

SP D 12-54
MISS MILDRED L JOY
NBC-ROOM 274
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

SPONSOR

magazine radio and tv advertisers use

8 FEBRUARY 1954

50¢ per copy • \$8 per year



*Bigger 'n
Baltimore*

100,000
Channel 2

GREEN
BAY

Wisconsin's most show-full station

HAYDN R. EVANS, Gen. Mgr. — Rep. WEED TELEVISION

WHY RADIO RATES ARE LOW

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How to get the most out of baseball sponsorship

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A. C. Nielsen may enter local ratings field in fall

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1954 TV FILM COMMERCIALS

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Producers predict '54 tv commercials will be \$15 million business

page 44

10 tips to help agencies get along with producers

page 45

Film commercial producers chart: clients, addresses, contacts

page 50

Baltimore is different!

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

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

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

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



IN BALTIMORE

WITH



**REPORT
TO SPONSORS
8 FEBRUARY 1954**

Nielsen plans local ratings

Arthur Nielsen has thrown his hat into local ratings ring. Proposed Nielsen ratings for local markets would get started late summer or early fall—if industry buys them. Nielsen will use diary method essentially in local ratings. To (1) make sure people fill in diaries on time and (2) check on whether they had set on as long as diary claims, Nielsen has new device called Recordimeter. Diary reports will be quality-controlled by Audimeters in national sample as well as Recordimeter.

-SR-

Why did Nielsen enter field?

What prompted A. C. Nielsen Co. to enter local ratings field when it is now serviced by 5 other firms? Here are some of Nielsen's answers: (1) Demand from his clients has been insistent over period of years. (2) Need seems to exist because 5 services disagree frequently, do not measure whole coverage area of radio and tv stations. (See article page 34.)

-SR-

Anti-commercials gadget buys ads

Gadget which turns off commercials, called Blab-Off, plans advertising expenditure of \$75,000 for first 6 months 1954. Firm says that in addition to "professional people," many of its customers are ad-men. Blab-Off was even in one advertising trade paper, with ad placed right next to ad for tv station.

-SR-

One-bill system for spot buys?

With spot radio billings running currently at estimated \$135 million and tv spot at \$110 million, anything that can make buying spot easier for agencies gets keen attention. SRA's Reg Rollinson had rapt audience recently when he told Advertising Agency Financial Management Group about his plan for spot "clearing house." Under plan agency would get one bill from clearing house for campaign, pay by one check. Clearing house would pay stations. Plan is in talking stages only with someone needed to poll stations, agencies for willingness to finance operation. Plan could increase spot billings by making it easier, cheaper for agencies to buy spot.

Tv talent costs of network shows range from \$1,160 to \$70,000

Lowest cost daytime network television show listed in SPONSOR's Comparagraph is "Ding Dong School" on NBC TV at \$1,160 per half hour. Lowest cost nighttime show is "Life Begins at 80," Du Mont, at \$2,500. Highest cost shows are "Colgate Comedy Hour," "Milton Berle Show" and "Bob Hope Show," all hour-long stanzas on NBC TV, at \$70,000 each.

For some typical talent costs (excluding time) of network tv shows, see selection at right. Complete roster of tv show talent costs with name of sponsor, agency, network, time, number of stations carrying show, appears in Comparagraph located this issue page 99.

Leave It to the Girls, ABC TV	\$ 4,500
Dollar a Second, Du Mont	\$10,500
Suspense, CBS TV	\$13,500
Roy Rogers, NBC TV	\$22,000
My Friend Irma, CBS TV	\$28,000
Your Hit Parade, NBC TV	\$32,000

REPORT TO SPONSORS for 8 February 1954

Texaco buying spot radio Texaco, which had bought little new on air after dropping Berle show on tv at end of last season, has lately begun spending in spot radio at current rate of about \$10,000 weekly. Firm is buying nighttime news- and sportscasts to reach men. Texaco is looking for tv show but meanwhile may increase spot radio spending. Among Texaco buys since December: 27 stations of Columbia Pacific Network; KMOX, St. Louis; WTAM, Cleveland; WMAQ, Chicago. Agency is Kudner.

-SR-

Film commercials big business Film commercials will be \$18 million business in 1954. That's SPONSOR estimate after close study of field and survey of leading producers, service firms. Hectic pace of commercial production is less ulcerous than in day when Hollywood-fresh personnel crossed swords with film-green admen. But you still hear tales of admen who want impossible last-minute changes and filmers who play "artiste." (See film commercials section, page 43.)

-SR-

Filmer converts pitch for Canada Novel filmmaker is Caldwell Audio-Video Productions of Toronto. Caldwell's specialty: "Canadianizing" U.S. film commercials. He converts English dialogue to French-Canadian; inserts Canadian price; substitutes Canadian version of U.S. brand's label.

-SR-

Tv circulation study delayed Future of NARTB's proposed tv circulation study is just as foggy as ever. Television Board decision in Phoenix to create 2 committees (one to mull over pilot study of complicated "Cawl formula," another to study ways of raising money for pilot) may well push off study until next year. Delay points up lack of unity among tv broadcasters on circulation study. Decision to finance pilot study outside NARTB indicates many operators are opposed to study. Pilot study, if done, might take 3-4 months, is expected to test workability of Cawl formula as well as indicate cost.

-SR-

Tv set count out in few days While tv circulation issue remains unresolved, complete up-to-date tv set count will be released by CBS in about week or 10 days. Count was done by Nielsen, whose proposed NCS No. 2 has been pushed farther in future. Delay in NCS No. 2 is linked with NARTB's study in that many broadcasters want own circulation counting body, don't want to buy figures from outside industry.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Triangle Publications, NY	Seventeen Mag	Al Paul Letton, NY	10 metropolitan mkts	Radio: one, 5-, 10-, 15-min partic on dj shows; mid-Feb; 3 mos
Whitehall Pharmacal Co, NY	Benefax	Harry B. Cohen, NY	Me, NC	Radio: min anncts; 1 Feb; test wk by wk
Bristol-Myers, NY	Bufferin	YGR NY	8 major cities	Radio: min anncts; 29 Jan; 3 wks
White Sewing Machine Co, Cleve	White All-Stitch Zig-zag Sewing Machine	BBDO, NY	31 tv mkts covering 77 cities	Tv: min partic in dayti women's shows; 15 Feb; 8 to 10 wks
American Home Foods, NY	Clapp's Baby Food	YGR, NY	45 radio mkts	Radio: min partic on women's and cooking shows; 25 Jan; 13 wks

you can buy
top **D.J.** participation
for as low as
49¢ per thousand*

on
Wad
am fm

for prices
and packages
call now

N. Y. BArclay 7-3260
N. J. MItchell 2-6400

1020 Broad Street, Newark, N. J.

*based on N.Y. Pulse-December-52 week contract

National Representatives **WEED and Co.**

SPONSOR

the magazine radio and tv advertisers use

Volume 8 Number
8 February 1954

ARTICLES

Why are radio rates low?

Radio lost its chance to raise rates after World War II, now has lowest cost-per-1,000 of any major medium. Here's history of radio rates

29

How to get the most out of baseball sponsorship

National Brewing Co. got one million ballots in its contest to name favorite Washington Nationals player. Story gives valuable tips to sports sponsors

32

Nielsen expands into local rating scene

A. C. Nielsen is considering expansion of service in fall to embrace local rating picture. Here's what this development would mean to sponsors, agencies

34

How to launch a coffee that costs 5c more

Chock full o'Nuts restaurant chain pegged ad drive for its new coffee on fact restaurant coffee is "superior," got 95% N. Y. distribution in two months

36

21-article media series book to be published

SPONSOR is now taking orders for book containing its 21-part All Media Evaluation Study. Volume will be out later this year

38

1954 TV FILM COMMERCIALS SECTION

'54 splash in tv film commercials: \$15 million

Producers SPONSOR surveyed predict 20% business increase this year over 1953, more emphasis on "visual sell," fewer new faces

44

10 tips on how to get along with producers

How to save money, improve quality of tv film commercials

46

What you should know about film service firms

Specialty organizations can help speed production, distribution

48

Tv film commercial producers listing

Eleven-page directory includes addresses, phone numbers, some accounts

50

Tv film service firms list

Geographical list of labs, sound recording studios, title services, others

92

COMING

Battle of cough syrups

Pertussin, only national cough syrup till 1952, upped radio budget last year to meet competition from Vicks, well-heeled newcomer

22 Feb.

Tips for beginners on making tv commercials

This article is designed to help novices cross the two most difficult hurdles in tv: inexperience and high production costs

22 Feb.

DEPARTMENTS

TIMEBUYERS AT WORK

49TH & MADISON

AGENCY AD LIBS

NEW AND RENEW

MR. SPONSOR, Irving Gottheimer
P. S.

NEW TV FILM SHOWS

NEW TV STATIONS

ROUND-UP

AGENCY PROFILE, Howard Connell

RADIO RESULTS

FILM NOTES

SPONSOR ASKS

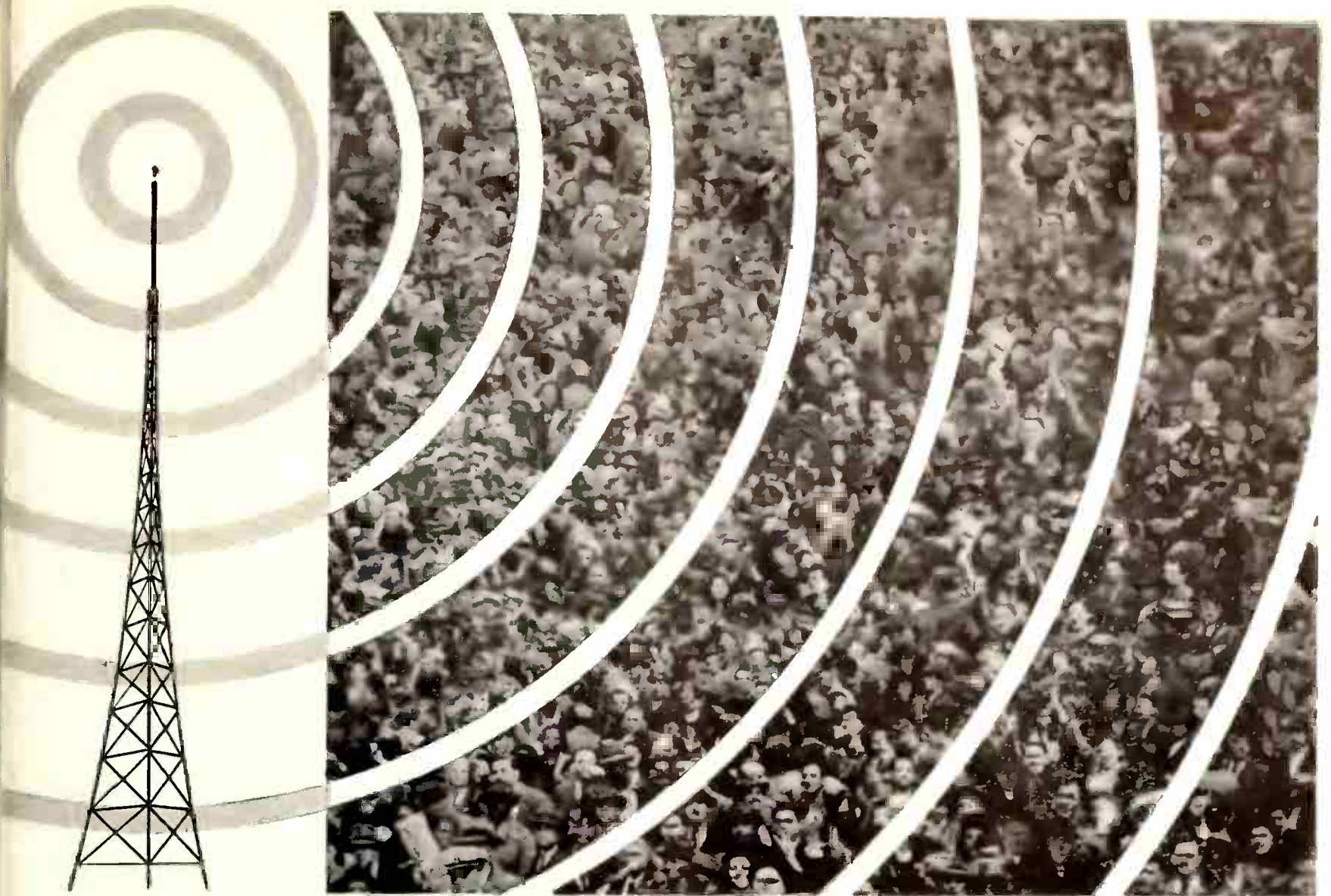
TV COMPARAGRAPH

NEWSMAKERS

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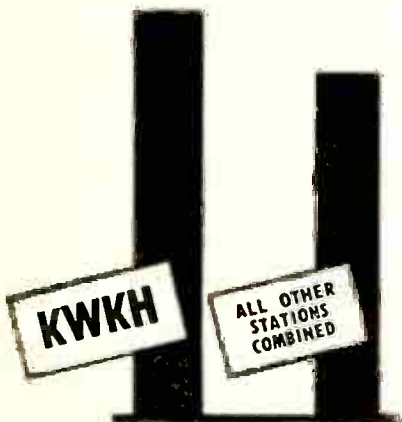


KWKH reaches 22.3% more people than all other Shreveport stations combined!

More people listen regularly to KWKH than to all other Shreveport stations put together. In fact, KWKH delivers a 22.3% bigger Average Daily Audience than all other Shreveport stations combined—yet costs 44.2% less than that four-station competitive group!

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

Ask your Branham representative for the whole KWKH story.



AVERAGE DAILY LISTENERS

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

It was a Happy New Year!

Only the second for KBIG, but it forecasts a big '54. Here's a salute to this peak list of 137 sponsors, already contracted to cover the still-expanding Southern California Community radio-wise in 1954 via The Catalina Station.

Adler Sewing Machines, Alemita, Dave Apple Furniture, Tom Ashbrook-Dodge Plymouth, Associated Chinchilla Breeders, Be man's House of Style, Bernstein's Sauces, Biltmore Flowers & Gifts, Blue Jay Ice Rink, Bowie Pies, Robert L. Brechbill Co., California Central Airlines, Can a Pop Beverages, Carrell Speedway, Champale, John Charles Cooperware, Chatenu Ballroom, Cinerama, Clinton Clothes, Co-a Cola, Colonial House, Cornlier Chevrolet, Crown International Trading Stamps, Dean Van Lines, Dodge, Downtown Businessmen's Assn, Ed Hosiery Felix Chevrolet, J. B. Finch Furniture, Flamingo Hotel, Folger's Coffee, Footstone, Ford Dealers, Foreman & Clark, Fortnight Magazine, Fritos, Gallen Kamp Stores, Gibraltar Savings & Loan, Gough Industries, Graybar Electric, Grayson's, Gledhill Dodge, Greene-Haldeman, Handy Spot, Helms Bakeries, Hemet Pa king, Ho Maid Bread Mlx, House of Nine, Huh & Rex Furniture, Hunt Transfer, Ideal Mortgage, Interstate Bakeries, Jaffe Publications, Jai Alai Games, Ed James Buick, Ken's Restaurant, Les Kelley Ford, Kermin Foods, Kern Foods, Klay's Furniture, Kleen King, Langendorf Baking, Lansdale Farm Estates, L B Hair Oil, Local Loan, Los Angeles News, Lubal, Lyon Van & Storage, McCarthy Lincoln Mercury, F. A. McKenzie Ford, Macmillan Oil, Mac's Supergloss, Maier Brewing, May Co., Metropolitan Savings & Loan, Mary Ellen Jams, Leo J. Meyberg Co., Louis Milani Foods, MiraMar Restaurant, Mission Park, Northrop Aircraft, O'Keefe & Merrill, Orange Julius, Oven-Off, Owl Drug, Pacific Citrus Prods., Pacific Soap, Pacific Tel. & Tel., Papermate Pens, Pavo Turkey, Pep Boys, Pico Rivera Bldg. & Loan, Pine View Lodge, Pomona Paper Prod, Reader's Digest, Reliable Mortgage, Rendezvous Ballroom, Republic Van & Storage, Rheem Mfg., Rohr Aircraft, Sally Shops, Sanchez Studebaker, Seaboard Finance, Security Paints, Serviteria, Shearwater, Simple Simon Pies, Shedd Bartsch Foods, Skycoach, W. & J. Sloan, Snow Canning, So. Calif. Sports Car Racing Assn., Speedwriting, Sturdy Dog Food, Sues, Yoong & Brown, Television Service of L. A., Tillamook Cheese, Ray Thomas, Thriftmart-Fitzsimons Stores, Town Talk, Trailer Coach Assn., The Trails Restaurant, Union Mortgage, Union Oil, Union Pacific, United Western Distributors, Von's Grocery, Wallich's Music City, Walco Electronics, A. C. Weber & Co., Western Amusement, Westinghouse, West Coast Packing, Western-Holly, Wildroot, Willard Tablet, Williams Chevrolet, Zeeman Clothing.

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

Net. Rep. Robert Meeker Associates, Inc.

Timebuyers at work



William T. Tieman, Atherton & Currier, New York, feels standardization of station rate cards for both radio and tv would cut a timebuyer's work considerably. "As it is," he explains, "some stations have same rate day and night, others three or more rates. Some guarantee their rates for a year, others don't. Now if radio stations standardized their rate cards, a national spot radio campaign would be both easier to set up and easier to sell to a sponsor." Among his accounts: Eno's Fruit Salts, Scott's Emulsion, Cuticura.



Norine Freeman, media director of Yambert, Los Angeles, says that minute participations in women's programs do the most effective job for her Gallencamp Shoes account, since most of the sales volume is in women's and children's shoes. "Besides 90 announcements a month over various California stations," Norine explains, "we also use daily 15-minute Negro and Spanish shows on KOWL to cover the Los Angeles area." On the air since 1 September, the client has been so satisfied he's renewed schedules through 1954.



Edward A. Fonte, Ruthrauff & Ryan, New York, says that the combination of early-morning and late-afternoon radio announcements during designated months plus year-round 20-second tv films in Class A time gets top results for Sun Oil Co. "With our radio announcements we reach the car owners on their way to or from work," Ed explains. "Our top tv program adjacencies in 60 markets assure us the maximum viewing audience. We chose adjacencies ranging from strictly male-appeal to family-type programing."



Frances Velthuis, McCann-Erickson, New York, likes nighttime tv I.D.'s as a means of getting more clients into choice tv time. "But," says she, "the use of these shorter commercials definitely makes for creative and production problems due to varying formats, even though much progress has been made in standardization of mechanical requirements for these 'quickies.'" On the other hand, she adds, there's still room for improvement in eliminating confusion and high production costs. Among her accounts is Pertussin.



WBIG leads all others

IN "THE PULSE OF GREENSBORO" REPORT

Previous opinions now proven facts in this survey

Bob Poole is established as the top radio personality in Greensboro. "Poole's Paradise" is the favorite locally produced early morning show by a wide margin.

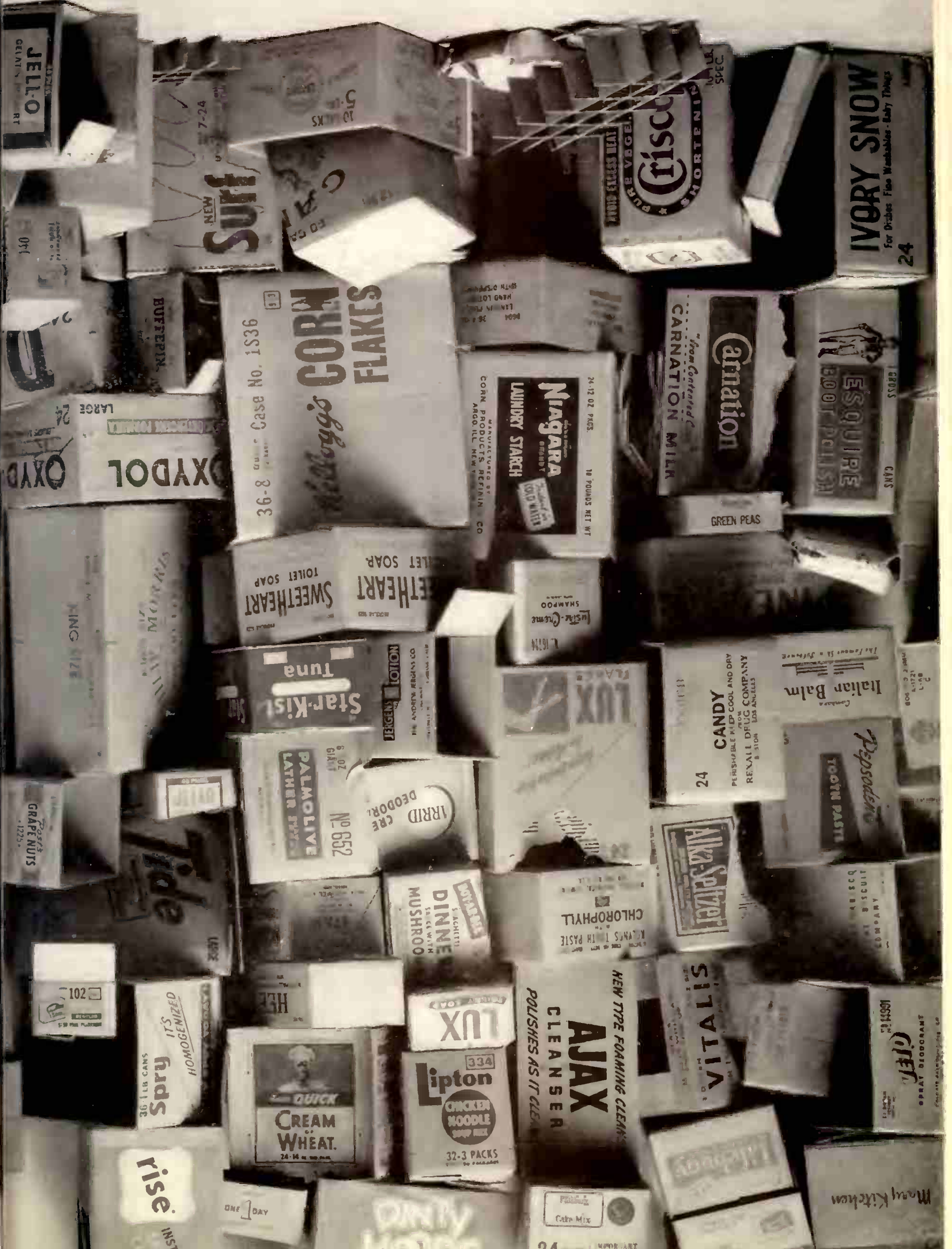
WBIG is the station local listeners tune in most . . . morning, afternoon and evening . . . to hear a carefully balanced program of our own plus network shows.

In popularity, WBIG is a 2 to 1 favorite when its rating is compared to the combined average of all Greensboro competition.

We will never be satisfied with less than the No. 1 spot.



Contact Hollingbery, our national representative . . . get the revealing facts from "The Pulse of Greensboro" report.



JELLO
GELATIN
RT

NEW
Surf
7-24

CRISCO
PURE VEGETABLE
SHORTENING

IVORY SNOW
For Diapers, Flies, Washables - Baby Things
24

36-8 Case No. 1S36
McClellan's
CORN FLAKES

Carnation
CARNATION MILK

ESQUIRE
TOOTH PASTE

OXYDOL
LARGE 24

Niagara
LAUNDRY STARCH
24-12 OZ. PCKS.
18 POUNDS NET WT

SWEETHEART
TOILET SOAP

LuStar-Creme
SHAMPOO

Star-Kist
Tuna

CANDY
PERISHABLE KEEP COOL AND DRY
REYALL DRUG COMPANY
8110 N. LOS ANGELES

Italian Balm
The Famous 12 in. Relief

PALMOLIVE
LATHER SOAP

ARRID
CREAM
DEODORANT

Alka-Seltzer

Pepsodent
TOOTH PASTE

LIPTON
DINNER
MUSHROOM

CHLOROPHYLL
TOOTH PASTE

NEW TYPE FOAMING CLEANER
AJAX
CLEANSER
POLISHES AS IT CLEANS

VITALIA

IT'S
HOMOGENIZED
rads
36 1 LB. CANS

QUICK
CREAM
WHEAT
24-14 OZ. PCKS.

