderates.
Twenty Questions Du Mont, Mon 8-8:30 pm	Bauer & Black (Curads) via Leo Burnett, Chi	Gary Stevens	\$10,000	The old parlor game Jay Jackson emcees. "regulars" Florence Rinard, Fred Van Deventer, Herb Polesie, Dick Harrison plus guest ask the questions.
What's My Line? CBS TV, Sun 10:30-11 pm	Jules Montenier via Earle Ludgin, Chi Remington Rand via Young & Rubicam, NY (alternate week sponsors)	Goodson & Todman	\$9,500	Occupation-guessing is the chief occupation of intrepid panelists Arlene Francis Bennett Carl Dorothy Kilgallen, Steve Allen Host is John Daly.
Who Said That? NBC TV, Mon 10:30-11 pm	Co-op in about 40 markets Pure Oil (in 32 of the 40) via Leo Burnett	Ann Gillis	\$4,200	Moderator Walter Kiernan asks 4 "name" panelists to identify quotations from week's news. Newsman Bill Henry is anchor man Typical guests: June Lockhart Groucho Marx, H. V. Kaltenborn.

Average cost: \$8,528.57



Some of the current tv panels originated on radio. "Leave It to the Girls," ABC TV, and "Juvenile Jury," CBS TV, are two examples; "Twenty Questions," Du Mont, is another. All three coincidentally have drug sponsors, respectively Ex-Lax, Geritol, Bauer & Black

grams have for so many sponsors? Briefly, they offer just what most sponsors want in a program—good circulation at a low cost. As noted above they are riding a high wave of viewer popularity that shows no sign of slackening. The big names, glamour, humor, excitement and intellectual badinage carefully programed into most of the panels no doubt have something to do with this. (Panel-champ *What's My Line?* on CBS TV won a 1953 Sylvania award because it affords such "spontaneous amusement" and "is blessed with an excellent moderator and a literate group of panelists.")

The talent-and-production cost of a dozen of the panel shows on this season averages out to \$7,700 each: individually, these shows range from \$2,500 to \$14,000 (see chart). Making the whole thing easier on the budget, over half of the panel show advertisers (8 out of 17) sponsor the programs on an alternate-week basis.

As indicated, audiences are healthy, too. According to Nielsen, "average homes reached" for seven of the panels* during the first two weeks of April 1953 was 3,255,000 (top-rated *(Article continues next page)*)

*The seven shows used by Nielsen for above figures: *The Name's the Same*, *Quick As A Flash*, ABC TV; *Twenty Questions*, *Life Begins at 80*, *Down You Go*, Du Mont; *What's My Line*, *I've Got a Secret*, CBS TV. These were selected as a representative group of panels.



New panels born last year

Proof that panels are a virile, mushrooming force is fact that several new ones bowed on the tv networks during 1953. "I'll Buy That" (l.), at present sustaining, went on CBS TV for Seeman Brothers in June. "Quick As A Flash" (lower l.), ABC TV, appeared in March for Thor. "Peter Potter Show" (below) turned up for Hazel Bishop on ABC TV in October. It's aimed at young audience of juke-box fanciers.



What's My Line? reached about 7,000,000 homes at that time). The "average Nielsen rating" of these shows for the same April period was 18.8.

As for "average cost-per-1,000 homes reached" of the seven panels in the period referred to above, Nielsen comes up with \$9.55 (ranging from a low of \$4.29 to a high of \$20.37). At the beginning of this past December 1953, *What's My Line's* cost per 1,000 homes was \$5.34, according to Earle Ludgin, Chicago.

► Sponsor identification

Sponsor identification is also favorable. Trendex in its June-July 1953 report records the following S.I. Indexes for a representative five of the panels: *What's My Line*, 83.6%; *I've Got a Secret*, 74.2%; *Twenty Questions*, 68.1%; *Name's the Same*, 68.0%; *Down You Go*, 65.0%. These average out to 71.8%. In the same report, a representative group of eight drama shows had an average S.I. Index of 70.2%. This, even though over half of the dramas had the advantage of having the name of the advertiser in the title of the program: *Ford Theatre*, *GE Theatre*, *Kraft Theatre*, *Schlitz Playhouse of Stars*, *Lux Video Theatre*.

The panels, however, have a different plus that is undoubtedly a powerful assist in name remembrance: continuing or frequent visibility of sponsor name on panel box or backdrop.

► Panel history

Though it was way back in May

"Judge for Yourself" (NBC TV) stars Fred Allen, is actually atypical of panels. It combines variety acts with panel and Allen's humor; costs much more than the average panel, too



1938 that the granddaddy of all panels, *Information Please*, started titillating radio listeners on the old Blue Network, it wasn't till 1950 that the tv panel fever really started to burn. True, such radio panel-classics as *Leave It to the Girls* and *Juvenile Jury* were already on tv; also video had spawned *This Is Show Business* and *Who Said That?* But it was when *What's My Line?* invaded the tv scene in April 1950 and started to pull down dazzling ratings for sponsor Jules Montenier that everybody sat up and took notice.

What happens with any successful show format (e.g., the case of *I Love Lucy* and the situation comedies) happened with the panels. The let's-get-a-panel-too parade began.

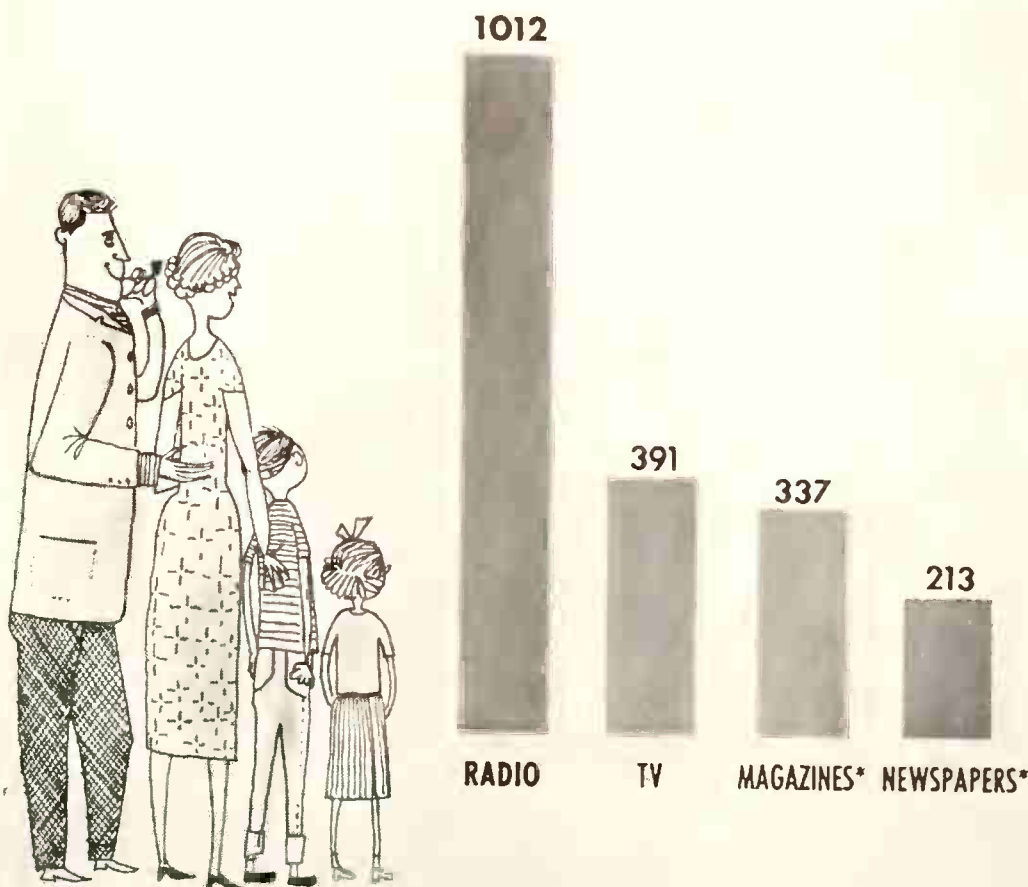
Of course, not every show could get so redoubtable a combination as *What's My Line?*'s John Daly, Dorothy Kilgallen, Bennett Cerf, Arlene Frances and Hal Block (since replaced by Steve Allen). But that didn't stop *What's My Line?* creators Goodson & Todman (champ panel-makers with five now to their credit) and other producers from toddling out every panel format they could think of; nor did it stop the birth or resurrection on tv of almost every old radio-originated panel that ever hit the air.

Juvenile Jury, for instance, had had a short run on NBC TV back in 1947; off tv for four years, it was revived on that network in June 1951 under sponsorship of Minnestoa Mining and Man-

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people reached per dollar spent

The chart at right is one page from BAB's newest radio presentation. Developed for advertisers, agencies, the presentation was among last accomplishments of Bill Ryan before he left BAB 1 January



Is radio too cheap?

Radio—media men agree—delivers the biggest audience per dollar. Does this mean radio is too cheap?

The chart above poses a provocative media question: Is radio *too* cheap?

Few media men question the fact—dramatically highlighted in the graph taken from a BAB presentation above—that radio delivers more people proportionately than other major national media.

This suggests two questions: Why is radio cheap, and is radio *too* cheap?

An attempt to get answers to these questions will be presented by SPONSOR in a report to be published in the 25 January issue.

Behind the answers will be the opinions of advertisers, media men at agencies and radio industry veterans. SPON-

SOR is seeking the straightforward statistical calculations and information they use in their own analysis of media.

SPONSOR found that everyone has his own theory of why radio is cheap. Some say radio suffers from some kind of an inferiority complex and hates to boost rates as much as a timid worker hesitates to approach the boss for a raise.

Others assert radio has too much competition within radio. The quick rise in number of stations after World War II from 1,000 to 2,500 is regarded by many as the reason for much of the fierce competition.

Historical background, the competitive picture and cost-audience factors will figure in SPONSOR's report in the next issue. ★ ★ ★

The cancer scare: Is cigarette copy making it worse?

Radio and tv's \$70 million stake in cigarette advertising, more than all other media combined, can be affected by downward sales trend

If the cigarette business has ever approached a cross-roads—this is it.

For the first time in two decades, cigarette sales are slanting downward. According to *Business Week's* authoritative study, domestic sales in 1953 were 2% below 1952 and some estimates put the drop as high as 5%. Considering the growth in U.S. popu-

lation, per capita smoking has gone down even more.

Ordinarily a 2%, or even 5%, drop in an industry's sales would not be anything to worry about. But place these figures against a background of recent indications there may be some connection between cigarette smoking and lung cancer and you've got a pic-

ture of American smokers becoming more health conscious.

Nobody, least of all the tobaccomen, knows exactly what this health consciousness will eventually do to the cigarette business. But one thing is sure: If it affects cigarettes, it affects advertising; and if it affects advertising, it affects radio and tv.

Recent newspaper, magazine headlines about research linking cancer with cigarette smoking have given tobacco industry a fright, may be

the cause of first dip in cigarette sales in two decades. Industry maintains link has not been proved, but will set up own research

Doctors Debate Effect of Cigaretts on Cancer

The question of whether cigaret attack, he said, and die before he that heavy cigaret smoking in did cancer had been blame smoking still could develop increased to 20 times the

THE

TOBACCO STOCKS HIT BY CANCER REPORTS

Some Drop to Lows for Year After Medical Warnings, but Industry Spokesman Scoffs

Can the Poisons in Cigarettes Be Avoided?

LUNG CANCER TESTS PLANNED BY STATE

Smoking Link To Lung Cancer Deaths Is Seen

Fatalities Go Up in Ratio to Increase in Smoking, British Doctors Assert

Cigaret Makers Denounce Doctors' Claim Linking Smoking to Cancer

By a WALL STREET JOURNAL Staff Reporter

Reynolds and American

LUNG CANCER RISE IS LAID TO SMOKING

Four Medical Reports Agree That Cigarettes Also Cause

The advertising investment of the tobacco and allied industries is a handsome proportion of the total. In 1952, according to PIB's gross time and space figures, investment in national media hit \$61 million (excluding national spot radio and tv). This made the "smoking materials" industry the fourth largest advertiser in national media, topped only by the food, toilet goods and automotive industries. For the first 10 months of this year gross space and time billings in national media has been running at the annual rate of \$68.5 million (excluding national spot radio and tv).

By far the greatest part of cigarette advertising goes into the broadcast media. SPONSOR estimates that the top six cigarette brands—which account for about 85% of all cigarette sales in the U.S.—spent about \$80 million in all consumer advertising last year. Over 70% of this goes for radio and television, both spot and network.

Since all cigarette brands spend nearly \$100 million in advertising, the radio and tv stake in the cigarette business is close to \$70 million.

Despite this huge cash outlay for

problem

advertising, it averages out to less than half a cent a pack, which is a graphic measure of the size of the cigarette business as well as an answer to those who say that the heavy cigarette advertising adds to the cost of smoking.

The dip in cigarette sales has touched off a renewed wave of warnings that the industry is cutting its own throat by its advertising. In the past many of the warnings have been pious admonitions that it's not proper to attack a competitor. For the most part these slaps on the wrist have been muffled by the slam-bang roar of cigarette advertising and ignored by the hard-boiled practitioners of hard sell.

In the wake of recent statements by medical researchers linking smoking with some bodily ills, however, a note of urgency has crept into the warnings. The gist of it is: By stressing the health angle in cigarette advertising, the industry is only confirming the public's fear that smoking is harmful. And one of these days, John Q. Public will go on the water wagon, or whatever kind of wagon it is that

(Please turn to page 86)

1. U. S. cigarette sales drop 2% but regular size bears brunt of decrease with 13.3% dip

Brand	Billions of Cigarettes 1952	1953	Per Cent Change	Share of Market	
				1952	1953
REGULAR SIZE:					
Camel	101.5	99.0	-5.3%	26.5%	25.6%
Lucky Strike	73.5	65.0	-11.6	18.6	16.8
Chesterfield	57.0	48.5	-14.9	14.4	12.5
Philip Morris	36.5	28.0	-23.6	9.2	7.2
Old Gold	23.5	19.5	-17.0	6.0	5.0
Kool	11.5	11.5	0.0	2.9	3.0
Raleigh	8.3	1.5 ¹	-80.0	2.1	0.4
TOTAL	311.8	273.0	-13.3%	79.7	70.5

2. Most of 37.1% increase in king size sales due to conversions of 70 mm. brands to 85 mm.

Brand	Billions of Cigarettes 1952	1953	Per Cent Change	Share of Market	
				1952	1953
KING SIZE:					
Pall Mall	12.5	18.0	43.9%	10.8%	12.1%
Herb Tareyton	12.5	14.0	12.0	3.2	3.6
Chesterfield	11.0	13.5	22.7	2.8	3.5
Philip Morris		7.0 ²			1.8
Raleigh		6.0			1.6
Old Gold		3.5 ³			.9
Cavalier	1.5	2.5	66.7	.4	.6
Fatima	2.0	2.0	0.0	.5	.5
Dunhill	1.0	1.5	50.0	.3	.4
Embassy . . . . .	.7	1.0	42.9	.2	.3
Regent . . . . .	.8	.5	-37.5	.1	.1
Wings . . . . .	.7	.5	-28.6	.1	.1
Marvel . . . . .	.6	.5	-16.7	.1	.1
TOTAL	73.3	100.5	+37.1%	18.5	25.9

3. Filter sales are up 132.5% but are still a small percentage of total cigarette market

Brand	Billions of Cigarettes 1952	1953	Per Cent Change	Share of Market	
				1952	1953
FILTER TIP:					
Viceroy	2.7	6.0	122.2%	.7%	1.5%
Parliament	1.9	3.0	57.9	.5	.8
Kent . . . . .	.7 ⁴	3.0	328.6 ⁴	.2	.8
L & M . . . . .		.3 ⁵			.1
TOTAL	5.3	12.3	+132.1%	1.4	3.2
All others	1.5	1.2	-33.3	.4	.3
TOTAL tax paid 394.9	387.0	-2.0%	100.0	100.0	

1. Went to king size exclusively 1 Apr. 2. Introduced king size 10 Jan. 3. Introduced king size 6 Apr. 4. Comparison a bit incomplete because in 1952 compared with 9 months of 1952 for a comparable new brand. 5. Introduced in October 1952. SOURCE: Business Week



These industry leaders comprise Vitapix board and executive staff

Guiding Vitapix Corp.'s affairs are these members of the board of directors (from l. to r., standing): John Williamson, partner in Ditmar & Co., San Antonio, Tex. (investment bankers), a newly-elected member of Vitapix' board who advises the organization on financial affairs; C. Howard Lane, president of KOIN-TV, Portland, Ore.; Kenyon Brown, president of KWFT-TV, Wichita Falls, Tex.; J. Leonard Reinsch, managing director of WSB-TV, Atlanta, and WHIO-TV, Dayton, Ohio; Robert H. Wormhoudt, executive vice president of Vitapix; Horace L. Lohnes, partner in Dow, Lohnes & Albertson, Washington,

D. C. (law firm), and Richard A. Borel, director of WBNS-TV, Columbus, Ohio. Seated (l. to r.): Paul A. O'Bryan, attorney with Dow, Lohnes & Albertson, and assistant secretary and treasurer of Vitapix; Edward L. Koenig Jr., vice president of sales and advertising for Vitapix; John E. Fetzer, president of WKZO-TV, Kalamazoo, Mich., and chairman of the board for Vitapix; Joseph E. Baudino, executive vice president of Westinghouse Radio Stations, Inc., Washington (WBZ-TV, Boston, and WPTZ, Philadelphia), and Frank E. Mullen, president of Vitapix. To date, Vitapix has 32 station members, stockholders.

Will Vitapix create tv film revolution?

**Station-owned syndicator has 32 stations, seeks
60. It may be lever tv can use to crack
Hollywood's celluloid curtain, open film vaults**

If operations of Vitapix Corporation, only station-owned film syndicator in television, ever fulfill their complete potential, big and little revolutions in the tv film business may be the result. The available evidence suggests that Vitapix is potentially:

- ▶ A means of providing national advertisers with "film networks" of 50 or more stations on which time has been cleared, thus stimulating purchase of tv film shows on a national spot basis (—or so SPONSOR infers from the way Vitapix is set up).
- ▶ The lever which the television industry will use to crack Hollywood's celluloid curtain, opening the vaults of recent top-vintage films.

► The distribution approach which major Hollywood producers would be inclined to favor when they enter full-scale tv production (because it is reminiscent of the kind of producer-exhibitor relationship which Hollywood enjoyed in its heyday).

► A force which will improve the quality of film programing in television while at the same time putting a brake on high prices.

► A force which will help standardize tv film pricing practices.

That is the potential. Where does Vitapix stand today?

As of the first of the year Vitapix has 32 station members or stockholders—one to as many markets. It is negotiating for 19 other memberships, seeking 60 station members mainly in the major U. S. markets.

The company's capital totals over \$850,000. It was raised both from sale of membership stock to stations and from the initial investment of the company's founders, a group including well known broadcasters and members of allied fields. Among them:

John E. Fetzer, president WKZO-TV, Kalamazoo, Mich. and chairman of the NARTB Tv Code Review Board; Richard A. Borel, director WBNS-TV, Columbus; J. Leonard Reinsch, managing director, WSB-TV, Atlanta and WHIO-TV, Dayton; Horace L. Lohnes, partner, Dow, Lohnes & Albertson, Washington, D. C., attorneys specializing in broadcast law.

As to properties, Vitapix has three:

1. A Hollywood Western series of 27 feature-length films starring Johnny Mack Brown which Vitapix bought

These 32 Stations Are Vitapix Stockholders

Amarillo, Tex.	KGNC-TV	Lexington, Ky.	WIAP
Atlanta, Ga.	WSB-TV	Los Angeles, Cal.	KTTA
Baltimore, Md.	WMAR-TV	Oklahoma City, Okla.	WKY-TV
Birmingham, Ala.	WAFM	Omaha, Neb.	WOW-TV
Boston, Mass.	WBZ-TV	Philadelphia, Pa.	WPTZ
Charlotte, N. C.	WBTV	Phoenix, Ariz.	KPHO-TV
Columbus, Ohio	WBNS-TV	Portland, Me.	WGAN
Dallas, Tex.	WFAA-TV	Portland, Ore.	KOIN-TV
Dayton, Ohio	WHIO-TV	Providence, R. I.	WJAR-TV
Denver, Colo.	KLZ-TV	Rock Island, Ill.	WHBF-TV
Detroit, Mich.	WWJ-TV	St. Paul, Minn.	KSTP
Fresno, Cal.	KBD	San Antonio, Tex.	WOM-TV
Greenville, S.C.	WFBC	San Francisco, Cal.	KRON-TV
Houston, Tex.	KPRC-TV	Seattle, Wash.	KING-TV
Kalamazoo, Mich.	WKZO-TV	Syracuse, N. Y.	WHEN
Kansas City, Mo.	KCMO-TV	Wichita Falls, Tex.	KWFT-TV

As of 1 January 1954.

outright for \$600,000-plus in 1952 and syndicated mainly to defer overhead while the lengthy process of organization was in progress. (Vitapix was founded in early 1952 but did not start full-scale activity till 1953. It has sold the Western series in over 80 markets.)

2. A wrestling film series called Vitapix Championship Wrestling which is again mainly an overhead-deferring venture and which Vitapix distributes for a percentage of the gross receipts.

3. A series of brand-new feature-length films made to be shown on television first and in movie theatres second; this is Vitapix Feature Theatre which Vitapix distributes on the basis of a guarantee of full production cost

for the producer coming from syndication receipts.

Vitapix Feature Theatre is by far the most important of the three and the story of how it was acquired tells you a lot about the way Vitapix will operate.

Talks with the producer of the series, Princess Pictures, Inc., began last summer, with two network film divisions bidding against Vitapix. When negotiations came to an impasse, away from the conference table slipped Vitapix executives to hit the phones to their

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film

Features made for tv first, movie houses second are sold by Vitapix. Below: Burt Balaban who produces films, Vitapix Pres. Mullen

Films go on air January with 27 markets sold by year's end. Vitapix sold \$500,000 worth of films in few days to members over phone



What's wrong with print

Part 15 of SPONSOR's 21-part All-Media Evaluation Series

by Ray Lapica

The school of thought persists among some broadcast and print media people that measurement services were designed to show that most people don't read, hear or see most ads—whether in newspapers, magazines, on radio or on television.

SPONSOR hastens to assure them that this is not so—that the primary aim of air measurement services is to measure program audiences and that the primary aim of print services is to improve ad effectiveness.

The air services are mostly quantitative; the print, qualitative.

Air rating services are not designed

to acquire much data on who hears or remembers your commercial, as compared with the program itself.

Print's measuring services use three differing techniques to uncover which ads are best read or best remembered; only one of the three techniques simultaneously obtains data on the readership of editorial content.

SPONSOR's year-long Media Evaluation Survey uncovered many mistaken beliefs, a few facts about the air and print measurement services. (See "What's wrong with the air rating services?" SPONSOR, 28 December 1953, for an analysis of the six main research

organizations in the field, a table listing the facts about each, another tabulating the opinions of 77 advertisers and agencies regarding information sources and SPONSOR's Ideal Rating System and how the services compare.)

Here's what this article will cover:

1. Why knowing the facts about readership services is important.
2. What they've uncovered.
3. The facts about the three commercial organizations in the field—Starch, Gallup-Robinson and Readex.
4. What the researchers think of them.

THE FACTS ABOUT THE READERSHIP SERVICES: their sampling methods, metho

GALLUP & ROBINSON (Princeton): Technique—aided recall called "impact." Reports on ads in *Life*, *Satevepost*, *McCall's* only to some 50 advertiser-subscribers. Weeklies measured every 2 weeks; *McCall's* every monthly issue. Personal interview used. Interviewer finds qualified readers during first week magazine is out: 400 for each magazine (200 men, 200 women) in 18 metropolitan areas. Only one and two-page ads are measured. Three steps used: (1) with magazine closed respondent must qualify as reader of current issue; (2) he is shown list of ads on cards and asked to describe those he remembers; (3) his "playback" or recall of advertiser's message in these ads is taken down verbatim by interviewer. Some ads rate as low as 1%; others go to 40 and 50%. Subscribers get report in three weeks showing "proved name registration" score of their own and competitors' ads plus verbatim playback of what respondents said. Additionally G&R holds "Impact Advertising Clinic" in subscriber company's offices every three months on what's been learned. A study group is maintained in Princeton to "distill out the meaning of our research data." This is then presented in one form or another to member firms at clinics. Fee for reports varies by size of firm. G&R has 40 office employees in Princeton plus interviewers and supervisors in field. Impact reporting service began fall of 1949. To date 12,000 ads have been checked. Some big subscribers: Arneo, Alcoa, Ballantine., Bendix, Blatz, Bristol-Myers, Campbell Soup, Chevrolet, Chrysler, Colgate-Palmolive, Corn Products, Firestone Tire & Rubber, General Electric, General Mills, Goodrich, Kraft, Lipton, Westinghouse. Chief advantage: tells advertiser whether he got message across. Chief limitation: confusion in recalling specific ads. Firm's partners are George Gallup, founder of American Institute of Public Opinion (Gallup Poll) and Audience Research Institute, and Claude Robinson, organizer of Opinion Research Corp. and Public Opinion Index for Industry.

READEX (Mahtomedi, Minn.): Technique—recognition. Issue is sent by mail to respondent (no interview). Sample described as "reasonably inadequate" by President Bob Pender. Regular reports provided on following magazines: *Christian II*, *Popular Mechanics* (monthly); farm papers: *The Farmer o Paul*, *Southern Planter* (quarterly); trade papers: *Constru Methods & Equipment* (monthly); small-town newspapers in M sota, Kansas and Georgia semi-monthly or monthly; company publications—no regular schedule. Method originated by Pender when he operated his own 4-A agency; Readex began 1 Jan 1949; 400 reports issued through November 1953. Method: copies of publication are mailed (or delivered by newsboys or n ern Union on request) to cross-section of subscribers who are asked to show what articles or ads interested them and to return them in postpaid envelope. Pencils are supplied—blue for men, red for women. Respondent is asked in letter to draw line through news story or article, picture, personal item and ad that interested them from front to last page. Those who haven't read issue are asked to so state on cover and return. Reports contain percent of men and women readers expressing interest in each item and Main returns vary from 20 to 30% for paid consumer publications, 10 to 15% for paid trade papers, 60 to 70% for daily newspapers distributed by newsboys (with 100% recorded in four instances less than 5% and even a blank for free controlled and commercial publications. Chief advantage: economy, lack of interviewer, simultaneous ratings on editorial content. Limitations: lack of control returns, or to determine just what ratings mean. Some present or past users: (advertisers) Allis-Charlmers, Bell Telephone Chevrolet, Du Pont, Eastman, Ford, General Mills, Goodrich, Santo, Standard Oil of Ind.; (Agencies) Ayer, BBDO, Leo Burnett, Kudner, Needham, Louis & Brorby.

Measurement services?

ly shows how to uncover their limitations

5. What the Advertising Research Foundation is trying to find out about readership techniques.

The A. C. Nielsen Co. has kept a "box score" for many years on how often executives are right in their decisions on questions of marketing policy and strategy (which includes advertising).

The answer: 58% of the time.

This means, if the figure can be accepted, that 42% of the time executives are wrong. And they are the experts who spend their lives in making such decisions.

If doctors were wrong 42% of the

time . . . or pilots . . . or juries. . . .

But marketing and admen are, in Nielsen's opinion.

No wonder so many of them leap at any research tool that will help them trim the vast margin of error.

This may explain why there are six major air rating services and three print measurement organizations.

The wonder is why there aren't

NEXT ISSUE: "How air rating services compare market by market," based on study by Ward Dorrell, research director of John Blair & Co. Also list of markets the rating services cover, frequency of coverage and the various supplementary services offered.

more. Or conversely, why *all* important advertisers don't support or buy more measurement services or use those they have more effectively.

The question then arises: How accurate are these measurement techniques? How can they be made more accurate? How do they compare?

The Advertising Research Foundation's Printed Advertising Methods Study Committee headed by Sherwood Dodge, v.p., Foote, Cone & Belding, has spent the past year on this subject. The ARF hopes to finance a major field test this spring. Some \$125,-

(Article continues next page)

Questioning, and what they cost

CH (Mamaroneck, N. Y.) † Technique—recognition: shown reader by interviewer. Advertisement Readership covers 33 consumer magazines (every issue), all 52 issues *Business Week*; 8 business papers each month: *Aviation Age*, *Materials Handling*, *Steel*, *Factory*, *Power*, *Machinery*, *Engineering News-Record*, *Machine Design*; newspapers: *Boston Post*, *Houston Post*, *Los Angeles Herald-Express*, *New York Philadelphia Inquirer*. Price: usually from \$35 up per sample: 200 men or women for magazines read by one sex; 1, 150 women for magazines read by both. Method: Inter-views qualified reader, takes him through magazine asking, "do you see or read anything on this page?" with follow-up questions to determine degree of reading, whether "noting," "seen-association" (recognized advertiser's name) and "read most" (read more than others). Report gives readership percentages for men and women and "readers per dollar" figure for ad based on "primary readership" (members of family which bought or subscribed to publication, number of readers, readers per 100 copies and other data. Starch is a firm in business (started 1932). Has measured over 500,000 households. Also has semi-annual consumer magazine report on economic characteristics (among other data) of readers based on 100 households, product acceptance and purchase reports and readership reports. Began to measure which ad made "best impression" on readers in *Life* starting October 1952. Advantage: scope of data plus long record of success in field. Limitation: measures readership in ad rather than how well message across. Staff: 110 office personnel, 190 field interviewers. Clients: over 200, including virtually every agency billing \$1 million or more.

Basic questions admen raise about readership studies

(Advertising Research Foundation will seek to answer most of these in field tests planned for this year)

1. What is the kind and size of sample required for optimum results?
2. Is there a difference between readership by prospects and non-prospects?
3. How can intensity of response to an ad be measured more adequately?
4. Do "fat" magazines receive lower recognition ratings than "thin" books because of less attention to the ads or to boredom during the interview?
5. How long may the time lapse be between exposure to an ad and the interview before memory loss becomes crucial?
6. How great is the confusion factor (readers confusing same ad seen in different magazines or similar ads in separate issues of same book)?
7. How great is interviewer and ad bias? (Will a man tell a pretty woman interviewer he read a brassiere or a panty ad?)

Broadcasters should also learn much from these tests, for copy principles are much the same, whether for print or for radio and television.

SPONSOR's Media Study—Published to date:

1. *Why evaluate media?*
(20 April 1953).

2. *Media Basics -I newspapers, direct mail, radio, magazines*
(4 May 1953).

3. *Media Basics II Tv, business papers, outdoor, transit*
(18 May 1953).

4. *How to choose media, part I*
(1 June 1953).

5. *How to choose media, part II*
(15 June 1953).

6. *What you should know about Life's 4-media study* (29 June 1953). *Supplementary article on same topic: "Is Life's media study fair to radio and tv?" (a debate), 13 July 1953.*

7. *Beware of these media research pitfalls, part I* (27 July 1953).

8. *Beware of these media research pitfalls, part II* (24 August 1953).

9. *How 72 leading agencies evaluate media* (7 September 1953).

10. *How 94 agencies evaluate media* (21 September 1953).

11. *How BBDO evaluates media*
(5 October 1953).

12. *How Emil Mogul tests media weekly for Rayco* (19 October 1953).

13. *Why these 31 firms don't use air media* (16 November 1953).

14. *What's wrong with air rating services* (16 November 1953).

15. *What's wrong with print measurement services* (11 January 1954).

To be published:

16. *How air rating services compare by market. Also markets covered and supplementary services offered.*

17. *How to set up an ideal media sales test.*

18. *Psychological aspects of media.*

19. *Sales impact of radio and tv.*

20. *New media evaluation and research developments.*

21. *SPONSOR's conclusions.*

000 is needed, of which about \$50,000 has been pledged by SPONSOR presstime. Alfred Politz Research, Inc., which made the *Life* magazine *Study of Four Media* and the Christal Stations' radio survey in 1953, has been recommended to do the field work for the print test.

Why should you know all you can about the print measurement services—whether you're an advertiser or an agencyman? There are three basic reasons:

- The major reason—to narrow your margin of error so far as making marketing (and advertising) decisions is concerned.

- So you can improve your copy. Most of the improvements in copywriting over the past 25 years—including much of the air copy as well—have been due to print copy research. These improvements include use of pictures, limited block text, "use" or "reason why" copy, bold, provocative heads and many other features. Radio has incorporated some of these into its own copy sometimes unwittingly. Television can use more.

- So that you may understand the limitations on your audience. Some 21 years after Starch began his magazine measurement ratings and 14 years after the Advertising Research Foundation ran its first newspaper readership test, many advertisers still believe that most people see and read their ads—especially if they are full page and particularly if they're in color. The chart on this page should disillusion them.

And if you're a broadcaster who is constantly having air ratings thrown in your face by your print competitors to show that your audiences are minuscule, knowing the facts about the print measurement services should furnish you with some explosive ammunition for your own counter-barrage.

But beware of two things: (1) No print measurement rating is projectable to the magazine's ABC circulation, much less to its entire "audience"—all those who read it whether subscribers or not. (2) Just as a program rating is not necessarily a good indication of the show's sales power, so there is no necessary correlation be-

tween a high printed ad rating and its sales effectiveness (unless you can first separate the prospects from the non-prospects).

What then have the readership services uncovered that should interest advertisers?

Some of the most significant conclusions that can be drawn from the mass of data accumulated by these organizations follow:

From Starch magazine surveys

1. Readership of ads varies immensely with product interest. Twice as many men read auto ads, for example, as read food ads, but twice as many women read food ads as read auto ads.

2. Tremendous differences in readership exist between ads. The same advertiser, using the same size of space and color, can double and triple the number of people who see and read his ads.

3. On the average, a half-page

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the spring after the remaining articles in the 20-article series appear. Price has not yet been determined, but you may reserve a copy now.

black-and-white magazine ad is "noted" by 16% of the readers of a publication, a one-page black-and-white ad is seen by 29% and a one-page four color ad is seen by 39%.

4. Readership measurements do ascertain the amount of reading of ads with "reasonable, practical accuracy." This is corroborated by independent, objective eye-camera records.

5. Memory error or confusion is approximately 3 to 5% under a thorough component-parts interviewing procedure. It can rise to 16 to 19% under a loose interviewing procedure without checking component parts.

6. Inflation of readership percent-

(Please turn to page 97)

SPONSOR's All-Media Advisory Board

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How radio-tv helped local detergent get distribution

S. California-brand cracked crowded liquid detergent market using radio and tv only. Dish-a-way was in half of L.A. stores in 30 days

With the detergent field getting more crowded, cracking it is no mean feat. You've got to get in via the super markets and they've got more brands than they know what to do with.

The Deco Chemical Co. of Los Angeles did it, however. Using only radio and tv, the firm achieved 50% distribution in the Los Angeles area within 30 days. The product: a liquid detergent dubbed Dish-a-way.

With Deco's ad agency, Jimmy Fritz and Associates, calling the signals, Deco shrewdly started off by buying into tv shows which many supers run in the Southern California area.

While Deco broke the ice with tv, a saturation radio campaign quickly followed and, at present, 75% of the firm's monthly budget goes to am. (The company has been ploughing back into advertising 15% of gross sales. After the first 30 days, Deco was advertising at the rate of \$3,000 a month—and going up fast.) The agency expects that when the selling settles down to a more routine job, print advertising will be added and the budget will be divided as follows: 40% for radio, 30% for tv and 30% for print. Radio has been and will continue to get the biggest slice of the

let. The firm sponsors the show *Modern Romances* on Tuesdays and Thursdays. (Ex-Lax sponsors the show nationally on Mondays, Wednesdays and Fridays.) Deco recently bought the show in San Diego (KCBQ) and future plans include expanding the program to other ABC Radio Pacific Network stations.

Dish-a-way's initial success was no flash in the pan. Business has been growing rapidly despite the competition of other liquid detergents such as Joy (P&G), Lux (Lever Bros.) and Glim (B. T. Babbitt). John DeWitt, president of Deco, is eyeing national



INITIAL BUY WAS IN TV SHOWS AIRED BY SUPER MARKETS. RADIO GETS MOST EMPHASIS (75%) TO REACH HOUSEWIFE

Supers like these tv shows since, provided they are able to sell all the participations to their suppliers, they get their own tv advertising free. They are usually an hour long and most of the shows involve feature films. The suppliers, in turn, receive a merchandising package, which includes tv announcements, assurance of good shelf position, special displays, other aids.

Starting 15 September, when their product made its debut, Deco bought into shows on KECA-TV, KLAC-TV and KNXT. These participations are still running.

budget because Deco is primarily interested in reaching the housewife and the firm believes that daytime radio is an efficient way to accomplish the job.

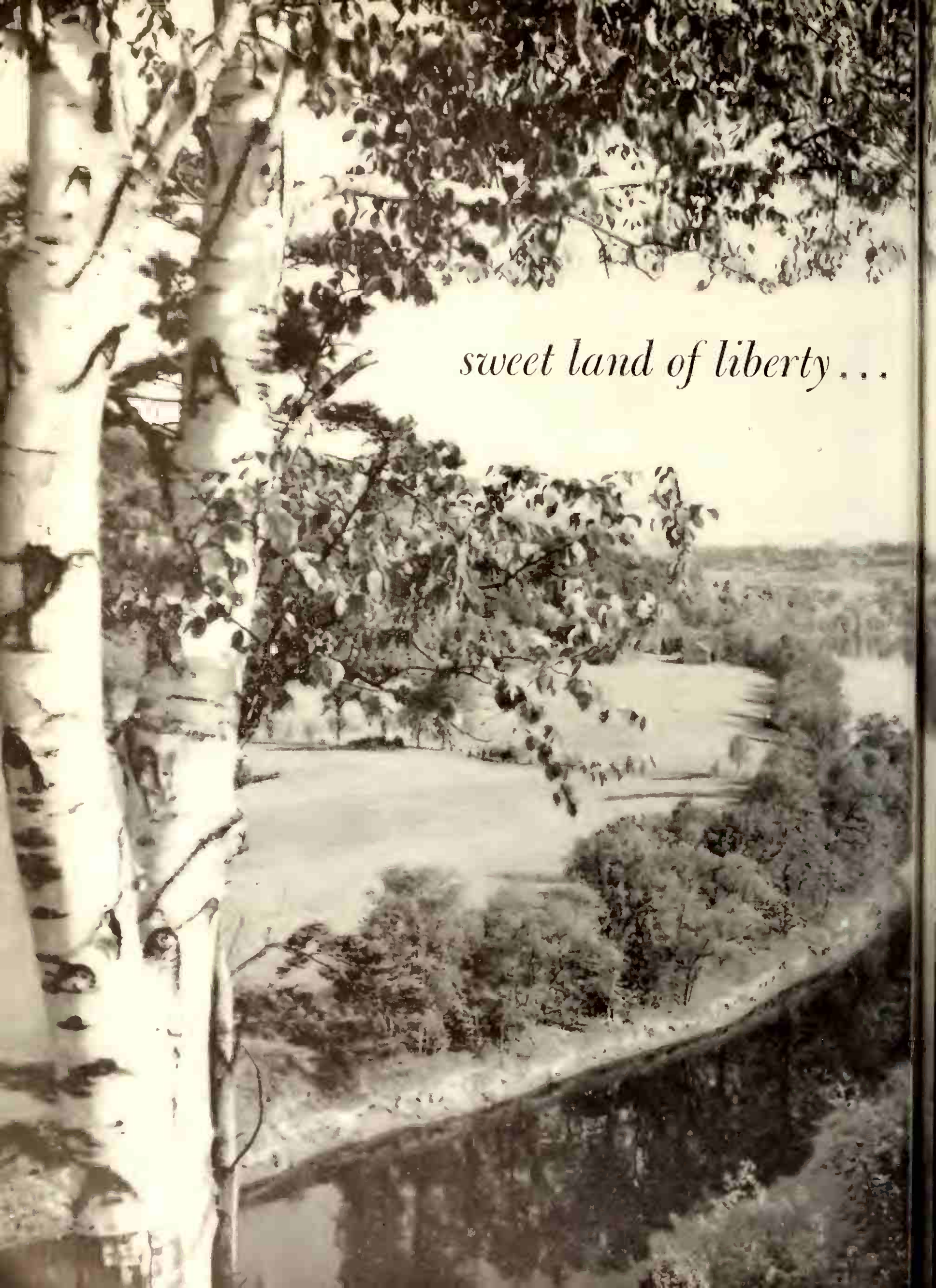
For its radio saturation campaign the agency bought time on KBIG, KFWB, KHJ and the Mutual-Don Lee California Network. KLAC and KMPC. Selling was done via 30-second transcribed spots with local market tags at the end added by the announcers. The announcements run six times daily, five times a week on each station.

Later, Deco bought a soap opera on KECA, ABC Radio's Los Angeles out-

distribution and is now looking for a Midwestern plant to back it up.

Dish-a-way is Deco's first stab at the consumer market and DeWitt is pretty happy with the results. The firm had been concentrating on industrial and medical detergents but had been experimenting with a consumer product for some time. It was packaged under a private label and the firm decided to sell it themselves. ★ ★ ★

case history

A black and white photograph of a landscape. In the foreground on the left, a large tree with a light-colored, textured trunk (possibly a birch) is partially visible. The background shows a wide, open field or meadow with some trees in the distance. The sky is bright and clear. The overall scene is peaceful and scenic.

sweet land of liberty...

Just as our mighty land is made up of varying scenes . . . rolling plains, winding rivers, snow-capped mountains . . . so Storer audiences are composed of varying elements . . . differing in income, needs, habits, interests. Storer stations plan their programming with these differences in mind.



STORER BROADCASTING COMPANY

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

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director
BOB WOOD, Midwest National Sales Mgr.
 118 East 57 Street, New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, FRanklin 1-8448

**HELP WANTED
TV STATION**

... wanted in Pittsburgh to help sell our many fine products to the 981,000 families in the area. See National Advertisers.

*that's the job
for*

WKJF-TV
Channel 53

Pittsburgh's PIONEER
UHF television station!

...IT'S GOOD
BUSINESS
TO SELL
THE RICH
PITTSBURGH
MARKET
...THROUGH

WKJF-TV

Channel 53
PITTSBURGH

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



agency profile

Peter Hilton

President
Hilton and Riggio, New York

"The air media are vital in opening up markets for distributing new products," Peter Hilton, president of Hilton and Riggio, told SPONSOR.

"As an agency specializing in launching new products, we've found that tv is particularly efficient in providing advertising prestige necessary to give a new item the support of distributors. Radio helps establish the brand name with consumers through frequent low-cost impact."

In 1953 about 40% of Hilton and Riggio's \$3 million over-all billings were in radio and tv, with most new products using all media.

Lushus, a Canadian gelatin dessert made by Shirriffs Ltd., was an exception. Last April when Lushus was introduced in Columbus, the product's first U. S. market, television bore the brunt of the campaign, though all major media were used.

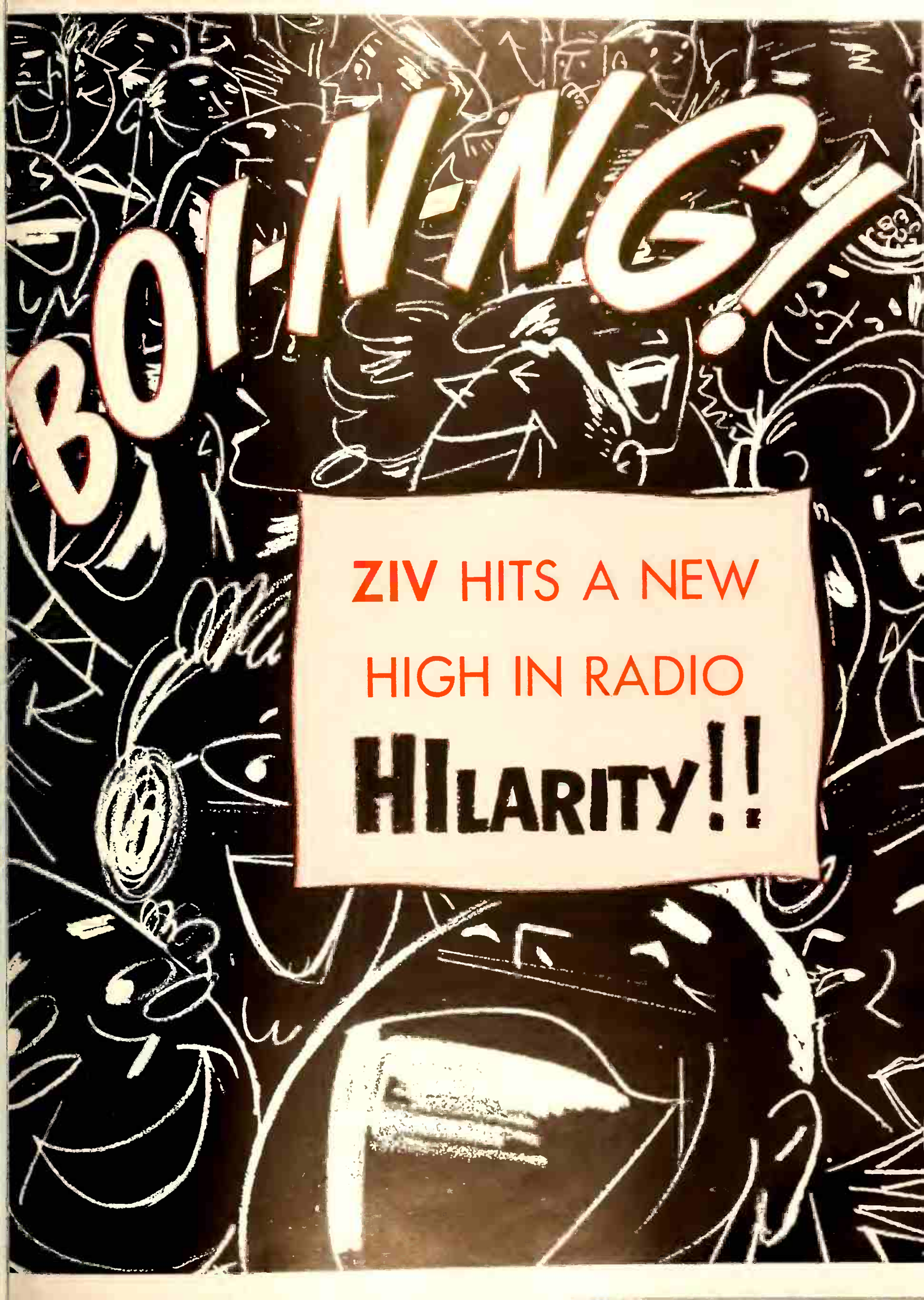
Lushus' move into Columbus was the culmination of two years of U. S. market research by the Canadian manufacturer. Sales and ad strategy of Jell-O, the firm's No. 1 competitor, had been studied and discussed and studied some more. Finally Columbus was chosen as the test market.

Before the opening date of the campaign (12 April), agency executives had acquired distribution for Lushus in the four major Columbus food chains as well as in 85% of the independent grocery stores. But General Foods had learned about the projected campaign. Jell-O invaded the market with an unprecedented advertising barrage to nip the competition in the bud. For four weeks after Lushus' entry into the market all choice radio and tv time on all Columbus stations was sold out, says Peter Hilton.

Now that the Lushus campaign has been on the air in Columbus for over nine months, Hilton and Riggio have tested consumer knowledge of the product at the point-of-sale. Asked where they had noted Lushus advertising, housewives answered this way: 73% on tv; 15% in newspapers; 12% in other media.

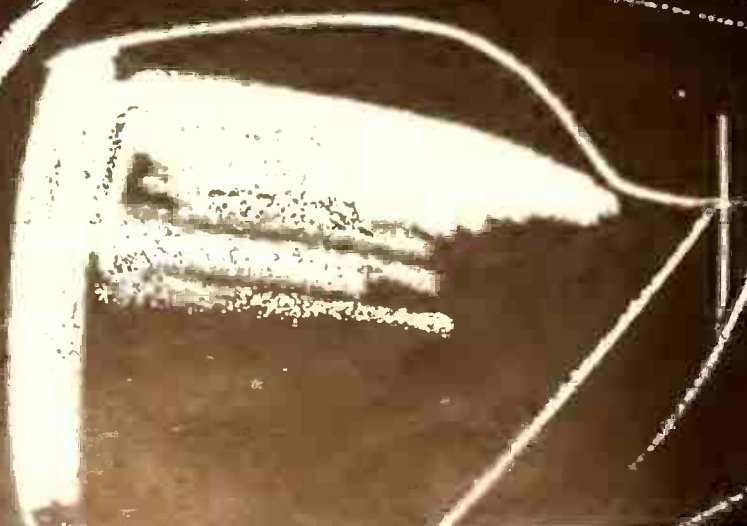
Convinced of the efficacy of tv in getting distribution and consumer acceptance for Lushus, Hilton and Riggio expect to expand the campaign into other markets in spring.

On the agenda for 9 February is an agency-sponsored new product introduction seminar. Says Hilton: "We feel that the better educated businessmen are about the problems of introducing new products, the greater the potential growth of our services." ★ ★ ★



BOILING!

ZIV HITS A NEW
HIGH IN RADIO
HILARITY!!





**A LAUGH-TIME OF
SALES OPPORTUNITIES!**

ZIV'S ROLLYCKIN', ROARIN' RADIO LAUGH FEST.

"THE RED SKELTO SHOW"

Bubbling over with
fun for everyone!

**NOWHERE CAN YOU FIND A HALF-HOUR SERIES SO FULL OF FUN
AND MIRTH . . . SO FULL OF HAPPY OPPORTUNITIES TO S-E-L-L!**



RED'S A RIOT!

... as the
"MEAN WIDDLE KID"

... Red keeps fans in an uproar ... Sponsors say "I DOOD IT."



RED'S A PANIC!

as the original chucklehead
CLEM KADIDDLEHOPPER

... Red's homespun humor is super hilarious.



HIS ANTICS ARE FRANTIC

... as
CAULIFLOWER McPUGG,
punchy Champ who leads with his head.



5 HALF-HOURS PER WEEK
means repeated
SALES OPPORTUNITIES

for YOU!

260 half-hours planned for 5-per-week ...

full of **COMMERCIALS!**
full of **LAUGHS!**
full of audience **RESPONSE!**

ACT FAST! WRITE, WIRE,
PHONE BEFORE YOUR
MARKET IS SOLD!

...y,
...f-hours!



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

WDAN-TV DANVILLE ILLINOIS

NOW ON THE AIR

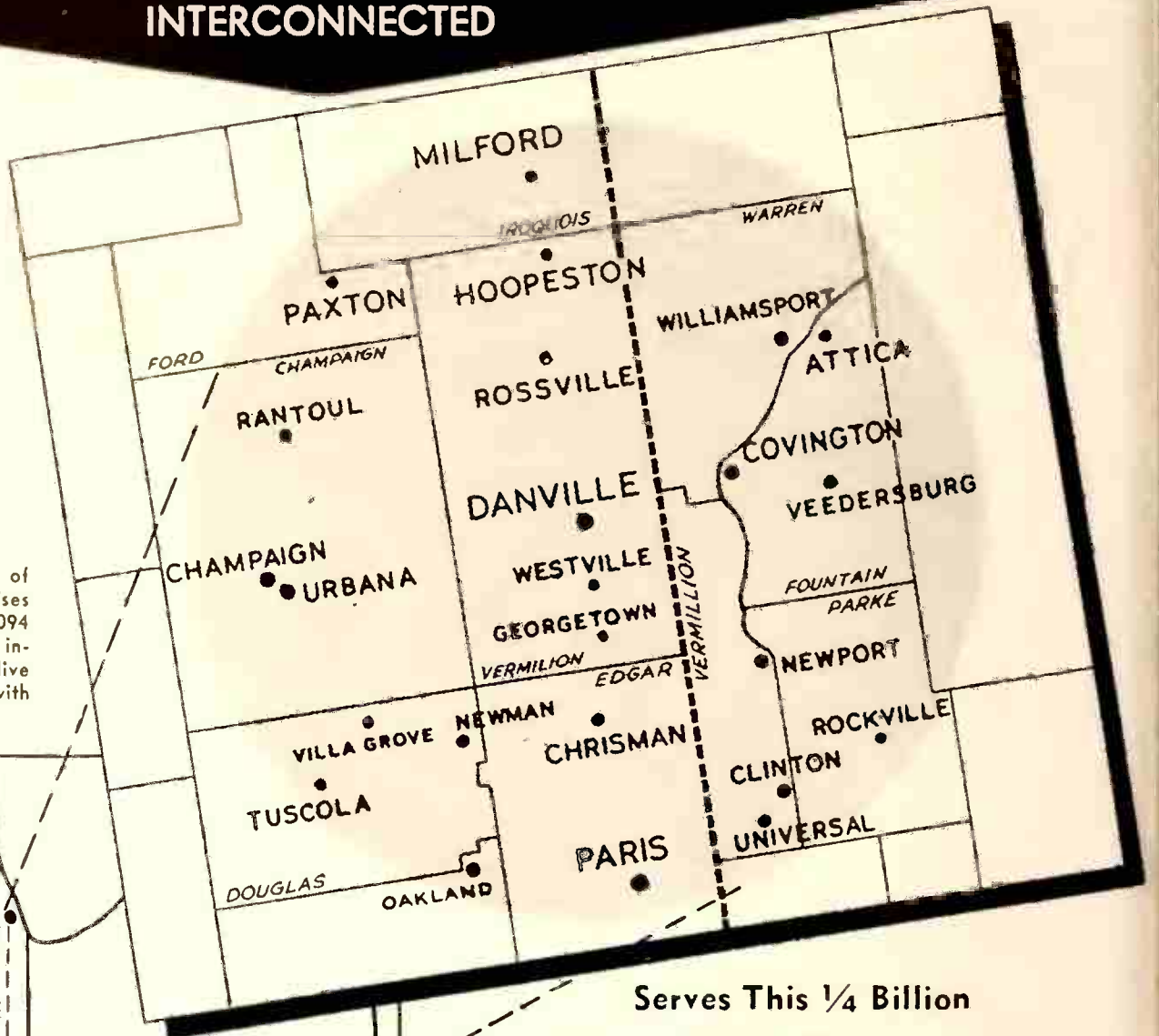
WITH A FULL SCHEDULE OF
ABC NETWORK PROGRAMS
 INTERCONNECTED

CHANNEL

24

Owned and Operated by
 Northwestern Publishing Co.
 Publishers of
 The Commercial-News

WDAN-TV has an effective radiated power of Video 19,000 and Audio 9,500. The tower rises 445 feet above the average terrain and 1,094 feet above sea level. Service facilities include 16mm movie and 2x2 slide projectors, live cameras and a studio stage 20' x 23' with "kitchen corner"



Serves This 1/4 Billion
 Dollar Market

This quarter billion dollar market depends on WDAN-TV exclusively to bring ABC Television Network Shows. Inside this rich area no other station will be the local ABC Television outlet. The area includes the multi-billion dollar project of the National Distillers Products Corporation, east of Tuscola, the throbbing U. S. Army Air-Force center at Rantoul, the vibrant thousands at the University of Illinois, the Du-Pont-DeNemours gigantic operation for the United States Government at Newport, the expanding developments at the Danville plants of General Motors and General Electric, the canning centers of Milford, Hoopeston and Rossville—an area that has long been famous on sales charts for its stability and ability to respond to sales stimuli. Concentrating its picture TV coverage in this small, rich area, WDAN-TV has many advantages to offer the advertiser, the most important two being cost and productivity.