LIPTON
ONION
NOODLE
SOUP MIX
32-3 PACKS

GIFFIN
SPRAY DEODORANT

rise
INSTANT

DINNY
MASH

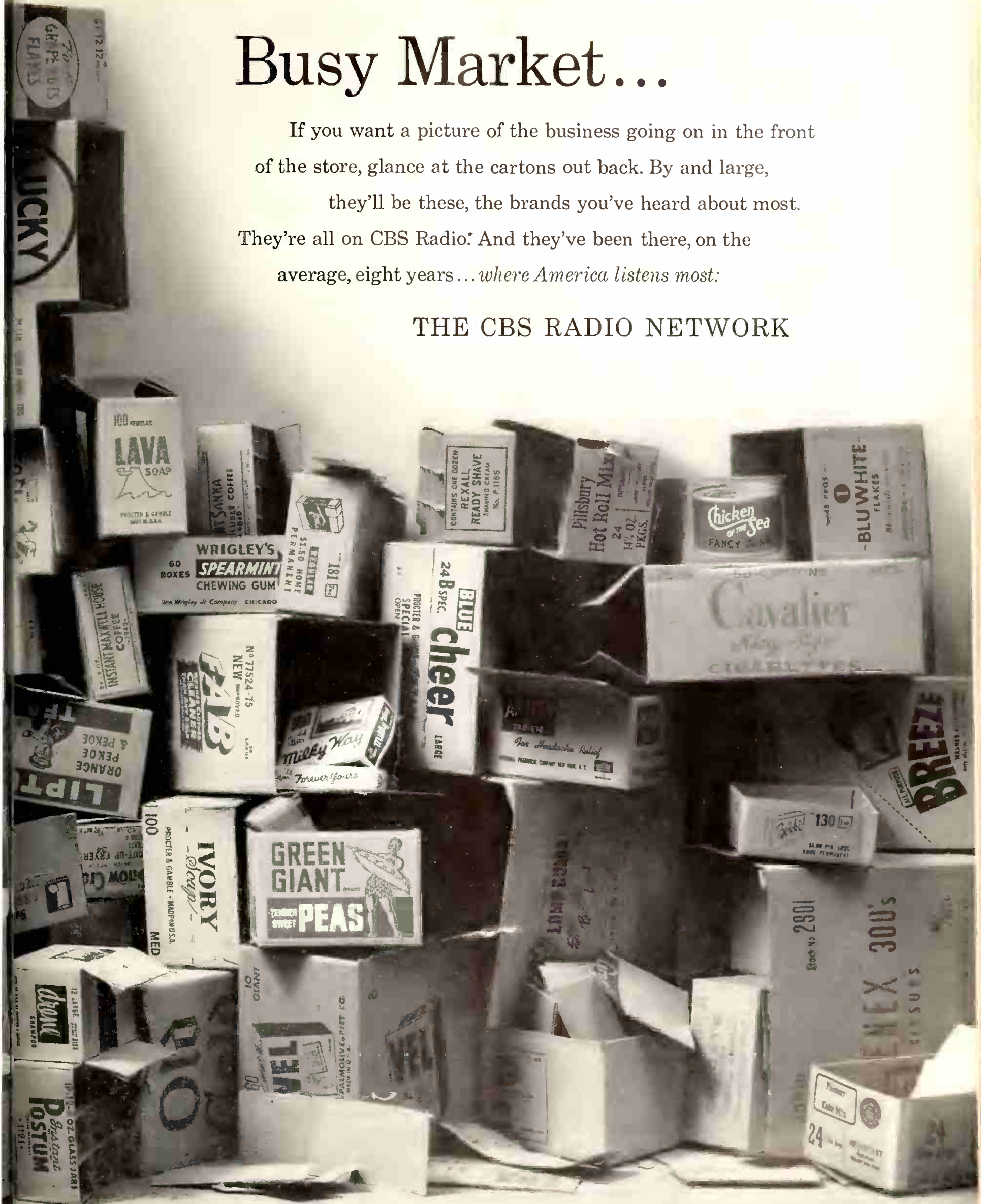
24
Coke Mix

Many Kitchens

Busy Market...

If you want a picture of the business going on in the front of the store, glance at the cartons out back. By and large, they'll be these, the brands you've heard about most. They're all on CBS Radio.* And they've been there, on the average, eight years...where America listens most:

THE CBS RADIO NETWORK



**KOWL
NOW
10,000
WATTS!**

*Serving the Negro,
Mexican and
Mexican American
markets of
Southern California
-- more than
1,000,000 buyers!*



**"An even smarter
buy in '54!"**

REPRESENTED NATIONALLY BY:

George W. Clark, Chicago, N. Y.
Daren F. McGavren, San Francisco
Dora-Clayton, Atlanta.

OR WRITE

KOWL, Pico at the Ocean
Santa Monica, Calif.
TElex 0-5152; DUnklrk 8-5809

49th and MADISON

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

FILM REVOLUTION?

We are greatly indebted to you for the wonderful story on Vitapix in your January 11 issue, "Will Vitapix create tv film revolution?" [page 42], and, on behalf of the company, I want to express our appreciation for the most complete and accurate story on the company that has been published to date. We especially appreciate the factual manner which the writer used and your taking the editorial responsibility on yourself for some conjectures as to our future operations.

We have had so many requests for information about Vitapix that this article answers that we are sending it to a great many of our friends who have wanted to know more about the company. I am sure that the article will do Vitapix a great deal of good, and Bob Wormhoudt and I thank you for an excellent job.

FRANK E. MULLEN
President
Vitapix Corp.
New York

RADIO PROMOTION

I can't resist writing you a note to compliment you on the fine job that SPONSOR is doing in promoting radio. Your recent editorial, "1954 can be radio's biggest." [28 December 1953, page 100], and your comments in the January 11 issue, "The hidden audience," [page 104], were particularly outstanding.

We certainly appreciate this kind of support and thought you would like to know it.

JOHN KAROL
Vice President in charge
Network Sales
CBS Radio

Once again you have done a most interesting report on the results of the Politz study for 11 Christal stations "Who listens . . . where . . . when . . . why." [14 December 1953, page 36], as well as the report on how six clients use spot radio ["12 big spot clients:

how they use the medium," Part one, 14 December 1953, page 30].

I have read both of these with a great deal of interest and would again like to distribute these to some of our prominent advertising men in the city. Will you please send along 100 of each?

I am sure if we continue to feed this sort of literature to advertising people they will realize that radio is far from dead.

FRANK G. REVOIR
President
WAGE, Inc.
Syracuse

• Reprints of "Who listens" and "12 big spot clients: how they use the medium," Part one, are 20¢ apiece. Quantity prices on request.

PROVED CIRCULATION

The popularity of SPONSOR was rather forcefully called to my attention by your January 11 issue.

Under your "New and Renew" department, my former affiliation is listed as WCAN, WCAN-TV, Milwaukee, and my new affiliation as New York business manager of WTVI, Belleville-St. Louis. This has created considerable embarrassment as I am still *very much* associated with WCAN and WCAN-TV. Under my new setup I am acting as national rep for the Milwaukee stations and, in addition, I am handling New York business matters for WTVI, Belleville-St. Louis.

I would suggest that you personally call up every timebuyer in New York advising them of your error, or, now that you have proved your circulation, maybe an insertion in your next issue will serve the same purpose.

ALEX ROSENMAN
New York

NEWSPAPER STRIKE

The article on, "What happened on the air when N. Y.C. newspapers went on strike," is a fine thing [28 December 1953, page 30].

Please quote price on reprints for 100, 200 or 600. That's what I like about SPONSOR—you go to work and come up very quickly with a story that is still news. Keep it up.

JOE MILSOP
WCPA
Clearfield, Pa.

• No reprints of the strike story are available. Extra copies of the 28 December issue cost 50¢ apiece. Cost for 100 copies would be 25¢ apiece.

KNX RADIO IS RAISING ITS DAYTIME RATES!

And high time. Since the last increase in KNX daytime rates (March 1946), the number of radio homes in the Los Angeles area has increased by 38.8%...and the daytime audience actually delivered by KNX has more than doubled (up 108.2%).

Small wonder, then, that KNX is raising its daytime rates effective January 31, 1954. A new rate card, number 13, will be mailed shortly to advertisers and agencies from coast to coast. Meantime, you're invited to call KNX or the nearest CBS Radio Spot Sales office for complete details.

And remember, KNX daytime is better-than-ever time today. For KNX daytime audiences have increased seven times faster than rates!

CBS OWNED • LOS ANGELES • 50,000 WATTS **KNX**

You can't miss

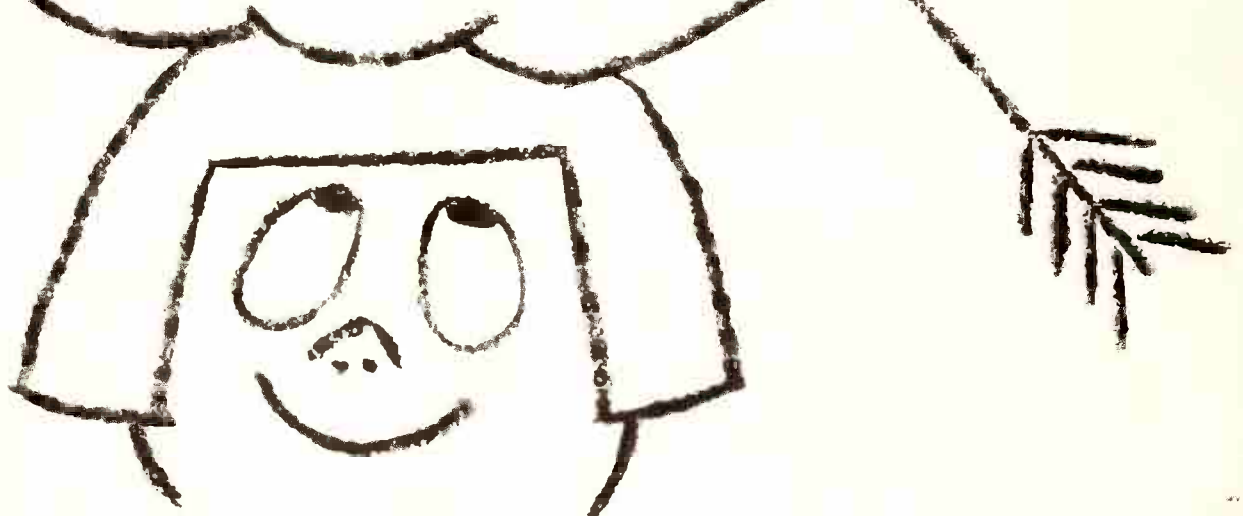
in the BIG, billion dollar Mountain-West market when you use KSL Radio. With 50,000 watts of power and top local and CBS programming, KSL Radio assures your sales message with the biggest* target in the Mountain-West.

In the Mountain-West the buy that's best is always...

as definitely proven by Hooper and Neilsen. Ask any CBS Radio spot salesman for details.



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



TV BILLINGS

Would you be kind enough to let me have a record of the tv billings of the 10 major U. S. agencies for 1953?

If you also have available billings for these agencies outside of the United States proper, i.e. in Hawaii, Canada, South America, I should be grateful to receive details on these figures, as well.

Copies of SPONSOR on our renewal subscription are just beginning to reach us and we find the magazine as interesting as ever.

J. W. JACKSON
Managing Director
Jackson, Wain & Co., Ltd.
Sydney, Australia

• SPONSOR's "Year-end report" in the 28 December 1953 issue, page 27, includes a list of the Top 20 U. S. agencies by 1953 radio-tv billings. No information on activity outside the U. S. is available, however.

POSITIVE SELL

I have devoted many years to advertising and promotion—both newspaper and radio—so am quite familiar with workings and results accomplished by each. A letter to the editor by Carl W. Vandagriff, general manager of WOWO, Fort Wayne, in your December 14 issue motivates this letter.

His final sentence was: "Natural curiosity, however, demands an answer to the question: Why Starch reports for tv (and maybe radio) but not for newspapers?" I wonder how many radio folks missed the full impact of these words! It began long ago and has continued over the years *while newspapers sat back and laughed—and profited*. I mean the silly idea of audience surveys and research. The radio industry as a whole is guilty.

Did you ever learn of any newspaper conducting a survey to learn how many readers saw or acted as the result of reading the ad or ads of any one store or concern in a newspaper? Absolutely not. Newspapers are too wise to call attention to, or accent, any weakness. Yet, radio continues to do so. A newspaper points to the fact that everybody reads a newspaper, their many features not on radio, etc., and *if need be*, mentions their ABC circulation figures. But they make no effort to pinpoint the number of readers of any one ad or series of ads.

They know (as radio should know by now) that regardless of sincere effort expended, no such figures portray the true story. With all respect to Hooper, Pulse, Nielsen and Starch, I,

for one, believe no survey can give a true picture: so why does radio continue to use such poor, weak selling points which only place any salesman on the defensive and make potential buyers skeptical as to value received for dollars expended?

We in radio have placed ourselves on a most unpleasant spot. Let's get off by forgetting surveys. Everyone is exposed to radio daily, same as newspapers. Radio is the best buy, so let's sell *positive*. Let newspapers make the surveys.

(NAME WITHHELD)

• While it is true that newspapers are far less research-conscious than other media, reports on newspaper readership of ads are available. Daniel Starch & Staff, for example, has a newspaper advertising noting service.

REPRINT PERMISSION

Our editorial committee would like to consider using two tables as published in a recent copy of "Radio Basics" [14 July 1953, page 157]. They are tables one and two under the title, "Dimensions of radio's audience." Could you grant permission to use the diagram material, adapting some of the explanation to meet our needs? We would be glad to use a credit line.

MILDRED GRANDBOIS
Associate Editor
The Voice of Prophecy
Los Angeles

• SPONSOR is happy to grant permission to reprint material from the magazine providing credit is given and permission is requested in writing.

TV STATION BREAKDOWN

We are interested in knowing what percent of the television stations in the country have kitchen shows; what percent of the kitchen shows are done by women; and what percent of them are commercially successful.

I know this is a tall order but, for all I know, you may have this in your files or know where to get it.

I would be grateful if you could have someone send me this information or any part of it that might be available.

VINCENT A. FRANCIS
General Manager
KGO-TV
San Francisco

• 62% of the nation's television stations have local kitchen shows, almost all of them conducted by women. 23% have none. The rest have plans. Facts like this are recorded in the forthcoming 1954 SPONSOR GUIDE TO RADIO & TV STATION PROGRAMING. Other categories: Farm programing, Negro, Foreign, Sports, Tv film & slide specs, and many more—listed station-by-station. The GUIDE will be available free to subscribers.

(Please turn to page 110)

RADIO STATION

WSAZ

HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

"BOSTON BLACKIE"

NOW

AVAILABLE

for

PARTICIPATING SPONSORSHIP



SUNDAY

thru

THURSDAY



10:00-10:30 PM



NATIONAL REPRESENTATIVES

THE KATZ AGENCY

CONTACT

C. TOM GARTEN

STATION MANAGER

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

WSAZ

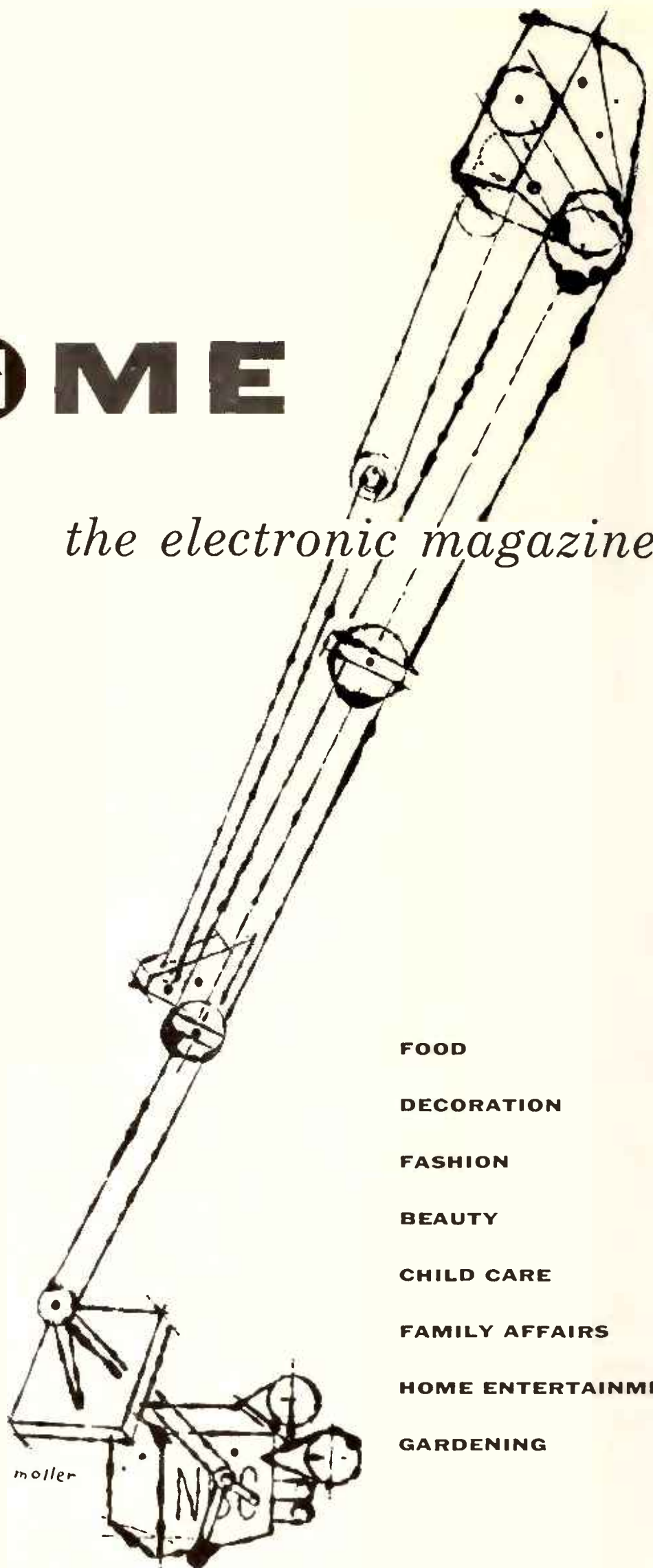


TELEVISION AFFILIATE
WSAZ-TV

Represented by THE KATZ AGENCY

HOME

the electronic magazine for



FOOD

DECORATION

FASHION

BEAUTY

CHILD CARE

FAMILY AFFAIRS

HOME ENTERTAINMENT

GARDENING

moller

HOME will be the most practical television program ever designed for women. True to its name, HOME will deal with everything of importance to every woman who has or hopes to have a home (as well as to her husband). Beginning March 1—from 11 a.m. to 12 noon, NYT, every Monday through Friday on NBC Television, HOME will present the new, the good, the useful in fashions, beauty, interior decoration, architecture, food, family affairs, child care, leisure entertainment, gardening and anything else that interests women. Just as in "Your Show of Shows" and "Today," NBC has created a totally new pattern for television.

HOME'S EDITORS are outstanding authorities in their fields. And behind the scenes will be batteries of sub-editors ferreting out and testing HOME's subject matter. HOME's performing editors make up a Who's Who of women's service experience.

POPPY CANNON, HOME's food editor, has been food editor of *House Beautiful* and *Living*. She wrote "The Bride's Cookbook" and "The Canopener Cookbook." ROSE FRANZBLAU, psychologist and human relations columnist in the *New York Post*, will edit the family affairs and child care department. EVE HUNTER, HOME's editor of fashion and beauty, comes with plentiful radio and television experience in San Francisco and New York. For HOME's department of interior decoration, the editor is SYDNEY SMITH, TV star of the "Swift Home Service Club" and "Ask Miss Smith." ESTELLE PARSONS, a graduate of "Today" is roving reporter and "new brides editor." (She was married in December). At a later date the editor-in-chief will be named.

HOME'S HOME is a machine for selling. It's a 60-foot rotunda surrounded on its perimeter by a translucent plastic skin for front and rear projection or special lighting and color effects. In its center are two concentric, revolving turntables. In its various stages are a kitchen, a testing laboratory, a how-to-do-it workshop which can accommodate everything from a crochet hook to a compound lathe, a small garden (with the richest earth in television.) On the floor will be three regular television cameras, but high in the ceiling is NBC's aerial camera, a remote control camera mounted on a telescoping arm which can cover any position in the rotunda, giving camera flexibility never seen before in television.

For displaying HOME's editorial matter and advertiser's products in new ways, some new devices are needed; like the "tumbler." The "tumbler" is a mechanism for handling heavy objects: for example, to show the construction of an easy chair, the "tumbler" will whip it upside down, tilt it or spin it effortlessly and quickly. Then there is a "picker-upper," a mechanical arm which can lift and unroll a rug or bolt of cloth as easily as you

handle a pack of cigarettes. It will even gently ripple drapes and curtains if rippling is in the script. HOME can even make its own weather. At will in a special effects area, it can produce rain, fog, sleet, snow or hail—perhaps even sunshine. Some of those gadgets may sound a trifle strange, but they are designed to allow HOME's staff the greatest creative latitude for imaginative staging.

TO ADVERTISERS:

HOME'S PRODUCTS STAR in every program. The basic concept of HOME is that commercial presentation and program content are woven in the same fabric. HOME's spectacular new staging has a very special advantage for you. It means that you don't have to have special announcers, film commercials or expensive commercial sets. HOME's facilities are at your service. HOME provides the perfect mood and setting for selling your product.

HOME'S AUDIENCE will be a screened audience. Every woman who watches will watch because she's interested in improving her home, her family life and herself. It stands to reason, then, that HOME's audience is made up almost exclusively of prospects. And those prospects will see your product at the best time, in the best setting.

HOME'S ECONOMY is evident in its sponsorship plan. HOME offers eight one-minute participations per program. As with "Today" you may buy one participation or as many as you want. HOME, then, is a perfect place for young products, and for limited budget advertisers who want big time television.

HOME'S CHARTER CLIENT PLAN gives you a full hour program without extra cost. This special "merchandising program" can be scheduled to correspond with the launching of a new product, a new line or a new promotion. All eight commercials on the Charter Client's "merchandising program" are devoted to his product. Charter Clients also receive two more invaluable assets: (1) exclusivity in their product category in all HOME programs for the rest of the year (2) a color franchise in HOME. To become a HOME Charter Client, you buy 52 participations, non-cancellable, between March 1 and December 31, 1954.

Your NBC representative has all the details of sponsorship including the participation price. He can also tell you more about HOME's plans. Suggest you call him today.



a service of Radio Corporation of America



Yes, in Pennsylvania, 1 buy covers 3 . . . when that *one* buy is WJAC-TV, Johnstown.

Based on October '53 Hooper standings, WJAC-TV is . . .

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 4-station market)

FIRST in Altoona
(a 2-station market)

If you want to blanket the rich southwestern Pennsylvania market . . . and do it for the minimum amount of wampum . . . buy the 1 that covers 3. . . .



Send up a smoke signal or . . .
Get full details from your KATZ man!

AGENCY AD LIBS



by Bob Foreman

Let's have a chat about money.

Perhaps you've heard: Money is the root of all evil. You can't take it with you. Money won't buy happiness.

The foregoing saws, however, achieved their eminence in the world of clichés before television. Television, by coming up with a thing called series-on-film, has made it necessary to rewrite these axioms; to wit:

Money is the root of all tv films. You *can't* take it with you but you *can* leave it with your heirs via residuals. Furthermore, money *will* buy happiness as I will endeavor to prove right now.

In other words, the drachma is the prime requisite of all tv film operations and comes in way ahead of aesthetic and dramatic values. Let us examine some cases in point.

You come to me with a pilot film, saying you will provide me with 38 more films in a series of equal quality. Your negative cost per film, you whisper, is \$30,000. But if I purchase a firm 39 shows for use on a network of 60 stations or for spot buys in 60 markets, you will deliver this series to me at a cost of only \$25,000 per episode. (You are still whispering.)

Being new in the business, inquisitive as well as naive, I say: "How come you are doing me this favor, chum? I have never met you before and had no idea of the depth of my charm. Your pilot film is terrific—just what I need and it has a name player, Toodles DuFeur, whom I never hoped to be able to afford. How come?" I stammer blushing.

You put your arm around me and order another brandy. Not domestic stuff. The real old liquid direct from la belle France. "Feller," you say, "don't worry about my problems; I'll come out all right on the markets you don't use and on reruns. I wanna do *you* a favor. It's as simple as that."

It is as simple as that and, being as simple as I am, I shake hands on the deal.

Then things happen. First, I discover you made this \$30,000 pilot film at an out-of-pocket cost of \$8,000, most of which you borrowed from your mother-in-law. The remaining costs were deferred—lab costs, talent costs, director's fee (over scale), etc.

It might be worth mentioning here that even if you had paid all these charges, they wouldn't have added up to \$30,000 but closer to \$25,000. The last \$5,000 is a mythologi-

(Please turn to page 68)

YOU GET
HIGHEST
HOOPEERS

When You Buy KRNT, Des Moines
HOOPEER LEADER MORNING, AFTERNOON, EVENING

75 Firsts, 11 Seconds out of 87 Periods
(Including 3 ties for first and 1 for second)

- KRNT-CBS does it again . . . delivers the BIG audience, according to the latest Hooper report for Des Moines, Iowa (October, 1953).
- KRNT is first in all 23 morning periods. KRNT has 23 firsts, 1 second out of 24 afternoon periods. KRNT has 13 firsts (3 ties) and 6 seconds (one tie) out of 20 evening periods. KRNT has 16 firsts and 4 seconds out of the 20 rated Saturday daytime periods.
- Talk to a Katz man about KRNT, the only Des Moines station that can talk Hoopers!

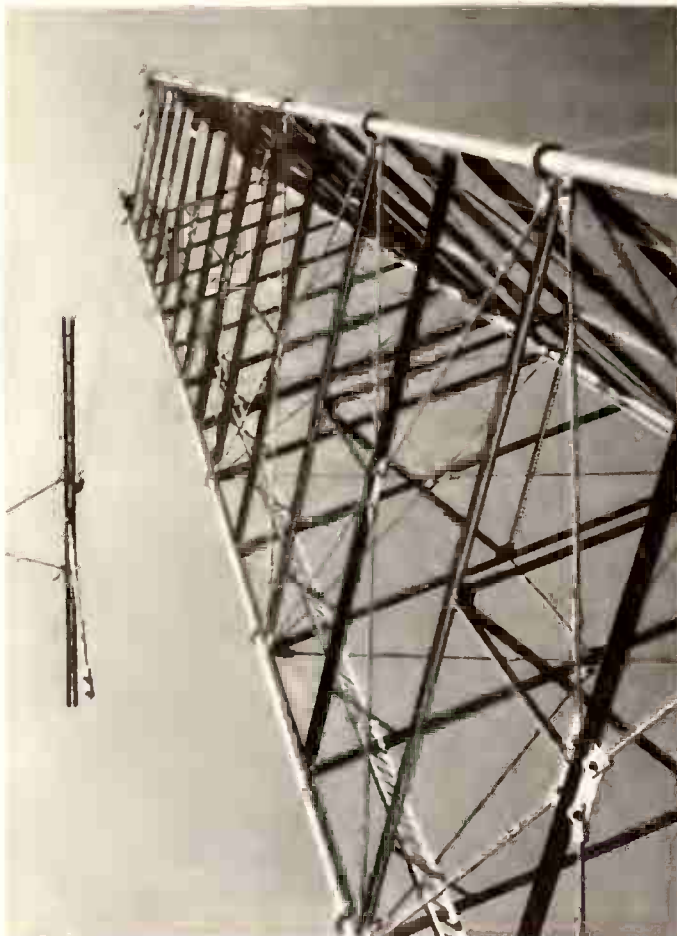


DES MOINES
RADIO

THE
REGISTER
AND
TRIBUNE
STATION

In its 15th year— and **STILL GROWING!**

from
16 KW
832 feet above
average terrain
channel 4
Very
High
Frequency



to
93 KW
1020 feet above
average terrain
channel 6
Very
High
Frequency

On January 4, 1954, WRGB increased its power from 16 KW to 93 KW; its antenna height from 832 feet to 1020 feet above average terrain, and, at the direction of the FCC, switched from channel 4 to channel 6. Now transmitting with the maximum signal permitted by the FCC, WRGB still sells the rich capital district, as it has for more than 14 years, plus Northeastern New York and Western New England. The more powerful signal adds some 10,000 square miles and more than 500,000 people to the old coverage area that previously delivered 301,750 sets.

*The General Electric Station
Schenectady, N. Y.*

WRGB

CHANNEL 6

*Represented Nationally by
NBC Spot Sales*

New and renew

1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Campana Sales, Batavia, Ill Dodge Div, Chrysler Corp. Detroit	Wallace-Ferry-Hanly, Chi Grant Adv, Detroit	CBS 174 NBC 201	Julius La Rosa; M 7:35-45 pm; 1B Jan; 52 wks Roy Rogers Show; Th 8-8:30 pm; 2B Jan; 52 wks
Ex-Lax, Inc, Brooklyn	Warwick & Legler, NY	ABC 335	Modern Romances; Tu-F 11:25-40 am; 19 Jan; increased sponsorship from 3 to 4 days a wk; also new time slot
Minnesota Mining & Mfg, St Paul, Minn	BBDO, NY & Mpls	CBS 202	Arthur Godfrey Time; M, W, alt F 10-10:15 am; 22 Feb; 52 wks
Mutual Benefit Health & Accident Assoc, Omaha Pharmaco, Inc, Kenilworth, Nj	Bozell & Jacobs, Omaha DCSS, NY	CBS 207 NBC 14B	Robert Q. Lewis; M-F 4-4:05 pm; 20 Jan; 52 wks Front Page Farrell; M-F 5:15-30 pm; alt days; 11 Jan; 13 wks (alt with Amer Amer Home Prods)



2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Campana Sales Co, Ba- tavia, Ill.	Wallace-Ferry-Hanly, Chi	CBS 195	Shadel & News; Sat 12-12:05 pm; 23 Jan; 52 wks
Christian Science Publ Society, Boston	Walton-Butterfield, NY	ABC 30	Christian Science Monitor Views the News; Tu 9:45-10 pm; 23 Feb; 52 wks
Church of Christ, Abilene, Tex	Martin Co, Chi	ABC 250	Herald of Truth; Sun 1-1:30 pm; 7 Feb; 52 wks
General Foods, NY	FC&B, NY	CBS 100	Robert Q. Lewis; M-F 4-4:05 pm; 20 Jan; 52 wks
Gruen Watch Co, Cinci	McCann-Erickson, NY	ABC 325	Walter Winchell; alt Sun 9-9:15 pm; 3 Jan; 52 wks
Lever Bros, NY	J. Walter Thompson, NY	CBS 187	Lux Radio Theater; M 9-10 pm; 4 Jan; 52 wks



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

3. National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Samuel I. Abelow	CBS, NY, adv, sls prom dept	BAB, NY, asst dir local prom
Howard Anderson	WFAA-TV, Dallas, film dir	MPTV Feature Film Div, Dallas office acct exec
Addison Armor	Lang-Worth Feature Progs, NY, regl sls mgr	ABC Radio, NY, dir prog sls
Ralph M. Baruch	Consolidated Tv Sls, NY, acct exec	Same, eastern sls mgr
Elisabeth Beckjorden	O. L. Taylor, NY, chg publicity, prom & research	MPTV, NY, publicity-publ rels stf
Chester T. Behrman	WEHT, Henderson, Ky, prog dir	Same, dir tv opers
George A. Bernstein	WOL, Wash, DC, station mgr	WLIB, NY, sls mgr
Charles W. Besosa	A. C. Nielsen, NY, client serv exec	Same, acct exec NTRI
John H. Bone	WLW-TV, Cinci, sls mgr	WNEM-TV, Flint, Mich, gen mgr
Richard P. Buch	Consolidated Tv Sls, Atlanta, southeastern sls mgr	CBS TV Film Sls, mgr Atlanta office
Lawrence H. Buck	Du Mont, NY, sls stf	WABD, NY, acct exec
Robert P. Canavan	MCA, NY, sls rep tv synd dept	ABC TV Sls Dept, NY, mkt coverage specialist
W. Richard Carlson	WLYC, Williamsport, Pa, gen mgr	Same, vp
Lindell Christell	GE Supply Corp, Omaha, adv, sls prom mgr	May Bdcstg Co, Omaha (KMTV, KMA), natl sls stt
Edward Codel	Katz Agency, NY, tv dir	Same, bd of dir
Bruce Collier	WMAL-TV, Wash, DC, sls acct exec	MPTV Film Synd Div, Dallas, sls mgr
A. H. Constant	KONA, Honolulu, mgr	KAFY, KAFY-TV, Bakersfield, Cal, mgr
William N. Davidson	NBC Radio Spot Sls, NY, natl mgr	NBC-owned Cleve stns (WTAM, WTAM-FM, WNBK), asst gen mgr, dir radio-tv sls
Mitchell DeGroot	ABC, NY, chg adv, prom	ABC TV Net, NY, dir adv, prom
Jack Denninger	Blair-Tv, NY, acct exec	Same, eastern sls mgr
George Dietrich	NBC Spot Sales, NY, eastern radio sls mgr	Same, natl radio mgr
William P. Dix	WTAM, Cleve, sls mgr	WOR, NY, sls mgr
Jack Dubberley	KLMO, Longmont, Colo, pres, gen mgr	KLZ, Denver, sls rep
Eldon Durand	WNOE, New Orleans, prodn, mdsg dept	Same, prodn, mdsg mgr
Neal J. Edwards	WTTG, Wash, DC, sls mgr	WMAL-TV, Wash, DC, sls mgr
Joseph B. Elliott	RCA, NY, vp	Same, exec vp chg new Consumer Prods Div
Leonard Evans	Negro market consultant	Natl Negro Net, NY, pres (40 E 51 St)
Louis Faust	H-R Reps, NY, acct exec	John Blair, NY, sls stf
Robert Feiner	20th Century-Fox, stf member	MPTV Feature Film Div, Dallas office acct exec
Donald F. Fischer	WQAM, Miami, prog dir	WCBS, Miami, prog mgr
Alvin G. Flanagan	XETV, Tijuana-San Diego, Cal, prog, sls dir	KCOP, LA, asst mgr
Bob Franklin	KGW, Portland, Ore, prodn mgr	Same, prom mgr
George H. Frey	NBC TV Net, NY, vp, dir sls	Same, vp chg tv net sls
Don Frink	Shupe Food Brokerage Co, Honolulu, exec	KGMB, KGMB-TV, Honolulu, mdsg coordinator
Jack Fritz	Lever Bros, Pepsodent Div, NY, prod mgr, Shadow Wave	Blair-Tv, NY, acct exec
David Froh	WILS, Lansing, Mich, prog dir	Same, stn mgr
John Geddes	Edward Petry, NY, acct exec	WNEW, NY, acct exec
H. J. Grenthot	Katz Agency, NY, asst treas	Same, bd of dir
Mark Griffin	ASCAP, Northwest branch mgr	KGMB, Honolulu, acct exec
William D. Hamilton	ABC Radio, NY, eastern prodn mgr	Same, eastern prog mgr
Jerome B. Harrison	ABC TV, NY, acct exec	Same, eastern sls mgr
Edward E. Hewitt	Movie Adv Bureau, United Film Service, west coast mgr	MPTV Film Synd Div, SF, sls mgr



Numbers after names refer to New and Renew category

- Ed Codel (3)
- H. J. Grenthot (3)
- A. P. Jaeger (3)
- George Frey (3)
- A. Flanagan (3)

(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 increases)

New and renew

3. National Broadcast Sales Executives (cont'd.)

NAME	FORMER AFFILIATION	NEW AFFILIATION
Jay Hoffer	WICC, WICC-TV, Bridgeport, Conn, sls prom dir	WJAR, WJAR-TV, Bridgeport, prom mgr
R C Hughes	KEPO, El Paso, acct exec	Same, gen sls mgr
Wallace Hutchinson	John Poole Bdcstg Co, Cal, tv prom mgr	Same, also sls rep KBID-TV, Fresno
Wallis S Ivy	J Walter Thompson, NY, acct exec	Katz Agency, Dallas office sls stf
Frederick Jacobi Jr	NBC Film Div, NY, feature writer	Same, press mgr
Andrew P Jaeger	Prockter Synd Intl, NY, vp chg sls	Srreen Gems, dir NY sls
Julian M Kaufman	KPHO-TV, Phoenix acct exec	XETV, Tijuana-San Diego, Cal, gen mgr
John J Kehoe	KCRA, Sacramento, sls mgr	KCCC-TV, Sacramento, sls mgr
R David Kimble	BAB, NY, dir natl prom	Same, dir local prom
Willard L Kline	KEPO, El Paso, stn mgr, sls dir	KLYN, Amarillo, gen mgr
William M Koblenzer	Du Mont, NY, acct exec	Same, eastern sls mgr
Elmer W. Lower	CBS TV Wash, DC, dir news	Same, dir news & public affairs
William Z. McDonald	WDSU, WDSU-TV, New Orleans, sls rep	Vitapix Corp, southeastern sls rep, hq New O
John McPartlin	WNBQ, Chi, sls mgr	MPTV, Chi, acct exec
Monroe Mendelsohn	UTP, NY, sls prom mgr	Guild Films, NY, sls prom dir
Don P Molony	WEHT, Henderson, Ky, asst gen mgr	WTSK-TV, Knoxville, Tenn, vp
Hrold L. Morgan Jr	ABC, NY, vp chg tv prodn services dept	Same, vp & comptroller
Fred Morrison	Chicago Bears, pro football player	WTVN, Columbus, O, sls stf
Eugene W Moss	WABC-TV, NY, prom stf	CBS TV Film Sales, NY, asst sls prom mgr
Norman Nelson	SCBA, Hywd, mng dir	KFWB, Hywd, natl sls mgr
James M. Orchard	CBS TV Film Slis, Atlanta office acct exec	Same, acct exec NY office
John W. Owen	Edward Petry, NY, prom dept	Avery-Knodel, NY, mgr sls prom
Charles Philips	WNBK, Cleve, dir sls	WOR-TV, NY, sls mgr
John Reed Porterfield	WSEE-TV, Fall River, Mass, gen mgr	WNET, Providence, RI, vp, gen mgr
Sterling C Quinlan	WENR, WBKB, Chi, gen mgr	WBKB, Chi, vp in chg
William H. Quinn	A. C. Nielsen, NY, client serv exec	Same, acct exec NTRI
William Ramble	KLAC-TV, LA, natl sls mgr	Vitapix Corp, LA, western sls mgr
Edward L. Saxe	CBS Inc, NY, controller	CBS TV, NY, vp, asst to pres
Regina Schuebel	Wyatt & Schuebel, NY, partner	Also Natl Negro Net, NY, vp
Fred D. Shavor	WO-TV, Ames, Iowa, asst dir prog devel	WTRI (TV), Schenectady, prog dir, prodn
Glenn Shaw	KCCC-TV, Sacramento, asst mgr	KDYL, Salt Lake City, sls mgr
Barr Sheets	KNXT, Hywd, exec	CBS TV Film Slis, acct exec Chi office
Jimmy Simpson	WNAO, WNAO-TV, Raleigh, sports dir, slsman	WNAO, comml mgr
Stanley S. Simpson	KCOK, Tulare, Cal, sls mgr	KCOK-TV, mgr
Edgar T (Ted) Sisson	NBC Film Div, NY, assoc dir	Same, dir
Earl Stauffer	Diamond Match Co, NY, mdsgr stf	KMOX, St Louis, mdsg mgr
Larry Stevens	KGMB, Honolulu, stf anncr	KGMB-TV, acct exec
Donald A. Stewart	Du Mont Labs, East Paterson, Nj, natl mgr new mkt devel	KCTY, Kans City, gen mgr
Robert C Walker	WABB, Mobile, Ala, prog dir	WNOE, New Orleans, prog dir
Theo. H. Walworth Jr	NBC Spot Sales, NY, sls exec	WNBK, Cleve, tv sls mgr
W. Walter Watts	RCA, NY, vp	Same, exec vp chg new Electronic Prods Div
Joseph Wolfman	WOKY, Milw, sls mgr	Same, exec vp
Harry Woodworth	ABC Radio Net, NY, acct exec	ABC TV Net, NY, acct exec
John M. Wyatt	Wyatt & Schuebel, NY, partner	Also Natl Negro Net, NY, exec vp



4. New Agency Appointments

SPONSOR	PRODUCT (or service)	AGENCY
Brownell & Field, Providence, RI	Autocrat coffee, tea, coffee syrup	Kastor, Farrell, Chesley & Ford, NY
Eastern Venetian Blind Co, Baltimore	Curtain, drapery hardware div	Joseph Katz, Baltimore
KPTV, Portland, Ore	Program, adv promotion	Pacific Natl Adv Agency, land, Ore
Manhattan Soap Co, NY	Sweetheart Cosmetics line	Dowd, Redfield & Johnston
Parker Pharmaceutical, Chi	Nitocin tablets (to relieve tobacco cravings)	Bozell & Jacobs, Chi
Pollard Bros, Chi	Steel factory equipment	Bozell & Jacobs, Chi
Prepared Prods Co, Pasadena	Dixie Fry, Inglehoffer Mustard; also new type cereal to be introduced	Ross Roy, Hywd
Trade Winds Co, Thunderbolt, Ga	Trade Winds, Pan-Redi frozen shrimp	Blaine-Thompson Co, NY
Waterman Pen Co, Seymour, Conn	Pens, domestic advertising	Fletcher D. Richards, NY
WJAR-TV, Providence, RI	Station promotion	George T. Metcalf Co, Providence, RI

5. New Firms, New Offices, Changes of Address

Alan's Advertising Agency, Tulare, Cal, new agency formed by J. Alan Rinchart, ex-asst to gen mgr KCOK-TV

Brown Adv. Columbia, Mo, new address, Miller Bldg; new dir radio-tv, Fred M. Mullen

J M Hickerson Inc, 2021 Grand Ave, Des Moines, new ad agency formed by consolidation of Blakemore Co, Walter E. Bittenfield Co, of Des Moines, and J. M. Hickerson, NY

KCCC-TV, Sacramento, new LA office, 1610 N. Argyle Ave, Hywd; mgr George E. Ledell Jr

KSTM-TV, St Louis, new address 5915 Berthold Ave

Marathon Newsreel, NY, new address 10 E. 49th St

Maryland Adv Agency, Chi, new offices 8 S. Michigan Ave

Everitt A. Mitchell Adv, Terminal Slis Bldg, Portland, Ore, new agency

Irwin N. Rosee Co, NY, new address 510 Madison Ave (rels, tv prodn firm)

Stars Natl, radio-tv reos, NY, new branch offices at Beverly Blvd, LA; 681 Market St, SF

Stromberger, La Vene, McKenzie Adv, new address Lafayette Park Pl, LA 57

Venard Inc, 444 Madison Ave, NY, new radio-tv station firm formed by Lloyd George Venard, ex-pres of CL Taylor; Chi office, 35 E. Wacker Dr, mgr Howard Meyers; West Coast offices, Mills Bldg, SF and 297 Wilshire Blvd, LA; mgr Duncan A. Scott

Western Adv, LA, new address 4848-60 Wilshire Blvd

White Adv, Tulsa, new address 2010 S. Utica St, Tulsa

Numbers after names refer to New and Renew category

- Wallis S. Ivy (3)
- Don P. Molony (3)
- Glenn Shaw (3)
- Fred Jacobi (3)
- C. T. Behrman (3)
- Don Frink (3)
- Jack Denninger (3)
- W. Hutchinson (3)
- M. DeGroot (3)
- Jay Hoffer (3)



BIG MIKE... CENTENNIAL HOST



1954 is a year-long Birthday Party in the Midwest Empire. This year is the 100th birthday of Omaha, and the 100th anniversary of the organization of Nebraska as a territory. Everybody in the nation has been invited to the party, and thousands are expected in Omaha for the many colorful pageants, sports events, cultural programs and historical displays. Naturally Big Mike and KFAB are playing an important part in the Centennial activities, just as they always play a big part in farming, industry, commerce and transportation in the vast Midwest Empire. Of course you are invited to visit the 1954 Centennial, to meet Big Mike, and to learn first hand more about one of the nation's great markets. Or you can get the Big Mike-KFAB story from General Manager Harry Burke or Free and Peters.

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

THE MIDWEST-EMPIRE STATION

KFAB

1110 K.C.

50,000 WATTS OMAHA CBS RADIO

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

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



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

And so do these national advertisers:

Oxydol, Swan's Down, Omar Baking, Mautz Paint, Robert Hall, Wonder Bread, Household Finance, Halo Shampoo, Nesbitt, Howard Johnson's, Musterole, Bluetone Fuel Oil and others.

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 SRDS rates.

WEMP WEMP-FM MILWAUKEE

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

24 HOURS OF MUSIC, NEWS, SPORTS



Mr. Sponsor

Irving Gottheimer

Director of Advertising
Vitamin Corp. of America, Newark, N. J.

The Vitamin Corp. of America has quadrupled its annual sales in three years. What boosted sales of vitamins from some \$2 to \$3 million in 1950 to \$10 million in 1953?

"Advertising," says Irving Gottheimer, VCA's advertising strategist. "Advertising carried through by point-of-sale merchandising."

Gottheimer stresses that merchandising clinches the sale. VCA uses radio and tv to educate the consumer to the need for vitamins (Rybutol and Juvenal). "But it's the druggist who actually puts Rybutol in the customer's hand," he adds. "Of course, it works both ways. The druggist is more likely to push a product that's backed with heavy national advertising."

With the consumer education angle in mind, VCA's been increasing its national advertising budget steadily from \$1.2 million in 1951 (first big year in national media) to over \$2 million in 1954.

Here's how this budget breaks down: 60% into tv, 20% into radio, 20% into newspapers. But VCA follows no fixed or rigid rules in allocating money to the various media. "We spend for a promotion when we feel the time's right, and the campaign is keyed to our national market," says Gottheimer.

VCA's market? The women, particularly housewives in the mid-thirties and older. Not that the product is designed for only women's use, but because women are main buyers of drug products.

VCA doesn't believe in waste circulation. Emphasis in tv and radio alike is on women- or family-appeal shows.

On 23 January VCA's new tv show went on the air: *On Your Way*, ABC TV, Saturdays 7:00-7:30 p.m., starring Kathy Godfrey (via BBDO). This is a quiz show built around contestants' need for funds to make urgent trips.

In 1951, when VCA first came out with Juvenal, a vitamin product for youngsters between two and 16 years of age, VCA launched the new product with *Junior Frolics*, a WATV, Newark show. Heavy merchandising backing and tv programming aimed at developing the youngsters' own demand for Juvenal helped soar the product's sales from modest national beginnings to \$84,000 in the New York metropolitan area alone by its second season.

Gottheimer's own formula for stopping "that four o'clock let-down"? Rybutol, of course.

★★★



When it's time to sell it's

Teletune Time



Lola, Lloyd, Barbara

Here's a Monday through Friday participating program that offers hard hitting, daytime selling.

Teletune Time highlights music played by Toledo's popular Lola Smith at the console organ and sung by the lovely and talented Barbara Krall. Novelty touches are supplied by Lloyd Thaxton and Sanford, Lloyd's talking parakeet.

"The Mail Bag", a regular feature of *Teletune Time*, gives a personal touch which brings the hundreds of viewers closer to the inner workings of WSPD-TV.

Teletune Time is an action packed show in a market now boasting 279,029 television sets. Contact your nearest Katz agency or call ADams 3175 in Toledo.