Phone or Wire for availabilities
 around this ABC Television Audience



National Representative: **EVERETT-McKINNEY** 400 N. MICHIGAN AVE., CHICAGO
 40 E. 49TH ST., NEW YORK CITY

WDAN-TV 1500 N. WASHINGTON ST. • PHONE 1700 • DANVILLE, ILLINOIS

NEW AND UPCOMING TV STATIONS

I. New construction permits

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	POWER (KW)**		STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	RADIO REP†
					VISUAL	AURAL				
DA, OKLA.	KEOK	10	16 Dec.	1 June	251	141	0	NFA	Eastern Okla. Tv Co.	
NID, OKLA.	-----	5	16 Dec.		100	50	0	NFA	Streets Electronics Inc.	
OPLIN, MO.	KSWM-TV	12	23 Dec.		59	35	0	NFA	Air Time Inc.	Rambeau
IRKSVILLE, MO.	KBIZ-TV	3	16 Dec.	15 June	100	50	0	NFA	KBIZ Inc. James Conroy, gen. mgr.	
A CROSSE, WIS.	-----	38	16 Dec.		18	9	0	NFA	LaCrosse Tv Corp.	
EWPORT, KY.	WNOP-TV ¹	74	24 Dec.		18	9	3	450 vhf	Tri City Bcast. Co.	
AN DIEGO, CAL.	-----	21	23 Dec.		186	100	2	206 vhf	Elliott L. Cushman	
HOMASVILLE, GA.	-----	6	23 Dec.		6	3	0	NFA	E. D. Rivers, Sr.	

¹Ch. 74 is allocated to Cincinnati, Ohio.

II. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	POWER (KW)**		NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE & MANAGER	REP
				VISUAL	AURAL					
ANDERSON, S. C.	WAIM-TV	40	15 Dec.	16	8	CBS	1	NFA	Wilton E. Hall	Burn-Smith
ANVILLE, ILL.	WDAN-TV	24	1 Jan.	19	10	ABC	1	NFA	Northwestern Pub. Co. Robert Burow, gen. mgr.	Everett McKinney
SAHO FALLS, IDAHO	KID-TV	3	20 Dec.	6	3	CBS, NBC	1	NFA	Idaho Radio Corp. C. N. Layne, gen. mgr.	Gill-Penna
ORTH ADAMS, MASS.	WMGT	74	1-10 Jan.	300	150	Du M, WPIX	1	NFA	Greylock Bcast. Co. John Parsons, gen. mgr.	Walker
REVEPORT, LA.	KSLA	12	1 Jan.	12	6	ABC, CBS, Du M, NBC	1	NFA	Interim Tv Corp. Deane Flett, gen. mgr.	Raymer
ESLACO, TEX.	KRGV-TV	5	1 Jan.	28	14	Du M, NBC	1	NFA	KRGV-TV Inc. O. L. Taylor, pres. Byron W. Ogil, gen. mgr.	Raymer
WILMINGTON, N. C.	WMFD-TV	6	31 Dec.	54	27	NBC	1	NFA	WMFD-TV Inc. Richard Dunlea, gen. mgr.	Weed Tv

III. Addenda to previous listings

Since 5 October 1953, the following stations have returned their television construction permits to FCC. To date, 35 stations—8 vhf and 27 uhf—have relinquished their tv c.p.'s. (Vhf stations operate on channels 2 through 13; uhf stations, channels 14 through 83.)

BELOIT, Wis., WRBJ, ch. 57
 BUFFALO, N. Y., WBES-TV, ch. 59
 DAVENPORT, Iowa, KDIO, ch. 36
 DENVER, Colo., KDN, ch. 26
 DENVER, Colo., KIRV, ch. 20
 EL PASO, Tex., KEPO-TV, ch. 13
 EUGENE, Ore., KTVF, ch. 20
 FALL RIVER, Mass., WSEE-TV, ch. 46
 FLINT, Mich., WCTV, ch. 28
 FREDERICK, Md., WFMD-TV, ch. 62
 GALVESTON, Tex., KTVR, ch. 41

HENDERSONVILLE, N. C., WHKP-TV, ch. 27
 INDIANAPOLIS, Ind., WNES, ch. 67
 JACKSON, Mich., WIBM-TV, ch. 48
 LAKELAND, Fla., WOTV, ch. 16
 MILWAUKEE, Wis., WMIL-TV, ch. 31
 OWENSBORO, Ky., WVJS-TV, ch. 14
 RICHMOND, Ky., WBGT, ch. 60
 ST. CLOUD, Minn., WJON-TV, ch. 7
 SALINAS, Calif., WICU, ch. 28
 SANTA FE, N. M., KTVK, ch. 2
 YAKIMA, Wash., KIT-TV, ch. 23

A year ago nearly everybody looked upon tv stations as institutions which could do nothing but make money. As the list at left testifies, not everyone today looks upon the profit-making possibilities of video with unbridled optimism. In recent weeks, the number of c.p.'s returned to the FCC almost has equaled the number of new grants made. And observers predict many more c.p.'s will be voided during the next few months.

BOX SCORE

Total U.S. stations on air, incl. Honolulu and Alaska (1 Jan. '54) **352**
 No. of markets covered **221**

No. of post-freeze c.p.'s granted (excluding 28 educational grants; 1 Jan. '54) **190**
 No. of grantees on air **211**

No. tv homes in U.S. (1 Jan. '54) **27,500,000**
 Percent of all U.S. homes with tv sets (1 Jan. '54) **60%**

*Both new c.p.'s and stations going on the air listed here are those which occurred between Dec. 1 and 1 Jan. or on which information could be obtained in that period. †Stations are considered to be on the air when commercial operation starts. **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 in this column are based on the total number of tv sets in the U.S. as of 1 Jan. '54. The number of tv sets in the U.S. is estimated to be 27,500,000. The number of tv sets in the U.S. is estimated to be 27,500,000. The number of tv sets in the U.S. is estimated to be 27,500,000.

Tv film shows recently made available for syndication

Programs issued since August 1953. Complete list of available film in next issue's film section

Show name	Syndicator	Producer	Length	Price Range ¹	No. in series	Show name	Syndicator	Producer	Length	Price Range ¹	No. in series
ADVENTURE						MUSIC					
Adventure is My Job	Lakeside Tv	Hal H. Harrison	12½ min.	open	13	Oklahoma Chuck-wagon Boys	Lakeside Tv	Lewis & Clark	12½ min.	\$25-500	
Jungle Macabre	Guild Films	Radio & Tv Packages Inc.	15 min.	\$50-400	39	Opera & Ballet	Lakeside Tv	Transatlantic Tv	12½ min.	open	
CHILDREN'S						NEWS					
Animal Time	Sterling Tv	Sterling Tv	15 min.	on request	104	Operettas & Ballets	Hoffberg Prod.	Hoffberg Prod.	13 min.	open	
King Calico	Kling	Kling	12 min.	\$22-142	65	Werner Janssen Series	George Bagnall & Assoc.	Janssen	15 min.	on request	
The Cinnamon Bear	Fitz & Assoc.	Gilwin Prod.	15 min.	50% of Class B	26	SPORTS					
Terry and the Pirates	Official Films	Douglair Prod.	26 min.		30	Drew Pearson's Washington Merry-Go-Round ³	MPTv	Charles Curran	15 min.		
Time for Beany	Consolidated Tv Sales	Bob Clampett	30 min.		unlimited	Fulton Lewis Jr. ³	United Tv Programs	United Tv Programs	12 min.		
Uncle Mistletoe	Kling	Kling	11½ min.	\$25-156	26	United Press-Movietone News	United Press	Movietone News	30 min. 15 min.	on request	ua
COMEDY						TRAVEL					
Duffy's Tavern ⁴	MPTv	Hal Roach Jr.	30 min.		39	Hawaiian Paradise	George Bagnall & Assoc.	Franklin	15 min.	on request	
Father Knows Best ⁵	Screen Gems	Cavaller	30 min.		26	Safari	Sterling Tv	Sterling Tv	15 min.	on request	
Life with Elizabeth	Guild	Guild	26½ min.	on request	39	This is Hawaii	George Bagnall & Assoc.	Franklin	30 min.	on request	
My Hero	Official Films	Ed Beloin	30 min.		39	This World of Ours	Sterling Tv	Dudley Pictures	11½ min.	on request	
DOCUMENTARY						VARIETY					
Wild Life in Action	Lakeside Tv	Lakeside Tv	12½ min.	\$25-500	26	Interviews of the Century	Academy Films	Academy Films	15 min.	\$50-400	wa
Wonders of the Wild	Sterling Tv	Borden Prod.	15 min.		26	Old American Barn Dance	Kling	Kling	26½ min.	\$50-675	
DRAMA, MYSTERY						WESTERN					
Colonel March	Official Films	Panda Productions	26½ min.	on request	26	Ray Forrest Show	Sterling Tv	Sterling Tv	30 min.	on request	
Flash Gordon	MPTv	Inter-Continental Tv	30 min.		39	Annie Oakley ²	CBS Tv Film	Annie Oakley Prod.	30 min.		
General Electric Theatre	Stuart Reynolds	Sovereign Prod.	25 min.	100% Class A	26						
Janet Dean, Registered Nurse	MPTv	Cornwall Prod.	30 min.		39						
On Stage with Monty Woolley	Dynamic Films, Inc.	Dynamic Films, Inc.	15 min.	on request	13						
Joe Palooka Story	Guild	Guild	26½ min.	on request	26						
Pulse of the City	Telescene	Telescene	12½ min.	\$50-750	26						
Racket Squad	ABC Film Syndication	Hal Roach Jr.	30 min.		98						
Secret Chapter	Guild Films	Ron Ormond	15 min.	\$50-400	26						
Sovereign Theatre	Stuart Reynolds	Sovereign Prod.	26 min.	100% Class A	26						
The Playhouse ⁶	ABC Film Syndication	Meridian Corp.	30 min.		26						
Your Star Showcase	TPA	Various	30 min.	on request	52						

Where price range is not given, it has not yet been fixed, or syndicator prefers to give price only on request. ²Canada Dry is sponsoring this film in 80 markets semi-monthly. Separate series is available for local sponsors in these same markets on alternate weeks. ³Available 8 January. ⁴Available early this year. Run originally under another title, now being re-released. ⁵Available early in April. SPONSOR invites all tv film syndicators to send information on new films.

Mary, Mary—quite UN-CONTRARY

or

How to shoot it... show it... and be sure of it...

again—and again...

Trained technicians—directors, cameramen,
effects and laboratory men—have always been able
to accomplish tremendous things with film.

Today the tricks of their trades become more and more important.

For the show *on film* is the show that "lives" to be shown
without change, or quirks of temperament

—day after day—on-and-off network.

Difficult to film a show? No! It's easy...

economical, too—when you *SAVE IT*... an

Eastman Film.

For complete information write to:

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

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

Midwest Division
137 North Wabash
Chicago 2, Illinois

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

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

W. J. German, Inc.: Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

WAVE-TV

100,000 watts . . . channel 3, Louisville

- *first in Kentucky*
- *first in coverage*

*Effective January 1, joins the select list of
great television stations nationally represented by*



NBC SPOT SALES

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

Chicago Detroit Cleveland Washington San Francisco

*Los Angeles Charlotte Atlanta *Bomar Lowrance Associates*

*The One
Best Radio Buy
in Kentucky*

WAVE

*Louisville
5,000 watts*

*Effective January 1, joins the distinguished list
of leading radio stations nationally represented by*



SPOT SALES

*30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington San Francisco
Los Angeles Charlotte Atlanta *Bomar Lowrance Associates*



checklist for a busy film-buyer

Seven keys to bigger TV audiences with such sales-making favorites as . . .

ABBOTT & COSTELLO SHOW

52 sure-fire comedies that click with kids and grownups alike in millions of homes, made especially for TV.

BIFF BAKER, U. S. A.

Overseas intrigue in a fast-moving family adventure series of highest network quality.

ROD CAMERON in CITY DETECTIVE

Recently rated as the country's #1 local film for television—and sold to Falstaff Beer in 118 markets for the largest regional sale in TV film history.

FAMOUS PLAYHOUSE

A super-assortment of over 175 original half-hour dramas with Hollywood names and sure sales appeal.

FOLLOW THAT MAN

The exciting "Man Against Crime" films (34.6 network Nielsen average) starring Ralph Bellamy, retitled for first-run in many TV cities.

I'M THE LAW

Starring George Raft in the unique adventures of a metropolitan police inspector, packed with sales punch.

PLAYHOUSE 15

78 fifteen-minute dramas of highest quality made for TV by the producer of BIG STORY and T-MEN IN ACTION.

They ALL bear the same MCA-TV stamp of quality! For information, on these or other MCA-TV Advertising Showcases on Film, just clip this advertisement to your letterhead.



NEW YORK: 598 Madison Ave., PL 9-7500

Film notes and trends

There'll be less quantity, more quality in '54 syndicated films

by Fred J. Mahlstadt, director of operations,
CBS TV Film Sales

In terms of the film syndication industry as a whole, the important things to look for in the coming year are the following: a decrease in the quantity of program production "stars" but a very pronounced improvement in terms of production quality; a clarification of standards for color film and a gradual approach to the filming of syndication television programs in color; a continuing upward trend in the number of film programs used locally on television stations; an increasing realization by many more advertisers of the real value of so-called second runs and a much greater use of these repeat shows; more solid organizational set-ups on the part of the major film distributors and far greater emphasis on service, merchandising and sales promotion.

All in all, 1954 should be the year in which film syndication as an industry finally emerges from its growing pains and gains its rightful place as an important segment of the fast growing and dramatic television business. And the real benefit of this emergence will be not only to the film distributors and producers but even more importantly, to the advertisers, agencies, television stations and the viewing audience.

CBS TV Film Sales in 1953 had its best year, saleswise, in its short and exciting history. This resulted from the combined effects of the lifting of the television station construction "freeze," a threefold sales staff increase, and the addition of four major film properties: *Amos 'n' Andy*, *Art Linkletter and the Kids*, Gloria Swanson's *Crown Theatre* and *Annie Oakley* to the previously existing catalog of nine program series. All present indications are that this will be a short lived record and that 1954 will far exceed the sales mark chalked up for 1953.

Plans are well along for expansion

right down the line in terms of increased sales staff, new major film products and stepped up sales promotion and merchandising. ★ ★ ★



SPONSOR survey shows tv films are a \$125,000,000 business

For nearly two months, SPONSOR editors have been gathering and sifting data of all types concerning the booming U.S. tv film industry. Special surveys have been conducted in which all of the leading syndicators, producers and commercial film makers were contacted. Admen, clients and film buyers were interviewed. A tv film section, based on this research, will appear in the 25 January issue.

Here's a preview of the main trends unearthed by SPONSOR's quizzing:

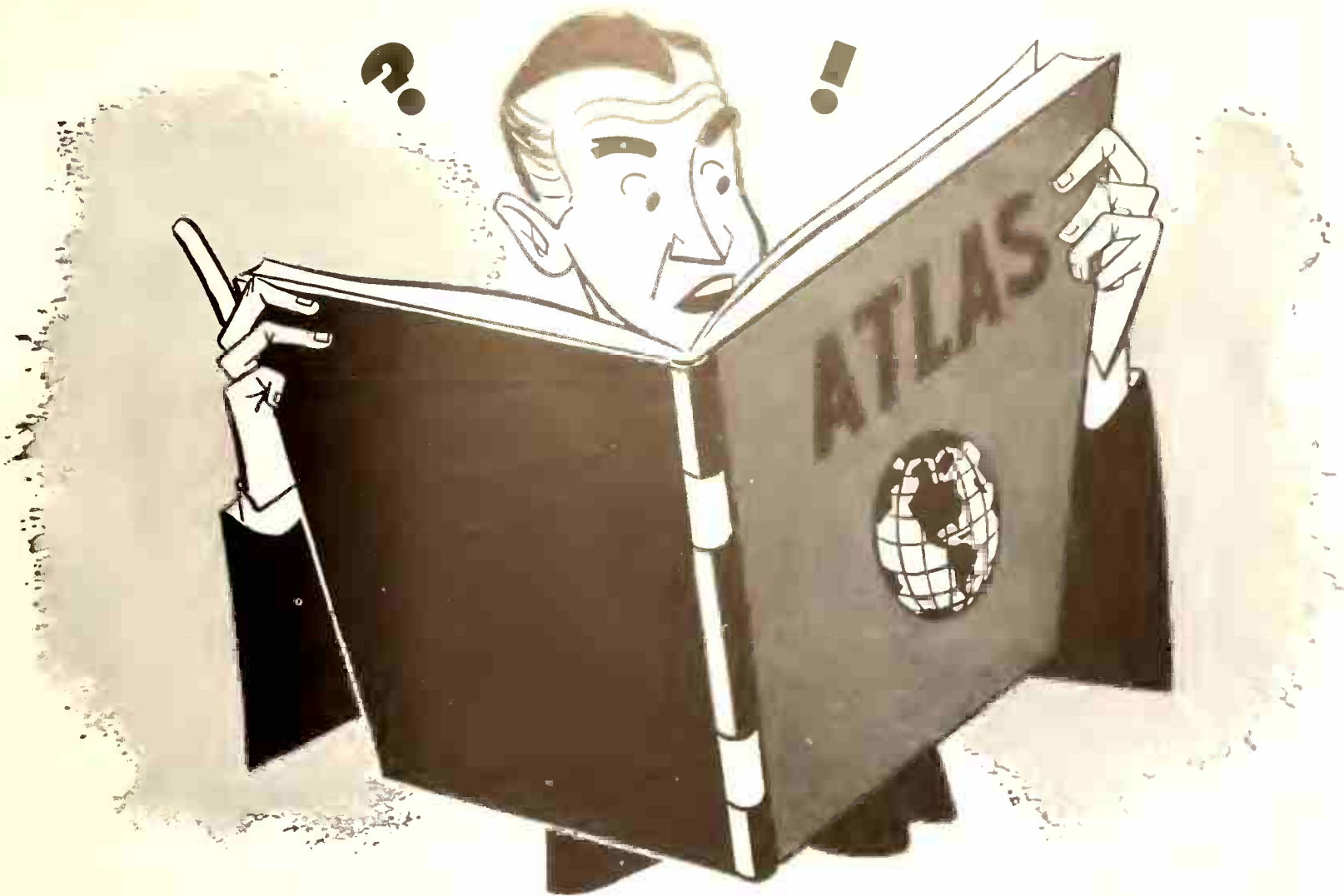
- *Size*—Several of the smaller film companies have folded. Some, like United TV Productions and Gross-Krasne, have merged. Generally speaking, the big firms—in both the commercial and program field—are getting bigger. SPONSOR's estimate for the 1954 gross in the film industry—all types—is \$125,000,000 based on the combined forecasts of many producers.

- *Color*—Now that tv broadcasters and set-builders have the FCC's go-ahead in color tv, the film industry is moving from the realm of experimentation in tv color films into the realm of day-to-day production. SPONSOR's surveys show that as much as a third of the 1954 production of programs and commercials may be shot in color, using principally the still-new color stocks developed by Eastman Kodak.

- *Talent*—Many a new star name is being developed via tv films, and many an established Hollywood star is seeking new lustre through the route of tv movies. More than ever before, stars are becoming active participants in the financing and production of video movies. However, the SAG contracts—while causing a few well-established commercial personalities to get a lot of work—are cutting down drastically on the amount of experimentation that film producers will do in 1954 with new, untried talent. Too expensive.

- *Reruns*—Repeat film shows have definitely established themselves as an important factor in 1954 tv program plans. Typical: On a summer rerun of *Dragnet* films, Nielsen calculates that 45.0% of people who watched the second showing had also seen the first.

★ ★ ★



102,200 FAMILIES IN OAK HILL, W. VA.?!?

NO, NOT IN OAK HILL,
BUT IN WOAY'S DAYTIME AUDIENCE!

YOURS FOR ONLY \$21.60!

1/4-hour, 26-time rate

STATION COVERAGE DETAIL BY NCS AREAS

Total Radio Homes In Area	STATE NCS Area County	No. of Counties	DAYTIME						
			4-Week Cum.		Weekly		Average Day		
			NCS Circ.	%*	NCS Circ.	%*	NCS Circ.	%*	
	WEST VIRGINIA								
20,370	FAYETTE	1	18,490	90	18,220	89	10,150	49	
18,190	GREENBRIER	3	15,490	85	15,130	83	6,720	36	
	MONROE								
	SUMMERS								
66,940	KANAWHA	1	10,310	15	7,180	10	4,410	06	
14,570	LEWIS	4	3,110	21	2,280	15	1,680	11	
	BRAXTON								
	DODDRIDGE								
	GILMER								
18,260	LOGAN	1	2,780	15	1,960	10	1,020	05	
19,440	MERCER	1	8,000	41	6,480	33	3,990	20	
14,290	NICHOLAS	3	11,450	80	11,080	77	6,620	46	
	CLAY								
	WEBSTER								
23,930	RALEIGH	1	20,220	84	19,610	81	8,540	35	
12,290	ROANE	4	2,720	22	1,990	16	1,460	11	
	CALHOUN								
	JACKSON								
	WIRT								
16,750	WYOMING	2	9,630	57	8,610	51	6,730	40	
	BOONE								
225,030	10 TOTAL	21	102,200		92,540		51,320		

*=% of Radio Homes in Area

IF WOAY could offer you nothing more than "Metropolitan Oak Hill", we'd hardly bother you with details! But do you know of any *other* 5000-watt daytime station that delivers so many loyal listeners for so little money — 102,200 daytime families for a mere \$21.60 per quarter hour!?!?

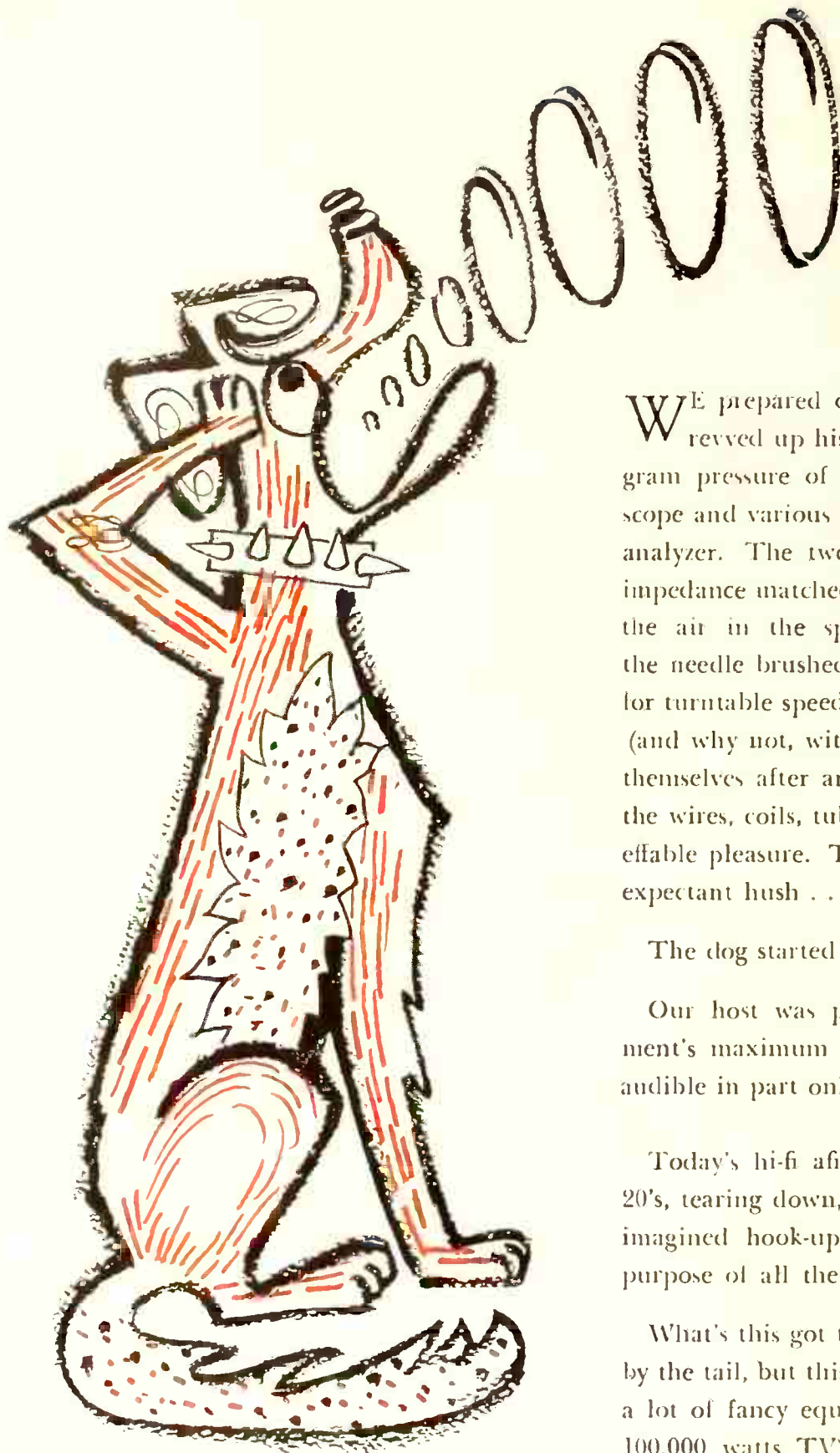
We don't even have a representative — but even so, our national business is growing by leaps and bounds. Let us give you the WOAY story, including availabilities. Address: Robert R. Thomas, Jr., Manager, at:

WOAY

OAK HILL, WEST VIRGINIA

10,000 Watts AM

20,000 Watts FM



HI FI DO

WE prepared ourselves for a New Experience. The host revved up his test equipment, checked roll-off, measured gram pressure of stylus, interpreted the cathode-ray oscilloscope and various voltmeters, ohmmeters, and a wave-distortion analyzer. The tweeters, the middles, the woofers had their impedance matched and re-matched in the crossover network; the air in the speaker-array's baffle was vacuum cleaned, the needle brushed, the record brushed, the strobe disk read for turntable speed. All was ready. The house lights dimmed (and why not, with all that load?). The guests, a little dim themselves after an hour of preparation, settled back among the wires, coils, tubes and tools for a sound experience of ineffable pleasure. The needle found the groove, there was an expectant hush . . .