WSPD

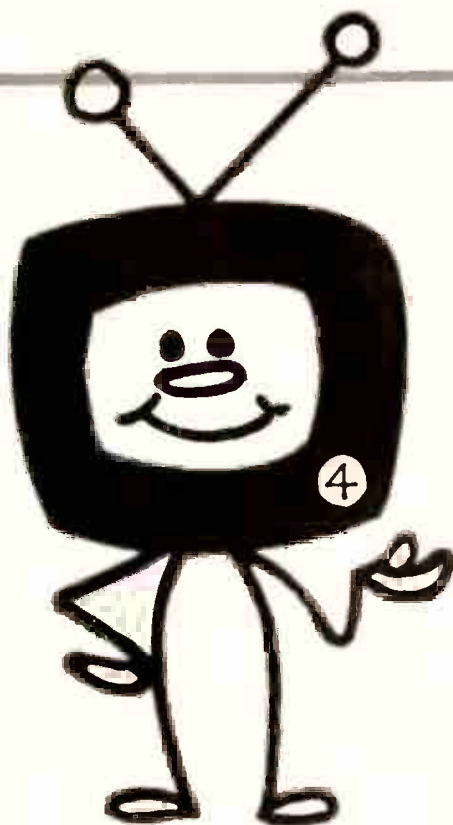
Represented Nationally by Katz
TOM HARKER, NAT. SALES DIR., 118 E. 57th STREET, NEW YORK

AM-TV
TOLEDO, OHIO



"AN
INVESTMENT
IN
KNOWLEDGE
PAYS THE
BEST
INTEREST"...

Benjamin Franklin



*As of January 16, 1954
we have invested*

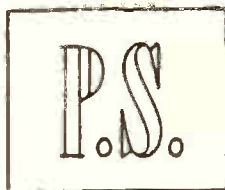
65,331,060 TV SECONDS

in the business of television broadcasting. Each of these seconds has increased our knowledge. This we share with our clients for the benefit of all concerned.

This knowledge has been built only through *pioneering*. The results? Some great, most good, a few bad. And each result has contributed to a better over-all operation.

Your investment in KNBH is an investment in *knowledge*... pays off in audience interest and product sales. Contact **KNBH**, Hollywood or **NBC SPOT SALES**.

New developments on SPONSOR stories



See: "The video tape recorder: what it means to sponsors"
"The radio station of the future"
Issue: 30 November 1953, p. 38
21 April 1952, p. 25
Subject: The use of tape recording in programming

The semi-automatic radio station requiring only one man to operate is now a reality, according to Stephen F. Temmer, vice president and chief engineer of Gotham Recording Corp., New York.

In describing the operation of KEAR, San Francisco, Temmer says the station operates with a full staff during regular office hours. But at five o'clock everybody goes home, leaving only one engineer to keep watch over two tape machines and apparatus for operating the transmitter by remote control. Actually, said Temmer, the engineer could go home, too, but he hangs around to make sure the tape machines don't break down and to meet FCC regulations which require an engineer on duty.

During the day the KEAR staff records the nighttime programming; on one reel of tape they record music, and on the second announcements, station breaks and commercials. A high-pitched tone, which the human ear can't hear, is recorded on the first tape at certain intervals. When the tone is reached, it automatically stops the music, starts the second tape with its commercials. The same principle operates in reverse to start the music again.

During 1953, Temmer said, almost 90% of all U. S. radio shows were recorded in advance, in whole or in part. He predicts that an even greater percentage of programs will be tape recorded this year.

He added that tape programs will be placed on stations on a spot rather than network basis. ★★★



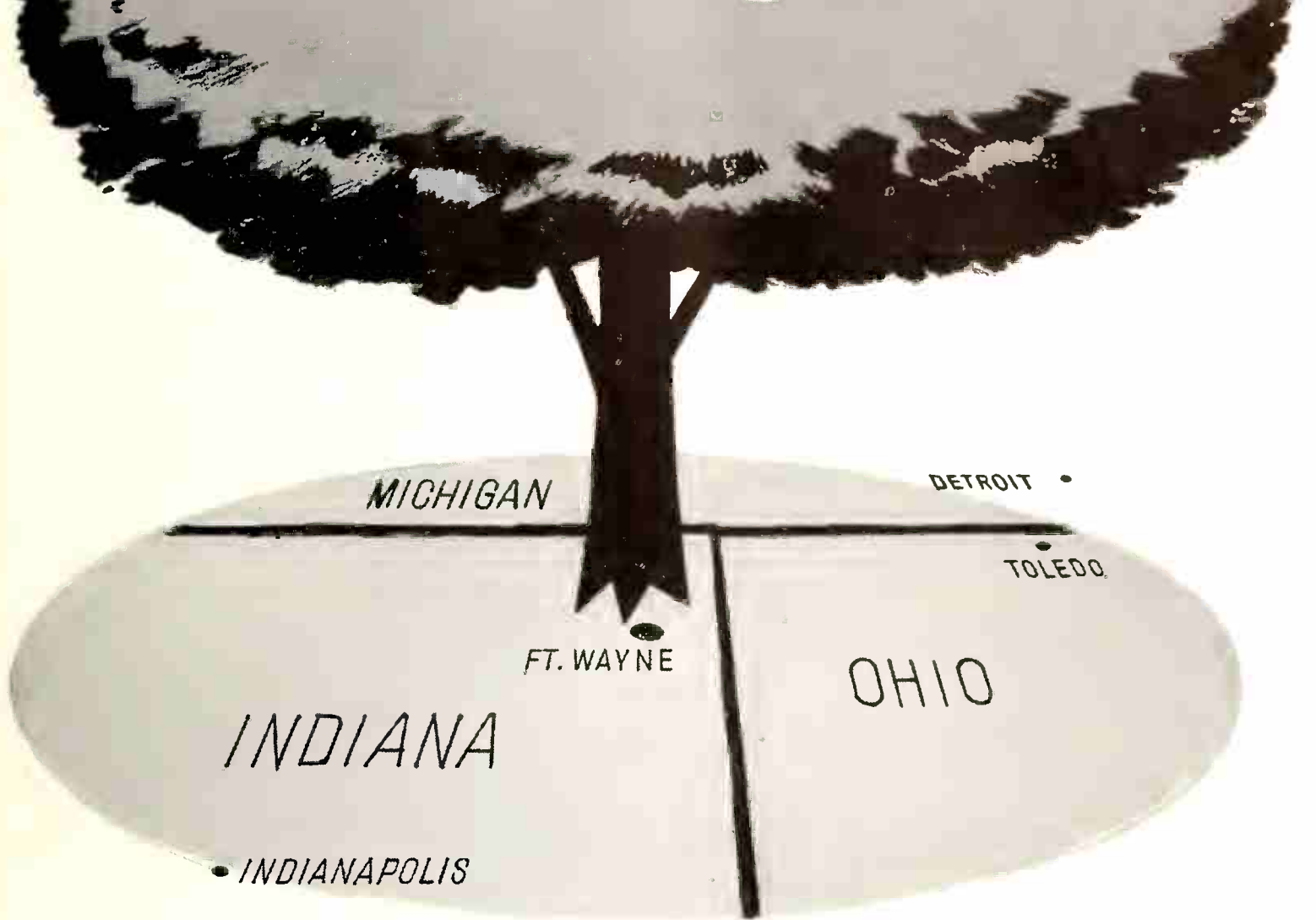
See: "Negro Market Section"
"P. S."
Issue: 24 August 1953, p. 65
5 October 1953, p. 18
Subject: Negro programming on a syndicated, network basis

Two weeks ago the National Negro Network began broadcasting its first daily program. It was a good beginning; Pet Milk and Philip Morris have signed to sponsor the show, *Story of Ruby Valentine*, and have one-year contracts. The first program series to be aimed at a Negro audience on a national basis, *Ruby Valentine* is being broadcast over 40 stations which specialize in full-time or part-time Negro programming. Two-thirds of the stations are in the South, but the major Northern Negro markets—Washington, Baltimore, Philadelphia, New York, Detroit and other big cities—are also covered.

The new network, which uses transcriptions rather than telephone lines (as does the Keystone Broadcasting System), is headed by President Leonard Evans, Negro market consultant; Jack Wyatt, executive vice president, and Reggie Schuebel, vice president (partners in Wyatt & Schuebel). Evans said tv had little effect on "the radio-minded Negro audience. Now, with NNN, the average Negro no longer will be confined to bebop music and quartets singing spirituals. We will give him the best in radio programming on a national scale, and emphasize realism, informativeness and artistic and technical perfection."

Evans reported two other programs will soon be released: *Cathy Stewart* starring Hilda Simms (set to debut in mid-March) and *It's a Mystery, Man*, with Cab Calloway. Other programs planned for 13 million Negro listeners include news, sports, drama, panel, quiz, variety, music and commentary. *Ruby Valentine* is a 15-minute five-day-a-week soap opera starring Juanita Hall. ★★★

Now grown to full power
and coverage . . .



WOWO

FORT WAYNE

INDIANA'S ONLY FULL-TIME 50,000-WATT RADIO STATION

COVERS 20 ADDITIONAL COUNTIES

1,700,000 MORE PEOPLE

Here's *complete* coverage of 69 counties in one of the Midwest's richest farming areas. With a 5-fold increase in power, WOWO's new quarter-million-dollar transmitter now reaches 3,701,600 people—including those in Indian-

apolis, Ind., and Toledo, Ohio. This dominant coverage with greater intensity and clarity than ever before is yours for audience action. Another great example of Westinghouse's continuing faith in radio!

WESTINGHOUSE BROADCASTING COMPANY, Inc.

WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ

National Representatives: Free & Peters



A black and white photograph of a winter landscape. The scene is dominated by a thick, smooth blanket of snow covering the ground. In the foreground, a dark, bare tree branch extends from the bottom left towards the center. The middle ground shows a path or clearing winding through the snow, with several trees of varying heights and types scattered throughout. The background is filled with more trees, some with snow on their branches, creating a sense of depth. The overall atmosphere is quiet and serene.

like a blanket of snow . . .



No coverage is more complete than a blanket of snow. And many advertisers say the closest thing to it in broadcasting is the coverage Storer stations provide in Detroit, Toledo, Birmingham, Wheeling, Miami, Atlanta and San Antonio.



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.	WGBS 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 2-6498

signs of Charlotte

4th in emplaned passengers per capita

Coverage to Match the Market

Represented Nationally by CBS Radio and Television Spot Sales

WBT-WBTV

CHARLOTTE, N. C.



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

The signs of Charlotte are signs of a market bigger by far than city population indicates. Take air traffic, for example:

In air passengers per thousand population, Charlotte ranks fourth in the nation, surpassed only by Miami, Dallas and Atlanta—surpassing such air travel centers as Washington, Kansas City and San Francisco-Oakland.

Charlotte's bulging, pre-war air terminal gives way to a plush, new \$1,500,000 terminal building due for dedication this spring.

Such busy-ness cannot be accounted for alone by the fact that there is no rival commercial airport for 60 miles in any direction but only by the additional fact that this 60-mile area is densely populated with prosperous people who depend upon Charlotte for air travel and myriad other services, including—

—Radio and television. Charlotte's great area stations WBT and WBTV unite hundreds of populous textile communities into one integrated market ranking in the first 25 markets of the nation.



RADIO DELIVERS 1,012 people per \$ spent . . .



TV DELIVERS 391 people per \$ spent . . .



MAGAZINES DELIVER 337 people per \$ spent . . .



And NEWSPAPERS DELIVER 213 people

Source: BAB, CBS Radio

Why are radio rates low?

Broadcasters feel they let opportunity to raise rates slip through their fingers after World War II. The reason? Too many fears

A recent story on advertising expenditures in the advertising column of *The New York Times* noted that radio's dollar volume was "unexpectedly" up 4.3% in 1953 over the year before.

Just why this increase was unexpected was not explained. It was certainly not unexpected to the radio industry and those close to it.

But the increase, obviously, was a surprise to those convinced that radio is on the way out.

This radio-is-dying psychology has been the despair of broadcasters during the past few years. They believe it has not only scared away advertisers who could put radio to good use but has been a powerful factor in either forcing rates down or preventing them from going up when economic logic dictated increases.

In this article, based on weeks of conversations with both buyers and sellers of radio, SPONSOR takes a broad look at the reasons why broadcasters, as well as advertisers, feel radio is an unparalleled buy. But more than that it reveals for the record what the slings and arrows of outrageous fortune have done to radio's rate card, especially the networks' prices.

In discussing the logic (or lack of it) in radio rates, broadcasters often start off on this tack:

Advertisers might now be paying 10 to 20% more for radio—and accepting this higher level without complaint—were it not for a series of historical developments after, and before, World War II which made the radio industry slow to raise its rates when it should have done so.

Why didn't it?

4 AGES OF RADIO AND HOW THEY OPERATED TO KEEP THE RATE CARD LOW



1 EASY-SALES ERA (1937-46)
The halcyon days of radio. Stations were relatively few; there was business enough for everybody and relatively little concern about rates. Anti-trust atmosphere tended to dampen rate hikes.



2 MANY-STATION ERA (STARTING 1946)
Liberal FCC policy toward new stations raised total from 940 in 1946 to 2,500 today. Fear of competition, as well as fear of economic slump, held rates down though radio was growing.



3 TV-SCARE ERA (STARTING 1948)
Advent of commercial video shattered radio's faith in future temporarily. Aggressive selling attitude faded, radio failed to capitalize on the extra-set and out-of-home listening trends.



4 NET RATE-CUT ERA (STARTING 1951)
Spearheaded by ANA and such clients as P&G, advertisers forced network rate cuts in '51, '52. Local rates affected also though spot growth made stations resist announcement rate cut.

Right after the war product-starved consumers were in a big buying mood. Radio was booming. Not only were consumers replacing old, worn-out radios in record volume, but the number of new radio homes was growing at a fast pace.

The cost of everything was rising. The boom led to inflation. Newspapers and magazines openly raised rates on the basis of increased costs. Radio pushed through moderate increases but, by and large, held itself in check. Why?

There were many reasons. One of the most important was a new FCC concept. The government agency was approving new stations by the hundreds. Radio stations on the air went from 940 in 1946 to about 2,500 today.

This new FCC policy called for radio service to every community in the land without regard to its ability to support the number of stations the FCC granted. Those who attended FCC hearings both before and after the war were struck by the new emphasis in FCC thinking. During the

30's the FCC was concerned with practical economics. Would the market's purchasing power be able to support another station? If not, the would-be broadcaster was turned down.

But by 1946 the FCC's greater concern was to provide competitive programming in the public interest.

The established stations, not sure what this new competition would mean, acted cautiously on the rate issue. Many felt no pressing need to raise rates, anyway. They had been making a lot of money. They could afford to make a little less. Unlike newspapers and magazines, radio was not saddled with heavy plant and equipment charges and its operating costs were largely kept under control.

Besides, radio's customers were not accustomed to being told that rates would have to be raised because wage increases or the cost of coal made it necessary. Radio advertisers were asked to understand only rate increases based on bigger audience or increased power.

The fear of competition was reinforced by other fears.

Broadcasters are ashamed to admit it now but some of them were afraid of a depression, or were waiting for many of the new stations to fold. Dire predictions of impending failures for hundreds of new stations (or old ones unable to meet the challenge) were frequent.

Then there were fears of new technical developments—even before these developments matured into full-scale competition. Some of them, like facsimile and fm, never did. Tv eventually did, of course, but broadcasters emphasize that video acted as a brake on rising radio rates even before it became a commercial fact. When the prophetic voice of RCA's David Sarnoff advised NBC's affiliates in 1947 that now was the time to get into tv, it seemed to some that the knell of doom had indeed struck for radio.

Some of the factors acting as a deterrent to increased radio rates are not easily definable. A rep executive with long experience in the radio business told SPONSOR:

"Take the case of a good-sized market with a dominant newspaper which owns a dominant radio station. The market has the usual complement of network stations plus one or two independents. Naturally, the newspaper is the chief consideration of the publisher. It grosses more than the station, has a more impressive tradition and has greater meaning in his life.

"Being dominant, the newspaper-owned station sets the rate pattern in the market. But its rates may have been held back because it was doing well anyway, because the ad department of the newspaper so requested, and for other such reasons. The other stations obviously find it hard to raise rates if the dominant station keeps rates pegged at the same level.

"This situation, though not too widespread, was a factor in helping keep rates down after the war."

One analyst long familiar with radio told a SPONSOR editor: "I find an inferiority complex among radio people. It may have something to do with the backgrounds of station managers. Or maybe radio people don't consider themselves as big business. Or maybe it's because they don't have that long continuity of tradition that newspapers have."

The sum of all these factors appears to have dulled radio's selling and promotion in the crucial postwar years. Radio was hampered by the lack of network unity as well as station unity. The webs and stations sold themselves, but they didn't sell radio. There was nothing to compare with the general media presentations put out by newspapers and magazines.

This situation is being remedied by the growing aggressiveness of such groups as BAB and SRA. But there is still fertile ground to plough and there is still much that individual stations can do. One medium-sized Pennsylvania agency complained to SPONSOR that it has been almost begging for a genuine radio presentation for almost a year. And it still hasn't gotten one.

As an example of weak promotion and selling, broadcasters pinpoint this fact: Radio was slow to capitalize on the discovery that, even before tv, listening in and outside the home was spreading out. There were plenty of secondary bedroom and kitchen sets in the late 40's (as SPONSOR, probably the first to do so, persistently pointed out during that time). And when America's increasingly prosperous family bought an automobile after the war, nine times out of 10 it bought a radio with it.

Radio knew, in a rough way, what was happening. But it told its advertisers with a generous wave of the hand that secondary and auto sets were just velvet. They're free, gratis, no charge. Actually, radio didn't know much about listening on these "bonus" sets. After all, if radio wasn't charging for them, why should it pay to measure them, or be concerned how they were measured?

And so radio's chance for a higher rate base went down the drain. When the rate cuts did come, say the radiomen, they were thus cut from a level that had been too low in the pre-tv era to start with.

In evaluating rates today one of radio's strong arguments is that it can reach the consumer more cheaply than any other major medium. While comparing media costs can lead to treacherous mathematical shoals, the advertiser who wants or needs such a comparison will usually be told by his researchers that radio will deliver his message at a rock bottom cost-per-1,000.

A research executive at one of the top 10 agencies told SPONSOR: "There is no question in my mind that, among the major media, radio is still the cheapest way to reach people."

A media analyst at another top 10 agency said: "In terms of a good workhorse medium, able to reach people at low cost, radio has always been a good buy. I don't think there's any dispute about that." While the agencies,

(Please turn to page 122)

EDITORIAL

WHY ARE RADIO RATES LOW?

How much should an ad medium charge? That's a question that won't find a ready answer at even the largest ad agencies, for the value of one medium vs. another is unmeasurable. That radio is considered the "cheapest" of the major ad media is both a compliment and an insult. A compliment because it represents a bargain buy; an insult because radio rate levels have been too long based on sloppy selling, soft business tactics, and fears. In the article on these pages SPONSOR uncovers the cycles and trends that have combined over the past 15 years to depress radio rates. The study is useful for several reasons: (1) It explains factually why radio, generally speaking is a bargain buy for the advertiser; (2) it gives a little-known history of radio rating philosophy. To every sponsor and his agency we say: Read this one carefully.

How to get the most out of baseball

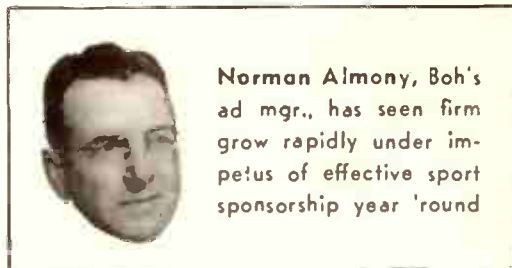
National Boh puts 80% of ad budget in tv, radio. Contests and other promo

Washington, D. C.'s only local election last year was conducted by a beer company—and it pulled more than a million ballots.

The election was to name the favorite player on the Washington Nationals ball club and the winner, as any Washington fan can tell you, was center-fielder Jim Busby. But the real prize went to the sponsor of the Washington Nationals baseball broadcasts and the favorite player election, National Brewing Co.

For a relatively small expenditure, National Brewing got:

- Increased interest in the team and hence in its broadcasts due to the professionally dynamic hoopla attending



Norman Almony, Boh's ad mgr., has seen firm grow rapidly under impetus of effective sport sponsorship year 'round

the favorite player election.

- Point-of-sale impact of the most attention-catching kind through ballot boxes placed in taverns and retail stores.

The whole promotion added up to intelligent use of radio and television baseball sponsorship as the keystone for an advertising-merchandising-pro-

motion parlay. National's approach is one to do some thinking about if you now sponsor or are considering buying baseball—minor league or major.

Promotion, however, is not the only way in which National Brewing squeezes the most out of baseball sponsorship. The company also takes these two important steps:

1. It expands outward from the market in which it sponsors baseball to cover surrounding territory as much as several hundred miles away with the radio ballcasts—and does it without spending an extra cent.

2. It maintains the continuity of advertising pressure and fan interest by carrying away-from-home as well as

One million people voted in Boh's election to name Nats' favorite player. Below, ballots brought on field before name



Sponsorship

...te extra fan excitement

home games, and on a live basis.

Though National Brewing uses every means of adding to the punch of radio and tv, it's not one of those companies putting a limited sum into the medium and trying to spread the dollars with gimmicks. National actually is one of the major spenders proportionately among U. S. brewers. It puts about 80% of its budget into radio and television and traces much of its rapid growth in the past five years to results from heavy tv sponsorship year 'round. The company has shot up at least one-third in sales over the five years since it has had tv.

National Brewing's advertising manager during recent years has been Nor-

man S. Almony. Its agency is Kenyon & Eckhardt, New York.

Although National Brewing's 1953 baseball approach shows the experience of a veteran, the company never had actually sponsored baseball broadcasts until last season. Wrestling, local variety shows and packaged fare had been its previous programing.

The company has been bottling beer since 1885 from headquarters in Baltimore. It has two brands, National Bohemian and National Premium. Premium has a limited ad budget and currently is using newspapers and magazines. It just started sponsorship of *I Led Three Lives*, WBAL-TV, Baltimore. It's a higher-priced brand which has distribution in markets as far away from Baltimore as Los Angeles and Chicago. Bohemian, on the other hand, is a popular-priced beer sold regionally in Maryland, Pennsylvania, Virginia, West Virginia, North Carolina, Delaware, Florida and the District of Columbia.

It's National Bohemian that is the heavy advertiser. Bohemian — better (Please turn to page 116)

LET'S BEAT MILWAUKEE!

1954 Baltimore Attendance ?

1953 MILWAUKEE ATTENDANCE
1,826,397

Buy season tickets now!
Save better than 10%, get choice seats!
Milwaukee topped both leagues in 1953.
Baltimore can do it in 1954 if we start playing NOW!
Have a year ticket application. Order them now—save money get choice seats!

NATIONAL BOHEMIAN
"Oh boy—what a beer!"

ORDER OPENING DAY AND SEASON TICKETS NOW! CLIP THIS COUPON

NAME	ADDRESS
CITY	STATE
PHONE	
MAIL TO	

Bill Veeck, former Browns owner, says Jerold Hoffberger, National Brewing president, is one of three men most responsible for bringing team to Baltimore. Even in wintertime brewer is active on radio, tv, in newspapers. Ad above is part of Boh's current campaign to excite fans, sell season tickets to Orioles' games

...al winner: the sponsor. National Brewing credits tie-ins with baseball sponsorship as having big part in making fans Boh enthusiasts



New Nielsen local ratings plan

Using diary technique and new automatic control device, Nielsen hopes to...

Last week, veteran researcher Arthur C. Nielsen told the radio-tv industry that he could come up with a new local area rating service for radio-tv—one that would give timebuyers everything except the kitchen sink if the industry was willing to pay for it.

With this announcement, Nielsen dropped another research blockbuster.

After measuring national radio and tv listening for many years with the automatic, patented Audimeter—a costly electronic measuring device—Nielsen revealed that his proposed new local services would be based primarily on the use of research diaries called "Audilogs." These would be filled out by listeners or viewers (one diary per set measured). They would then be "quality controlled" by Audimeter data and by data from a new Nielsen device called the Recordimeter—a sort of junior-grade Audimeter.

Nielsen thus tossed his Homburg into the local research ring where such research organizations as ARB, Hoop-

er, Pulse, Trendex and Videodex have provided their often conflicting ratings. He also joined ARB, Hooper and Videodex in the use of diaries—a research method the Nielsen organization has not viewed with favor in the past, having often claimed that diaries are subject to "considerable human error."

Nielsen's main reason for a partial about-face on the subject of diaries is

research

apparently a matter of costs. With a local human panel keeping a diary record of radio-tv shows, the costs are much lower than those with a local Audimeter sample. And, unlike the Audimeter, a diary can provide data on audience composition, long a useful timebuying tool in pinpointing air audiences. Moreover, with his new Recordimeter Nielsen feels he has found

a way of compensating for some of the shortcomings of the diary method.

Nielsen's proposed local ratings would give admen:

1. A service to measure both radio and tv using similar diaries and research techniques. The diaries would be cross-checked for accuracy with the existing Audimeter sample. And the new Recordimeter, which acts as a "prompter" will also help to make sure the diary is not filled in falsely (see explanation next to picture at right).

2. Reports covering at least 30 of the country's top radio-tv markets, to be issued on a minimum basis of four times a year (more, if the industry is willing to pay the costs). Each report would cover around-the-clock listening and viewing in a probability sample that would include the correct proportion of single and multiple-set homes (by Nielsen's reckoning). Reports would cover eight weeks of listening and viewing.

3. Research methods designed to

NATIONAL Nielsen ratings use the Audimeter only, with no human measurements needed

Advantages: Audimeter is mechanical device attached to sets. It automatically records length of time listened and to what station. This reduces human error to minimum. Person with Audimeter in his home need only mail tape record of listening to company bi-weekly. Minute-by-minute, 24-hour record of tuning is provided. Panel is fixed which is good for establishing long-term trends. With availability of minute-by-minute record of tuning, Nielsen Audimeter figures can show flow of audience into and out of shows. Virtually all chance of human error is ruled out.

Disadvantages: Audimeter measures tuning only, not whether people were actually listening or viewing (though studies have shown set tuned in generally indicates attention to set). High cost of device restricts size of sample and has kept Nielsen out of local ratings except in few major markets. Out-of-home listening is not measured with Audimeter. Also radio men feel number of multiple-set homes is still underplayed in new Nielsen sample. (Basically same percentage of multiple-set homes will be passed over to new local rating service using Recordimeters and diaries.)

LOCAL Nielsen ratings will use diary filled in by panel members plus new Recordimeter

Advantages: Recordimeter is simple, cheap. It gives warning to panel member that it is time to make entry in diary. For tv light flashes on; for radio light flashes on and buzzer sounds. This warning comes every half hour set is on. Recordimeter purpose is to help see that diary is filled out simultaneous with use of set, not long after. Device also measures total time set is on. This provides check. If diary and Recordimeter differ, diary is thrown out. Thus false listening records can be weeded out. Nielsen diary, like other diaries, yields valuable audience composition.

Disadvantages: New Nielsen method still does not entirely eliminate human element. Panel members may be inaccurate in giving audience composition figures. Or they may feel so curious about presence in home of Recordimeter device and diary that they tune radio and tv set more than is their usual custom. (Nielsen has ways of counteracting this tendency, however.) Since Recordimeter does not record what station is tuned, it can't give minute-by-minute audience flow figures as in completely automatic Audimeter system. Audimeters will be used to check new local ratings.

What you should know about it

provide area ratings that measure all local dialing

Latest Nielsen electronic gadget, Recordimeter, is key to new diary study ►

"It looks just like something dreamed up for George Orwell's book 1984," said an agency research chief last week as he was shown the small grey gadget pictured at right. It was Nielsen's new "Recordimeter," a device which will be used, along with existing Audimeters, to cross-check the accuracy of diaries submitted by members of local Nielsen rating panels. Gadget is actually a sort of Audimeter Jr. It has an on-off switch (which panelist turns "On" at start of week of diary recording), a Veeder counter (which records the total amount of time set is actually on), a flashing light and buzzer (to remind panelist every half hour to fill in Audilog diary). Diary is seen hanging from set.



avoid "short-changing" stations that reach out beyond the metropolitan areas in which most of the local rating services (like Pulse and Hooper) now do the bulk of their measurements. Thus, local Nielsen ratings would be good for a station's whole coverage area and give a count on all the homes reached by a particular program on a particular station. This would be done, said Nielsen, by selecting large areas around metropolitan centers—an average of 10,000 square miles—in which to plant the Nielsen diaries.

4. A report which would give timebuyers a wide range of data, including audience size and composition, cumulative audience, station shares, both the metropolitan-only and whole coverage area audiences. Nielsen feels his data will enable timebuyers to calculate accurate cost-per-1,000 figures, avoiding the pitfalls of such popular-but-inaccurate methods as the "half-of-home-county" and "50% formula" in

which arbitrary cut-offs are used in projecting local ratings against coverage information. His radio figures may, by the way, include out-of-home listening in cars as an "optional" feature.

5. Local research data which, in many ways, will be an extension of the network-level NRI and NTI services. Admen, for example, would be able to get a picture of how a network show behaves at the local level in some 30 leading markets, and how these local ratings compare with the national averages. Nielsen feels that his local services will be generally compatible with the national Audimeter data since the research methods (fixed sample of homes on probability basis, etc.) are similar.

Those are the highlights of Nielsen's proposals. The new Nielsen local ratings will start late this summer, or early this fall—if enough agencies and stations buy them. Nielsen has field-tested his new diary technique and

has detailed plans for putting local ratings in operation, but the go-ahead time depends on industry reaction. Nielsen may well modify some details of the local ratings plan in response to suggestions, after the industry has had a chance to study his plans.

As Nielsen sees it, his main customers for the local ratings will be agencies, who will use this service in
(Please turn to page 125)

Nielsen joins 5 others in local rating race

At the moment, no less than five ratings firms are providing local radio and/or tv research data. They are: American Research Bureau, Hooper, Pulse, Trendex and Videodex. (For details see "What's wrong with the rating services?", SPONSOR, 28 Dec. 1953 issue.)

Chock full o' Nuts



Restaurant firm's ad strategy:

1. New Chock full o' Nuts coffee is same you get in its eating places. Peg for entire advertising campaign: restaurant coffee is "superior" coffee.
2. To hit potential customers with utmost frequency firm narrowed air drive to single radio and tv station in the New York area, used them often.
3. Catchy jingle, repetition of "heavenly coffee" theme hastened brand identification, got coffee 95% distribution in N. Y. area in just two months.

How to launch a coffee that costs 5¢ more



N.Y.C. chain stressed air, made asset of price

by Joan Marks

For the first three days of Chock full o' Nuts coffee's advertising drive you couldn't buy the brand anywhere in the New York market.

The New York City restaurant firm purposely started advertising its new coffee early to help force distribution. Reason: The coffee industry's highly competitive, has plenty of well established brands. It's tough for the newcomer to hit super market shelves unless a lot of customers are actively asking for the particular brand.

Chock full o' Nuts coffee created this demand from consumers with a hard-hitting radio and tv campaign backed up by newspaper and car card advertising. It's now spending over half of its estimated \$500,000-plus annual budget on the air media.

Results? According to the firm, it achieved 95% distribution in the New York area in just two months. (All major chains except A&P, which pushes its own brands of coffee.)

Now that it's on the grocery store

shelves the new coffee seems to be well on the way to reaching its second goal: making enough sales to stay there. This quick headway has come despite the fact that the new brand costs five cents more than most other coffees.

Chock full o' Nuts is a chain of 25 snack bars (the firm calls them "restaurettes") in the New York area specializing in hurry-up meals. William Black, owner of the chain, had long felt the success of the restaurettes was due largely to their coffee. This past

fall he decided to gamble with packaged coffee identical to that served by the restaurettes.

Black faced two main problems:

1. It's virtually impossible for a new coffee brand to survive unless it has some distinctive feature which the old, established brands lack.

2. In this era of can-opener cooking, speed is replacing other considerations in meal planning. Housewives are turning to the instant coffees. That hurts the chances of a new regular coffee.

Chock full o'Nuts coffee got the flavor of newness by building on an old established notion: to stay in business a restaurant's got to serve good coffee.

Here are the main points used by the new brand's agency, Frederick Clinton Co., in air and print advertising:

1. A restaurant's reputation is as bad or as good as the cup of coffee it serves. The finest meal goes unappreciated when topped off by an inferior cup of coffee. The average restaurant, therefore, serves a much better cup of coffee than the average housewife.

2. To make this better cup of coffee restaurants buy a better grade of coffee than can be purchased in a grocery. Chock full o'Nuts packaged coffee is the same coffee that is served in its restaurettes. Because of its superior quality its costs a few cents more than regular coffee.

3. To insure home consumers of getting the same cup of coffee as is served in the restaurettes every tin contains a plastic coffee measure and instructions.

The brand's advertising drive—including radio, tv, newspapers and car cards—was designed to put over these selling points as quickly and as effectively as possible. The agency wrote an easy-to-hum jingle for its air drive; used attention-catching colors and bold type faces in its newspaper and subway ads.

Incidentally, the coffee's over-all budget—over \$500,000—is a much bigger chunk than is usually spent to advertise a new product in its initial year of distribution in a single market. Reasoning behind the expenditure may be that the restaurant chain, in advertising its packaged coffee, is also adver-

Restaurant chain got start during depression days



William Black

Harold Rieff

Chain was born in 1920 when William Black (l.) opened nut stand. When depression hit he converted 10 stands into low-priced snack bars. Today, 25 restaurettes gross \$10 million annually. Black now plots ad strategy for new coffee with Harold Rieff (r.), exec. v.p., Frederick Clinton agency.

tising its 25 restaurettes.

Although the plugs for the restaurant are always indirect, they are, nonetheless, strong facets of the copy. The announcer never says, "Come to any of Chock full o'Nuts 25 restaurettes and you'll get delicious meals as well as the coffee that made the chain famous." But the continuous mention of the fact that the restaurettes' coffee is superior coffee is almost as pointed as a direct pitch.

The ad budget, therefore, is serving a dual function: launching the new coffee, and getting more business for the restaurettes.

Here's how Harold Rieff, executive vice president of the Frederick Clinton Co. and account executive for the

coffee, and William Black, owner of the restaurant chain, approached the radio-tv campaign:

- To get the coffee into stores fast Rieff and Black wanted to make a hard corps of consumers actively demand the brand. The best way of achieving product identification is through repetition. For this reason they decided to concentrate fire on a single radio station and a single tv station, hitting the audience of each as many times as the budget would allow.

- To get the most yardage out of the radio ad outlay within the limits of the single station Rieff selected announcements and participations instead of confining the schedule to a single
(Please turn to page 110)

In addition to announcements firm sponsors tv show, "Jerry Lester's Late Date" (WNBT) which reaches adults (Sat., 11:15 to midnight). Jean Martin, singing star (below), is sponsor's wife



case history



ALL-MEDIA EVALUATION BOARD MEMBERS read articles before publication, give suggestions. Top, from left: George Abrams, ad dir., Block Drug, Jersey City; Vincent Bliss, exec. v.p., Earle Ludgin, Chicago; Arlyn Cole, pres., Mac Wilkins, Cole & Weber, Portland; Dr. Ernest Dichter, pres., Inst. for Research in Mass Motivations. Middle, from left: Stephens Dietz, v.p., Hewitt, Ogilvy,

Benson & Mather, N. Y.; Ben Donaldson, ad & sales prom. dir., Ford, Dearborn; Marion Harper Jr., pres., McCann-Erickson, N. Y.; Ralph Harrington, ad mgr., General Tire & Rubber, Akron. Bottom, from left: Morris Hite, pres., Tracy-Locke Co., Dallas; J. Ward Maurer, ad dir., Wildroot, Buffalo; Raymond Morgan, pres., Raymond R. Morgan, Hollywood; Henry Schachte, v.p., Sherman & Marquette, N. Y.

21-article media series:

how you can use it in your work

Ever since SPONSOR began publishing its 21-article series evaluating media, demand for reprints has poured in. The All-Media Evaluation series has proved of keen interest to executives in every corner of air advertising: account men; ad managers; timebuyers; research men; station and network executives—all have written or phoned to ask for back copies or reprints. Actually no reprints are available because when the series is completed it will be published in book form. (Many orders for the book have already been received.)

The All-Media series has had such wide acceptance because it does a job that had never previously been done anywhere. It boils down the characteristics of each ma-

JOR medium; probes the methods by which admen select media; takes apart the research tools used in picking media. It's virtually a refresher course for advertising men and media people on every level. At the same time it provides analysis which many have found stimulating and helpful in understanding day-to-day media problems. Part 17 in series will appear 22 February.

Perhaps in the press of events you have missed one or more of the 16 All-Media articles published to date. Or you may have read one of the articles and forgotten the issue date. To help you in continuing to use the series in your work you'll find a summary of each part with issue date starting at right.

PART 1. "Why evaluate ad media?" Ten pages of charts including 30 tips to advertisers, agencies and media on evaluation. Two-page chart spells out how typical agency analyzes each major market. Another chart gives figures through years to show how all major media complement each other after initial period of competition (all prosper or show revenue declines simultaneously). Article shows why media selection still is in "cave man stage," cites examples of various yardsticks (20 April 1953 issue).

* * *

PART 2. "Media Basics I." Two pages, including one full page of charts and figures, are devoted to each of the following media: newspapers, direct mail, radio and magazines. Advantages, limitations, biggest clients and growth charts are given for each medium. Spokesmen for each medium tell why advertisers should include their particular media in total advertising schedule. (4 May 1953 issue).

* * *

PART 3. "Media Basics II." Two pages, including one full page of charts and figures, are devoted to: television, business papers, outdoor and transit. Advantages, limitations, biggest clients and growth charts are again given for each medium and media spokesmen tell why advertisers should include their particular media in total advertising schedule (18 May 1953 issue).

* * *

PART 4. "I. How to choose media." Different agencies use different yardsticks in selecting media for ad campaigns. The various techniques are discussed here. Tips from SPONSOR's All-Media Advisory Board and executives of research organizations are given on setting up research, choosing objectives. Chart comparing billings of magazines and air media rebuts *Life's* claim that it leads media parade in annual billings (1 June 1953 issue).

* * *

PART 5. "II. How to choose media." Debate on whether some advertisers' newspaper backgrounds and complexity of air media create bias in favor of print. Twenty-six advertisers, agency men and researchers discuss factors they personally consider most important in selecting and recommending media (15 June 1953 issue).

* * *

PART 6. "What sponsors should know about *Life's* new 4-media study." Article debates whether *Life's* study is really impartial, reprints charts from study to show misuse of statistical data. Network researchers' and agency men's opinions on the study are quoted. Highlights of the report are given with comments by air and print experts on various points (29 June 1953 issue).

* * *

PART 7. "Beware of these media research pitfalls!" Why both the print and air media are guilty of overreaching in their research. Various media sales tests—including tests made by radio networks—are examined to show validity or non-validity. Four principal methods of measuring sales effectiveness are given, with their weaknesses. Chart points up 10 media research traps for the unwary (27 July 1953 issue).

QUOTES

Here are excerpts from letters to SPONSOR on Media Study

COMMUNICATIONS RESEARCH DIRECTOR. Albert A. Shea, director, Communications Research, Toronto: "The tremendous mass of facts on all media is being presented in clear and highly digestible fashion. The layouts are excellent. The articles are full of meaty pieces of highly valuable material. I am certain that there has never been so complete, thorough, objective and highly useful a collection of information about media in America . . . Congratulations!"

ADVERTISER. E. S. Schulman, sales promotion, Shell Oil Co., New York: "The chart giving facts about the rating services is, in my opinion, the most concise and informative reference I have ever seen. I would like permission to reproduce it for distribution among various people in Shell Oil. . ."

MEDIA DIRECTOR. R. F. Hussey, vice president and media director, Foote, Cone & Belding, Chicago: "Sincerest congratulations on a lively and remarkably impartial handling of the highly competitive American media scene. You do full justice to broadcasting but you also recognize newspapers, outdoor and magazines as features of the scenery. This is remarkable broadmindedness. . ."

NETWORK EXECUTIVE. John Burr, assistant manager of advertising and publicity, ABC, San Francisco: "Your article on the Emil Mogul weekly media tests is packed with the facts and figures—and clear thinking—we need to sell San Francisco Bay Area retailers. Therefore, I was wondering if you are planning to have reprints made of this one article. . ."

COLLEGE PROFESSOR. Herb True, assistant professor at the University of Notre Dame: "Your All-Media Evaluation Study looks like the greatest thing you, or any other publication, for that matter, ever attempted. . ."

RADIO-TV DIRECTOR. Miss Dee Freiday, radio-tv director of Gibbons Advertising Agency, Tulsa: "Your current series on Media Basics is, in our opinion, one of the finest yet—congratulations!"

BUSINESS PAPERS EXPERT. John B. Babcock, manager of information service, The Associated Business Publications: "We were quite impressed with your series of media evaluation articles. You did an especially good job on business papers in the small space that you were allotted. I'm wondering in what shape the entire study might be reprinted later on. . ."

TRANSPORTATION EXPERT. George B. MacGlennon, managing director of the Natl. Association of Transportation Advertising: "I realize there must have been a tremendous amount of work that went into this series and I think you have made a real contribution. . ."

PART 8. "11. Beware of these media research pitfalls!" Entire text of Advertising Research Foundation's criteria for advertising and marketing research is reprinted. Discussion of "Mediamatics" (attempt to reduce media selection to a mathematic formula). Twenty-one researchers, agency men, advertisers and air experts tell how they set up tests and use media research (24 August 1953 issue).

* * *

PART 9. "How 72 advertisers evaluate media." Four pages of charts tabulate answers each of 72 advertisers gave to SPONSOR's 16-part questionnaire on media evaluation. These advertisers spend total of \$137 million annually on advertising. Questions are explained and SPONSOR's conclusions given. Includes information on advertisers' sources for media data; methods of determining media effectiveness; which medium advertiser considers most effective. Includes list of 11 most important facts learned in survey of 2,000 advertisers (7 September 1953 issue).

* * *

PART 10. "How 94 agencies evaluate media." Four pages of charts tabulate answers each of 94 agency men gave to SPONSOR's 16-part questionnaire on media evaluation. Includes information on agencies' sources for media data; methods of determining media effectiveness; which medium agency considers most effective. Background of admen answering questionnaire is also given. List of 10 most important facts learned in this survey of 1,000 agency men (21 September 1953 issue).

* * *

PART 11. "How BBDO evaluates media." Bernard C. Duffy, president of Batten, Barton, Durstine & Osborn, one of world's largest agencies, gives personal opinions on the various media, tells what his agency wants to know about media before planning an advertising campaign. Included are specific examples of which media are best to fill special needs of certain products (5 October 1953 issue).

* * *

PART 12. "How Emil Mogul tests media weekly for Rayco." Customers fill out cards while they wait to get their auto seat covers fitted. These cards indicate what made customer come to Rayco for seat covers and in what media they've noticed Rayco ads. Article gives results of such tests, with detailed explanation of how agency can go about setting up similar system for its own clients. Full page of charts shows how you can profit by being able to check media on weekly basis (19 October 1953 issue).

PART 13. "Why these 31 advertisers DON'T use air media." Results of mail-and-phone survey of 199 advertisers who are non-users of the air media. Easy-to-read chart lists name of company, product it manufactures or distributes, agency, 1953 advertising budget and the reasons it gave for not using air media. Among reasons most commonly cited: product "unsuitable" for air advertising; radio and or tv are "too expensive"; radio gives too much coverage where product isn't being sold; radio and/or tv "flopped" in past, firm hasn't tried them since. (16 November 1953 issue).

* * *

PART 14. "What's wrong with the rating services." Comprehensive reference chart gives point-by-point comparison of the rating services from the standpoints of basic data supplied; techniques; sample bases; limitations, and advantages. Includes SPONSOR's own ideal rating system and how the six existing services compare from aspect of sample size, breakdown of figures given, and so on. Includes seven important DON'T'S in using ratings (28 December 1953 issue).

* * *

PART 15. "What's wrong with print measurement services?" Facts about the three readership services including their sampling methods, questioning procedures and how much each one costs. List of basic questions advertisers raise about readership services. Article includes opinions of researchers on the services, explains why knowing the facts about each one is vital to advertisers and agencies (11 January 1954 issue).

* * *

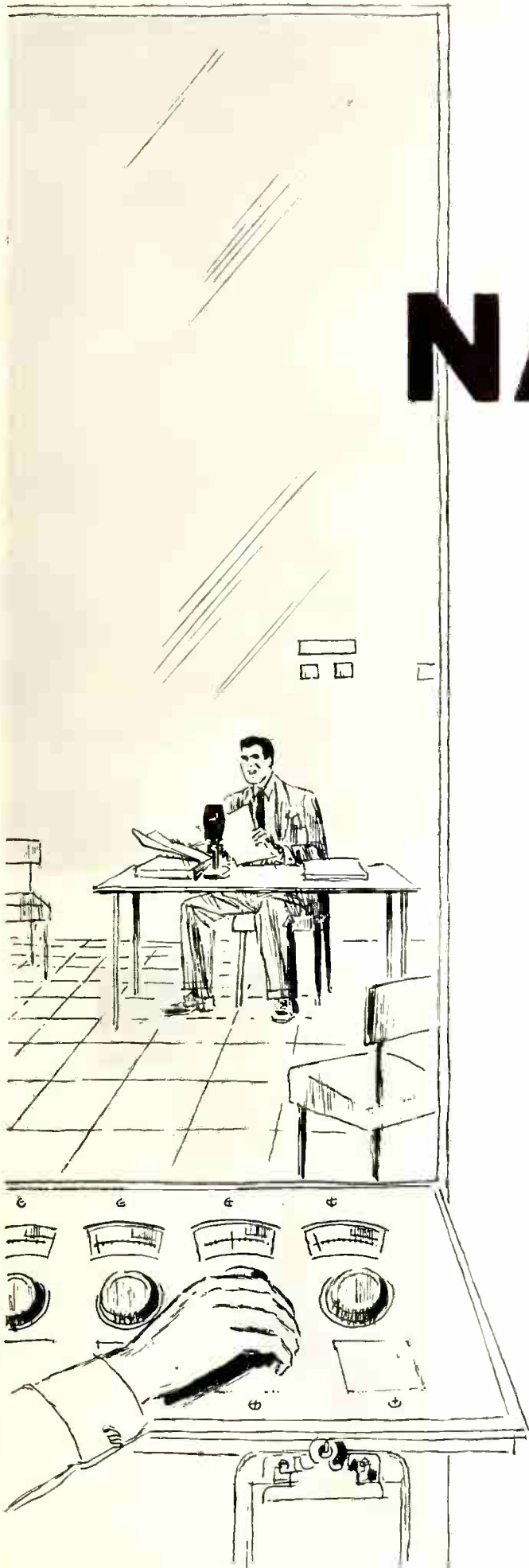
PART 16. "How different rating services vary in the same market." Ward Dorrell, research director of John Blair & Co. and Blair Tv, station rep organization, points out the fact that different services often come up with widely divergent ratings and sets-in-use figures for the same market. Dorrell underscores importance of using other criteria besides ratings when planning advertising campaign. Three easy-to-read bar charts give examples of variation in same markets (25 January 1954 issue).

* * *

COMING: Part 17. "How to set up an ideal media sales test." Part 18. "Psychological aspects of media." Part 19. "Sales impact of radio and tv." Part 20. "New media evaluation and research developments." Part 21. "SPONSOR's conclusions on media evaluation."



STUDY TO BE PUBLISHED IN BOOK FORM later on this year, in response to many requests by readers. No single articles will be reprinted separately. Book will contain entire 21 articles which comprise the All-Media Evaluation Study originally printed in SPONSOR beginning 20 April 1953, including all graphs, charts and pictures accompanying the articles. Volume will be invaluable source of reference material for advertisers and agency men. You may reserve your copy now by writing to SPONSOR, 40 East 49 St., New York 17.



NEWS

makes

NAMES

on

WFBR!