The dog started howling.

Our host was playing his favorite record—at the equipment's maximum 20 watts. It was a frequency test record, audible in part only to canines.

* * *

Today's hi-fi aficionados resemble radio fans of the early 20's, tearing down, rebuilding, getting neurotic about real or imagined hook-up imperfections, often losing sight of the purpose of all the fooling around—the enjoyment of sound.

What's this got to do with WMT? It has to be dragged in by the tail, but this is what it has to do with WMT. We have a lot of fancy equipment, a lot of power (5,000 watts AM, 100,000 watts TV) but our eye is on the target: building audiences that buy our sponsors' products.

The Katz Agency will supply hi-fi proof.

WMT and WMT TV

CBS for Eastern Iowa
Mail Address: Cedar Rapids

Represented Nationally by The Katz Agency



W. VA. & OHIO WERE "S(NO)W-MAN'S LAND"



... BUT NOW THEY BELONG TO WTRF-TV!

Yes, since October 24 "snow" is a thing of the past in the rich tri-state area including W. Va. & Ohio. CHANNEL 7 now brings the finest of local programming and the top NBC and ABC shows to the "television-fringe" tri-state area.

48th U.S. MARKET... PLUS A RICH... BUZZING... BOOMING PRIMARY AREA With 445,192 VHF Sets

Primary Affiliate NBC SECONDARY ABC

WTRF-TV CHANNEL 7 FIRST STATION IN W. VA.'S FIRST MARKET WHEELING, WEST VIRGINIA

NATIONAL REPRESENTATIVE: GEORGE P. HOLLINGBERRY CO. New York Chicago Atlanta Los Angeles San Francisco

Grid of TV programs for Sunday through Saturday, listing network (NBC, CBS, ABC, etc.), time slot, and program title.

Notes and explanations to help you use this chart. Includes details on how to read the grid and understand program listings.

Sponsors listed alphabetically with agency and time on air. Lists various advertising clients and their broadcast times.

Continuation of sponsor list, listing names like DuPont, General Foods, and other major advertisers.

Continuation of sponsor list, listing names like Lincoln-Mercury, Pillsbury, and other advertisers.

Continuation of sponsor list, listing names like S.O.S., Macaroni-Erskine, and other advertisers.



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 led all Bay Area stations with *HIGHEST* average quarter-hour ratings during KRON-TV's telecasting periods, according to October 1953 Telepulse.

HIGH KRON-TV programs—NBC Network Local and Syndicated are *HIGHEST* in October Telepulse ratings. Ten of the "Top Fifteen" are KRON-TV features, double 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

LAWN GUIDE

SPONSOR: Seaboard Lawn Guide AGENCY: Gauge Associates

CAPSULE CASE HISTORY: *The sponsor offered, as a giveaway, the "Seaboard Lawn Guide." One announcement over nine radio stations in and around Philadelphia was aired, with the best results—according to the sponsor—coming from WCAU. The single WCAU announcement, a participation announcement during The Green Thumb Club program, pulled in 532 requests for the lawn guide, or 233% more than the next station. Cost of the participation last fall was \$45.*

WCAU, Philadelphia PROGRAM: The Green Thumb Club



RADIO results

MAIL ORDER STORE

SPONSOR: Sears, Roebuck & Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Greenville Sears store bought seven announcements on one day in order to get local housewives to request a free Christmas catalogue. More than 1,300 people called the Sears store, extra telephone operators had to be put into service and 13 lines into the local store were tied up throughout the day, the store reported. Cost of the seven pre-Christmas announcements was \$29.75. The Sears outlet said results were twice as good as those obtained from the use of three other media.*

WESC, Greenville PROGRAM: Announcements

AUTOMOBILES

SPONSOR: Central Chevrolet Co. AGENCY: Direct

CAPSULE CASE HISTORY: *To headline the unveiling of the 1953 Chevrolet cars last year, the sponsor bought a \$1,000 saturation program on WGAR. The program featured Bill Mayer, WGAR's morning man, originating a 2½-hour program from the auto showrooms. When 40 persons out of a crowd of 5,000 persons—all drawn to the auto showrooms through Mayer's broadcast—bought new cars, the dealer bought more time on WGAR for the next day. The next day, another 40 units were sold. Total cost of the special programs—which resulted in the sale of 80 new cars—was less than \$1,300.*

WGAR, Cleveland PROGRAM: Special broadcasts

APPLIANCES

SPONSOR: Sears, Roebuck & Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Albuquerque Sears store had a large stock of trade-in appliances in its warehouse last fall. The appliances—electric refrigerators, ranges, vacuum cleaners and other devices—had been traded in for new appliances. The store bought 10 spots in Spanish-only on KABQ; four between 8:00 and 9:00 p.m. on 26 October, and six between 5:00 and 6:00 a.m. on 27 October. The total cost was \$50—which, within 48 hours, sold \$2,500 worth of reconditioned appliances.*

KABQ, Albuquerque PROGRAM: Announcements

FLOOR WAX

SPONSOR: S. C. Johnson & Son AGENCY: Needham, Louis & Brorby, Inc.

CAPSULE CASE HISTORY: *The first year that S. C. Johnson & Son advertised over CHUB, using 10 announcements per week, business showed a 38% increase. During the past five months, using the same continuous advertising schedule of 10 announcements per week, the increase has amounted to another 14.6%. For a total advertising cost of about \$950 during the five-month period, the sponsor's sales have totalled about \$60,000.*

CHUB, Nanaimo PROGRAMS: Breakfast Book
Music for Milady

HOUSES

SPONSOR: W. H. Tolson & Associates AGENCY: Arc Advertising Agency

CAPSULE CASE HISTORY: *With nine homes of a south-east Los Angeles housing development remaining to be sold, the sponsor bought two 15-minute segments of Chico's Saturday morning program, which is beamed to the English speaking Mexican-American market of Los Angeles. The following Monday, the agency notified KOWL that all the homes had been sold as a direct result of the radio advertising (no other advertising was used). Total cost of the two segments on the program was \$60.*

KOWL, Santa Monica PROGRAM: Chico

TV SETS

SPONSOR: Crump Auto Home Supply AGENCY: Direct

CAPSULE CASE HISTORY: *A few weeks ago the sponsor purchased the 1:00 to 1:30 p.m. Saturday portion of WDIA's schedule. The aim: to reach a Negro audience with sales messages on Raytheon tv sets. After two weeks, the advertiser reported a gross sales increase of \$2,000 on weekends alone. On one Saturday the sponsor scheduled six one-minute announcements between 7:00 and 1:00 p.m. At the end of the day, the sponsor tallied up a \$500 increase in Kelvinator sales which he credits specifically to the radio advertising. He says he got \$2,500 worth of weekend business for \$77.10 invested.*

WDIA, Memphis PROGRAM: Cool Train
Announcements

RADIO KING

carries more national spots
than other two leading Seattle
network stations combined*

Radio **KING** leads Network Station A
by **102%** in Total National Spots

Radio **KING** leads Network Station B
by **157%** in Total National Spots

RADIO KING also
wins with local spot advertisers*

Radio **KING** leads Network Station A
by **59%** in Total Local Spots

Radio **KING** leads Network Station B
by **68%** in Total Local Spots

**Based on independent monitoring of Seattle's top three network stations, week of October 25-31*

Radio **KING**



50,000 Watts • ABC Seattle



National Representatives

LEADING NATIONAL AGENCIES

N. W. Ayer & Son, Inc., New York
Young & Rubicam, Inc., New York
Young & Rubicam, Inc., Chicago
Batten, Barton, Durstine & Osborn, Inc., New York
Batten, Barton, Durstine & Osborn, Inc., Detroit
Needham, Louis & Brorby, Inc., Chicago
John F. Murray Advertising, New York
Foote, Cone & Belding, Chicago
Foote, Cone & Belding, Los Angeles
Harvey-Massengale Co., Inc., Atlanta
Dancer-Fitzgerald-Sample, Inc., New York
Gardner Advertising Agency, St. Louis
Erwin, Wasey & Co., Inc., New York
Erwin, Wasey & Co., Inc., Los Angeles
Compton Advertising, Inc., New York
Campbell-Ewald Company, Detroit
Pollyea, Inc., Terre Haute, Indiana
The Biow Company, San Francisco
Street & Finney, Inc., New York
Sidney Garfield and Associates, San Francisco
Leo Burnett Co., Inc., Chicago
Daherty, Clifford, Steare & Shenfield, Inc., New York
H. B. Cohen Advertising Co., Inc., New York
Badger and Browning & Parcher, Inc., Boston

Ruthrauff & Ryan, Inc., New York
Sherman & Marquette, Inc., New York
Ted Bates & Co., New York
J. Walter Thompson Company, New York
Donahue & Coe, Inc., New York
Byron H. Brown & Staff, Los Angeles
The Nealey Associates, New York
Sullivan, Stauffer, Colwell & Bayles, Inc., New York
Cunningham & Walsh, Inc., New York
Storm & Klein, Inc., New York
Benton & Bowles, Inc., New York
Kaster, Farrell, Chesley & Clifford, New York
W. B. Doner & Co., Chicago
William Esty Co., Inc., New York
Lynn Baker, Inc., New York
Dan B. Miner Company, Los Angeles
Rockett-Lauritzen Company, Los Angeles
Campbell Mithun, Inc., Chicago
McCann-Erickson, Inc., Chicago
Raymond R. Morgan Company, Hollywood
Morse International, Inc., New York
Knollin Advertising Agency, San Francisco
Geyer Advertising, Inc., New York

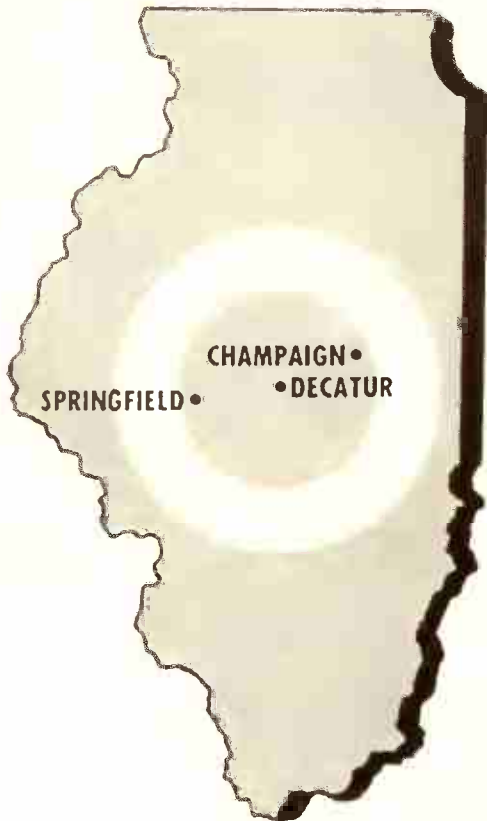
PLACING THESE TOP ADVERTISERS

All Detergent
Anacin
Armour's Star Franks and Sausage
B. C. Headache Remedy
Bayer Aspirin
Bromo Quinine and
4-Way Cold Tablets
Carnation Evaporated Milk
Instant Chase & Sanborn Coffee
Chevrolet Trucks
Clabber Girl Baking Powder
Co-ets
Delrich Margarine
Dennison's Food Products
DeSoto Motor Cars
Doan's Pills
Vano Dura Starch
Durkee Margarine
Feen-a-mint and Chooz
"Key Word" Game
Glamorene Carpet Cleaner
Halo and Vel
Hills Bros. Coffee
Jack & Jill Cat Food
Swansdown Cake Mixes
Jello
Kool Cigarettes

Langendorf Bakery Products
Life Magazine
Lipton Soup
Liquid Lux
Manischewitz
Manning's Coffee
MGM Pictures
Minit-Rub
Musterole
Nash Automobiles
Men's Old Spice
Pall Mall Cigarettes
Cosmetics, Perfumes and Tintex
Pepto-Bismol
Doctor Pierce's Golden
Medical Discovery
Prestone
Purex Liquid Bleach
Puss-n Boots Cat Food
Bu-tay Raindrops
Skippy Pet Food
Snowy Bleach
SOS Magic Scouring Pads
Thoro Fed and Kal Kan
Va-tra-nol, Vaporub,
Vick's Cough Syrup
Wildroot Cream-Oil



**SOLID COVERAGE
IN THE HEART OF**



**PROSPEROUS
CENTRAL ILLINOIS**



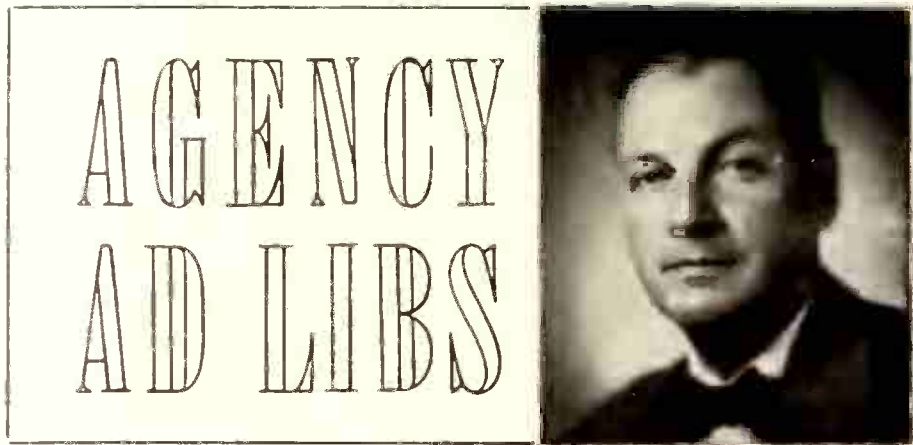
**DELIVERS ONE OF THE
FASTEST GROWING
MARKETS IN AMERICA**

SELL IN...

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



National Representative: George W. Clark, Inc.



(Continued from page 14)

these examples of fun-selling are not copywriter composed but are the works of the very same talent which prepares the rest of the show.

However, one only has to turn his television set on and pay attention to the roster of chainbreaks and station identifications that roll by during the course of a few hours to sample the humor that is agency prepared these days.

Some of the subjects which are treated with the so-called light touch, are as out of place as I would be in the Vassar locker room between chuckers. One tooth paste laugh fest I witnessed set me to thinking about a trip I'd made to the dentist the other day. He greeted me with the facts about the number of cavities I'd have to waste scads of time and money on and as he started drilling into one, I got to thinking about what I might have done to him if he had presented the news to me by singing a cute little jingle and winking. That's how this tooth paste told its story.

The *quality* of the animation that passes for amusement these days is not improving either. In fact, since agencies have discovered how to save money by cheating in animation (as well as by cheating in the selection of the people to whom they assign their animation), this technique of visual presentation has taken a step backward. This is a shame because the large screen folks have moved animation decidedly forward from a rather cornball "out-of-the-inkwell" school into what might even be deemed a modern art form (I refer to such wonderful styles as were seen in Gerald McBoing-Boing and the art transitions in *The Four Poster*, etc.).

I also recall, with not much relish, a series of car service spots that clutter up the medium. If any form of human endeavor needs to be given prestige and provide the public with a feeling of security, honesty and reliability, I'd say car repairs are it. Maybe having fun with the subject is the way to build this feeling in the minds of a dubious populace. But I strongly doubt it. In fact, I'd go so far as to say that this approach will serve to confirm the worst suspicions of car owners everywhere.

But before you get the idea that I'm just an old sour puss, let me hasten to assure you I'm one of the original fun loving kids whom you'll find yokking it up every chance I get. It's just that I like my humor where I expect to find it—and well done at that. ★ ★ ★



POWER HEARING* gives your advertising dollars a whopper of a Hooper because your sales messages can **reach** out and **attract** all of the vast Mountain West. However, to **cover** this rich Mountain West market—and **cover** it best—you'll want to use the one station that commands one-third of the entire listening audience throughout the 58-county Salt Lake Wholesale Distribution area. KSL Radio, and only KSL Radio, **dominates** so large an audience in the Mountain West: 232,430 families during the week daytime (more than the next two stations combined), and 327,050 families during the week at night (42,000 more than the next four stations combined).

Use Power Hearing to steer customers to your product. Contact your nearest CBS Radio Spot Salesman today.

* **Power Hearing**, sometimes called Radio, is optional equipment available at no extra cost in homes and cars. 98% of all homes, and 92.4% of all postwar cars are so equipped.

Source: Nielsen Coverage Service, BAB, Hooperating.

You can
Sell the
Mountain
West Best
with..



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

SPONSOR Asks...

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

What did the New York newspaper strike teach you about department store use of radio and tv



Mr. Fleischl

a "newspaper-only" department store executive turned to radio during the publishers' blackout, and learned this great lesson in the course of doing so.

In the words of one major department store: "Generally we shun testimonials, but we cannot permit tradition to restrain us from telling you that results to many of our item offerings over the airwaves were most gratifying."

A second leading store is considering a 52-week campaign to supplement newspapers, while still another is planning to use radio for specific store sales.

Equally interesting were the figures released by the Federal Reserve Bank of N. Y., showing that during the week immediately preceding the strike department store sales were down 7% against the corresponding week of 1952. Week of the strike (November 30th—December 5th) they were down 5% while week of December 6th—December 12th they were down 10%. The strike was over December 8th!

Radio's success in proving itself a valuable medium for direct traceable sales during the strike was achieved in spite of the fact that:

1. It was used in a last minute "desperation" operation, and
2. It was an uncertain, unplanned day-to-day measure, so that
3. As a result many buys were made

indiscriminately as money became available, and

4. Untested, unchecked copy was tossed at broadcasters often just minutes before airtime.

All this on an expenditure of approximately 25% of the normal department store budget for the period. Imagine what a little planning and a set budget could have done!

It is interesting, too, to note that people didn't buy radio-advertised merchandise because the newspaper strike drove them to radio as a *temporary* substitute. A study of the Pulse of New York for the period December 1st thru December 7th, 1953 will show exactly the same percentage of sets-in-use as were tuned in for the corresponding week in 1952 when the newspapers were going full-blast. This was not a period of "emergency listening" or "emergency buying." This was just radio acting like its normal effective self. The enterprising, imaginative department store executive has learned all this, and will use radio as a powerful adjunct to his usual advertising.

M. M. FLEISCHL
Vice President-General Manager
WMCA, New York



Mr. Mirel

It confirmed my opinion that department stores are dead on their feet in the use of these two important media. It strengthened my observation that, outside Bernice Fitzgibbons and one or two others, advertising managers and publicity director have little or nothing to say about their ad budgets.

A department store is so set up that the merchandise managers are the most powerful people within its framework. Following them are the divisional merchandise men and then the buyers. The feeling of these intrepid merchandise men is that they know more about everything—including advertising—than any heads-in-the-clouds advertising men. They change headlines, rewrite copy, insist on layouts being made their way—and, of course—they know (according to them)—what media are best.

And they get their way 90% of the time. Why? Because they—the buyers and merchandise men—have the direct responsibility (they claim) for the volume of sales and for the profit of their departments. It is traditional in department stores that if the ad pulls it's the merchandise. If sales are down it's the lousy ads.

What do the poor advertising men do?

Some of the braver and younger souls fight it—for a while—while their bicarb of soda and their nembutal pills hold out. But inevitably—and this is heartbreaking to see—they give in and concede that the assistant buyer in linens knows more about headlines, copy and media than they do.

So the first reason is this: Merchandise men dominate in stores; they control media selection; they know nothing about radio and tv; ergo no use of these media.

Second reason: Tv stations and radio people either do not understand the retailer's problems, or refuse to do business on the local level when they can get national accounts. Example: During the recent strike, I called all the tv stations for an account of mine. Only one, WABD, made a determined effort to provide us with an availability and programing that

was intelligent. The others made the same tired pitch they ordinarily do. Of course, no sale.

Third reason: Fear of the unknown. Everybody knows newspapers (so they claim). When a newspaper ad fails, as happens often, there are a million excuses including the traditional one quoted above. And after the excuses, bingo—right back to the very same newspapers. Millions of dollars a year are spent newspaperwise—and some say too much. But let the store run a few spots without direct returns and everybody and his brother roundly condemns the air waves.

To sum up: Department stores learned nothing from the strike—nor will they until a few constructive things happen—as follows:

1. Instruct the merchandise managers first. This can be done since they have a better than average intelligence (some are even as smart as their advertising men). By preparing and presenting factual data, without exaggeration or nonsense, these men can be won over. They need sales and volume too.

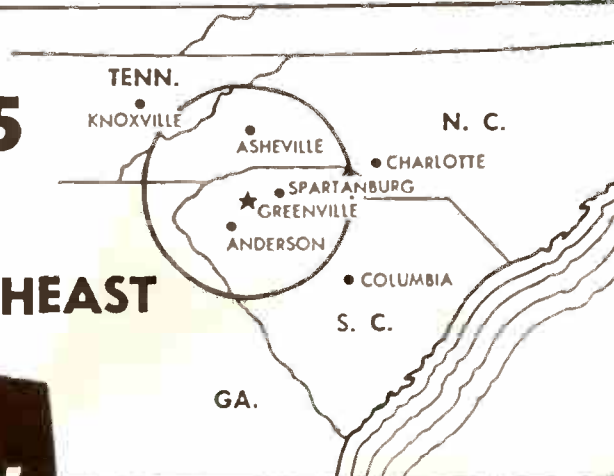
2. The stations need to hire competent department store men to teach them the tangible and intangible problems of the retailer. In this instance the man, the right man, is vitally important. He serves as the connecting link between the two. He must be willing to set up a goal and fight for it, in spite of the many disappointments and early failures. He must work closely with the store people and translate their best-seller items into the proper presentation for radio and tv. He must not be easily discouraged. He cannot be a Madison Avenue boy nor an "idea" man alone: He must have a good appreciation of the store's problems, be a good enough merchant to discuss inventory, markup and merchandise trends with the merchants, and a conscientious advertising craftsman who is willing to try many different techniques to snare the elusive customer's buck.

3. We must all of us—merchandise people, radio and tv people and advertising people—we must all admit that so far we have failed in pooling our talents and using them most effectively. We should get together and begin from scratch to use the most effective advertising tools available, to help sell in a competitive market.

And last, but certainly not least, (Please turn to page 97)

A New TV MARKET

OF
1,749,245
PEOPLE
IN THE SOUTHEAST



Maximum Power
Began Operations Jan. 1,
1954

SERVING 60 COUNTIES
IN S.C., N.C., TENN., & GA.

LARGEST TV COVERAGE
BY FAR IN S. CAROLINA

135,480 TV SETS WITHIN
WFBC-TV COVERAGE AREA

RANKS WITH ATLANTA,
MIAMI, JACKSONVILLE,
NEW ORLEANS

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

HIGHEST VHF ANTENNA IN THE TWO CAROLINAS

1204 FEET ABOVE SURROUNDING TERRAIN

National Representatives
WEED TELEVISION CORP.
501 Madison Ave., New York 22

HERE'S THE WFBC-TV MARKET

POPULATION	1,749,245 People
INCOME	\$1,892,961,000.
RETAIL SALES	\$1,187,300,000.
AREA SERVED	20,106 Square Miles

Market Data from Sales Management
Survey of Buying Power, May 10, 1953

Most of these rich industrial counties had only "fringe area" TV reception or none at all until the advent of WFBC-TV.

WFBC-TV has far more TV Homes, Population, Income, and Retail Sales in its market than any other television station in South Carolina.

Most of these sets have low-band antennas, tuned for VHF reception. Ideal for WFBC-TV (Channel 4) VHF station.

Outranking several of the former leaders, the WFBC-TV Market is truly a great new TV empire in the Southeast.



NBC NETWORK



Crew of 17 needed to produce Pall Mall color commercial

Now that color tv is underway in earnest, it is interesting to note the cast needed by Pall Mall a few weeks ago to produce one one-minute color tv cigarette commercial:

Seven people to build the set (described as a "rich, elegant ballroom" which took three days to construct) and to tailor the costumes: two hairdressers; three makeup men; one wardrobe woman; two wardrobe men; two cameramen; two assistant cameramen; seven carpenters; three scenic artists;

three property men; five production crew men, and eight actors (featuring Alice Wallace and Bennett Grant with narration by Ernest Chappell).

Shooting started at 10:00 in the morning and was finished at 6:00 p.m., with 3,000 feet of black and white and 5,000 feet of color film being shot.

Production was handled by Peter Elgar Productions, Inc., for Film Counsellors on behalf of Pall Mall's agency, Sullivan, Stauffer, Colwell & Bayles, New York. ★ ★ ★

Sharp increase noted in comedies, plays on networks

A sharp upswing in network tv and radio situation comedies and dramatic plays is disclosed in the current *Radio-Tv Factuary*, published by Executives Radio-Tv Service, Larchmont, N. Y.