Yes, indeed! While the reverse is still true, it's a fact that WFBR's skillful news-handling is rapidly building the good names of our local and national news sponsors!

At WFBR in Baltimore, we know that hot news cools fast—and, like explosives, must be handled expertly—with a sure, deft touch.

Our full-time news director *works on nothing else but news*. Our handling of on-the-spot news has become a "buy-word" in Baltimore. Advertisers, fully aware of the commercial value of this kind of effort, are buying WFBR newscasts in increasing numbers.

We are now happy to announce the most comprehensive sponsorship of newscasts in WFBR history.

CURRENT WFBR NEWS ADVERTISERS

MOBILGAS — 24 Newscasts Weekly

ESSO — 24 Newscasts Weekly

ARROW OIL — 1 Newscast Weekly

BETHOLINE-SINCLAIR — 6 Newscasts Weekly

DAVIDSON TRANSFER & STORAGE CO. — 3 Newscasts Weekly

FIDELITY STORAGE CO. — 3 Newscasts Weekly

J. NORMAN GEIPE — 6 Newscasts Weekly

S. & N. KATZ — 3 Newscasts Weekly

SAVINGS BANK OF BALTIMORE — 6 Newscasts Weekly

PARTICIPATING SPONSORS

FORD MOTOR CO. — 14 Participations Weekly

MUSTEROLE — 5 Participations Weekly

WFBR

The station that has *EVERYTHING!*

5,000 WATTS IN BALTIMORE, MD.

ABC BASIC NETWORK • REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

THE COMPANIES
YOU KNOW—
KNOW
SCREEN GEMS
TV COMMERCIALS

SCREEN GEMS
Producers of
Film Commercials
for TV for

- AMERICAN TOBACCO COMPANY
- AMOCO GAS
- BORDEN'S
- CAMELS
- CAMPBELL'S PORK AND BEANS
- CARLINGS ALE
- CHEVROLET
- CHESTERFIELDS
- CHRYSLER
- COCA-COLA
- CROSLY
- DUMONT
- ELGIN WATCH
- ETHYL CORP.
- FORD MOTOR CO.
- FORD FOUNDATION
- GENERAL MOTORS
- GERBER'S BABY FOODS
- GORHAM SILVER
- HELENA RUBINSTEIN
- IMPERIAL OIL
- IPANA
- JERGENS LOTION
- LEES CARPETS
- LIGGETT & MYERS
- LUCKY STRIKE
- MOTOROLA
- OLDSMOBILE
- PALL MALL
- PEPSI-COLA
- PIEL'S BEER
- PLYMOUTH
- PROCTER & GAMBLE
- PRUDENTIAL INSURANCE
- SCHAEFER BEER
- U. S. STEEL CORP.



FOR THE SECOND
YEAR IN A ROW
SCREEN GEMS
produced
TV COMMERCIALS
for FORD and LUCKY STRIKE
named best by the **FAME POLL**



OLDSMOBILE!

PLYMOUTH

Camels

PALL MALL



CHRYSLER



Motorola

CARLING'S
Red Cap Ale

SCREEN GEMS INC.
TELEVISION
SUBSIDIARY OF COLUMBIA PICTURES CORPORATION
233 WEST 49th STREET, NEW YORK CITY
Circle 5-5044

SPONSOR

1954

TV FILM COMMERCIALS

index

Project editor:
Charles Sinclair

Over-all look: Latest SPONSOR survey of film commercial producers and film service firms reveals an \$18 million tv film outlook for 1954, up some 20% from last year. Latest commercial trends are analyzed in this extensive report.

page 41

10 tips from producers: Want to cut down your tv film commercial costs? Want to improve the quality of your filmed video selling? Here, many of America's top tv film producers reveal tricks of the trade, give practical hints.

page 46

Service firms: A sponsor's film commercial operations can run a lot more smoothly if he (and his agency) know their way around the tv film service firms. Here's a report on how such firms provide everything from lab work to music.

page 48

Directories: Results of a two-month survey of the video film industry. Eleven pages list producers, facilities, and production credits, as well as service firms and the film specialties these firms provide agencies and clients.

page 50

This section covers tv film commercials. Last issue: film programs



INDUSTRY HAS MASTERED TEAMWORK, CAN TOSS OFF COMPLEX COMMERCIALS LIKE TRANSFILM BATH TUB SCENE FOR P&G'S "ZEST."

1954 splash in tv film commercial

Producers see 20% business increase this year over 1953 levels, but small fi

Four words summarize the status of today's tv film commercial industry:

1. Bigger.
2. Slicker.
3. Progressive.
4. Cost-conscious.

That's the adman's eye-view emerging from a three-month SPONSOR study of filmed television commercials.

To gather its facts, SPONSOR surveyed or interviewed more than 120 video commercial producers, from industry toppers to regional film makers. In

addition, SPONSOR contacted the leading film service companies, from film laboratories to stock shot libraries.

The results of the survey appear in this over-all report and in the two detailed articles you'll find later in this section. In addition, there are two sets of directory listings: (1) Producers (firm names, services, credits) starting on page 50; (2) service companies (names specialties, locations) starting on page 92.

(For a report on the booming busi-

ness in syndicated film programs, see section in the 25 January issue of SPONSOR.)

Here are the highlights of SPONSOR's film commercial study:

• Tv film commercials, like filmed programs, are a big-time business. In questionnaires sent out by SPONSOR producers of film commercials were asked to reveal in confidence their 1953 grosses derived from video assignments.

Some 36 companies (representing



END COLOR PROBLEMS STILL BEDEVIL PRODUCERS

5 million

can find the going tough

about a third of the industry and about half of those replying to the survey) gave answers. Their total: \$8,432,000. A projection to the whole industry, based on the size of the reporting companies, industry growth rates in the past two years and other factors, results in a 1954 guesstimate for all tv commercial producers of about \$15 million. Adding in the estimates of the tv work done by service firms, the grand total comes to nearly \$18 million for the present year.

• Nearly all tv sponsors use film commercials of one form or another. A recent study of 1953 tv films by *Ross Reports on Television* showed that 4,750 film commercials were made last year for 750 products of 543 sponsors local and national, through some 215 ad agencies. This represented "more products for a greater number of sponsors represented by a larger group of agencies than reported in previous years," said *Ross Reports*.

• The 1954 business outlook in tv film commercials is good, producers and service firms feel. Nearly seven out of 10 firms replying to SPONSOR's survey said they anticipated a business increase this year as against last. Estimates ranged from 10 to 50% increase. Consensus: Tv film commercial business activity, spurred on by the emergence of many new tv markets in recent weeks, is likely to be up as much as 20% this year.

That's the broad picture at the moment.

Here is a topic-by-topic report on other key trends and developments in the multi-million dollar tv commercial industry.

► **Main trends:** These trends, among many others, were cited most frequently by producers:

1. More visual "sell," with fewer commercials that could be described as "radio with pictures."
2. Fewer actors and fewer unfamiliar faces in tv commercials, since Screen Actors Guild (SAG) re-use payments are a major cost factor today.
3. A high interest, if not a high production level, in tv color film commercials for the near future.
4. More concentration of tv commercials in the hands of fewer tv film producers, with many firms switching back to production of business films and not seeking new tv activity.
5. More imaginative use of the technical tricks of the film trade (wipes, opticals, animation), although some commercials are becoming gimmicky.

These were some of the comments from film producers:

"There are actually two trends evident now in our tv commercial work. In spot commercials (for non-programming use) the tendency is to make the films more costly and more complex and to make fewer commercials do the job. In program commercials, the tendency is to make them simpler (such as the simple 'personality' pitch)

and to make more of them. Both trends stem from the SAG code. There's also a trend toward originality and freshness."—*Harry W. McMahan, president, Five Star Productions.*

"The trend in tv film commercials is for greater production value plus immediate eye appeal, with a tendency to establish advertised product as soon as possible and maintain this identity throughout the entire commercial."—*Charles Michelson, president, Charles Michelson, Inc.*

"Another noticeable trend is toward good quality tv commercials. Sponsors and agencies have learned that there simply are no short cuts to making good tv spot commercials. It takes time, effort and money. The fooling around with cheap, single-system sound-on-film spots and the effort to get something for nothing are gradually disappearing. In their place there is a growing realization that good tv film commercials are worth more than the money they cost."—*A. E. Wright Jr., president, Condor Films.*

"We predict that sponsors, particularly local and regional sponsors, will become critical of the quality of the commercials they used during 1953. These advertisers have gone through their educational period and will now be searching for film commercials that combine quality with economy."—*J. Don Alexander, president, Alexander Film Co.*

"The most noticeable trend in television commercials on film is that few-

(Please turn to page 94)

Fewer "new faces" among tv commercial talent, more and more emphasis on "visual sell"

Trends: Producers and admen today are striving to keep film costs down and production quality up. Not all succeed. SAG scales have meant that new talent seldom gets a break. On most occasions "substitutes" are used.

Outlook: More production of television film commercials is likely to be done by fewer firms, many people feel

10 tips to agencies on how to get along with producers

Money can be saved if admen work efficiently with film makers

Most tv admen today have had plenty of basic training in the problems of putting commercials that sell on film.

But film producers still run into situations like these:

- A producer in a large Southern city recently received a film commercial script from a meat packer's ad agency. According to the script, the commercial was to open with a shot of hundreds of hams hanging in a huge smokehouse. Laboriously, the producer had to talk the agency into a simpler shot. "To build and light this smokehouse scene," he later told SPONSOR,

"would have thrown the sponsor's entire tv budget way out of line."

- In New York a large commercial producer recently received a call from the newly appointed film executive of a medium-sized ad agency. Without batting an eyelash, the agencyman asked the producer if he would be willing to make "a couple of minute commercials with synchronous dialogue and stop motion for \$600 apiece." The producer—who normally charges around \$5,000 each for good minute commercials of this sort—declined with no attempt at politeness.

In its extensive survey of leading

film commercial producers, SPONSOR asked film executives for their advice to tv agencyman and sponsors on getting the best in tv film commercials.

A wide variety of answers were received, ranging from the ABC's of the business to valuable, money-saving tips concerning the latest film techniques. SPONSOR presents below a round-up of 10 of these tips from men who make films to the men who buy them.

1. *Do business with reliable, established producers.* This bit of basic advice ran through nearly all of the comments of the film producers responding

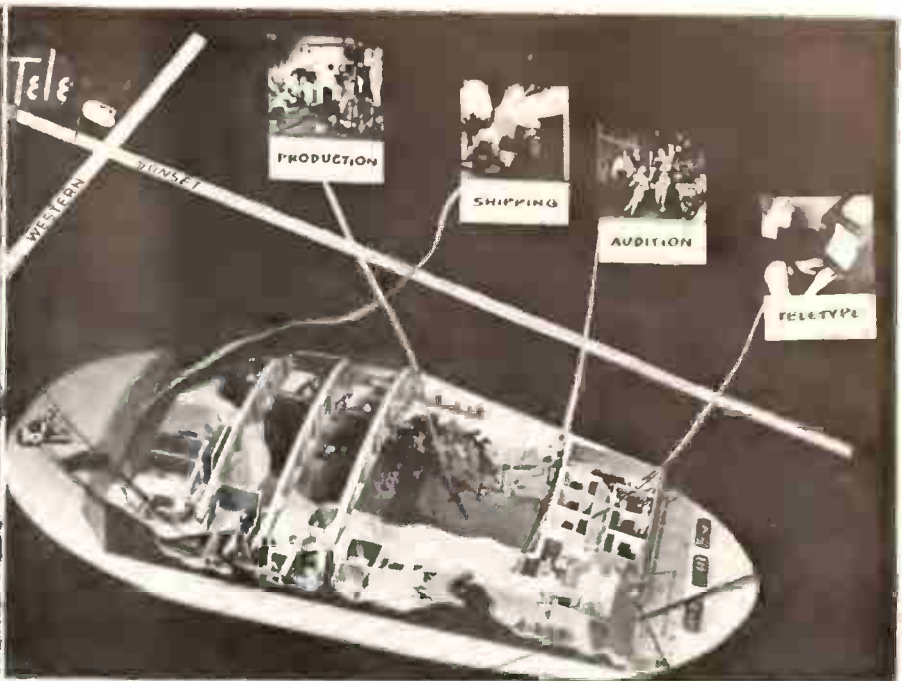
Pre-production conferences are the key to smooth agency-producer liaison, producers feel. At this stage, changes are relatively simple

Later, a change can cost thousands. Here, Biow tv commercial supervisor Sol Dworkow discusses Joy commercial with Ezra Baker of IMPS





Color film commercials will require new techniques, close co-operation of film makers and admen. Above (l. to r.) Peter Elgar, producer; Joseph Noble, Film Counsellors; Abbott Spencer, Tom Vietor of SSCB discuss commercial for Pall Mall



Explaining the complexities of film commercial production to admen is a necessity for smooth operation, say producers. Telepix Corp. (L.A.) recently built a cut-away model of their firm's floor plan to show advertisers and agencies the step-by-step processes involved in making commercial tv films

to SPONSOR's questionnaires.

This remark from L. P. Mominee, vice president of Atlas Film Corp., was typical: "Carefully check a producer's facilities and experience and make sure you are dealing with a reputable organization."

This sounds on the surface like patronizing advice and perhaps a knock at the smaller producers. Not so. All of the producers—including Atlas—were quick to praise others in the business, large and small, who are doing a good, creative job.

2. *Producers can be judged to some extent by their credit lists—that is, the commercials they've made.*

Such a checkup at least shows the

caliber of the clients served. (See list of producers and commercial credits, starting on page 50.)

Several producers also suggested to SPONSOR that a tv client about to make some tv commercials would do well to scan through credit lists to look for a film producer who has done several commercials for accounts that are in the same business as he is. In other words, a bakery client should look for producers who have made bread and cake commercials.

Reason: Although a client would never dream of having his ad account handled by an agency that already had a competing advertiser in the shop, this philosophy does not necessarily apply to tv film commercials. Producers who

have done several commercials for a specific product category—cigarettes or beer, for instance—have usually worked out all the minor production headaches that go with handling any cigarette or beer film. Such problems might include everything from preparing a list of models with attractive hands (to hold the cigarette) to knowing how much light you can use on a glass of beer (before the "head" collapses).

Knowledge like this on the producer's part enables him to advise agency and client in the planning stages regarding certain general production problems with particular product types. Also, it enables him occasionally to

(Please turn to page 97)

What producers say about agencies

- ▶ Chief gripe of producers is that they are "always being rushed" by ad agencies who want top-quality film work on a "disaster basis." This, film makers say, invariably results in upped budgets and tempers.
- ▶ Some agencies try to get around the sizable costs of tv film production by shopping for bargains in tv film work. Losses must be made up eventually by the producer, or else the sponsor will get poor quality.
- ▶ Admen with little film knowhow are sometimes placed in high authority at agencies, producers complain. This can result in exasperating and costly experiments while high-priced camera crews and talent stand around idle.

How agencies reply to producer gripes

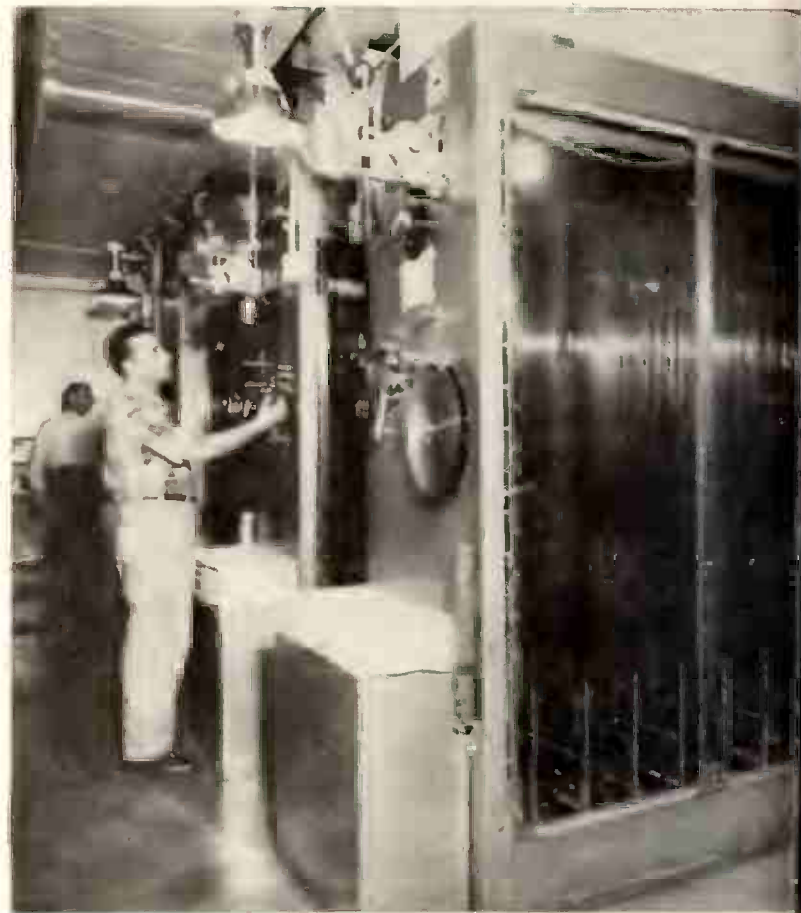
- ▶ Advertising business moves a lot faster than the usual pace of movie business, admen state. Sometimes, fast deadlines are necessary when a new television campaign is breaking. Producers are compelled to adjust.
- ▶ Producer bids on film jobs sometimes have no rhyme or reason, some agencies complain. Even the most detailed storyboard can bring a dozen or so different bids from a dozen or so different producers, admen say.
- ▶ Film executives occasionally tend to make a "big mystery" out of the normal processes of tv film job, making it most difficult for admen to learn all the routine steps of commercial television film making.

What you should know about film service firms

Need release prints in a hurry?

Want a stock shot? Titles? This

report will show you where to look



DEVELOPING: Firms like Movielab are geared to handle all of laboratory work, from negatives to finished prints.

Few admen will recognize most of the names of film service companies listed in the directory which starts on page 92 of this issue.

Fewer still have seen with their own eyes the extensive, often complex machinery and equipment used by these service firms, some of which is illustrated in the pictures on these pages.

Yet film service organizations are an integral, important part of the business of making tv film commercials.

According to estimates of several executives in this field, these firms will do about \$3,000,000 worth of business in handling filmed video fare for producers, agencies and sponsors this year.

What exactly is a tv film service firm?

Roughly speaking, these specialties bear about the same relationship to the tv film industry that paint shops, body-and-fender repair, motor tune-up, parts shops and seat-cover installers bear to the automotive industry. These film specialties are listed and discussed briefly above and in the box at right.

For the most part, they duplicate many of the services that the major commercial film producers already have in their studios. Or else they duplicate, to some extent, tv film art departments

and shipping facilities of the leading ad agencies.

Big commercial producers and big ad agencies of course save some money in the long run by handling most, though not all, production and shipping details themselves, since service firms are in business to make a normal profit on their work. And, a self-contained producer can exercise complete control, step-by-step, in his film commercials—something which you can't always do if the work is parceled out all over town.

But not all producers are giants, and not all ad agencies have the space (or the tv billings) to set up their own large-scale film operations.

That's where the film service companies come in.

A small producer with limited facilities can—by having his animation, sound recording, titles, lab work and other details handled by independent contractors—turn out some pretty fancy commercials. Medium-sized agencies can move quickly in setting up big multi-market tv spot campaigns with filmed programs and commercials. Even big organizations, caught in an occasional rush job or needing a unique specialty, call on service firms,

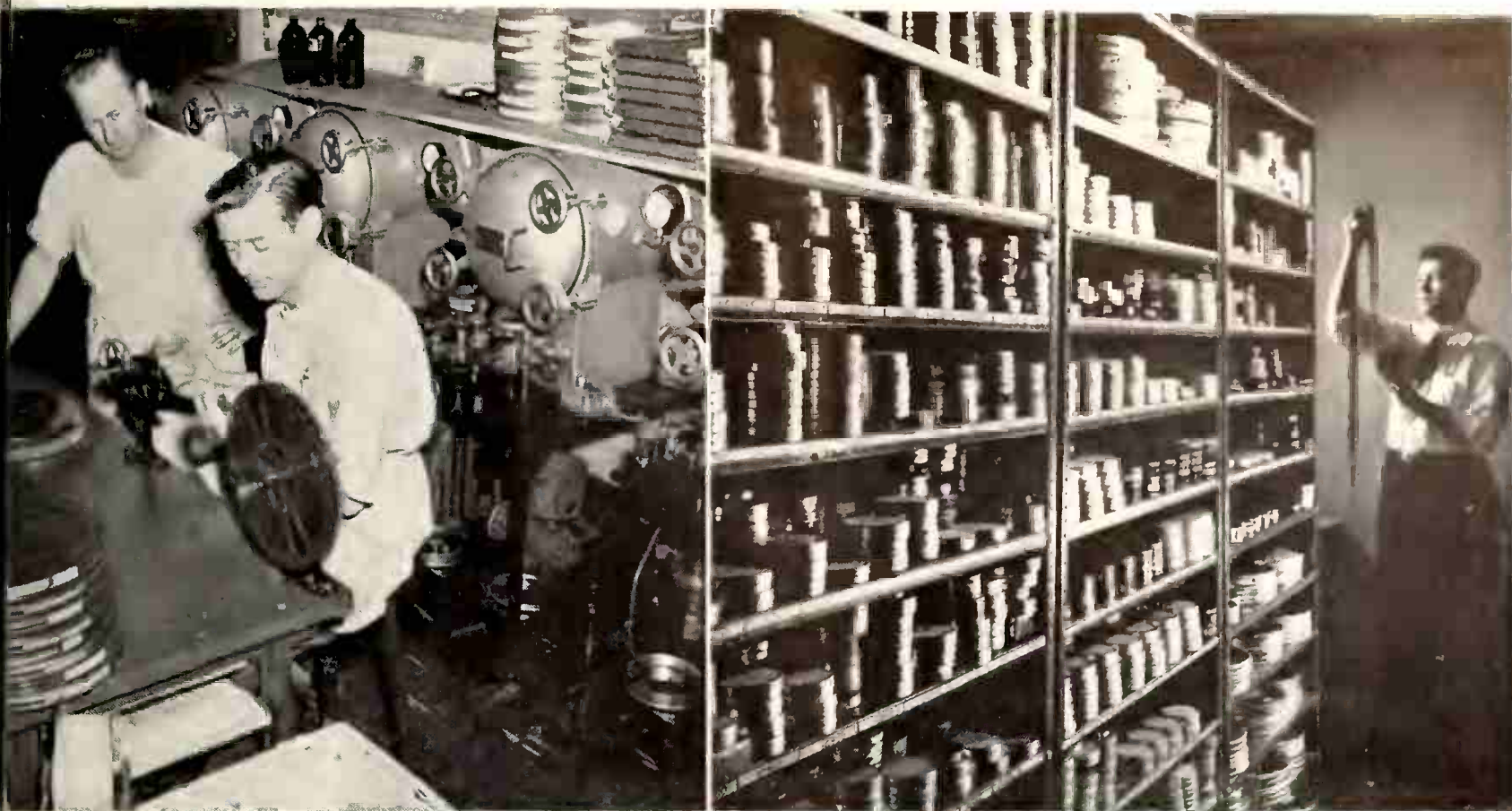
Here are just a few recent examples of how film service companies aid tv producers, agencies and sponsors:

- Last December, the Ford Motor Company began work on a huge spot tv campaign to plug its 1954 models. So many commercials had to be routed, packed, shipped and stored that the agency—J. Walter Thompson—turned to a firm that specializes in distributing film, Modern Talking Picture Service.

According to Alex Leslie, N.Y. manager of MTPS, "Six thousand Ford film commercials were shipped to over 300 tv stations in two weeks." The campaign started right on schedule.

MTPS, incidentally, handles many big tv shipping jobs for ad agencies which include: Y&R, McCann-Erickson, N. W. Ayer, Leo Burnett, Compton, Benton & Bowles, Weintraub and FCB. Services include inserting commercials in filmed programs, inspecting, shipping and film storage.