The *Factuary* indicates there are 63 sponsored dramatic programs on tv. Situation comedies jumped numerically from six to 21, dramatic plays from 16 to 22; mystery-detective dramas are about the same—14 this year, 15 last. There are six juvenile and Western dramas on tv's list.

In radio situation comedies rose

Color tv test devised for packaged goods

A "screen test" for packages which might be making a debut on color television has been set up by Cascade Pictures of California, Culver City.

The company will take test shots of an advertiser's package using various types of color film negatives suitable for color tv transmission. Packages are photographed under various lighting combinations, against different complementary color backgrounds and from all angles. For companies advertising more than one product, packages are tested singly and in a group.

When changes in packaging design are indicated, the proposed new package is again tested, both in color and black and white to assure maximum effectiveness over both systems. ★ ★ ★

from five last year to 11 this year, and dramatic plays rose from nine to 13. Mystery-detective dramas, however, dropped from 12 last year to nine this year. Juvenile and Western dramas this year total the same as last year: seven.

The *Factuary* shows that food and food products firms are the most active in network sponsorship, with 32 such firms on the tv networks, 24 on radio networks.

Radio leads among sponsors of certain classifications. There are 13 drug and drug product firms with network radio programs; only 12 drug firms use network tv. There are 11 religious groups on network radio, only one on network tv. Four insurance companies use network radio, only two use network tv, and five gasoline or lubricant producers use radio compared with two on network tv. ★ ★ ★

WHO promotion piece features moving wheel

Value of covering the entire state of Iowa in advertising plans is pointed out in a promotion device recently mailed to advertisers and agencies by WHO, Des Moines.

The user, by turning a wheel, can see charts and figures which show the percentage of sales of various products which are made within metropolitan areas, and the percentage of sales made

throughout "the rest of Iowa."

The WHO device shows that more than 65% of food sales, for example, are made in "the rest of Iowa," com-



Turning the wheel brings up facts, figures

pared with Iowa's largest city which accounts for less than 11% of the total.

WHO claims coverage of the whole state, as well as the largest audience of any medium. ★ ★ ★

Briefly . . .

Phil Davis, whose Phil Davis Musical Enterprises, Inc., has written radio and tv jingles that are said to have reached as large an audience as many popular records, has entered the popular music field with records featuring music and lyrics—but no commercials. Davis' new record company subsidiary, Pavis Records, released its first offering last month: "That's What a Girl Appreciates" and "Whenever I'm Near You." As an independent record firm, the company plans to build up a stable of vocalists and composers as well as featuring some of its own originals, according to the company.

* * *

WNEW, New York, interviewed "literally hundreds" of applicants before selecting the new m.c. of the station's *Make Believe Ballroom*—and then decided on the station's own Jerry Marshall who has conducted *Music Hall* for the past seven years. On 1 January, Marshall replaced Martin Block, who left WNEW to join ABC.

* * *

During 1953, about 130 tv stations in 79 cities were added to the Bell Telephone System's nationwide network of tv facilities. A spokesman for

AT&T told SPONSOR that during the past year, the number of stations added to the tv system was double that of all previous years. At the end of 1952, there were 114 stations in 71 cities connected with the Bell tv system. Total stations now connected with Bell's tv facilities is about 244, with the stations in about 150 cities.

* * *

"The Kansas Radio-Television Audience of 1953," a study by F. L. Whan of Kansas State College, is being sent to agencies by WIBW, Topeka. Attractively bound and printed, the 62-page report covers not only various types of listening breakdowns among the various Kansas stations, but also compares air media with other media. The report, in three major sections, consists of charts and graphs for quick comparisons, results of the survey in complete detail and an appendix discussing the techniques used by Dr. Whan in the study and other information.

* * *

Among significant findings in the Whan study of Kansas radio and tv audiences (see above) are these: 98.3% of Kansas homes have radio sets; 14.6% have tv sets, of which 11.5% are in farm homes, 15.3% in village homes and 16.4% in urban homes; 61.2% of Kansas cars are radio-equipped, and the radio is turned on 71% of the time by women when driving and 74.4% of the time by men when driving; time spent with radio by women during the day averages 189 minutes daily, with tv, 33 minutes, reading a newspaper, 38 minutes and reading a magazine, 25 minutes; men listen to the radio 146 minutes on an average day, watch tv 25 minutes, spend 41 minutes reading a newspaper and 21 minutes reading a magazine.

* * *

Revenue of WOV, New York, was up 31% this year over the same period a year ago, Joseph N. Curl, sales manager, disclosed recently. The revenue increase was figured before New York's newspaper strike, which brought the station still more business. WOV has a single-rate policy, the same for both local and national advertisers, both day and evening. The outlet divides its broadcast day between English and Italian, with the English portions beamed primarily toward the Negro market. ★ ★ ★

MUTUAL
CKLW

**LOWEST COST
MAJOR
STATION BUY
IN THE
DETROIT AREA**

**ADVERTISING THAT MOVES MORE
MERCHANDISE PER DOLLAR IN-
VESTED IS BOUND TO BE THE
ONE THAT GIVES YOU THE
MOST COVERAGE FOR THE
LEAST MONEY!**

CKLW covers a
15,000,000 population
area in five
important states.

**SOON!
CKLW-TV
Channel 9**

**50,000
WATTS
800 KC.**

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

Guardian Building **Detroit 26, Mich.**

J. E. Campeau, Pres.

CIO ON RADIO

(Continued from page 35)

supporting worthy campaigns and pointing up CIO contributions to same. Appeals for Community Chest, United Fund, veterans' causes are common.

4. *Viewpoint commercials*, telling how the CIO looks at various issues.

5. *Amalgamated Clothing Workers' commercials*. This union has a secondary sponsorship on the program, presents five commercials in each two-week period. These pitches tell what the Amalgamated label stands for, and how trade unions serve the community generally.

All commercials are delivered by announcer Frank Harden.

Planning for the program began early in 1953 after President Reuther instructed the CIO Publicity Department to develop a national public relations program. Many conferences with CIO and advertising groups produced sentiment in favor of a daily radio news broadcast and a less frequent tv program. To determine more specifically what type of program and commentator would be best as well as the general public relations approach,

Reuther appointed a special committee of publicity experts from the various unions headed by the CIO Publicity Director, Henry C. Fleisher. The recommendations of the committee, through Fleisher, were used as a guide by the Publicity Department, the CIO's general counsel Arthur J. Goldberg, and Henry J. Kaufman & Associates.

Vandercook was picked for the job from some 22 other commentators considered. He held liberal views, was widely traveled, and offered over 20 years of experience as newsman, author and commentator, including a stint as staff commentator for NBC from 1939 to 1945.

At the very outset, Reuther stressed that Vandercook would not act as a "propaganda agent" for the CIO. He would present the news as he saw it and his views would be his own, presented by the CIO as a public service. Public reaction to Vandercook is reflected in such written comments from listeners as:

"We listen with infinite satisfaction to your factual reporting and appreciate your ability to put the news into perspective."

"Yours is a voice of reason inform-

ing rather than inflaming your listeners."

"It is good to realize that from you one will receive a frank and fearless expression of opinion on vital issues of the day."

The one problem the CIO faced as regarded Vandercook was his beard. For many years and in many lands, a mustache and a Vandyke beard had graced the Vandercook visage. They were his trademarks. But union officials, after long discussion, decided that the beard might not be psychologically good in the eyes of the public. So they approached Vandercook with the idea of removing it. He proved to be "most cooperative" about it and it was a bare-faced Vandercook who appeared in advance publicity photos for the press. Newspapers joyfully trumpeted the event with such headlines as "Vandercook has close shave" and "Vandercook gives up beard for CIO."

Selection of ABC network stations in keeping with CIO coverage aims and the allotted \$600,000 budget was not easy, says Publicity Director Fleisher, key figure in the broadcast planning. They wanted outlets not only in areas where the CIO has strong membership distribution and needs a practical public relations job ("the CIO is the guy next door"), but also in markets, especially rural and agricultural, where they could reach new groups and make new friends. For instance, they are using KXEL, Waterloo, Iowa (50,000 watts), primarily to get to the farmers. (They have slanted a number of commercials at the farm audience, are particularly anxious to get across their message to farmers.) Down South, the CIO voice is heard in textile-producing areas where the CIO is currently organizing and can use a pro-union influence. Other targets are teachers, businessmen, professional people—in fact all non-labor groups.

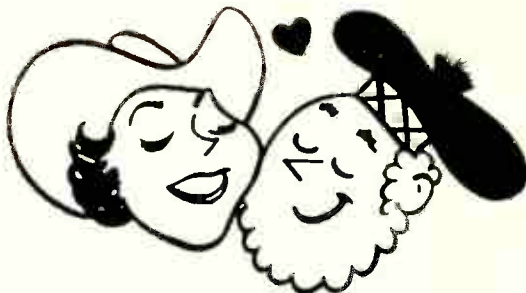
A coast-to-coast network of 152 ABC Radio stations was finally selected. The CIO was satisfied since it estimated in a "Progress Report" on the program dated 1 November, that the 152 stations reached an area embracing approximately 33,866,950 U.S. families, which comprise 75.7% of all U.S. radio families. (The program is now heard on 154 stations.)

Intensive promotion backed up the Vandercook program from the start. The Kaufman agency hired CIO staff publicity man Edward Lashman to handle field promotion of the program.

SO CLOSE

AND YET

SO DIFFERENT!



Dallas and Ft. Worth . . . one big market with two different personalities! Reach the listeners with the combination that programs for both tastes. KLIF, Dallas, has the ear of popular music fans . . . KXOL, Fort Worth, wins the hillbillies . . . and both are *strong on news*.

ASK ANY FORJOE MAN about the KLIF - KXOL combination.

KLIF

KXOL

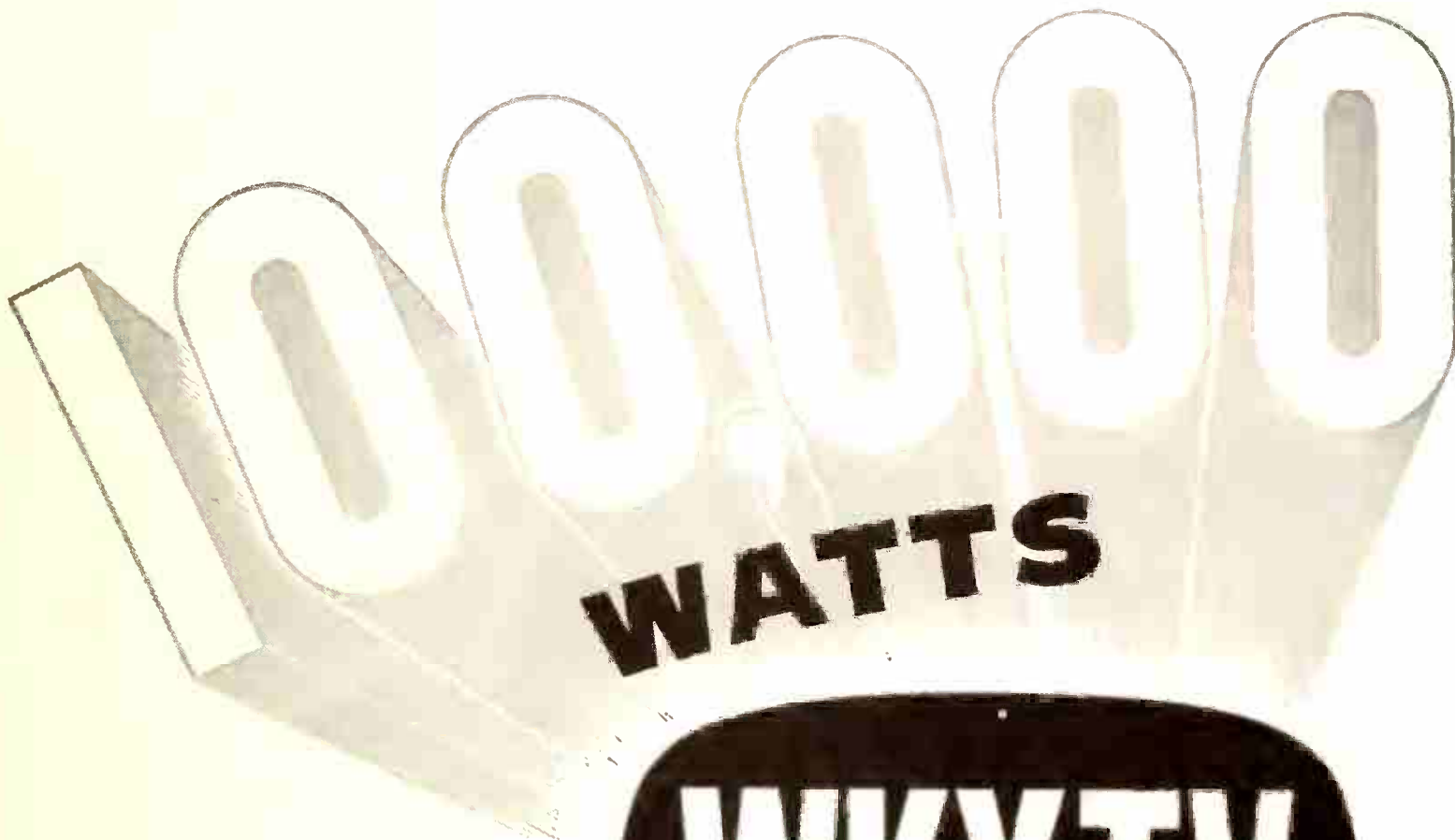
DALLAS

FT. WORTH

1190 KC 5000 WATTS

1360 KC 1000 WATTS

NOW—Increased to



**MAXIMUM POWER!
HIGHER TOWER!**

Imagine the increased effectiveness of WKY-TV's weekly 115 hours of popular programming . . . now telecasting with maximum power over Oklahoma's ideal flat terrain using new 6 Bay Antenna from a 975 foot tower.



**FIRST IN OKLAHOMA WITH
MAXIMUM POWER IN LOW BAND VHF**

Formula for Advertisers and Their Agents:

**WKY-TV's Increased Radiated Power +
WKY-TV's Established Audience Leadership**

**= INCREASED
SELLING POWER!**



*WKY-TV reaches
more than 244,759
TV homes (Dec. 1, 1953)*

*Owned and operated by
The Oklahoma Publishing Co.
The Daily Oklahoman
Oklahoma City Times
The Farmer-Stockman
WKY-Radio. Represented by
THE KATZ AGENCY*

He travels about, stirring up interest among local CIO groups in promoting the show.

That the councils and local unions are enthusiastic in their support of the program is evidenced by the amount of promotional materials they ordered from the CIO Publicity Department and the agency between 1 September and 1 November:

- 18,000 posters in three sizes
- 125 pictures of Vandercook
- 600 ad mats plus small slugs
- 2,000 miscellaneous items ranging from handbills to convention displays

In the summer of 1953, the CIO, through its local unions in 20 markets, sponsored a 13-week series of quarter-hour tv shows, *Issues of the Day*. This was a series of films produced at CIO headquarters whose purpose was to document and clarify issues in the face of the coming national election.

Aside from this the CIO has sponsored only occasional shows, as pressing situations warranted. By and large, however, it has aired its views on sustaining news and discussion programs made available to the CIO and other

labor and business organizations by the networks. One such program is NBC Radio's *Viewpoint U.S.A.*, another is CBS Radio's *Washington, U.S.A.* Newly elected president Reuther appeared on a number of national radio and tv programs during the first half of 1953.

The CIO Publicity Department reports that during the year it placed the CIO's views on Taft-Hartley amendments (a transcribed, 15-minute broadcast) on over 332 radio stations in 46 states.

So the CIO is no stranger to the air. But for the first time, it is really "organizing" its efforts, buying time and going all out to do a thorough public-relations job via air media. ★ ★ ★



WHLI
has grown even faster than one of America's fastest growing markets.



WHLI
continues to be the WAY OUT IN FRONT favorite of successful radio advertisers

LONG ISLAND'S AMAZING NASSAU COUNTY

POPULATION	888,998	<u>121%</u> increase since '40
BUYING INCOME		
TOTAL	\$1,758,000,000	Greater than <u>13</u> states
PER FAMILY	\$ 8,071	<u>4th</u> among U.S. counties
RETAIL SALES	\$ 838,171,000	Greater than <u>12</u> states
FOOD STORE	\$ 264,005,000	<u>17th</u> among U.S. counties
AUTO STORE	\$ 137,187,000	<u>25th</u> among U.S. counties
HOUSEHOLD	\$ 50,474,000	<u>21st</u> among U.S. counties
Sales Management, May 1953		

WHLI "THE VOICE OF LONG ISLAND" has a larger daytime audience in the big booming major Long Island Market than any network or combination of independents . . . (Conlan)

WHLI | A M 1100
FM 98.3

HEMPSTEAD
LONG ISLAND, N. Y.

Paul Godofsky, Pres.
Represented by Rambeau

*the voice of
long island*

TV PANELS

(Continued from page 38)

ufacturing Co. Radio's *Twenty Questions* went on Du Mont in July 1951 bankrolled by Mennen Products and the same month, General Foods snapped up Goodson & Todman's second baby, *It's News to Me*, on CBS TV: *Pantomime Quiz* landed Lever Brothers as a sponsor the summer of 1951 on CBS TV (it hadn't been able to get out of sustainer ranks the summer before). In September, P. Lorillard bought *Down You Go* on Du Mont and in December, C. A. Swanson & Sons and Bendix Manufacturing launched alternate-week sponsorship of *The Name's the Same*, a third Goodson & Todman opus.

I've Got a Secret, G&T brainchild No. 4, first saw light of day in June 1952 on CBS TV under sponsorship of Carter Products and Toni. And in September 1952, Cats Paw Rubber bought *Quiz Kids* for alternate weeks on the same network.

This year brought four new panel entries. *I'll Buy That*, the first and only daytime tv panel, went on CBS TV for Seeman Brothers in June. *Quick As A Flash* started for Thor Corp. on ABC TV in March. *Judge for Yourself*, latest G&T creation with Fred Allen, appeared on NBC TV in August sponsored by P. Lorillard. And in October, Hazel Bishop's hour-long *Peter Potter Show* (formerly *Juke Box Jury*) made its debut on ABC TV.

► Type of audience?

What kind of audience watches tv's profusion of panel shows?

Josef C. Dine and Allan H. Kalnus
announce the opening of the
PUBLIC RELATIONS FIRM
of
DINE and KALMIUS

Public Relations • Publicity
Promotion • Sales Development

Eighteen years of public relations success
in television, TV films, radio, newspapers,
magazines, trade publications, and industry.

4 West 58 Street, New York
PLaza 3-1370

Washington • Chicago • Hollywood • Boston • Miami

According to a recent SPONSOR article ("How America's social classes react to tv." 5 October 1953 issue) quiz-panel shows like *What's My Line?* tend to attract "sophisticated members of the Upper and Upper Middle classes who like tv shows which afford subtle humor, satire and intellectual stimulation." This is not to say that the panels appeal only to this upper socio-economic group (which after all, comprises only about 15% of the population). But several ad agency sources told SPONSOR many sponsors use the panels in hopes of reaching this more

select audience along with the rank-and-file "Middle Majority" viewer.

One panel sponsor in particular which has counted heavily on "class" audience appeal is Benson & Hedges. To sell its Parliament cigarettes, it is using *Pantomime Quiz* on Du Mont in the Tuesday 8:30-9:00 p.m. slot, bucking Berle on NBC TV and Red Skelton on CBS TV (though it does have the advantage of following Bishop Sheen on Du Mont). This show is a video charade game with two teams of panelists, who try to capture a Quiz Trophy Cup. With it, B&H hopes to at-

tract viewers who are not intrigued by gags and slapstick—but who prefer a little more intellectually-stimulating fun. As Tom McDermott, radio-tv director of Benson & Bowles, put it: "It's the kind of show that reflects what Parliament is trying to do: get itself across as a 'class' product to the upper social group that wants better entertainment and quality products."

(This, incidentally, represents Benson & Hedges' first venture into network tv though the firm does make heavy use of radio and tv announcements.)

Audience appeal, of course, varies somewhat with the nature of the individual show and who the sponsor wants to reach. With *Life Begins at 80*, for instance, Serutan wants to—and does—reach "mostly people over 35" (according to ARB, the show's audience is comprised of 81% adults). With *This Is Show Business*, witty panel-talent showcase moderated by *Information Please's* old host, Clifton Fadiman, and featuring panelists Sam Levenson and George S. Kaufman, both Schick razors and Carter Products (alternate-weeks) are interested in getting to a wide average adult audience. Since the show follows *Red Skelton* on CBS TV, it is in a good position to inherit just such an audience.

Hazel Bishop, on the other hand, wants to tap the large, squirming audience of "dig-that-crazy-clarinet" kids with its *Peter Potter Show* on Sunday nights to push cosmetic sales. Popular West Coast d.j. Peter Potter plays pre-released records while a panel of four Hollywood "names" decide if it will be a hit or a "miss." This is an entirely different audience from the one Hazel Bishop reaches on Wednesday nights with its *This Is Your Life* program on NBC TV (not a panel).

Insofar as audience composition goes, women viewers seem to predominate. About 10% more women than men watched nine panel shows listed in the ARB October National Report; average viewer percentages were 37½% men, 47½% women, and 15% children. Here is the breakdown on the individual shows:

Title & network	% Men	% Women	% Children
Name's the Same (ABC)	37	49	14
Twenty Questions (Du M)	35	46	19
Life Begins at 80 (Du M)	35	46	19
Down You Go (Du M)	34	51	15
Judge for Yourself (NBC)	38	50	12
What's My Line (CBS)	39	49	12
I've Got a Secret (CBS)	38	47	15
This Is Show Business (CBS)	43	45	12
Who Said That (NBC)	38	44	18

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

You Hook a BIG Market With—



Affiliate

WSJS

POPULATION
812,500*

for

WINSTON-SALEM'S

WSJS

15-COUNTY
MARKET

*Sales Management
1953 Survey of Buying Power

The current Pulse Report shows WSJS, the Journal-Sentinel Station, FIRST in the morning—FIRST in the afternoon—FIRST in the evening! For the finest in AM-FM coverage, it's WSJS in Winston-Salem.

Represented by: HEADLEY-REED CO.

Ask your national representative

*You're on the verge of a decision,
and a problem.*

*What business papers to pick
for your station promotion?*

*It's no problem to kiss off,
for your choice can have a telling
effect on your national spot
income.*

*But where to get the facts?
The answer is simple. Ask your
national representative.*

*He knows. His salesmen get around
They learn which business papers
are appreciated, read and discussed
by buyers of broadcast time.*

*His is an expert opinion.
Don't overlook your national
representative.*

Sponsor
the magazine
radio and TV
advertisers
use



**"No, the weight
isn't EQUALLY distributed!"**

Measure Kentucky's economic dimensions and you'll find the big Louisville Trading Area *alone* accounts for 55.3% of the State's total retail sales . . . 51.3% of its food sales . . . 59.8% of its drug sales!

5000-watt WAVE delivers this tremendous market intact — covers it (plus a quarter-billion-dollar chunk of Southern Indiana) thoroughly, *without waste circulation*. To reach the rest of Kentucky, you need *many* of the State's 50 *other* stations.

Let NBC Spot Sales give you all the facts on WAVE—the station that really pays off in Kentucky.

5000 WATTS

NBC AFFILIATE

NBC Spot Sales, *Exclusive National Representatives*

**WAVE
LOUISVILLE**

► **Sponsors using panels**

What types of sponsors use panel shows? A wide variety of products are pitched, ranging from big items like washing machines (Bendix Appliances, Thor Corp.) down to Chiclets (American Chiclet Company) and Carter's Little Liver Pills.

Drug sponsors are especially well-represented: Ex-Lax, Bauer & Black (Curads plastic bandages), Serutan, Pharmaceuticals Inc. (for Geritol), Carter Products.

Also prominent are cosmetics and toiletries advertisers, cigarette firms and household product sponsors.

In the "cosmetics and toiletries" category are: Jules Montenier whose *What's My Line?* has pushed chiefly Stopette deodorant, now also sells Poof Deodorant body powder and Finesse shampoo; Hazel Bishop's cosmetics; Helen Curtis' hair "Spray Net"; Carter's Arrid, Nair depilatory and Rise shave lather.

Household products include S. C. Johnson waxes and polishes. Ekco Products utensils. Seeman Brothers' Air Wick and Nylast, home appliance sponsors Bendix and Thor.

Cigarette sponsors are Benson & Hedges for Parliaments; P. Lorillard for Old Golds and Muriel cigars; and R. J. Reynolds for king-size Cavaliers. (For three years up till January 1953, American Tobacco bankrolled *This Is Show Business* on CBS TV.)

It may be noteworthy that of the 19 sponsors using panel shows currently, there is only one food sponsor, C. A. Swanson, which has been selling its frozen meat products via *The Name's the Same* (ABC TV) since December 1951.

► **Commercials**

Sponsors using panel shows generally have the advantage of continuing or frequent visibility of the product name—a commercial plus not to be minimized. While Dorothy Kilgallen is cleverly deducing that the man's occupation must be mattress-stuffing, the viewer may be glimpsing all or part of the boldly lettered declaration "Stopette presents *What's My Line?*" On a backdrop above the heads of the *Twenty Questions* panel appears "Curad Plastic Bandages" with a light under each of the 20 letters; the bulbs light up one by one as the number of questions used up by the panelists mounts. In *Pantomime Quiz*, "Parliament Cigarettes" is lettered above the score-

board, while packages of Parliaments are scattered everywhere.

Most commercials on panel shows are done live, though there is frequently a combination of live and film sequences. There is better contact with the audience in live commercials, P. Lorillard feels, so they let announcer Dennis James pitch for Old Golds in this manner on *Judge for Yourself*.

Though panelists themselves rarely get involved with the commercial (aside from possibly fingering any sponsor's product which may happen to be in front of them on their table in the course of the show), the show's moderator or M.C. may also very likely be the one to deliver the commercial when it's done live. Host Jack Barry, for instance, does the honors for Geritol and Serutan on *Life Begins at 80* and *Juvenile Jury*. Garry Moore, a personality identified with Cavaliers from past commercial association, is both m.c. and product salesman on *I've Got a Secret* (though film pitches actually predominate on this show). Mike Stokey, host on *Pantomime Quiz*, also delivers the words of praise about Parliaments.

Carter Products prefers all-film commercials on *Down You Go* and *This Is Show Business*. Bauer & Black generally exhibits one live, one film commercial per show on *Twenty Questions*. Ex-Lax on *Leave It to the Girls* runs the gamut of animated-cartoon, film-and-live action, and all-live pitches with an announcer, informal-talk-across-the-desk style.

Most of the commercials for Jules Montenier on *What's My Line?* have been film, with live ones inserted mainly for special promotions or appeals. Agency Earle Ludgin reports that a "spectacular success" has been scored by one of the new commercials: a comic ballet interpretation of a girl's experiences with deodorants, done by TV star Dorothy Jarnac.

► Results

It is Montenier's experience with *What's My Line?* that supplies the biggest result story of them all. Montenier started to sponsor the show for Stopette spray deodorant in April 1950. It began on an every-other-week basis, alternating in its time slot with a completely different program. The other program failed to take hold and Stopette began every-week sponsorship of the show on 8 October 1950.

Stopette sales began to climb and

have delighted agency and sponsor ever since. *What's My Line?* virtually made Stopette what it is today. It is probably the biggest single factor in success of this spray deodorant as a type since it proved visually that spray devices were easy to use. This show has also been the primary advertising power behind the introduction of Poof Deodorant Body Powder and Finesse, the Flowing Cream Shampoo, according to Montgomery N. McKinney, Earle Ludgin v.p. and account executive for Montenier.

Here's one concrete instance, cited

to SPONSOR by McKinney, of mail results obtained from *What's My Line?*: A sample offer made only several times on the show pulled approximately 150,000 requests.

So successful was *What's My Line?* on tv that it went on radio, too. Featuring the same personnel, the show ran on NBC Radio for 15 months. It was sponsored by Philip Morris (Biow) from May through November 1952, and by Montenier from December 1952 to July 1953.

The tv *What's My Line?* by this fall was reaching some 18,225,000 people

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



a week, states McKinney. Montener cut down its sponsorship in October to every other week, alternating with Remington Rand (through Young & Rubicam).

As for results some of the other panel sponsors have achieved:

Bauer & Black has been riding with *Twenty Questions* since January 1953. The firm's tv advertising is coordinated with other media and with point-of-sale and merchandising material (such as the Miss Curity Comic Book Contest, a coloring contest for young-

sters currently running on the show). George A. Percy, Bauer & Black ad manager, points out that the market share of Curad Plastic Bandages, the first bandages of the plastic type, has increased 300% in approximately two years.

C. A. Swanson has been sponsoring *The Name's the Same* for two years on alternate weeks. So satisfactory has the show proven in helping push sales of the firm's frozen meat products that Swanson has just renewed its contract for a third year.

When Lucky Strike was sponsoring *This Is Show Business*, Bert Wheeler as a guest one night recited a poem called "What is a Boy?" No offer of copies was made, but over 50,000 unexpected, unsolicited requests for the piece poured in. ★ ★ ★

CANCER AND CIGARETTES

(Continued from page 41)

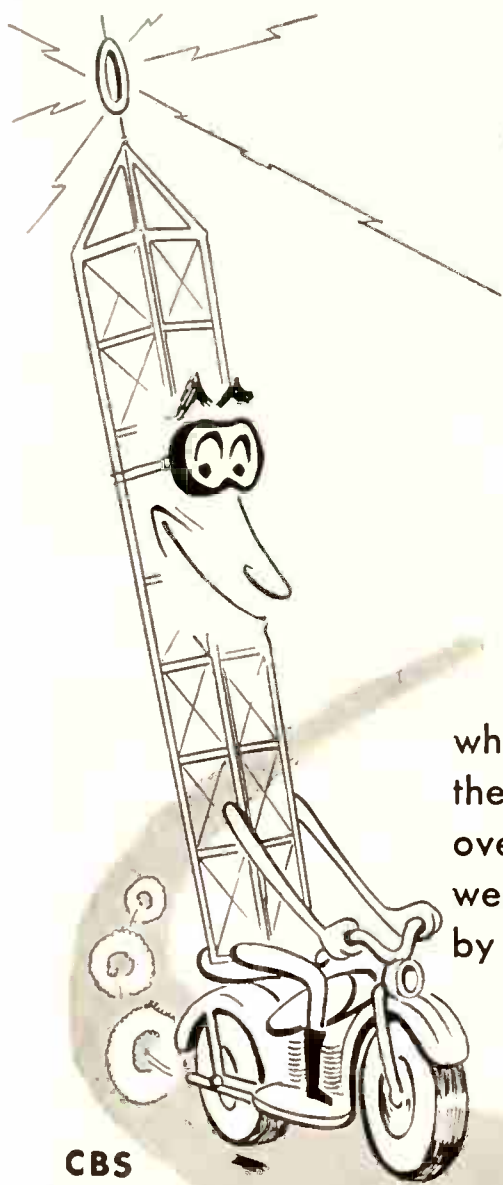
ex-smokers go on.

This opinion comes from some of the cigarette people themselves. Of course, they are never talking about *their* brand. It is always the other fellow's. And the opinion is always off-the-record. Tobaccomen are too jittery these days to talk for publication and some wish the whole problem would just get up and go away.

The industry, of course, is not sitting this one out. There's well over \$4 billion in retail sales at stake. After meeting secretly in New York City during the waning days of 1953, a group of 14 major producers, growers and distributors announced on 3 January the formation of a Tobacco Industry Research Committee to dig into "all phases of tobacco use and health." Of the top cigarette firms, only Liggett & Myers was not represented in the announcement.

The setting up of the new research committee was heralded in newspaper ads all over the country. Headed "A Frank Statement to Cigarette Smokers," the ad took note of the cancer talk and said that "distinguished authorities point out" there is no agreement among medical researchers regarding the cause of lung cancer and no proof that cigarette smoking is one of the causes. "We believe," the statement said, "the products we make are not injurious to health." The ad said that a scientist of "unimpeachable integrity and national repute" will be in charge of the research activities of the new TIRC. There was, however, no indication that there would be any change in the current my-cigarette-is-healthier-than-yours advertising.

Regarding health advertising, one of the top cigarette company executives told SPONSOR: "Undoubtedly some of the advertising of cigarettes is adding to peoples' fears as to the possible harmful effects of smoking. Cigarette manufacturers using such advertising should wake up to the fact that any temporary advantage they might gain might well represent a decided disad-

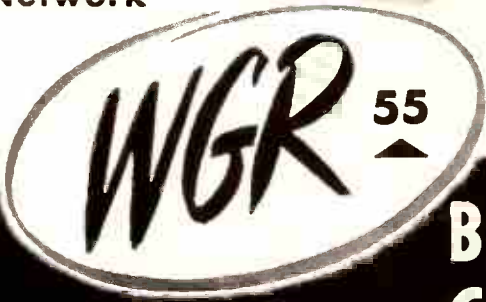


CBS
Radio
Network

W herever you
G o there's
R adio

You ride with the winner when you ride with WGR... the most listened-to station all over Western New York, Northwestern Pennsylvania and near-by Ontario.

For example: WGR's vivid broadcasts of baseball, basketball, football, plus all-around sports coverage win top audiences throughout the year.



**BROADCASTING
CORPORATION**

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

vantage for the long pull."

One of the most widely-known and respected ad agency executives in the business said: "Cigarette advertising with its emphasis on health, nicotine, tars and what-not is definitely driving people from smoking. It drove me. After reading the ads for years, I just decided one day it was safer to stop smoking than keep coughing. I used to put away 60 a day.

"In my opinion, most of the blame for the current status of cigarette copy lies with the advertiser, not the agency. We carry out the orders of the advertiser. We can recommend certain courses of action but it still has to be okayed by the client."

Statements along this line also have come from a host of periodicals covering the cigarette-and-cancer story. The *Wall St. Journal* recently delved into the subject, came up with this quote from Fred S. Royster, president of the Bright Belt Warehouse Association: "The country is being frightened away from tobacco by outlandish medical claims." And a president of one of the major cigarette companies is quoted as saying: "You can't spend millions year after year implying that your brand is healthy while all the others will kill you without it having some effect on the public."

The blunt fact remains, however, that most of the people in cigarette advertising don't believe that health themes hurt sales. They admit that the consumer is worried at present because of the publicity given to medical research on cigarettes and cancer. But the publicity would have worried them just as much if there wasn't any health advertising by cigarettes, the admen say.

"Sure," said a research executive at a leading agency, "some brands are hit hard by this cancer stuff, but some are helped by it. All advertising does is channel smokers from one brand to another. It doesn't really scare them away from smoking. You can't duck the fact that the smoker is health conscious."

This was echoed by an ex-account executive on a cigarette account. "You certainly can't get away from the fact that the smoker is health conscious. I think it would be more accurate to say that the smoker is more health conscious than ever. He's always been health conscious. There's been talk about health and tobacco since Sir Walter Raleigh first began smoking

FIRST

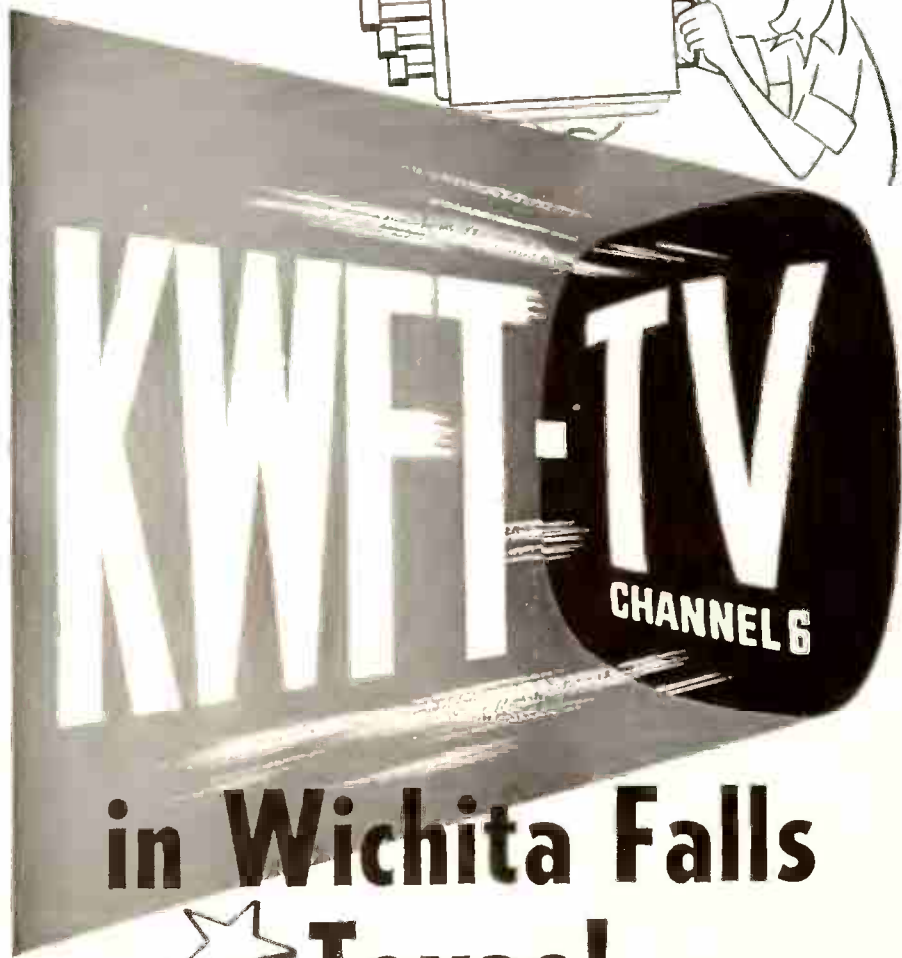
IN RADIO!



NOW

FIRST

IN TV!



in Wichita Falls ★ Texas!

CBS AND DuMONT
TELEVISION NETWORKS

Wichita Falls Television, Inc.

the weed. Cigarette companies have been claiming their brands are healthier than their competitors' since the 20s.

"Take a look at the record. Although there have been exceptions, during the past 10 or 15 years I'd say that every time a health gimmick was used in advertising, cigarette sales have gone up; when the health gimmick was removed from the copy sales have gone down. Some brands have been built on health copy. Philip Morris is a good example.

"People may have different ideas about the propriety of using health advertising. But, brother, you can't tell me it doesn't sell cigarettes!"

For many cigarette people the argument is clinched by the sales trends of the past few years. In addition to worrying about publicity on cancer, the cigarette advertiser is facing a convulsive change in cigarette habits. Brand switching is going on incessantly. The legions of cigarette smokers (and there are still more than 60 million of them) are wheeling into new formations, rallying behind the kings and the filters which, say the ads, remove irritants, throat scratch, nicotine,

tars and what-have-you.

Here is what happened to cigarette sales last year, according to estimates by *Business Week*:

1. While total cigarette sales went down about 2%, the regular or 70 mm. size really got it in the neck. Sales were off nearly 12 billion units or more than 13% from the year before. Every one of the important brands lost ground except Kool, which remained where it was. However, Kool, being mentholated, should really be considered in a class by itself.

These figures do not take into account that the three of the 70 mm. brands (Chesterfield, Philip Morris and Old Gold) have king size versions and one of them (Raleigh) went king size exclusively last year. However, even combining regular and king size sales of these brands, their totals were lower last year than in 1952.

Sales ranking of the six top brands remains in the same order as 1952. Here they are in order, with regular and king size sales combined. Camel, 99 billion, off 5.5 billion; Lucky Strike (which hit 103 billion in 1946), 65 billion, off 8.5 billion; Chesterfield, 62 billion, off six billion; Pall Mall (this

king size brand sold 9.5 billion in 1946), 43 billion, up 5.5 billion; Philip Morris, 55.5 billion, off 1.5 billion, and Old Gold, 23 billion, off .5 billion.

2. While the 70 mm. share of the market went down from 79.7 to 70.5%, the king's share of the market went up from 18.5 to 25.9%. Gains were registered all along the line except for such minor brands as Regent, Wings and Marvel, each of which lost half a billion in sales.

The increased share of the market for the kings, however, was mainly due to the fact that Philip Morris, Raleigh and Old Gold went king size last year. Sales of these kings plus Chesterfield kings account for about 30% of all king size sales. American Tobacco's brace of 85 mm. entries, Pall Mall and Herbert Tareyton, account for 62%. So, actually, the 1953 trend in kings is not so much a marked preference for the 85 mm. size as a conversion of regular size cigarettes to the longer length, plus a preference for two established brands.

3. The filter-tip cigarettes are still a small part of the market but a growing one. Their share (four top brands) is 3.2%, compared to 1.4% in 1952. There is some crossing of categories here since Viceroy, which accounts for nearly half of all filter sales, went king size early last year. By pushing the filter-king size combination in its copy, Viceroy went from 2.7 billion in 1952 to 6 billion last year. Other filters did well, too. Parliament, now owned by Philip Morris and currently being tested in a king size version, went from 1.9 to 3 billion. Kent, introduced in about April, 1952, sold .7 billion that year, jumped up to 3 billion last year. The new Liggett & Myers entry, L & M Filters, bowed last October and it is too early to say in what direction it is going. But if trends mean anything, it can only go up.

4. Over-all domestic sales of cigarettes in 1953 were 387 billion, down nearly 8 billion or 2% from the previous year. This estimate, like those above, was made before the year was over and some cigarette sources feel that when the final figures are in, the drop will be greater.

5. To the cigarette companies, the important figure is their total share of the market, rather than the ups and downs of their various cigarette brands, for all the companies are hedging against the future with kings, filters or both.

Tailored to fit!

The Western Market is completely clothed in KOA-Radio's outsize signal. Size: 302 counties in 12 states.

The Western Market is a big earner—\$5-billion last year. (Average farm income exceeds the national average by 74.3%.)

A big spender, too. Last year, \$4-billion for consumer goods as well as for the equipment and materials that are the Western Market rancher-farmer's stock-in-trade.

Big earner free spender, the Western Market is covered by the KOA hat. Sell your product... buy KOA-Radio.

50,000 WATTS • 850 KC
CALL PETRY

KOA
FOOD
LEAGUE

KOA
DENVER
Covers The West... Best!

★ FOR FOOD ADVERTISERS: LEAGUE AMERICA'S MOST FOOD-CONDITIONED AUDIENCE

Because of this hedging, a company can make up with one brand what it loses on another and so the competitive positions of the large cigarette firms are not as volatile as individual brands. For example, the leading company, American Tobacco, has watched Lucky Strike, its top seller, slide downward for years with disconcerting regularity. However, Pall Mall and Herbert Tareyton have compensated for this and more. As a result, American Tobacco corralled a slightly larger share of the market in 1953 than in 1952. R. J. Reynolds (Camel, Cavalier) and Liggett & Myers (Chesterfield, Fatima, L & M Filters) lost a little; Philip Morris (Philip Morris, Dunhill, Parliament, Spud, Marlboro), P. Lorillard (Old Gold, Embassy, Kent) and Brown & Williamson (Raleigh, Viceroy, Kool, Avalon, Wings) went up a little.

These six firms control no less than 99.5% of the cigarette sales.

With all this evidence painting a clear picture to the agencies of a cigarette-wary America, the tobacco companies find themselves impaled at present on the horns of dilemma. How far can they go in boosting their own brands as giving greater health protection? It would seem they can't overdo such advertising lest health consciousness of consumers leads to the final step: giving up smoking altogether.

(The sensitivity of the tobacco firms was illustrated recently by reports that Brown & Williamson cancelled sponsorship of *Orchid Award* on ABC TV because Walter Winchell, who precedes the show, broadcast newspaper and magazine commentary on the cigarette and cancer question.)

Some of the cigarette sources contacted by SPONSOR felt that advertising should be toned down somewhat. There is some evidence that this is already happening. Philip Morris has dropped, for the time being at least, the line that it "takes the fear out of smoking" by using Di-GL. (Di-GL is Philip Morris' name for di-ethylene glycol, used as a moistening agent. Most other cigarettes use glycerine.) Philip Morris is still hawking Di-GL but with a softer line.

Viceroy opened up its campaign, when it jumped to king size last year, with a "double-barreled health protection" theme but this was later changed to a quieter "double filtering action for double pleasure." However, recent Viceroy tv commercials have been asking, "Which cigarette is better for your

health than any other leading brand?" This is followed by an impressive looking machine which is said to test the amount of nicotine in cigarettes.

Viceroy's testing machine may have been a reaction to the success P. Lorillard has had in putting across its new filter cigarette, Kent. In a three-pronged selling-merchandising-advertising drive, Lorillard and its agency, Young and Rubicam, have concocted a proof-of-difference campaign which snowballed into a good year in 1953, so good that Kent caught up to Parliament, an established filter, in one fell

swoop.

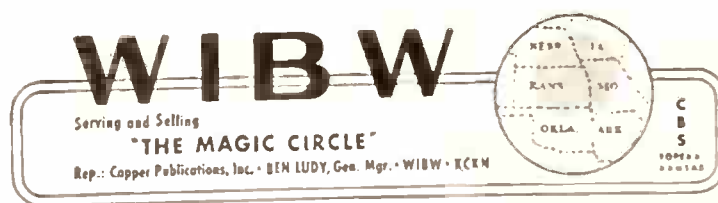
Not all cigarettes are yelling about how healthy they are. Some of the top 70 mm. brands are selling pleasure and taste. Old Gold "cures just one thing: the world's best tobaccos," and the firm boasts it offers a "treat, not a treatment." Camel and Lucky Strike, the two leaders, are bearing down heavily on testimonials. Camel also brags about its sales leadership and its "cool and mild" taste. Luckies are "made better to taste better" and it is pointed out that "smoking is a matter of taste." Even Camel's younger broth-



This Kansas farm home—and thousands like it all across the state—are islands of buying power in a sea of wheat, corn, cattle and hogs.

What they buy . . . and the brand names they specify . . . are tremendously influenced by WIBW. The reason's simple. WIBW is the station Kansas farm families listen to most—twice as much as the closest competing station.* Let WIBW sell your product in this big-buying market with over \$1.5 BILLION CASH INCOME.

*Kansas Radio Audience, '53.



er, king size Cavalier, is being sold in a low key. The consumer is urged to "feel that Cavalier mildness; taste that Cavalier flavor." (Cavalier sales jumped from 1.5 to 2.5 billion last year.)

Whatever tack cigarette companies take in their future advertising approach they all face this problem: Most people just don't believe cigarette advertising. The cigarette companies know this. In some cases, their own agencies have established it in secret surveys.

This lack of believability plus annoyance at health advertising has been pointed up by studies outside of the agency field, too. Audience tests of cigarette commercials by Schwerin Research Corporation disclosed that the range of belief ran in most cases from 4 to 8%. Commercials for one brand got 12% believability and, in another case, 20% of the audience believed that the cigarette's claims of superiority were true.

Most commercials for other types of products register a much higher percentage of believability. For example, a series of refrigerator commercials tested by Schwerin were believed by 25 to 30% of the audience. And the

firm points out that advertisers who work particularly hard for credibility—the Toni Co., for example—do considerably better.

Interestingly enough, the cigarettes that did best in the Schwerin tests did it without hard sell.

Consumer annoyance at health claims has been stressed recently by the National Better Business Bureau, which said in recommending standards for cigarette advertising:

"There is growing evidence that the general public bitterly resents the use of deceptive 'health' claims in cigarette advertising and it is significant that advertising men themselves have been as vocal in their criticism of this type of claim as any other group."

"This resentment has been festering for a long time. Cigarette advertising has been a source of serious complaint from both business and the public to the National Better Business Bureau and to local Better Business Bureaus throughout the nation for many years."

But the NBBB voiced its belief that there has been a substantial improvement in the believability of cigarette advertising during the past year or two. It also pointed out that cigarette firms "against whom Federal Trade

Commission orders have become final have faithfully observed the provisions thereof." And the NBBB reports the voluntary cooperation of several leading cigarette advertisers "in correcting claims which were unfair or misleading or otherwise unworthy of public confidence."

The NBBB has come up with an eight-point program for bettering cigarette advertising. The eight points were submitted to the cigarette people and the NBBB reported that "no cigarette advertiser . . . expressed any criticism of . . . these standards."

The eight points (in condensed form) are as follows:

1. Advertisers should be prepared to submit proof of all medical claims.
2. Cigarette advertising should not claim that cigarette smoking is beneficial to health.
3. Cigarette advertising should not claim that cigarette smoking will not cause harmful effects "without qualification as to the individual smoker and the extent to which he smokes."
4. Advertising which claims that a particular brand has fewer harmful substances should be supported by "impartial scientific test data which conclusively prove that the claimed difference does, in fact, exist to a significant degree."
5. Advertising which claims that a particular brand is less harmful to bodily organs should be based on impartial clinical test data and the difference should exist to a "physiologically significant degree."
6. Testimonials should be genuine and represent the sincere opinion of the author.
7. Comparative sales claims should be based upon "verified current sales figures."
8. Cigarettes should be sold on their merits, without disparagement of competitive brands.

So far there are no indications that cigarette advertising will radically change. Taking recent cigarette advertising as a whole, it looks like the tobacco fraternity is convinced that they can't do anything about making the consumer less health conscious so they might as well float with the tide. Perhaps the cancer scare will die out (they hope).

A more serious drop in cigarette sales might jolt the tobacco advertisers into another approach. If they are thinking of one now, they are certainly keeping it well hidden. ★ ★ ★



WBNS makes your sales pitch stick

Your sales pitch sticks on WBNS because our listeners stick to WBNS . . . through every rated period . . . through local talent and network shows. Proof? WBNS carries the top 20 rated programs in Central Ohio . . . has more listeners than any other station!

CBS for CENTRAL OHIO



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

The Georgia Trio

WAGA

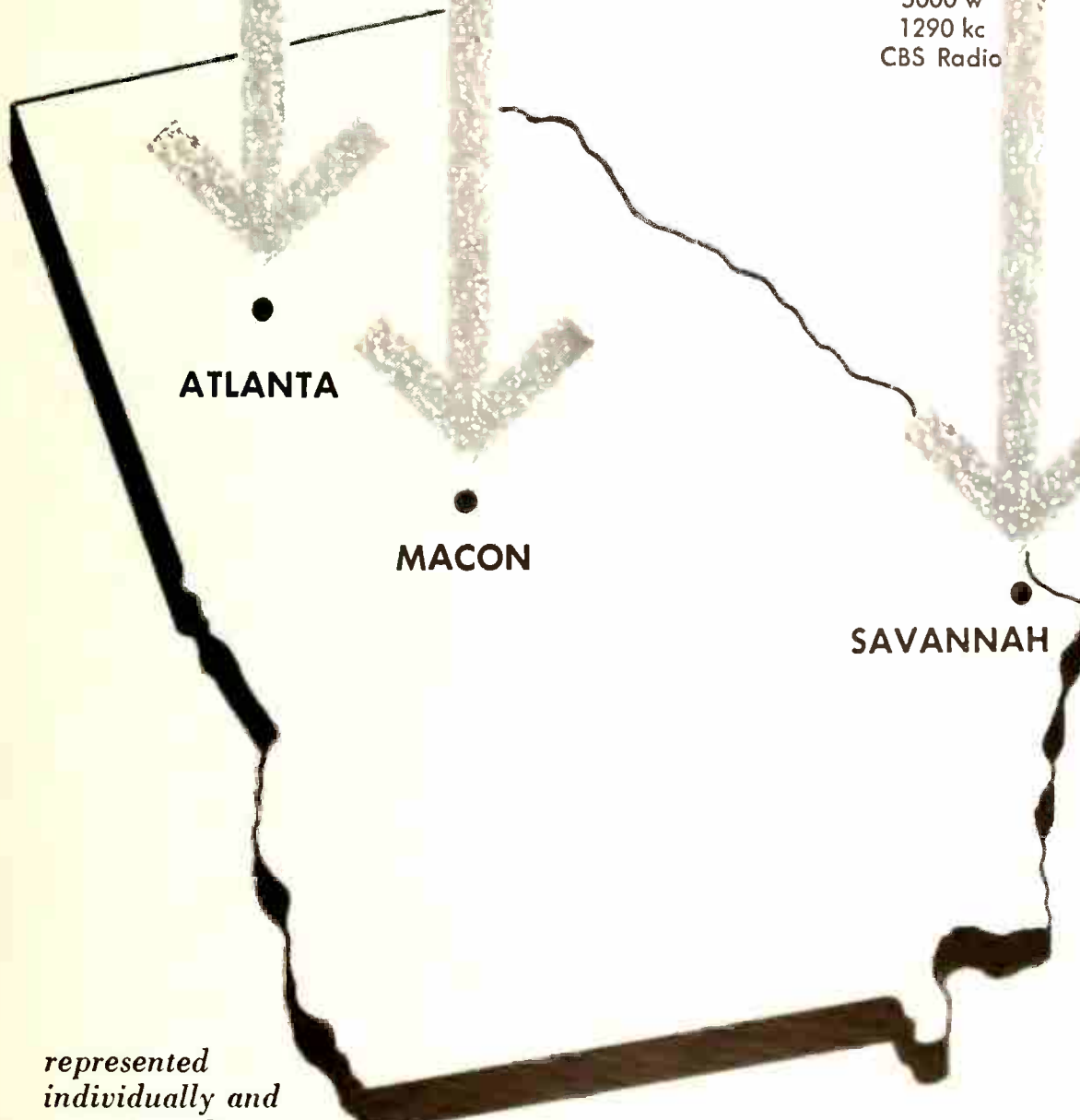
5000 w
590 kc
CBS Radio

WMAZ

10,000 w
940 kc
CBS Radio

WTOG

5000 w
1290 kc
CBS Radio



ATLANTA

MACON

SAVANNAH

*The TRIO
offers advertisers
at one low cost:*

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

*represented
individually and
as a group by*

In 3 major markets

The KATZ AGENCY, INC.