- Many a film commercial and/or program has been damaged by inexperienced handling at agencies and tv stations, or by being projected and wound on faulty, dirty equipment. Accordingly, film treatment firms—like Peerless, Comprehensive, and Vacuumate—are today doing a sizable tv film



TREATING: Video films last longer when toughened by special high-vacuum process of Peerless Corp., New York, Hollywood

SHIPPING: Modern Talking Picture Service can store and route as many as 6,000 tv commercials in two weeks for a single tv client

business in addition to their business film and theatrical contracts.

Such "treatments" are primarily processing steps applied to the final release prints, and often to original negatives. They range from high-vacuum vapor processes that toughen and elasticize the film emulsion to scratch removal and cleaning. Results: Tv film prints last longer and can be "bicycled" between tv stations with less chance of disrupted schedules due to damaged films. This actually cuts down replacement costs, and often pays for itself.

Several commercial producers—like Jam Handy, Wilding, Sarra, Reid H. Ray, Fordel and Byron—have been licensed by the film treatment firms to process tv film commercials right in the producer's own shop. And, several program syndicators—including Ziv-Tv, UTP, NBC and Guild Films—have program prints treated before shipment to stations.

• Late last season, P. Ballantine & Sons placed an order for tv commercials with Caravel Films, a New York producer. Theme of the commercials: "It's always winter in your refrigerator where you store your beer. But Ballantine is deep-brewed for flavor—flavor

(Please turn to page 108)

SOUND: Firms like Cinesound, RCA Victor, Sound Masters maintain elaborate sound studios where producers and agencies can add music, narration, dialogue to films and tapes of all varieties. Such firms aid film men greatly in adding extra production polish to tv commercials.

OPTICALS: Only the largest commercial film producers have complete facilities for fancy opticals—special effects, laps, wipes, miniatures, trick shots, etc.—which have become a fairly standard ingredient of hard-hitting tv spots. Many producers sub-contract opticals.

ANIMATION: Like opticals, limited and full animation often adds sock to tv film commercials when a client is trying to establish a brand name or trademark. An expensive specialty, animation is often done on sub-contract by firms like Cineffects, Cartoonists, Kleidon.

TITLES: To create title effects, "crawlers," brand name slugs and the like, firms such as Graphic Arts Workshop and QQ Motion Picture Titles maintain shops equipped with artists, printing presses who can work on all backgrounds, from acetate to formica, for video commercials.

STOCK SHOTS: Need a few feet of bathing beauties, busy highways or the Eiffel Tower for a tv commercial? You can find almost anything you can think of at nominal prices in the libraries of NBC TV Film, Telenews, others where 157 million "stock" footage exists.

MUSIC: Mood and bridge music of all types for all kinds of tv commercials can be located quickly and purchased by producers and agencies in the libraries of firms like Audio-Master Corp., Columbia Transcriptions, Thomas J. Valentino. Catalogues range from fanfare to endings.

TV FILM COMMERCIAL PRODUCERS: includes list of their 1952-'53 accounts

NAME OF FIRM, LOCATION AND SALES CONTACT	FACILITIES INCLUDE			AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
	Animation	Color	Shipping	
ACADEMY FILM PRODUCTIONS, INC. 123 CHESTNUT ST. CHICAGO 10, ILL. BERNARD HOWARD MICHIGAN 2 0125	X	X	X	Holsum Bread, Melody Hill Wine, Chesty Potato Chips, Col-R-Corn Pop-Corn, Cunningham Drug Stores, Hannah & Hogg Wine, Chuckles Candy, Kayo Chocolate Drink, Pfeiffer's B...
ALEXANDER FILM CO ALEXANDER FILM BUILDING COLORADO SPRINGS, COLO. J. DON ALEXANDER MELROSE 2 271	X	X	X	Union Pacific Railroad, Hudson Cars, Continental Airlines, Seven Up, Walter Kendall Food, Mrs. Baird's Bakeries, Bowman Biscuit Co., Duffy's Drink, Feature Ring Co., G... Audograph, Morton Foods, Mountain States Telephone & Telegraph Co., Pfaff Sewing Machines, Prince Dog Food, Arden-Sunfreeze Creameries, Calgon, Inc., Central Nebraska Pack Co., Lindeman & Hoverson Co., Budweiser, Frigidaire, Maytag, Elgin National Watch Co.
ALL-SCOPE PICTURES INC. 725 BEVERLY BLVD. HOLLYWOOD, CAL. GORDON S. MITCHELL WYOMING 115	X	*	X	S.O.S., Tuffy, Louis Milani's Salad Dressing, Rancho Soup, Goebel Beer
AMENIC TELEVISION AGENCY TOWER THEATRE SPRINGFIELD, MO. 6 3273	*	*	*	S. E. Dabbs, Holsum Bread, C. Meek Lumber Co., Mono Mfg. Co., Springfield Grocers Co
AMERICAN FILM CO 1329 VINE ST. PHILADELPHIA, PA. FREDERICK P. WEINER WA 2 1801	X	X	X	(Not reported)
AMERICAN FILM PRODUCERS 1600 BROADWAY NEW YORK 19, N. Y. ROBERT GROSS, PLAZA 7 3913	X	X	X	Marcal Paper Products, National Guard Recruiting, Stokely & Van Camp Foods, Arm WAC Recruiting, Prudential Insurance Co., U. S. Army Nurse Corps, Sylvania Electric
CLYDE ANDERSON 334 1/2 ST. SALT LAKE CITY, UTAH	*	*	*	Country Club Potata Chips, Fisher Baking Co.
LEONARD ANDERSON 115 WEST 15TH ST. NEW YORK, 36, N. Y. LEONARD ANDERSON PLAZA 7 1162	--	X	X	Cora Jewelry, Buitoni Macaroni, Vaseline, Flit, C-N, Geritol, Serutan, Nunn-Bush Shoes.
ANIMATED PRODUCTIONS, INC. 1600 BROADWAY NEW YORK, N. Y. AL STADL COLUMBUS 3 2932	X	X	X	Listerine, Canada Dry Ginger Ale, Hazel Bishop Lipstick, Cannon Towels, Roosevelt Rac
ATLAS FILM CORP. 1111 SOUTH BOULEVARD OAK PARK, ILL. NORMAN C. LINDQUIST ALSTIN 7 8620	X	X	X	Sunbeam Appliances, Greyhound Buses, Budweiser Beer, Pure Oil Co., Kellogg Cereals, Washers & Dryers
AUDIO PRODUCTIONS, INC. 630 NINTH AVE. NEW YORK, N. Y. PETER J. MOONEY, COLUMBUS 3 6771	--	X	X	Campbell's Catsup, Mott's Apple Products & Prunes, Birdseye Products, International Ca., Singer Sewing Machine
BALL PRODUCTIONS & TELEVISION FILMS, INC. 1751 S.W. THIRD AVE. MIAMI, FLA. H. S. JOSEPH, 82 3763	*	*	*	Cities Service Gasoline, P&O Steamship Cruises, Pabst Beer, Maule Concrete Products, Cala
GEORGE BLAKE ENTERPRISES, INC. 370 PARK AVE. NEW YORK 17, N. Y. DICK DONNER CIRCLE 7 2201	--	X	X	Necchi Sewing Machines, Prestone Anti-Freeze, Ben-Gay
THOMAS J. BARBRE PRODUCTIONS 121 1/2 EAST VIRGINIA AVE. DENVER 9, COLO. THOS. J. BARBRE RACE 1605	X	X	X	Colonial Fuel & Iran Corp., Gates Rubber Co., Publix Cab Co., C.F.&I. Co.
JOHN H. BATTISON PRODUCTIONS 4519 ROXBURY DR. BETHESDA, MD. JOHN H. BATTISON, OL 9 954	X	X	X	(Not reported)
BEACON TELEVISION FEATURES, INC. 420 ROYLSTON ST. BOSTON, MASS. J. LEONARD SANDERSON C 1 881	X	X	--	Marshmallow Fluff, Salada Tea, Lewis Candy, Grandmother's Mince Meat, Barba's Furgur Pontiac Dealers Ass'n, Glenwood Range, Avon Soles
BENSON PRODUCTIONS 1920 BROADWAY KANSAS CITY, MO. A. A. BENSON VALENTINE 2 23	*	*	*	Kraft Foods, Rusco Windows, Majestic Steak House
BLINKEY PRODUCTIONS 104 WEST END AVE. NEW YORK 2, N. Y. MURRAY KING, SIQUELIANNA 7 415	X	X	X	Amazo Instant Dessert, Seven-Up, Tv Time Popcorn, Jr. League of Arkansas

SYMBOLS X means company has this facility available. -- means company does not have this facility. * means no report available on facilities.

UTP Proudly Presents... A distinctly New and Authentic 1st RUN Family-Situation Adventure Series...with a Salty Tang!

LD--FIRST WEEK

STANDARD OIL
WESTERN STATES
OLDEST ICE CREAM
MARKETS
ALL CITY BEER
MARKETS

AVAILABLE—in
any markets

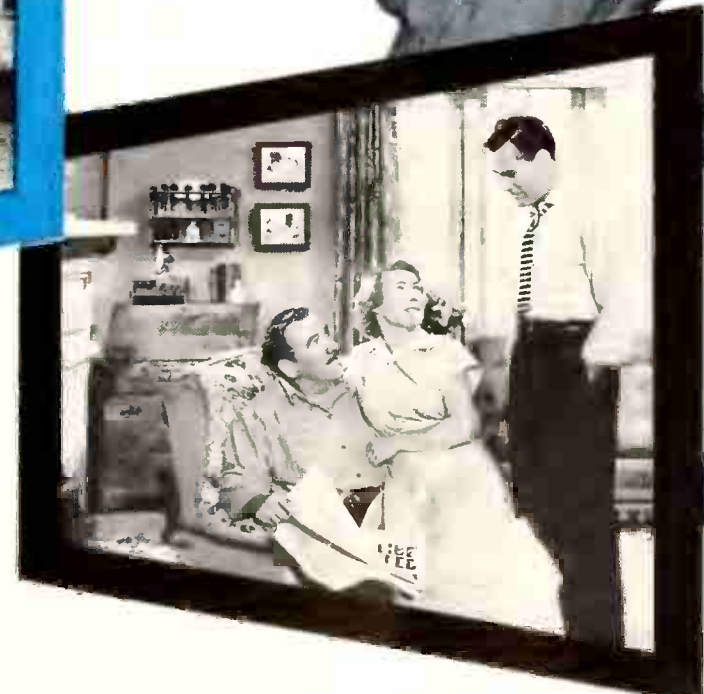
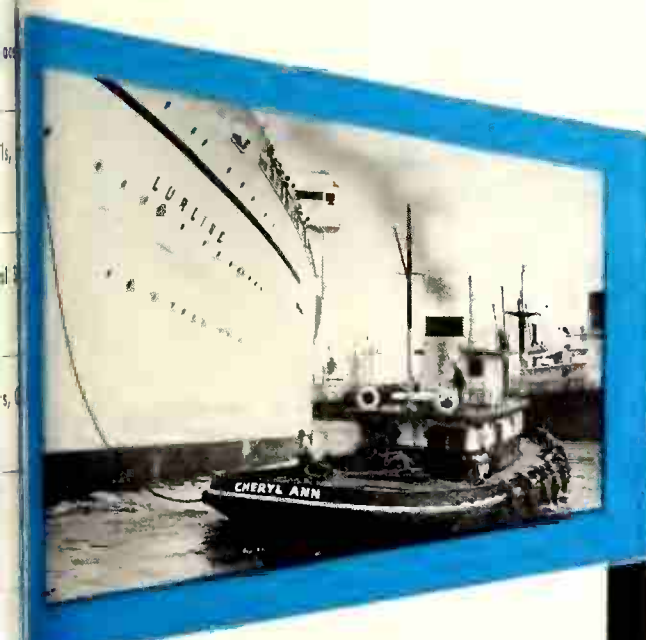


WATERFRONT

starring

PRESTON FOSTER as Cap'n John of the good tug Cheryl Ann

WATERFRONT with its authentic locale really lives. The people on the docks, the tugs, the gulls, the noises, and the smells of the wharf all come alive as you work, fight, worry and love with the men and women who are all part of this colorful WATERFRONT.



WATERFRONT—The only TV film series today that could not possibly be done live. (It was shot on location at picturesque Los Angeles Harbor, San Pedro, California.)

WATERFRONT—with the largest running cast of recurring characters of any TV series, live or filmed.

WATERFRONT—where every foot of film was shot especially for this production.

WATERFRONT—the only TV series available whose male and female characters develop on endless supply of action-adventure and family-situation plots.

WATERFRONT—IS A PRESTIGE BUILDER FOR THE MODERN FAMILY. A NEW SERIES, STARTING WITH A FIRST RUN 1/2 HOURS, FRESH AND ALIVE WITH REAL PEOPLE.

WRITE — WIRE — PHONE

HOME OFFICE

650 NORTH BRONSON • HOLLYWOOD
HO. 9-8321 • TWX-LA 1432

NEW YORK—444 MADISON • PLAZA 3-4620
CHICAGO—360 N. MICHIGAN • CENTRAL 6-0041

WATERFRONT is a **ROLAND REED PRODUCTION**

PRODUCERS OF: My Little Margie, Beulah, The Stu Erwin Show, Rocky Jones, Space Ranger



Tv film shows recently made available for syndication

Programs issued since October 1953. For complete list see 25 January 1954 issue. Next chart will appear 8 March

Show name	Syndicator	Producer	Length	Price Range ¹	No. in series
ADVENTURE					
Jungle Macabra	Guild Films	Radio & Tv Packages Inc.	15 min.	\$50-400	39
CHILDREN'S					
Animal Time	Sterling Tv	Sterling Tv	15 min.	on request	104
Junior Science	MPTv	Junior Science, Inc.	15 min.		39
The Cinnamon Bear	Fitz & Assoc.	Gilwin Prod.	15 min.	50% of Class B	26
Terry and the Pirates	Offical Films	Douglair Prod.	26 min.		30
The Birth of the Sandman ²	Foundation Films	Telorama Prod.	15 min.	on request	13
Time for Beany	Consolidated Tv Sales	Bob Clampett	30 min.		unlimited
COMEDY					
Duffy's Tavern	MPTv	Hal Roach Jr.	30 min.		39
Father Knows Best ³	Screen Gems	Cavaller	30 min.		26
My Hero	Offical Films	Ed Beolin	30 min.		39
DOCUMENTARY					
Health & Happiness	Tv Exploitation Co.	Jack Schwartz	4 min.		104
MD	Tv Exploitation Co.	Natl. Video Prod.	5 min.		130
Wanders of the Wild	Sterling Tv	Borden Prod.	15 min.		26
DRAMA, MYSTERY					
Capsule Mysteries	Charles Michelson	Charles Michelson	5 min.		39
Colonel March	Offical Films	Panda Productions	26½ min.	on request	26
Damon Runyon Theatre ⁴	Screen Gems	Screen Gems	30 min.		26
Ellery Queen	TPA	Norvin Prod.	30 min.		52
Flash Gordon	MPTv	Inter-Continental Tv	30 min.		39
Janet Dean, Registered Nurse	MPTv	Cornwall Prod.	30 min.		39
Joe Palooka Story	Guild	Guild	26½ min.	on request	26
Mr. D.A. ⁵	Ziv Tv	Phillips H. Lord	30 min.		39
Paragon Playhouse ⁶	NBC TV Film	Sound Masters	30 min.		39
Racket Squad	ABC Film Syndication	Hal Roach Jr.	30 min.		98
Secret Chapter	Guild Films	Ron Ormond	15 min.	\$50-400	28
The Playhouse ⁶	ABC Film Syndication	Meridian Corp.	30 min.		26
Your Star Showcase	TPA	Various	30 min.	on request	52

Show name	Syndicator	Producer	Length	Price Range ¹	No.
MUSIC					
Werner Janssen Series	George Bagnall & Assoc.	Janssen	15 min.	on request	
NEWS					
Drew Pearson's Washington Merry-Go-Round	MPTv	Charles Curran	15 min.		
Fulton Lewis Jr. ⁷	United Tv Programs	United Tv Programs	12 min.		
SPORTS					
The Referee	Kling	Kling	30 min.		
Vitapix Championship Wrestling	Vitapix Corp.	Val. I. Lindberg	60 min. 30 min.		
TRAVEL					
Hawaiian Paradise	George Bagnall & Assoc.	Franklin	15 min.	on request	
Holiday	Tv Exploitation Co.	Filmakers	30 min.		
Safari	Sterling Tv	Sterling Tv	15 min.	on request	
This is Hawaii	George Bagnall & Assoc.	Franklin	30 min.	on request	
This World of Ours	Sterling Tv	Dudley Pictures	11½ min.	on request	
VARIETY					
Ray Forrest Show	Sterling Tv	Sterling Tv	30 min.	on request	
WESTERN					
Annie Oakley ⁸	CBS Tv Film	Annie Oakley Prod.	30 min.		
The Tim McCoy Show	MPTv	MPTv	15 min.		

¹Where 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 in color. ⁴Available in June. ⁵Run originally under another title, now being re-released. ⁶Available early in April. ⁷Carter Products has 20 markets. Samsonite Luggage has 35 markets. Rest available for local sponsors. SPONSOR invites all tv film syndicators to send information on new films.

he's taking lessons
from 15 champs...



* * * * *

STARRING:
 * Sam Snead
 * Julius Boros
 * Lloyd Mangrum
 * Lew Worsham
 * Cary Middlecoff
 * Jackie Burke, Jr.
 * Al Besselink
 * Jim Ferrier
 * Earl Stewart, Jr.
 * E. J. "Dutch"
 * Harrison
 * Ted Kroll
 * Johnny Palmer
 * Tommy Bolt
 * Doug Ford
 * Ed "Porky" Oliver

* * * * *

Right now, comfortable and relaxed in his own living room, he's getting a tip from Champion Sam Snead on how to improve his swing. Next week Lloyd Mangrum shows him the secret of long iron play. Then "Doc" Middlecoff gives him pointers on fairway woods. It's expert, entertaining instruction he couldn't *buy* at any price. He loves every minute of it!

PLAY GOLF WITH THE CHAMPIONS

* is a unique series of thirteen 15-minute TV film programs with powerful appeal for the growing millions of golf fans, both men and women. They're in black-and-white or color, with music and narration. Comedy sequences alternate with instruction to hold the "fringe" audience.
 * Produced by SPORTSVISION, INC., makers of the popular football series, All-American Game of the Week. For prices, availabilities, write, wire or phone . . .

SPORTSVISION, INC.

Dept. S, 233 Sansome St., San Francisco, Calif. • EXbrook 2-3837

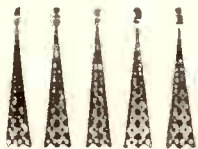
Hollywood: Dept. S, 1161 No. Highland • HOLlywood 4-9205

Chicago: Dept. S, 20 No. Wacker Dr. • CEntal 6-8955

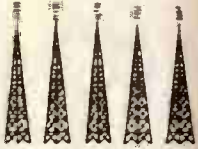
Are you getting the most out of this SPONSOR feature?

On this page, in every issue of SPONSOR, you will find a handy, up-to-date listing of new tv station grants (see below). Included is the name of the company receiving the c.p., the technical facilities granted and other appropriate facts.

Beneath the compilation of those who have received new c.p.'s is another important listing—all the stations which have gone on the air with commercial programming during the two weeks preceding each issue of SPONSOR. The box score, at the bottom of the page, is a succinct summary of television's status in the United States today. Information includes the total number of stations on the air and the number of U. S. tv homes.



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				
ALBANY, GA.	WALB-TV	10	13 Jan.	1 June	50	25	0	NFA	Herald Publishing Co. James H. Grey, pres.	Burn-Smith
DURHAM, N. C.	WTIK-TV	11	21 Jan.		316	170	0	NFA	Durham Bcstg. Enterprises, Inc. Harmon L. Duncan, pres. Floyd Fletcher, v.p.	Pearson
HIBBING, MINN.		10	13 Jan.		10	5	0	NFA	North Star Tv Co. O. J. Oavld, pres.	
HOT SPRINGS, ARK.		9	20 Jan.		12	6	0	NFA	Southern Newspapers Inc. Clyde E. Palmer, pres.	
SIoux CITY, IOWA	KCOM-TV	4	21 Jan.		100	50	1	80 vhf	KCOM Bcstg. Co. Dietrich Olrks, pres.	Pearson

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					
BAY CITY, MICH. ¹	WNEM-TV	5	24 Jan.	24	12	Du M, NBC	2	69 vhf	North Eastern Mich. Corp. James Gerity, Jr., pres. John Bone, mgr.	Headley-Reed
FRESNO, CAL.	KBID-TV	53	13 Feb.	470	235		3	80 uhf	John Poole Bcstg. Co. John Poole, pres. Robert H. Wesson, mgr.	Meeker
NEENAH, WIS. ²	WNAM-TV	42	27 Jan.	16	8		1	NFA	Neemah-Mcnasha Bcstg. Co. Samuel N. Pickard, pres. Don C. Wirth, v.p.-gen. mgr.	Gee, Clark
SCHENECTADY, N. Y. ³	WTRI	35	15 Feb.	214	112	CBS	3	53 uhf	Van Currier Bcstg. Corp. Col. Harry C. Wilder, pres. Richard B. Wheeler, gen. mgr. Paul Jaconson, treas.-asst. mgr.	Headley-Reed

III. Addenda to previous listings

Since SPONSOR's 11 January 1954 issue, six more television station grantees relinquished their construction permits. This raises the number of stations which have returned c.p.'s to the FCC to 47. Nine were for vhf outlets, 32 were for uhf stations. The deletion

CHARLOTTESVILLE, Va., WCHV-TV, uhf ch. 64
GREAT FALLS, Mont., KMON-TV, vhf ch. 3

GULFPORT, Miss., WGCM-TV, uhf ch. 56
MARION, Ind., WMRI-TV, uhf ch. 29

MT. AIRY, N. C., WPAQ-TV, uhf ch. 55
ST. PAUL, Minn., WCOW-TV, uhf ch. 17

BOX SCORE

Total U.S. stations on air, incl. Honolulu and Alaska (29 Jan. '54)
No. of markets covered

359
222

No. of post-freeze c.p.'s granted (excluding 28 educational grants: 29 Jan. '54)
No. of grantees on air

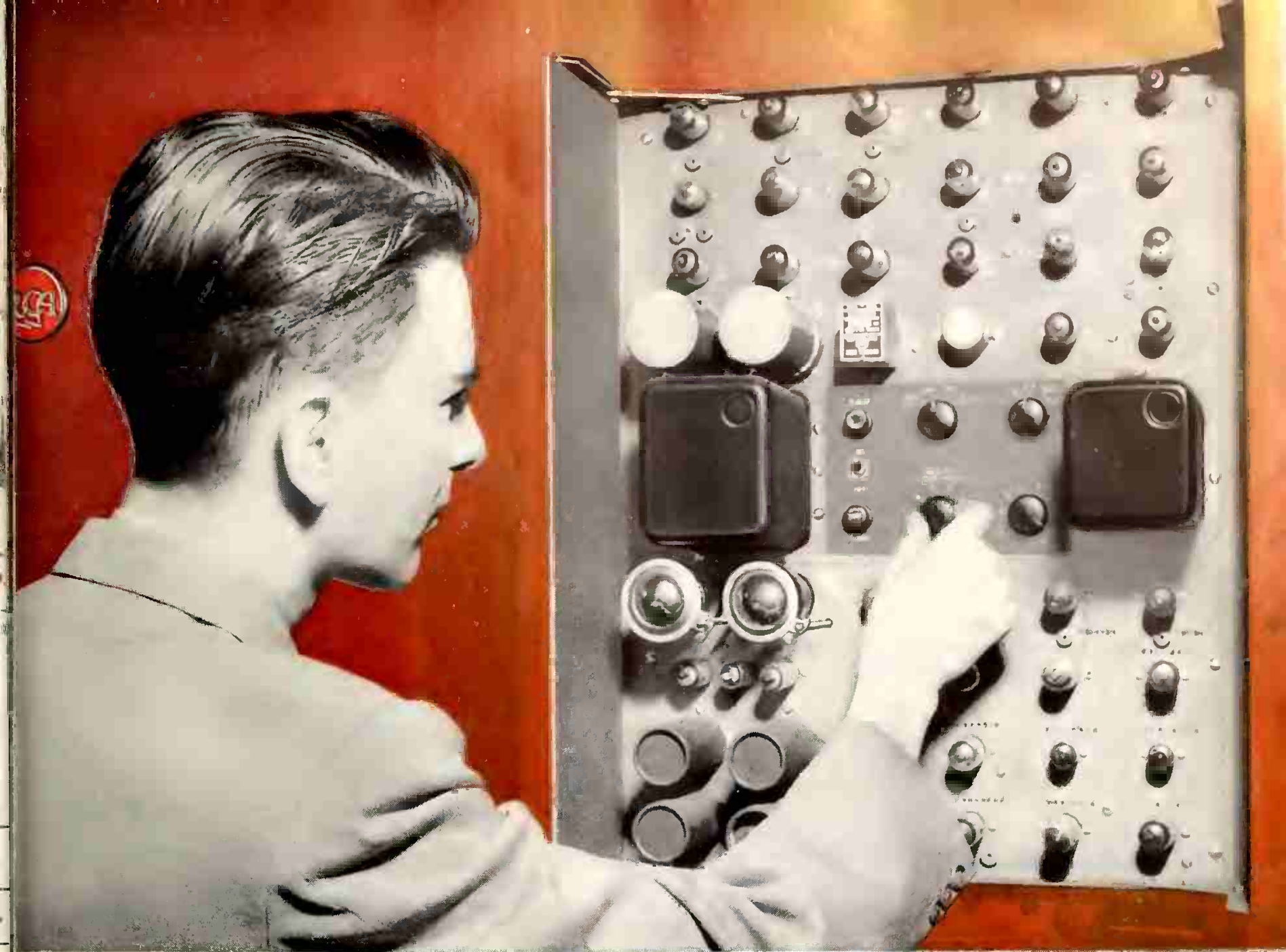
198
251

No. tv homes in U.S. (1 Jan. '54)
Percent of all U.S. homes with tv sets (1 Jan. '54)

27,500,000\$
60%\$

*Both new c.p.'s and stations going on the air listed here are those which occurred between 16 Jan. and 29 Jan. 1954. Stations which were granted c.p.'s but did not go on the air are not included. Stations are considered to be on the air when commercial operation starts. **Power figures are that reported in FCC applications and announcements of construction permits. †Includes stations in markets where not designated as being for NFA. ‡NFA—No. of stations in the stations or sets and times in the U.S. are as reported in the NFA Research and Planning Percentages in homes with sets and times in the U.S. are as reported in the NFA Research and Planning

most cases, the representative of a radio station which is granted a c.p. also represents the NFA operation. Since at presstime it is generally too early to confirm tv representations of market grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given a tv grant). NFA—No. figures available at presstime on sets in market. †Also sets in Michigan and Saginaw, Mich. ‡Also covers Appleton and Menasha, Wis. †A covers Albany and Troy, N. Y.