NEW YORK

CHICAGO

DETROIT

ATLANTA

DALLAS

KANSAS CITY

LOS ANGELES

SAN FRANCISCO

11 JANUARY 1954

91

NON-
COMPETITIVE
TV MARKET
of 280,000 Homes
COVERED
EXCLUSIVELY

by
"The TV Link in the
Heart of the Nation"



Kearney, Nebraska
CBS-TV DUMONT
Represented by
MEEKER TV, Inc.
Duane L. Watts, Station Mgr.

Only the Best
STAYS First

KPRC HOUSTON

First

IN NEWS

NBC and TQN on the Gulf Coast
JACK HARRIS
Vice President and General Manager
Nationally Represented by
EDWARD PETRY & CO.

VITAPIX

(Continued from page 43)

station members. A few days later they were back with approximately half a million dollars worth of contracts from 22 member stations. This allowed Vitapix to outbid the networks, its executives say, on a safe and sound basis.

Its ability to sell \$500,000 worth of film on the phone shows how the fundamental principle on which Vitapix is based works. The principle: It's easier to sell a stockholder than a stranger.

Station members of Vitapix need less personal selling because:

They know their voting privileges as stockholders give them control over the very Vitapix executives who submit films to them.

They know that all films selected for syndication are passed on by a screening committee consisting of representatives of six of their fellow member stations.

They know, as stockholders, what films actually cost Vitapix since they are sent confidential fact sheets on each film as it is considered.

They know that the price of each film is pro-rated according to the size of their market and that the pricing formula is the same in all markets.

Vitapix Feature Theatre is being sold to individual stations for resale to advertisers locally—basically the way most tv film is sold today (unless it is sold to a local agency or client). But it seems probable to SPONSOR that Vitapix will not restrict itself to local selling. Vitapix probably could utilize its close relationship with stations for making sales of film packages to single national advertisers in 50 or more markets at a time. (Vitapix, by the way, will not specialize in feature-length films. It plans to acquire packages of all lengths and types.)

Vitapix might be able to sell the packages to national advertisers and then clear time on 50 or so member stations. It would then constitute a "film network"—television's first.

Many a brand-new film is pitched first to a national advertiser for airing in 50 markets, with remaining markets to be syndicated locally. But syndicators find it hard to sell films this way.

National spot airing of tv film via a "film network" set up by the client has, however, found some favor. Some advertisers who have been using this

approach, as opposed to putting a film show on a network, are: Hamilton watch with *Your Jeweler's Showcase*; 20 Mule Team Borax with *Death Valley Days*; Canada Dry with *Terry and the Pirates* (for the past 12 months) and *Annie Oakley* (signed for the coming year).

Among the advantages of the spot film approach are that it lets the advertiser pick his markets; vary his air times to suit conditions in each market; and the advertiser gets more cooperation from each station when the film is spot rather than network. Reason: If it's spot, the station gets the whole price of the time, less commissions to its rep. If it's network, the station gets only about one-third of the time rate, the network requiring most of the rest for its sales, operating and line costs.

This additional cooperation from stations is often in the form of program promotion locally and merchandising to wholesalers and retail stores.

The hitch in buying film on a national spot basis is usually the liaison work required to line up good time in each of the 50 or more markets you want. Most advertisers would rather buy a network period and get clearances automatically (except in one- and two-station markets).

It is SPONSOR's conclusion that Vitapix might very well move to help clients solve the spot clearance problem.

As for the other previously mentioned major potentialities of Vitapix in the film firmament, let's take them one at a time.

► *Cracking the celluloid curtain:* Vitapix has taken its first big step toward making Hollywood loosen up its tv policies by undertaking distribution of Vitapix Feature Theatre. Vitapix is in effect telling Hollywood that if it does not speed up its entry into production of full-length film for tv, the broadcasters may have to do the job themselves. Said the president of Vitapix, Frank E. Mullen, when Vitapix signed with Princess Pictures this fall for distribution of its feature-length films:

"The reluctance of some leaders in the motion picture industry to make their top-quality product available to television broadcasters, and the failure of the motion picture industry to grasp the importance of this new medium of entertainment, is compelling the broadcasters to enter the field of motion picture production for initial

television release. . ."

A major deterrent to Hollywood entry into film production for television has been the attitude of motion picture theatre owners. "Don't bite the hand that buys your product," theatres have warned in effect. Hollywood majors, aware that theatres can still outbid television stations for full-length films, have confined their production activities to shorter-length films made on their lots by outside independents or by subsidiaries they have set up for tv only.

The example set by Princess Pictures in producing full-length films intended for first-run on television, and by Vitapix in distributing them, may have an important influence on producers. It may provide them with the argument they need to persuade their exhibitors that production of features for television is inevitable, namely: "If we don't do it, somebody else will."

Princess Pictures is able to produce feature-length motion pictures which employ star-name talent, on a budget low enough for profitable first-run sale to television. This is accomplished by shooting the majority of the films abroad and through the use of time-conserving multi-camera techniques

learned in tv film production.

The personnel of Princess Pictures comes out of both theatrical and tv film ranks. Burt Balaban, president of the company, was head of both programming and production for Paramount Television before organizing Princess Pictures. Prior to that he was an executive of Paramount Pictures whose president is his father, Barney Balaban.

Princess had completed four of a scheduled 26 films by presstime. Stars used thus far include: Jeffrey Lynn, Akim Tamiroff, Lee Bowman and Peggy Ann Garner. Vitapix had sold the complete package of 26 films in 27 markets by the first of the year. Of the 27 sales, 22 were to its member stations. (Member stations get 30-day first refusal rights on properties distributed by Vitapix; after that Vitapix is free to sell its product to non-member stations.) The series will be on the air late in January.

Vitapix will distribute the 26 Princess features in theatres as well as on television, renting them to second-run theatres at first in non-tv areas and, much later, in tv markets where they will already have been run on the air. The fact that stations will have the films first and theatres second is pointed up by Vitapix as among the most merchandisable facets of the series.

The films are available in either 54-minute or 70-minute lengths. They are being shot, Vitapix points out, with television aforethought and therefore utilize lighting designed to show up best on tv. Moreover the pruning down to the 54-minute version from 70 minutes is accomplished without cutting any of the bone. And stations need do no editing. Some of the films will be in color.

While it is undoubtedly the hope of Vitapix and its tv station owners that Hollywood majors will gravitate more toward tv if they can be shown a successful example, it should be pointed out that Vitapix is not in business to set examples. Vitapix wants to sell. It is a profit corporation and its members expect to get back dividends on their stock along with other membership benefits.

► *The favored Hollywood distributing approach:* Vitapix believes that when Hollywood is ready to sell to tv on a grand scale—opening up both its vaults of film from the past five or 10 years and all its productive facilities—

WMRY Leads

ALL COMPETITIVE NEGRO PROGRAMMING

★ 29 out of 38 quarter hours

ALL NEW ORLEANS INDEPENDENT STATIONS

★ 36 out of 46 quarter hours

ONE OR MORE NETWORK STATIONS

★ 39 out of 46 quarter hours

TWO OR MORE NETWORK STATIONS

★ 23 out of 46 quarter hours

THREE NETWORK STATIONS

★ 9 out of 46 quarter hours

As a market buy or a Negro Market buy, WMRY measures up. Our MP Plan Merchandising Service measures up, too.

*Pulse of N. O. (Sept.-Oct.)

600KG, "THE SEPIA STATION"

WMRY

NEW ORLEANS, LA.

Gill-Perna, Inc.—Nat'l Rep.



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

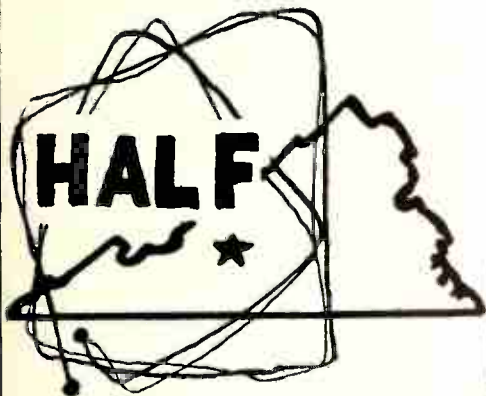
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"WHO'S WHO ON WEVD"

HENRY GREENFIELD

WEVD 117-119 West 46th St.
New York 19
Managing Director

interested
in
Virginia?
we cover



WSLS-TV

Channel 10

ROANOKE

REPRESENTED NATIONALLY
AVERY-KNODEL, INC.

SAVE 20%

Cover 4 California

markets with one low cost buy!

Now . . . try the Keyline

KSJO San Jose

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New York • Chicago • San Francisco
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California
 **KEY LINE**
Radio Group
Write, wire or call
for complete information

Only the Best
STAYS First

KPRC HOUSTON

First

IN
CIRCULATION

NBC and TQN on the Gulf Coast
JACK HARRIS
Vice President and General Manager
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EDWARD PETRY & CO.

a company like Vitapix will be the preferred method of distribution. Vitapix reasons that Hollywood executives were most successful in the days when they were able to sell to theatres on a block-booking basis. In that era prior to court rulings which declared block booking in restraint of trade, Hollywood producers had control over their market through theatre ownership or block-booking arrangements. Risk in film production was minimized and the producer had a predetermined floor under his investment. Vitapix feels Hollywood would like to play it safe somewhat the same way in entering television.

Does that mean the way Vitapix is set up resembles block booking and is therefore liable to be ruled illegal by the government?

Vitapix founders spent several years trying to make sure they had the answer to that question. The important step they took to be sure their organization was not in restraint of trade was to make purchase of film by member stations voluntary. Moreover stations need not buy a minimum amount of film during any given period. They have first refusal rights on each film series for 30 days in their own markets. After that if they do not wish to buy, the film is up for sale to their competitors. Block booking as practiced by Hollywood made it obligatory for theatres to buy product of producers with whom they were allied.

Vitapix sought the opinion of the well known Washington, D. C., law firm of Arnold, Fortas & Porter as to the legality of its structure. Said Paul A. Porter, former chairman of the F.C.C. and holder of several high administrative posts in the Roosevelt and Truman Administrations, in a letter last spring summarizing the firm's opinion:

"... it is clear that the basic concepts of this project as outlined to us are not prohibited by either the general anti-monopoly statutes or the regulations and policies of the Federal Communications Commission. . ."

Vitapix will seek to get some of the advantages of block booking on a voluntary basis. It hopes that its member stations will represent a stable market to Hollywood producers—or producers from anywhere—because it will be to the best interests of station members to buy from Vitapix. It can point to the fact that its members will have more than usual trust in Vitapix be-

cause of the ownership relationship described previously. In addition there are these powerful factors: Member stations will (1) get special discounts on Vitapix film not available to non-members and (2) film costs will be lower to start with, according to Vitapix plans.

Vitapix executives agree, if you ask, that there will be room for more than one distributor set up along station membership lines. "But we will have the best stations in the best markets lined up," said Robert H. Wormhoudt, executive v.p. (For stations Vitapix has thus far, see box on page 43.) You'll note many of the stations are NBC or CBS primary affiliates and most are in major markets. While Vitapix executives say it is conceivable membership might extend some day to 200 markets, this is considered unlikely.

When David O. Selznick's library of all his past films was rumored to be up for sale some months ago, Vitapix was in among the bidders. "You can be sure when libraries like Selznick's open up, we'll be likely prospects to acquire them," said Vitapix president Frank Mullen.

Vitapix has stated to its members that it has received assurances from major Hollywood producers that they will make better-quality film for tv, if a film distributor owned by stations gets into action.

► *Improving the quality of programming for tv:* If you ask Vitapix executives what the primary immediate aim of the organization is, they'll tell you it's to bring out improved film. "As station operators," says Robert Wormhoudt, "our members know how to program for a broadcast audience better than any other kind of group could. Their knowhow will be reflected in the choice of Vitapix programs."

Vitapix feels it can provide improved tv film programming while maintaining prices at a level below prevailing rates in film selling. How?

One answer is to be found in the reduced amount—and cost—of selling. Vitapix feel will be necessary. It starts the 1954 year with a sales staff of only four in as many regional offices. Expansion to 20 salesmen at the very outside is planned by Vitapix for the distant future. The cost of selling, Vitapix says, is as much as 50% of the total film rental paid by stations.

Another answer is in buying from economical producers like Princess. A

Vitapix executive pointed out that Princess had done what many said was impossible. The Princess-produced Vitapix features are sold at a price which is described as "higher than the price of old Hollywood films but lower than the cost of many of the half-hour shows now being sold."

Implicit in Vitapix' objective of improved programing at reasonable cost is the throwing down of a challenge to other syndicators. If Vitapix accomplishes what is hopes to do, others would have to follow suit to some degree to stay competitive.

Vitapix executives believe that current tv film prices are frequently exorbitant. One reason for this, they say, is that tv films are often financed by borrowing and therefore must pay a high return to cover interest on loans. Vitapix expects that productions it syndicates will not be those burdened with heavy financing costs.

► *Standardizing film pricing practices:* It is the contention of Vitapix that it is the only film syndication organization which has a pricing formula "based upon a pure mathematical pro-rate of the total television audience in the United States."

This is Vitapix sales and advertising v.p. Edward L. Koenig's description to SPONSOR of the Vitapix pro-rate formula:

"Obviously such a pro-rate must be based upon some one consistent and relatively stable factor—either number of sets in a market, population or station rate card. We elect to use the station rate card because we feel that it most accurately represents a true appraisal of the relative television value of each market. Here is how it works:

"We take a total cost of a property, add the sales cost and pro-rate this against the entire country, expressing our price for each property in each market as a stipulated percent of the market's average published one-time,

one-hour Class "A" rate for all stations. This may vary, depending upon the property and the number of runs contracted for, anywhere from 10% in one case to 118% in another case (of the one-time, one-hour rate)."

Vitapix feels that its formula puts the pricing of film on a consistent basis in keeping with the marketing practices of other industries. Strict adherence to its pricing policy will eliminate charging what the traffic will bear and horse trading, Vitapix feels.

While other film syndicators would disagree that Vitapix is alone in taking this tack, there's no quarrel over the fact that consistent pricing by Vitapix—along with anyone else could help add stability to film selling.

Vitapix' implications for the industry are so broad and have so many facets that many varied questions about its operation suggest themselves. Here, in brief, are questions and answers which should help round out the picture of its operations.

Q. *Does Vitapix resemble Broadcast Music Inc., the station-owned music licensing body?*

A. It does in that it is a broadcaster-owned and controlled group which was formed to help give stations some link with production of material they need for programing. But there similarity ends. BMI is a non-profit corporation. Vitapix is a conventional profit corporation wherein dividends will be paid regularly on both common and preferred stock. Secondly, BMI is organized to incorporate wide membership whereas it's Vitapix intent to limit stockholders to one station per market.

Q. *What kind of new properties are in the offing for Vitapix in 1954?*

A. In February Vitapix will probably announce plans to distribute four programs which are currently being seen live on KTLA, Los Angeles. The programs are: *Ina Ray Hutton All-Girl Show; Spade Cooley; Lawrence Welk; Frosty Frolics.*

The shows have been on the air two to four years each and are described as "never having been rated below a 10 with two of them currently up in the 25 and 29 brackets respectively."

The program will be filmed by KTLA—which is owned by Paramount Pictures—in the Warner Bros. lot Paramount recently bought for a reported \$850,000. In making the pur-

In Kansas City. The Swing is to WHB and WHB-TV



WHB
7.0 MC 10,000 WATTS
MUTUAL NETWORK

Don Davis, Pres.
John T. Schilling,
General Mgr.

KANSAS CITY'S
OLDEST
CALL LETTERS

JOHN BLAIR & CO

WHB-TV
CHANNEL 9 BASIC CBS-TV
KANSAS CITY

Represented National by **BLAIR**

Sales
Swing in
Line
on
Channel
Nine!



You can now show your client three musical ideas on his product for radio and television for only . . .

\$75

Consider Song Ads as the small . . . specialized . . . successful branch of your agency specializing in service to your clients for radio-TV ideas.

New SONG ADS for:

Local Loan Co.

S.O.S.

Scouring Pads



5927 Sunset Blvd.
Hollywood 28, Calif.
HOLLYWOOD 5-6181



SMALL BUDGETS MAKE BIG SALES
IN THIS OVER-A-MILLION MARKET



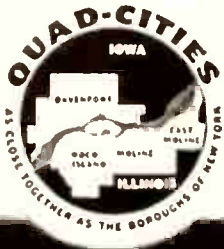
Ask RAMBEAU about national advertisers and their "Small Budget Success Stories" on KEYD.

WHBF +CBS

Adds up to—

**BETTER QUAD-CITY
COVERAGE AT NO
INCREASE IN COST!**

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite

WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

Only the Best
STAYS First

KPRC HOUSTON

First

**IN LIVE
SHOWS**

NBC and TQN on the Gulf Coast
JACK HARRIS
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chase Paramount executives made clear the lot would be used to produce tv films for Vitapix.

With entry of KTLA into full-scale filming of shows (it has in the past syndicated kinescopes mainly), an important milestone is passed in tv history. For Paramount thus becomes the first of the Hollywood Big Three to enter production of film for tv, albeit through its station rather than directly.

KTLA is a Vitapix member and it's important to point out that Vitapix regards its member stations everywhere as important sources of properties.

Q. *What is the background of executives of Vitapix?*

A. Frank E. Mullen, Vitapix president, was with RCA and NBC for 26 years. His last eight years with NBC he served as executive vice president. Since then he has been president of the three G. A. Richards radio stations: president of Jerry Fairbank, Inc., tv film producer who pioneered many tv film techniques, and a consultant to a number of tv stations.

Robert H. Wormhoudt, executive vice president, is a veteran in tv film selling. He was formerly general sales manager of Unity Television, Inc.

Edward L. Koenig, Jr., vice president in charge of sales and advertising, was formerly an account executive for Young and Rubicam and an account executive and director of radio and television for BBDO, Los Angeles.

Q. *What is Vitapix doing about color and tv tape?*

A. All contracts with producers will provide for at least 25% of films to be shot in color. In that way it's felt that by the time color is important to stations Vitapix will have a full 13 weeks in color for each of its series.

Vitapix regards this as a transition period during which stations will divide their hours between color and black-and-white shows. It does not feel the necessity, therefore, to shoot in color exclusively. Ultimately it believes most film for tv will be shot in color.

The possibilities of tape are a matter of serious concern to Vitapix. It reasons that any company which undertakes to syndicate film properties made with conventional cameras must seriously study whether or not tape will be a threat to value of these properties. "We might find," a Vitapix executive explained, "that on the fourth

run of a certain filmed property we syndicated, the second run of a competing taped series was priced lower because of economies in tape production."

Because it regards tape as so important, Vitapix is exploring the possibilities of acquiring a financial interest in the tape field.

Q. *Will Vitapix seek to supplant the station rep as a time broker for periods sold on its stations in this way?*

A. No, Vitapix will not seek to compete with station representatives. Rather it will seek to enlist them as allies in national spot sales of tv film packages. Reps, as a matter of fact, have long advocated this type of buy as one earning the maximum in cooperation from stations. (See SPONSOR 10 March 1952.)

Q. *Will Vitapix sell films in markets where it does not have members?*

A. Yes, Vitapix is in business to make a profit and will sell film wherever feasible. Selling in non-member markets is regarded as important.

Q. *Are any of the stockholders of Vitapix non-broadcasters?*

A. There are non-broadcasters who own stock but majority of voting stock is in the hands of stations.

Q. *Will Vitapix itself enter film production?*

A. No, Vitapix has no intention of ever getting into production with cameramen on its own payroll. It's felt that if Vitapix ever gets into financing of tv productions it will be done through a separate subsidiary of the company and it will be voluntary as to whether each station member need participate in the financing venture.

Some means of financing film production is regarded by Vitapix management as important to the future of the operation because Vitapix feels that many profitable deals could result if it financed films.

Q. *Does Vitapix plan to broaden its membership lines?*

A. Vitapix reports that many small-market stations have requested the chance to work with Vitapix. Some form of limited-participation membership is being studied. Stations might be given 30-day option rights to Vitapix film without having voting stock. Vitapix would gain by having a wider circle of stations with whom it enjoys a close working relationship. ★ ★ ★

SPONSOR ASKS

(Continued from page 75)

smart department store people watching the inroads of the supermarkets, auto chains, drug stores and discount houses. MUST find a way to stay ahead.

Let's give them the key to open the door.

JULES MIREL

Jules Mirel Advertising Agency
New York



Mr. Ward

Without being presumptuous, I think we can say that New York department stores learned a little about radio's speed and flexibility during the recent newspaper strike. Here at WCBS, in one instance,

we were able to get copy for a leading Fifth Avenue specialty store on the air 40 minutes after we started talking about availabilities. And we produced results—an impressive boost in sales—within 24 hours. In other cases, stores were able to phone in—or change—copy just a few moments before air time. Accommodations like this, made without cost, are very important with the merchandise changes that are constant in the department store business.

As far as WCBS is concerned, we reaffirmed our confidence in the power of good radio to move specific merchandise off the shelves of specific retail stores, and to bring the customer into the store on a more general basis.

We also feel that we made some lasting friendships. But that depends . . . because we learned that, in spite of the wonderful work already done by BAB, radio still has a tremendous educational job to do with department store management. We encountered a profound lack of basic knowledge as to what radio can do and how it

should be used for utmost efficiency. More than that, we found a hard core of resistance to radio advertising even though it proved its power. The stores all had productive experiences with radio; we were able to move merchandise for them. But, now that the strike is over, sales proof notwithstanding, there still remains a deep conviction on the part of their ad directors that newspapers are the only medium for retail advertising. How do we combat this discouraging condition? To say the least, it will require a concentrated sales-educational campaign. We've got to work on the problem from all known angles, and then invent a few more, to prove that radio, used alone or with newspapers, can do a more effective selling job than has ever been done up to this point.

CARL WARD
General Manager
WCBS, New York



Mr. Shaw

To date, department stores have shied away from radio and tv for the simple reason that newspapers have been used as their traditional show-window. Stores have been afraid to experiment because they would have to dig into an advertising budget which has been appropriated for newspapers only. They have used radio and tv on various occasions for special campaigns, i.e., mail order or special services. Mail order items, too, have been sold under the aegis of a known department store name with good results.

It is now said that the department stores have an opportunity to compare results obtained only from radio and tv during the recent New York newspaper strike. But the strike period was a hectic one. Competition was so keen for radio and tv time that special programs were organized by the radio and tv stations. Programs that had no proven listenership. Time availabilities that would have been by-passed under normal circumstances were avidly seized by many of the stores.

Recent surveys have compared 1953 sales figures with computations of previous years and report that radio and tv held department store sales up to a

CBS

IN THE LAND

OF

M

MILK and HONEY

WBAY

GREEN BAY

5,000 WATTS

BMI

Television Sketchbook

(A Program Aid)

Timely and practical working scripts for the presentation of songs in dramatic, comic and pictorial fashion.

The very latest song hits as well as the standard favorites are developed into photogenic sketches which can be used effectively as complete musical shows, as production numbers in variety programs or as scene-setting segments.

There are dozens of ways in which you can adapt the BMI Sketchbook to advantage.

A Monthly BMI TV Service

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

WANT A DIFFERENT TV SHOW?

Popular, well rated, entertaining?

The Sportsman's Club

52 great 15 minute hunting, fishing and outdoor panel shows. Write for audition prints.

SYNDICATED FILMS

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

The Only
**COMPLETE BROADCASTING
 INSTITUTION IN**

Richmond

WMBG—AM

WCOB—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

*Only the Best
 STAYS First*

KPRC HOUSTON

First

IN

**MERCHANDISING
 AND
 PROMOTION**

NBC and TQN on the Gulf Coast
JACK HARRIS
 Vice President and General Manager
 Nationally Represented by
EDWARD PETRY & CO.

par with past years. This is probably an inaccurate conclusion because the public was on its usual Christmas shopping spree and people were in a buying mood.

Our experience with our client, Hearn Department Stores, Inc., during the recent newspaper strike in New York has confirmed our long standing contention that department stores can derive excellent sales results from *properly planned* radio and tv campaigns.

During the strike emergency, we were forced to buy radio and tv time on a day to day basis, competing with many other newspaper-starved retail outlets. When possible, we allocated certain items to specific spots or programs and found that we had a very good public reaction and in many cases actual mail order results that compared favorably with newspaper sales, based upon costs.

Today, we can sit down and operate in a sensible and creative fashion. We can pick and choose our spots and we can purchase time in bulk and thereby bring costs down to fit our budget.

The stores enjoy a retail rate with newspapers because they buy tremendous amounts of lineage which they place on a 52-week schedule. If we are given the opportunity to purchase radio and tv time on a similar basis, the stores can utilize these media to better advantage. The costs of radio and tv vs. results would thereby compare favorably with newspapers when purchased on a day in, day out consistent schedule throughout the year.

Let us simply say that no one medium can do a complete job. We believe newspaper advertising cannot be replaced by radio and tv, but that department store selling can be supplemented with a good coordinated radio campaign and with visual selling via tv.

We look forward to greater use of radio and tv by department stores who have learned the value of radio and tv during the newspaper strike and the sales results than can be derived from these two "new" advertising media.

LON SHAW
 Radio and Tv Director
 Hoffman-Manning, Inc.
 New York

Do you use SPONSOR's index?
 Each six months SPONSOR publishes an index for the preceding period. It's a valuable guide and copies are available to you without cost.

RATING SERVICES

(Continued from page 46)

ages due to memory confusion appears to be more than offset by deflation due to forgetting. "For every person who mistakenly states having seen an advertisement, there are possibly two, three or more who have seen the advertisement and forgotten it." Approximately 24% of ads observed and read 10 or more seconds are not recognized 14 days later. About 33% of ads observed and read five or more seconds are not recognized 14 days later.

7. In general, the more readers an ad attracts, and the more completely it is read, the more sales are produced by that ad except as noted in point No. 9. (This is disputed by such independent researchers as Richard Manville, who heads his own New York firm.)

8. Highly effective types of ads produce three to five times as many sales as weak, ineffective copy treatment for the same product in the same medium during the same period of time.

9. Some types of copy treatment actually repel buyers. The more reading there is of such ads, the less buying there is.

10. Sample size: Point of diminishing returns in readership measurements sets in between 100 and 150 interviews per sex when they are well conducted and distributed. Using 1,000 interviews would cost 10 times as much but the increase in accuracy would be only moderately greater. (Nielsen makes the same point in explaining why it is neither necessary nor practical—from the standpoint of expense—to increase the size of his radio sample—1,500 metered homes.)

11. Size of magazine (number of ads) cuts readership per ad moderately. Fatigue (boredom) affects it also but only one-sixth as much, in a carefully controlled procedure.

12. Asking about component parts of an ad or pointing at them increases the accuracy (and raises the ratings) of the readership measurement of an ad. The "What-did-you-see-on-this-page?" technique, used alone, will miss much reading, for readers tend to skip.

Starch cautions: "Readership ratings do not pretend, and never have pretended, to measure selling power." But no matter how potent an ad may be, its sales influence is nil if no one

reads it. So measuring readership is the first step.

From ARF's newspaper studies

1. Men's readership of ads has increased in the postwar years; women's interest continues at a high level.

2. Advertising "registers" more heavily with skilled and unskilled occupation groups as compared with business and professional.

3. Size of city seems to have little significant effect on ad readership—except that it goes up for classified as size of the city decreases.

4. Attention given to radio items increases with the size of the city.

5. A very slight difference exists in favor of left-hand as against right-hand pages.

6. Front pages are best-read, picture pages rank second, sports pages third among men and society pages third among women.

7. Medians for the 138 studies show that 54% of the men and 60% of the women read national advertising.

8. Reader interest tends to increase as the size of pictures increases.

9. Drew Pearson led the political columnists among men readers; Eleanor Roosevelt among women. (138-*Study Summary* was published in 1951.)

10. Highest-scoring comics among men and women were *Dick Tracy*, *Nancy*, *Blondie*, *Gasoline Alley* and *Henry*.

4 Tips from Readex

1. Use more service information in copy.

2. Use more space in individual insertions.

3. Schedule service copy with sufficient frequency to develop habitual reading.

4. Use specialized or localized copy in specialized or localized publications to improve readership.

* * *

What are the facts about each of the print measurement services? See box pages 44-5 for a quick summary.

On the same pages is shown some of the things the Advertising Research Foundation hopes to find out in its study of print, which parallels the air ratings study mentioned in the last issue.

Primarily the ARF wants to determine whether an "adequate and practical method" can be developed for

measuring ad readership.

Incidentally ARF members, of which SPONSOR is one, voted the print study as the project they wanted to see undertaken first (an examination of the air ratings was second).

Basic criticism of all readership techniques was summed up for SPONSOR by the research director of a major agency as follows:

"What are their limitations? No one is sure."

Most of the controversy is centered on Starch. Back in 1946 he published a booklet, *Factors in Readership Measurements*, in which he defended his technique against charges that readership measurements don't actually measure reading of ads, are too inaccurate to be useful because of inflation or deflation due to errors of memory, are based on samples that are too small and are guesses rather than accurate measurements.

In 1951 Harold H. Webber, then Chicago v.p. in charge of media and research, Foote, Cone & Belding, and now Chicago general manager, made a 25-page speech before a closed meeting of the American Association of Advertising Agencies in White Sulphur Springs, W. Va., denouncing the Starch Readership Reports from pillar to post. He centered his fire almost entirely on Starch interviewers. His conclusion: Starch did not measure ad readership.

In the same speech Webber also spoke highly of the Gallup-Robinson "impact" technique.

That fall (1951) Howard A. Stone, Starch's v.p., answered Webber before a 4A's regional meeting in Coronado, Cal., with a 20-page speech, equally buttressed with tables and statistics. His conclusion: The level of production of the reports was more uniform than the uses to which they were put by the uninformed.

"Daniel Starch and Staff stands ready to adopt sound improvements whenever it is established that they actually are sound and are economically feasible," he said.

Meantime Starch has launched his relatively new-type Consumer Magazine Report based on interviews with 25,000 families over the year to obtain data on families, readers and use of close to 100 products and to show trends. The sampling is an area probability one.

And both Starch and Gallup-Robinson have entered the television com-

NOW SERVING HALF MILLION FAMILIES

WOW OMAHA

NBC 590 5000 WATTS

A MEREDITH STATION

Room 280 Insurance Building
JOHN BLAIR & CO., Representatives

WANT TO SELL CANADA?

One radio station covers 40% of Canada's retail sales

CFRB TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES
United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited



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



Only the Best
STAYS First

KPRC HOUSTON

First

IN RATINGS

NBC and TQN on the Gulf Coast
JACK HARRIS
Vice President and General Manager
Nationally Represented by
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mercial measuring field—Starch using the telephone recall technique, G-R employing the aided recall and the personal interview. (For details see "Will Starch's new tv figures upset buying strategy?" 16 November 1953, and "Beware of these misuses of Starch tv figures." 30 November 1953.)

So far as readership ratings are concerned, the outcome depends to a large extent on the ARF's recommendations—as does the conflict among the air ratings.

In summary, what then can be said is wrong with the print services? Readex's Bob Pendergast summarized it for SPONSOR as follows:

"The two major troubles with present rating services are that most advertising people do not want any measurement of any kind on their creative efforts and most of those who do want the benefit of outside measurements fail to understand those that exist."

PAT WEAVER

(Continued from page 32)

Weaver word. He has been quoted as using it in several published interviews during the past few years. Some of his other favorites are "additive" and "blueprint." Additive is his way of describing the difference between radio and television. "The picture is merely additive," he says, meaning the picture doesn't change the basic nature of radio, just adds to it.

Interviewers often find it hard to understand Weaver because he uses words which have special meanings to him without stopping for definition. He's quoted by *This Week* writer John Brooks as saying: ". . . We feel we've got to have showmanship because you've got to go easy on beamed programs when there is the possibility for saturation."

Brooks expressed bewilderment as to the meaning of the sentence, but students of Weaver's style within the industry have interpreted it as meaning: "Showmanship should be used to give most programs broad appeal, rather than narrowly beamed appeal, otherwise you won't have an audience."

Weaver himself sometimes has trouble understanding what he meant when he's shown a typed transcript of his remarks. But if he hears the same remarks played back on a tape recorder, then he's all right.

The next big Weaver programming venture will be to launch *Home*, in the middle of February. *Home* is an afternoon program which will be to tv what the "shelter books" are to magazines: it will extend the *Today* or magazine concept of programming into the women's field.

The first memo proposing *Home* was written by Weaver in August 1949. What took all the time to get it going? For one thing *Today* was put on the air first because a show devoted to communications with the world was more a novelty than *Home*.

But after four and a half years of delay it's pretty certain *Home* will finally go on in February. Then later may come another magazine form of program—this one in late-night hours—*Tonight*. It would be similar to *Today*, its evening addition.

Weaver's ideas have a way of coming to fruition despite long delay. Unlike some idea men whose thoughts rush out quickly but are soon forgotten in a continuing flood of new ideas, Weaver sticks with his original concepts.

Some of the themes which have recurred in Weaver's professional and personal point of view since he joined NBC in August 1949 are these:

1. *In the face of the danger of atomic bombs reducing civilization to rubble, some intellectual preparation should be made.* He at one time assembled books for his library which he would have wanted his son to have if atomic bombing destroyed other knowledge. At another time he told columnist John Crosby he felt it was tv's role to bolster human philosophy so that if it were necessary for men to rise from the rubble of an atomic war they would be left with a strong philosophy.

2. *Modern radio and television will help future generations of nations accept their differences.* In the 16 July 1952 issue of *Variety* he put it this way: "Barring war, I believe that a radio-television communications system of the scope and dimensions that we plan will create a generation of youngsters whose great point of difference from us will be that they accept diversity, individuality, differences in belief . . . as wholly natural and desirable."

By a year later he had reshaped the idea into this form for a *This Week* interviewer: "One of my favorite theses is that as television grows, kids will grow up with exposure to a pluralistic

world. They will be face-to-face acquainted with Indians, Arabs, Chinese. Therefore it will be more difficult for the group that has control of the child to discipline it to the We-Group formula," i.e., to the "spirit of provincial conformity."

These quotations show that Weaver not only sticks to a theme but also that he works variations on it as it rests in his mind. For example, he has over the past three or four years gone from telling people that he is a "communications optimist" to "information optimist" to the most recent "working optimist."

It was David Sarnoff who quoted Pat Weaver as calling himself a "working optimist." The occasion was Gen. Sarnoff's statement on 4 December naming Weaver NBC president.

The statement made clear Weaver had been picked for his showmanlike aptitudes. But it skirted one of the most important missions Weaver has undoubtedly been given by the general: to put over color tv.

Weaver was hired as the showmanship brains of NBC's black-and-white television in 1949. Through the excitement he created with big-name, big-budget programming like *Your Show of Shows*, Weaver helped to build the tv set total from 2,000,000 to 10,000,000 in two years. It's clear that he intends to try and stir up the same excitement about color tv.

"The big need is to sell sets," he told SPONSOR, "so show planning for color will have to be hypoed over black-and-white to create excitement. We are going back to the days of 1950. I'd like to see us sell every color set we can make to a bar. Then the bartender can hang out a sign saying 'color tv' the way you used to see for black-and-white."

Weaver says he doesn't know yet what color will cost the advertiser or what programs will be on the air regularly in color by next fall. One thing he does know is that he'd like to see his *Home* show among the first to get color because color would be of so much value to its women's product advertisers. He expects the program to attract plenty of clients, whether it's black-and-white at first or color. The women's market needs the power of broadcasting, he'll tell you. "It is inconceivable to me, simply inconceivable, that all that advertising money spent on women's products in the shelter magazines has been allowed to es-

cape the air media."

Weaver isn't concerned about color's effect on programming. "Color will do more to television as an industry than it will do to programming. We actually do shows in color now. We are working with color because our eyes see color. The only problem is to make sure the color we use makes for good compatible black-and-white pictures."

In Weaver's coming struggle to establish public craving for color television at one end of the broadcast spectrum and radio at the other, Robert W. Sarnoff will play a big part; Sarnoff was named executive vice president at the same time Weaver became president. It was Sarnoff, says Weaver, who helped persuade him to come over to NBC from Young & Rubicam back in August of '49.

Sarnoff is 35 years old (to Weaver's 45), has been with NBC since January 1948. He's been serving as vice president in charge of the NBC Film Division and as Pat Weaver's executive officer. The two have worked together many times through the last four years (see picture page 33).

Weaver describes the division of labor between the two as follows: "I'm working on setting up policy and operating the divisions, cracking the whip and getting everybody working. Bobbie works on administrative affairs and budgets though he's kept in close touch with planning."

In his time Pat Weaver has passed through many waves of change in NBC administrators and administrative methods. (He is the fourth NBC president in as many years.) When Weaver left Y&R (he was v.p., director of radio-tv, member of the plans board and executive committee), Niles Trammell was NBC president.

By fall Joseph H. McConnell was president with Trammell moved up to chairman of the board. McConnell on 8 November announced that television operations had been split from radio under Weaver. Weaver now headed a self-contained television network.

After two years with the network during which he developed a roster of top talent and programs and built both the magazine and rotating star concepts, Weaver was elected to the NBC board of directors on 2 November 1951.

Then on 18 June 1952 a new change in administrative pattern. Weaver was named vice president in charge of both the radio and television networks. At

the same time Frank White, who had joined the company a week previous after resigning the presidency of MBS, became vice president and general manager of the two networks. "We expect this coordinated management," said Joseph McConnell, "to give new excitement to our radio programming by bringing into radio many of our television stars and attractions."

Six months later McConnell was out, resigning to become president of the Colgate-Palmolive-Peet Co. Frank White moved up to the presidency. John K. Herbert, until then vice president in charge of network sales, succeeded Weaver as vice president in charge of the radio and television networks. Weaver was named to a newly created position, vice chairman of the NBC board. It looked to many as if he had been kicked upstairs.

Some seven months later in August of 1953, White resigned, for health reasons. Gen. Sarnoff stepped in as acting president. In September Weaver's descent from the vice chairmanship stratosphere to the NBC presidency began; he was returned to active charge of tv programming.

Behind all the shifts at NBC is one main unsettling force: CBS. During the year Weaver joined NBC CBS had just completed its talent raids which culminated in lassoing of Jack Benny. From that point on CBS kept pulling ahead of NBC in radio and catching up in television. CBS tv billings, in fact, were ahead of NBC's at many points in the year. (The box score for 11 months of 1953, as reported by Publishers Information Bureau: NBC Radio, \$41,517,133, CBS Radio, \$56,823,861; NBC TV, \$86,615,046, CBS TV, \$87,106,365, or a tv lead of almost \$500,000.)

Pat Weaver at 45 (his birthday was 22 December) has the stamina he'll need to lock horns with CBS. He's six foot three, a skier, a sailor and a tennis player—when he can find the time.

Weaver was born in Los Angeles, went to Dartmouth where he was graduated magna cum laude in 1930 with a Phi Beta Kappa key. For a while he worked in his family's roofing manufacturing business in California. Then he came to New York and tried writing magazine fiction. No dice. (Other unpublished works: two novels.)

Later on Weaver did a little door-to-door selling, wrote copy and sold printing in Los Angeles before he joined

(Please turn to page 103)

KWJJ

Chief of Independents
 Makum War on Slow Sales!
 The Indians sold New York for a string of beads. But KWJJ, big chief of the Northwest Independents, will sell you the whole Oregon country for just a little wampum. The chief can deliver, too. "KWJJ plenty powerful . . . cover much fine country . . . givum advertiser big bargain."

National Representative
 BURN-SMITH CO., INC.

KWJJ

1011 S.W. 6th Ave.

PORTLAND 5,
 OREGON



WSYR-TV

Syracuse, N. Y.

Channel 3
100 kw

The Only Low-Band
 V.H.F. Station in
 Central New York

Headley-Reed
 National Representatives

NBC Affiliate

WSYR-TV

Newsmakers in advertising



John P. Blair is the first president to be re-elected by the seven-year-old Station Representatives Association. One of his most notable accomplishments with SRA last year was the "Crusade for Spot Radio," a campaign carried on with minimum funds. Proof of his enthusiasm for spot radio is shown in his John Blair & Co. balance sheet for 1953 which shows the biggest year since the company was founded 21 years ago. Industry-wide, national spot business for radio was up 8% last year.



Frank White, former NBC president, last fortnight was named board chairman of McCann-Erickson Corp. (International). In his new post, White will supervise the agency's 17 overseas offices. It's White's first position with an agency, previous posts including that of NBC president the first seven months of 1953; three years as Mutual president, and president of CBS-Columbia Records, Inc. He had also served earlier in his career as treasurer for two publishing companies.



Phillips H. Lord recently sold his radio and tv program firm, Phillips H. Lord, Inc., to General Teleradio for a reported \$1 million. Lord will be retained by General Teleradio on a consultation basis for five years. Program properties bought by General Teleradio (which owns WOR-AM-TV, New York, and controls Mutual) include Gangbusters, Counter-Spy, We the People, Sky Blazers, Policewoman, The Black Robe, Treasury Agent and Mr. District Attorney. Lord created Gangbusters in 1935.



D. L. (Tony) Provost late last month was appointed to the board of directors of the Hearst Corp. Provost, as vice president and general manager of the radio and television division of the Hearst Corp., supervises the operation of WBAL-AM-TV, Baltimore, and WISN, Milwaukee. He was program manager of WNBC, New York, before joining Hearst. WBAL-TV, on thf channel 11, is an NBC affiliate as is WBAL.

PAT WEAVER

(Continued from page 101)

KHJ, the Don Lee outlet, as a writer in 1932. By 1934, he was program manager of Don Lee in San Francisco. A year later he went to New York and got a job with Young & Rubicam where he produced the *Fred Allen Show* and even performed on it. He became supervisor of programs for the agency's radio division, later manager of the division. That put him on the plans board where he got a chance to work on the marketing problems of diverse Y&R accounts.

Then in 1938, before he hit 30, Weaver was named advertising manager of American Tobacco Co., working as a member of the top management group under the late and famous George Washington Hill. Weaver says now of those days 16 years ago:

"Despite the legends Mr. Hill was a very flexible man. I persuaded him to change many of his basic advertising policies within a year after I joined American Tobacco.

"While Mr. Hill wanted repetition in advertising he believed that people tire of everything so he asked for something new every six months. Certain themes, though, like our tobacco story, were never changed."

In 1941 Weaver got a leave of absence from American Tobacco to head radio for the Coordinator of Inter-American Affairs. Later on he spent two years in the Navy as skipper of an escort vessel; then nine months producing *Command Performance*, war-time radio show for men overseas.

Weaver came back to American Tobacco for a short time after the war but in 1947 rejoined Y&R as vice president in charge of radio and television; he went on to NBC from there.

Weaver's interest in technology and close attention to what goes on in the RCA laboratories has led him to make the following predictions over the past few years:

- "The television screen will . . . be usable for showing material recorded in the machine from transmission during the night so that news, music, weather, time and features are available by push button on arising."
- Pocket-sized tv sets which throw an image on a wall will be available as soon as scientists have been able to develop a light amplifier (this latter is one of the several major electronic discoveries David Sarnoff has asked

his research men to deliver for him).

Demonstration of a tv tape recorder by RCA has already brought Weaver's prediction about home recording of tv programs close to a possibility. Many of Weaver's other predictions about electronic advances are less science fictional than you might think. David Sarnoff himself has on occasion spoken in similar terms of tomorrow's electronic living.

Weaver's interest in technology probably makes him all the more valuable to RCA because the company is in an era when encouragement of new devices is getting top priority.

Weaver's Renaissance Man personality, whipping diversities together as it does, is best illustrated by what he has to say. He had this socially conscious remark in the grand manner to make to NBC TV affiliates at Boca Raton in the fall of 1951:

"Used for good, used intelligently, this medium [tv] can communicate an upthrust to the mental level, the maturity level, the knowledge level, the alertness level of this nation that will bring about almost a mutation in us."

In the spring of the next year some remarks to a *Newsweek* reporter give you a fair sample of his sense of humor:

"I'm a frustrated writer. I often wonder, as my artists fawn on me and I sit counting my money, how I stand it."

Another example of the amateur Weaver humor (his brother Doodles Weaver is a professional comedian) dates to his early years in radio. Out on the Coast all the radio directors and producers papered their walls with pictures of famous stars, complete with the personal dedication. Weaver put a picture of a man with a beard on his wall which bore the following dedication: "To Pat from J. C."

Weaver has a reputation among his friends for being stubborn and courageous. He gets loyalty among those who work for him. A lot of his past and present associates are waiting to see whether Weaver will drop his aversion for wearing a hat now that he's NBC president.

"If he put on more of the stuffed-shirt manner, he'd of been where he is before now," a man who worked with him in years past commented to SPONSOR.

Weaver in the flesh is friendly, informal. People who have watched his

rise at NBC over the past four years say his manner is pretty near the same to all—junior executive or big brass—and never condescending. His speech and the long memos he writes to propose new program ideas have been compared to the efforts of a composer who has more in his head than he can put on the score. His sentences frequently take off for one place and arrive somewhere else because of all the ideas Weaver has gotten along the way.

By way of contrast his letters to people in the industry are often hand written and one-sentence long. But he usually manages to squeeze some personality into even the one sentence.

Weaver has a reputation as a good team man. He believes the organization should be able to carry out the philosophy he comes up with. When he gets mad at the team during work on a project, he's likely to say, "What are we, a bunch of morons?" rather than cracking the whip directly at subordinates.

Mingled with Weaver's own phrases you're likely to find show business and advertising slang. "I don't dig that," he'll say. Or he'll put the suffix "wise" on words as in this fragment from a recent Weaver sentence: ". . . speaking communications-wise. . . ."

Weaver was married in 1942 to Elizabeth Inglis, a beautiful, dark-haired British girl, formerly a Broadway actress. They have two children, Trajan Victor Charles Weaver, 8, and Susan Alexandra, 4. The Weavers live in Manhattan, have a summer home in Sands Point, Long Island.

Weaver told Tex McCrary over the air the other day how he went about naming his boy Trajan (the program was *Weekend*, participation-format radio show based on Weaver's own thinking). A transcript of Weaver's explanation goes this way:

"My wife and I decided we should get a first name for him that would give him identity on the telephone book page and Trajan had always appealed to me as the one unknown really great figure of all times; the man who quite probably set the basic stability which carried the Roman Empire along for a number of years and inaugurated the century that is in all history [sic]."

Said McCrary: "If he doesn't like the name, you can call him TV."

In any case, tv at NBC has been pretty much historian-showman-phrase-maker Weaver's baby. * * *



Is your timebuyer an expert?

Where does your timebuyer stand in the echelons of your advertising agency?

Do you respect his advice and his judgment? Is it possible that you entrust him with the selection of stations for major campaigns, yet consider him as little more than a clerk at other times?

In its 16 November 1953 issue SPONSOR ran a profile on the expectations, aspirations, remuneration and conditions of work of 85 timebuyers in all parts of the U.S. Since that time many timebuyers have come to us with added information: some of which will be treated in forthcoming issues. From their confidings one dominant thought emerged: "If we're asked to do the work of an expert, we want to be treated like one."

Young & Rubicam is one agency that doesn't downgrade the timebuyer. With the thought that both the timebuyer and the spacebuyer should know the client's objectives, converse with him when necessary, astute A. V. B. Geoghegan, vice president and director

of media, undertook two years ago to convert them into media buyers.

The conversion has not been easy; nor is it complete. But it is interesting to note that at Y&R, with its system of four media supervisors, 18 media buyers and a small army of assistant media buyers and estimators, every account man seeks out the advice of the media buyer, regards him as the expert.

Air advertising has developed so swiftly that secretaries have become timebuyers overnight. But whatever the timebuyer was yesterday, today you are asking him to do the work of an expert.

If you want him to think like one, you must treat him like one.

* * *

The hidden audience

Network daytime radio, faced with the competition of strong daytime tv programming, is in for some hard knocks during 1954.

The nets are not unprepared. They're cooking up new strategy, new program forms, improved selling methods.

Too, there will be a considerable push to get advertisers to recognize and use the values of auto and other out-of-home listening.

But will anyone during 1954 count the *hidden radio audience*, the individual set audience in den, kitchen, basement, bedroom, bathroom and porch? Will anyone count the hours Junior spends halfway under the bed listening to the *Lone Ranger*, or the episodes of *Hilltop House*, *Guiding Light*, and *Second Mrs. Burton* that mother takes in as she bakes a pie?

The printed media count copies. Radio and tv count only what the rating services record. And in our opinion no rating service is set up to take the

full count of the hidden am audience.

For its failure to count its full audience, only the broadcasting industry is to blame. If the advertiser is guided by a decline in listening as recorded by inadequate rating systems, only the broadcasting industry is to blame. The advertiser has no axe to grind, he has no vested interest in any single ad medium.

He goes by the signs. And what the rating services report happens to be one that he uses most.

* * *

What every dept. store should know

SPONSOR's complete and factual story on what happened to department store business during the New York newspaper strike in December (see 28 December 1953 issue) can profit any department store ad manager.

It doesn't prove that newspapers are an unnecessary medium. To the contrary, broadcast salesmen have always maintained that since a big segment of the population is eye-minded newspapers are the best way to reach these millions. Too, there are other unduplicated values that newspapers offer for department store advertising.

But should radio and television be forgotten?

The results of the New York strike, coupled with hundreds of accumulating case histories, reveal that as department stores fight for increased business the air media must be more effectively and frequently used.

Millions of shoppers are ear-minded. Radio is their big medium. This point has been frequently demonstrated by ARBI Studies and other research projects. During 1954 the alert department store executive can't afford to ignore the air opportunity.

Applause

They deserve it

In a problem-beset industry, the tendency to forget the achievements is great. Here are only a few for 1953:

1. Congratulations to ABC for Danny Thomas, Ray Bolger, George Jessel, Paul Hartman and a flock of other bright tv shows.

2. Congratulations to John Fetzer and his industry-minded Code committee for keeping tv stations and spon-

sors minded of their public obligations in the matter of good taste.

3. Congratulations to several agencies who resigned lucrative accounts rather than do second-rate jobs.

4. Congratulations to General Sarnoff, Dr. Baker, and hundreds of others who proved the ingenuity of American enterprise in the development of tv color standards.

5. Congratulations to countless stations who pitched in during 1953 with

generous allotments of time for the public welfare.

6. Congratulations to Kenyon & Eckhardt and its several clients who stepped up their "adoption" of homeless children.

7. Congratulations to national reps Blair, NBC Spot, Katz, Christal, on some 1953 projects that helped all.

8. Congratulations to BMI, BAB, and NARTB on their effective series of 1953 meetings and clinics.

THE BIG



in
Kansas City!

For Years, The KMBC-KFRM Team has been the undisputed leader among the radio stations in the great Kansas City primary trade area. As the sixth oldest CBS radio affiliate, KMBC has enjoyed the audience that goes with the nation's number one radio network. Arthur B. Church's 32 years of radio know-how are the key to the Team's leadership in local programming and the finest of facilities.

In television, KMBC-TV is the "Big I" in Kansas City—both literally and figuratively. With the CBS Television Network (KMBC-TV shares time with WHB-TV on Channel 9), KMBC-TV immediately took the spotlight and its fair share of audience. (A special promotion tie-in with TV Preview Magazine conducted before Channel 9 had been on the air a month resulted in nearly **12,000 pieces of mail**). KMBC-TV originates eight live TV programs daily to add to the station's popularity. More are to be added in the near future

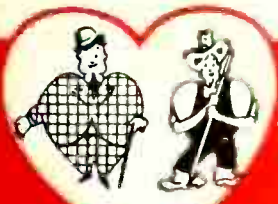
KMBC-TV, the big "I" of television in Kansas City, and The KMBC-KFRM Team, undisputed radio leader in the Heart of America, belong on your sales force. See your nearest Free & Peters colonel now

KMBC-TV

BASIC AFFILIATE CBS TELEVISION NETWORK. SHARING TIME WITH WHB-TV



KANSAS CITY, MO.



The **KMBC-KFRM** *Team*

CBS RADIO FOR THE HEART OF AMERICA

RADIO STATION REPRESENTATIVES

wweed
and company

NEW YORK CHICAGO DETROIT
BOSTON SAN FRANCISCO
ATLANTA HOLLYWOOD