New RCA single-unit Sync Generator takes less than one-third the rack space needed by other sync systems

Smallest, finest Studio Sync Generator ever built!

RCA Type TG-2A



COMPLETELY NEW THROUGHOUT—and incorporating a revolutionary new multivibrator circuit—Type TG-2A is, we believe, the *ultimate in synchronizing generators*. It combines all synchronizing functions into a single chassis (includes a Genlock, a Dot Generator, a grating generator, and a regulated power supply). It takes only 21 inches of rack space (one-third that required by other sync generators)—is so compact you can easily install two of these units (one a stand-by) and an RCA changeover Switch MI-26289 in a single rack. It uses fewer tubes than other sync generators (38 miniatures, 2 rectifiers). And, of course, the TG-2A can be operated in conjunction with a Color Frequency Standard.

RCA Type TG-2A's are now available for all TV stations—VHF and UHF. For technical details and delivery information, talk to your RCA Broadcast Sales Representative.

Only RCA's TG-2A has these features

- In a SINGLE standard chassis it includes:
 - a synchronizing generator, Genlock, dot generator, grating generator, regulated power supply
- Entire unit takes only 21 inches of rack space
- Only 4 operating controls
- Adjustable pulse output voltages
- Pulse outputs have sending end-terminations
- Adjustable "front porch" width
- Operates with Color Frequency Standard
- Can be remotely-switched to Genlock operation
- Provides Dot Convergence Pattern
- Fewest tubes of any sync generator (38 miniatures, 2 rectifiers)
- Test jacks for circuit checking
- Pulse widths and delays STABILIZED against tube aging
- Choice of 5 ways to control basic frequencies
- Characteristics more than meet FCC and RETMA standards



RADIO CORPORATION of AMERICA
ENGINEERING PRODUCTS DEPARTMENT

CAMDEN, N. J.

round-up



Fitz-Gibbon and Cuff disagree on radio, tv value

Two answers to the old question "Why don't department stores use more radio and television advertising?" were given to the nation's retailers last month. The first answer came from Bernice Fitz-Gibbon, who told why she personally disliked radio and tv during a session of the National Retail Dry Goods Association convention. Her answer came one day before her resignation as advertising director of Gimbels department store, New York.

The second answer was provided by Sam Cuff, radio and television consultant for Allied Stores. He sought to clarify the reasons why department stores fail to utilize air media before a sales promotion meeting of the Arkwright Merchandising Corp. The Arkwright meeting was held the day following the conclusion of the NRDGA convention.

Miss Fitz-Gibbon described television commercials as "an intrusion, an outrageous interruption in the entertainment, which is the primary business of tv. The commercial is the grim penalty one pays to hear Lucy or Fred Waring. Imagine how distressing it would be to have your *New York Times* snatched away by, say, Gulden's mustard, who would say, 'Now you can't read Meyer Berger or Arthur Kroek unless you listen to a mustard commercial for three minutes.' Suppose you had just settled down with a Walter Kerr dramatic review when a shrill 'Better buy Birds Eye' would beat in on your ear drums? Tell me, would that be a good climate in which to send out your selling message?"

At the Arkwright meeting, Cuff told the group:

"Bernice Fitz-Gibbon's remarks yesterday, at the NRDGA convention, were most interesting for what was omitted. Her statement is interesting for what it didn't say.

"Miss Fitz-Gibbon *didn't* get up and say, 'Radio and television don't sell.'"

Cuff said department stores don't use radio and tv mainly because they

don't know how to use air media.

Louis Tannenbaum, Macy's advertising manager, replaces Miss Fitz-Gibbon as advertising director at Gimbels on 1 March.

SPONSOR's 4 May 1953 issue, page 22, reported on Macy's use of radio and tv under Tannenbaum. The store, on radio virtually every Friday since June 1952, used one-minute announcements over WOR and/or WNBC, with WABC on some weekends. Macy's typically selects one or two good items for plugging and uses 15 announcements per item to hit weekend shoppers. It also buys announcements for store-wide sales held periodically throughout the year and runs them for four days preceding the sale.

During New York's newspaper strike last December, Macy's was one of the heaviest department store air users. (SPONSOR, 28 December 1953, page 30.) Six radio and one tv station were utilized, with from 40 to 150 announcements aired daily on the seven outlets. Gimbels used little air advertising. Before the strike Macy's had signed with Coca-Cola for *Santa Claus at Macy's*, a daily 15-minute pre-Christmas program telecast over WABD. ★ ★ ★

Memphis department store finds tv outpulls Santa



Not even Santa Clans can compete with a television star.

Fred Goldsmith, director of J. Goldsmith & Sons Co. department store, told WBBQ-TV he would consider a

WNEW cheers parents up for 2:00 a.m. feeding

That totally ignored audience of parents awakened at 2 a.m. every morning to give their new-born infants the post-midnight bottle has been recognized. Starting last week, seven sponsors of baby accessories began sponsorship of the 12:00-1:15 a.m. portion of *Milkman's Matinee* on WNEW, New York.

The sponsors—Clapp's Baby Foods, Mennen Baby Products, Borden Products, Q-Tips, Lullaby-Lite, Electronic Baby Sitter and the Continental Insurance Co.—each has the program one night a week.

The show, m.c.'d by Art Ford (who, incidentally, is a bachelor), starts off with fairly bright music to help wake up the parents.

Part way through the show he reads hints for parents from *Parents Magazine*, and toward the program's end starts playing lullaby music to sooth the baby back to sleep.

Typical commercial starts off this way:

"Gosh all hemlock. That milk really goes down, doesn't it. And look at him. He's been putting on weight hasn't he. No diet for that little man of your life; no siree. Bottle at 2:00 a.m., and come tomorrow that wonderful menu for a growing little fellow—Clapp's Baby Food . . ." ★ ★ ★

For SPONSOR's opinions on Miss Fitz-Gibbon's statement on television, see 25 January 1954 issue, page 132.



tv advertising schedule if it could be proved to him that tv could pull in store traffic.

A good test case, the station decided, would involve the appearance of one

of WHBQ-TV's children's program stars at the department store.

The star selected for the test, "Wink" Martindale, conducts *Mars Patrol*, a program which includes studio interviews with children on a "space ship."

Two announcements about Martindale's appearance at the store were made on his show. Between 10:00 a.m. and noon on the first Saturday in December, more than 400 children came to see him. The station reported no signs had been erected in Goldsmith's pointing the way to Martindale. In spite of this the line of youngsters waiting to see him was much longer than the line in front of Santa.

The following week, with more time for preparations, announcements about Martindale's appearance were made on the *Mars Patrol* program daily. On the second Saturday, the line of children waiting to see Martindale was more than 200 feet long when he arrived at the store. In the two-hour pre-noon period, he talked to more than 1,300 youngsters. ★ ★ ★

**Free & Peters personnel
visit WPTZ, WBZ-TV**



Messrs. Griffin, Witting, Baudino, Swartley

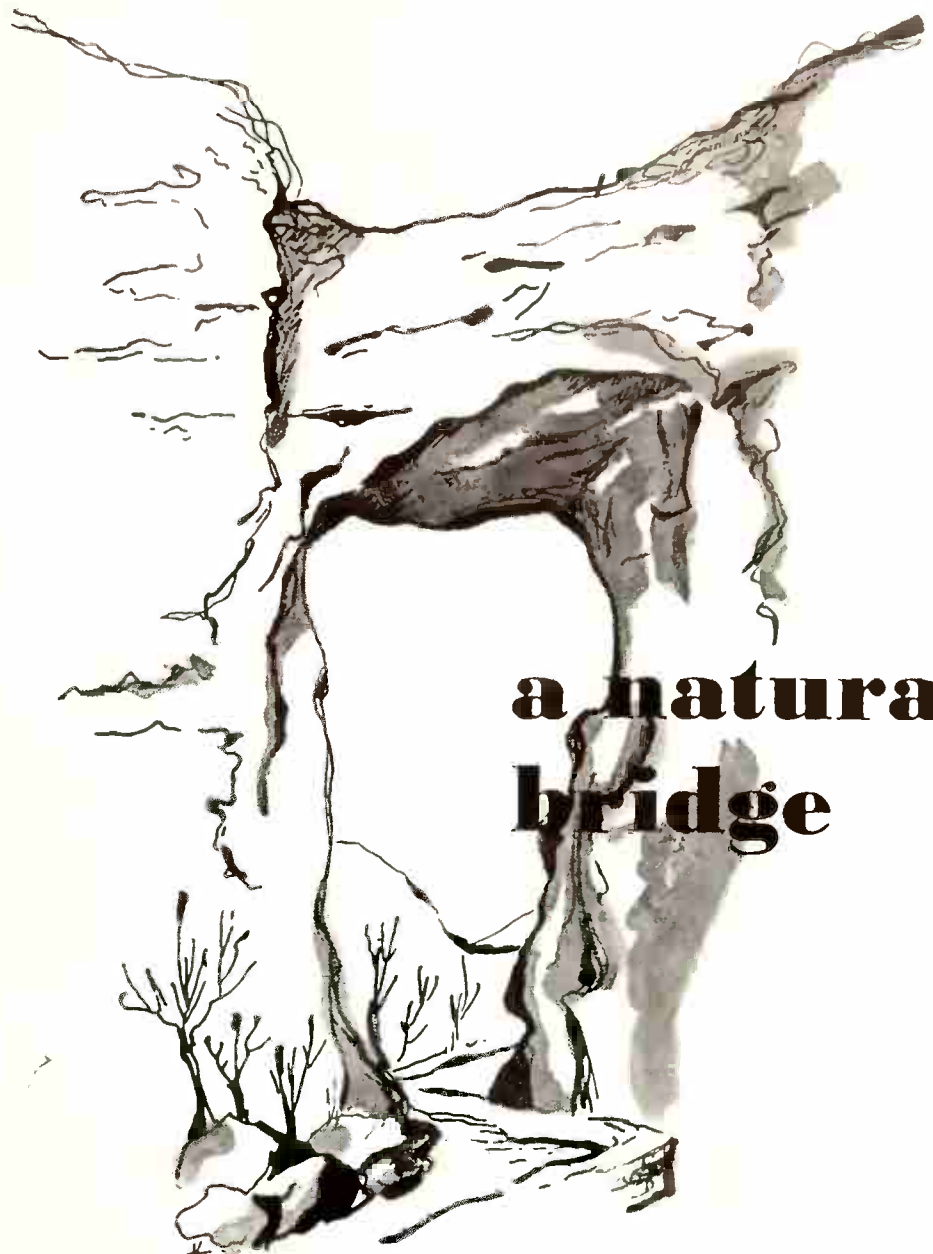
Free & Peters men are speaking from first-hand experience when they give agencies information on WPTZ, Philadelphia, and WBZ-TV, Boston.

Before F&P assumed national representation of the two Westinghouse stations on 1 February the rep firm's top personnel were taken on an extensive tour of the two stations.

Programing, talent, facilities, operation and sales policies of both stations were covered in meetings held in the studios. Rolland Tooke, WPTZ manager, presided at the Philadelphia meeting, aided by A. Q. ("Bink") Dannenbaum, sales mgr.; John ("Chick") Kelly, prom. mgr.; Stan Lee Broza, prog. mgr.; Raymond Bowley, chief engineer; Sam Stewart, sales service

(Please turn to page 128)

8 FEBRUARY 1954



**a natural
bridge**

W S L S - T V

*bridging your product
to 223,945 TV sets in
63 counties*

Virginia North Carolina West Virginia

296,000 WATTS

CHANNEL 10

Roanoke, Virginia

AFFILIATE

INTERCONNECTED



TELEVISION

ABC

Shenandoah Life Stations, Incorporated

WSLS AM FM TV

Represented Nationally by Avery-Knodel, Inc.

IN
JACKSONVILLE
it's ...

WJHP
TV

276,000 WATTS
NBC • ABC • DUMONT
NETWORKS

CHANNEL 36
The South's
Finest
UHF Station

For information
Call
New York
MU 7-5047
Jacksonville
98-9751



agency profile

Howard Connell

V.P., Dir. of Radio and Tv
Hewitt, Ogilvy, Benson & Mather, New York

Some of the most provocative print ads in years have come out of the Hewitt, Ogilvy, Benson & Mather shop. To wit: the man with the eye-patch who wears a Hathaway Shirt; the girl in the ditto shirt who smokes cigars; the man with the beard who came to New York to sell Schweppes quinine water.

A former college prof (no beard) in a pink Hathaway, who smokes cigarettes while twirling the remote control knobs of his office tv set, is the man who's been assigned to give HOBM's air advertising the same touch. He is Howard Connell, v.p. in charge of radio and tv.

"The agency's known for the famous print ads—but, by mid-March, we estimate 50% of our billings will be in radio and tv," says Connell. (Last year's billings total: \$11 million.)

Among the agency's top radio-tv accounts are Rinso, Good Luck Margarine, Dunhill, Helena Rubinstein, the British Travel Association, Schweppes Quinine Water.

Connell's theories on producing effective tv commercials are numerous. Among them: "The indispensable prop—that's part of HOBM print advertising (like beards and cigars and things)—and there's no reason to think it wouldn't be effective on tv.

"Take a mobile, for example. That could be an interesting prop around which to build a tv commercial.

"Now if the art director has a pet mobile or painting that gives him ideas for a commercial, let him suggest it. After all, there's no inflexible rule that says the initial idea for a commercial must originate with the writer. The art director's a creative man too. So's the lighting man or a chap in production. Let them contribute their ideas."

To help carry out his own ideas Connell has recruited a group of young radio-tv people who, he feels, will be able to cut through the "pat, cliché-ridden formulas of tv selling." And when he says "young," he means it: At H, he's the second-oldest man on the staff of HOBM.

Says he: "Youngsters are the most critical segment of the tv audience. They're quick to spot a phony."

Connell carries his respect for youth home to Scarsdale with him every night. His own juvenile jury consists of his 11-year-old daughter, and his son, age seven.

★ ★ ★

Best Over Puget Sound!



Don't buy PART when you can get it ALL!

KTNT-TV

Covering Seattle, Tacoma and the Puget Sound Area
125,000 WATTS • CHANNEL 11

KTNT-TV AREA • QUICK FACTS AND FIGURES

Population Distribution

City of Seattle	37.65%
Balance of King County	21.37%
Pierce County (Including Tacoma)	22.22%
Balance of Areas West and South	18.76%
TOTAL (1,250,000)	100.00%

Grade A contour covers over 1,000,000 people; Grade A and B contours cover over 1,250,000 people; INFLUENCE AREA covers over 1,500,000 people

AFFILIATED WITH CBS and DUMONT TELEVISION NETWORKS • CONTACT WEED TELEVISION

The Basic Benefits

Select these Stations for SPOT RADIO

EAST, SOUTHEAST

WBZ-WBZA	Boston-Springfield	NBC	51,000
WGR	Buffalo	CBS	5,000
KYW	Philadelphia	NBC	50,000
KDKA	Pittsburgh	NBC	50,000
WFBL	Syracuse	CBS	5,000
.			
WCSC	Charleston, S. C.	CBS	5,000
WIST	Charlotte	MBS	5,000
WIS	Columbia, S. C.	NBC	5,000
WGH	Norfolk-Newport News	ABC	5,000
WPTF	Raleigh-Durham	NBC	50,000
WDBJ	Roanoke	CBS	5,000

MIDWEST, SOUTHWEST

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

MOUNTAIN AND WEST

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

SPOT RADIO

“Choice of Audiences— The Ones You Want”

by JAMES M. WADE
Manager, Atlanta Office



We have no doubt (and you probably don't, either) that some men do buy foods, soaps, etc. — that some women buy pipe tobacco — that some city men buy farm implements. Etc. But if you were selling tractors (say) we'll bet you'd want a really rural audience for your advertising efforts, and a *male* audience at that.

“Choice of audience” is certainly the most fundamental requirement in any selling effort.

Spot Broadcasting, more than any other mass medium, permits you to *select your audience* — to reach the people you want most to reach, with a minimum of waste. You select the markets, the time, the programs, the stations that are logical for *your* prospects.

Spot Radio is “beamed radio” as contrasted with “umbrella radio”. It is *efficient* radio, and it costs less than any other mass medium you can use.

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



FREE & PETERS

INC.

Pioneer Station Representatives Since 1932

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

AP newscasts give station

**GOOD
PROFIT
MARGIN**

...sponsor buys more

Everybody agrees that if a deal is profitable to both buyer and seller, the relationship will be a long and happy one.

At Pleasantville, N. J., Station WOND proposed a package of 4 daily newscasts to the Atlantic Cadillac & Pontiac Company, for used car specials. Price of the cars was reduced slightly each day until sold. So effective has been the program that the sponsor repeatedly has renewed the schedule and, in addition, has bought a one-hour Sunday show plugging new Pontiacs.



Says John G. Struckell, general and sales manager for WOND:

"Program ideas come and go, but with AP news in our station, we feel we always have a salable feature. And, too, the cost per program of AP news is so low, in comparison with other program material, that the station can realize a profit from newscasts with little effort."

and from still another station—

Station KOCA in Kilgore, Tex., reports the following experience with AP news—

- ① In 1953, AP news consumed only 11% of station's broadcast time.
- ② In same year, AP news accounted for 28% of total station revenue.
- ③ All of the stations special AP features have been sponsored since February, 1953.

Says the station manager: "Our advice to any sister station having revenue trouble is to just dig into their goldmine—AP."

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



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

EMPLOYMENT AGENCY

SPONSOR: Frietsch Employment Services AGENCY: Standart-O'Hern

CAPSULE CASE HISTORY: *The Frietsch Employment agency ran a series of 17 announcements over KUDL, Kansas City, during three consecutive days. The announcements asked listeners to call BABE-24 for information about the agency. Schedule cost the sponsor \$5. The first day, Frietsch reports it received a total of 431 calls; the day after that, an additional 582 calls were recorded and on the final day the agency got 597 calls requesting information. It gives KUDL a large share of the credit for attracting the total of 1,610 queries.*

KUDL, Kansas City PROGRAM: Announcements

OFFICE EQUIPMENT

SPONSOR: National Service Co. AGENCY: Katz

CAPSULE CASE HISTORY: *When the Seaboard Oil Co. opened its new office in Billings, Mont., they needed office equipment badly but didn't know which were the best local dealers to buy from. After hearing an institutional announcement over KGHL for the National Service Co., Seaboard's representative placed an order for a \$560 calculator and a \$92 portable typewriter. Says the National Service Co.: "These two sales would more than pay for our year's ad schedule on KGHL." National uses one announcement a week.*

KGHL, Billings, Mont. PROGRAM: Announcements

The logo features the word "RADIO" in a bold, white, sans-serif font inside a black circle with a white outline. To the right of the circle, the word "results" is written in a lowercase, bold, black, sans-serif font. The entire graphic is set against a white background within a black-bordered box.

PARAKEETS

SPONSOR: B&I Sales Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The B&I Sales Co. sponsors a 15-minute program Friday nights on KMO called Jungle Macabre. On 27 November one of the three commercials in the program was used to advertise parakeets which were being placed on sale at \$4.95 each. Within three days 805 parakeets were sold. The sponsor figures that since the whole program costs \$244, one commercial on it is worth about \$81.33. This single commercial produced a gross return of \$3,984.75.*

KMO, Tacoma PROGRAM: Jungle Macabre

DEPARTMENT STORE

SPONSOR: T. Eaton Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Last winter, the T. Eaton Co. bought a daily 15-minute program to sell specific merchandise throughout its various departments. When the contract reached its expiration date and it was planned to drop the program for the summer, department managers said they would prefer to see the money necessary to keep the show on the air cut from their newspaper budgets because they had gotten "definite sales results" whenever they had advertised on the program. Daily cost of the program is \$20.*

CJVI, Victoria, B. C. PROGRAM: Let's Go To Eaton's

AUCTION

SPONSOR: Allentown Sales Auction AGENCY: Direct

CAPSULE CASE HISTORY: *Six days before Allentown Sales had scheduled an auction in the Lehigh Valley area it began advertising on WAEB. The firm bought four five-minute participations daily in disk jockey shows, plus announcements; total cost was \$155. Radio was the only advertising used except for two newspaper ads (one the day before opening; one on opening day). Despite a heavy storm which hit the area on the day the auction opened, a crowd of nearly 10,000 people was present. The sponsor attributes 90% of the crowd to WAEB.*

WAEB, Allentown PROGRAM: Participations Announcements

PIANOS

SPONSOR: Lester Piano Co. AGENCY: Dittman & Kane

CAPSULE CASE HISTORY: *Nine years ago the Lester Piano Co. scheduled a quarter hour of live piano music at 10:00 a.m. over WIP, five days a week. A year later the sponsor added a second series of across-the-board programs (1:00-1:15 pm.). They next increased the morning show to 30 minutes. The broadcasts have continued for the past seven years. Says the sponsor: "More than a third of our business comes directly from WIP. A piano is a high-priced unit, and careful records are kept to show what kinds of advertising pay off. WIP has sold more than its share." Cost of the radio schedule is under 3% of the firm's total budget.*

WIP, Philadelphia PROGRAM: Keys to Happiness

HANDLE BAGS

SPONSOR: Von's Grocery Co. AGENCY: Mogge-Privett, Inc.

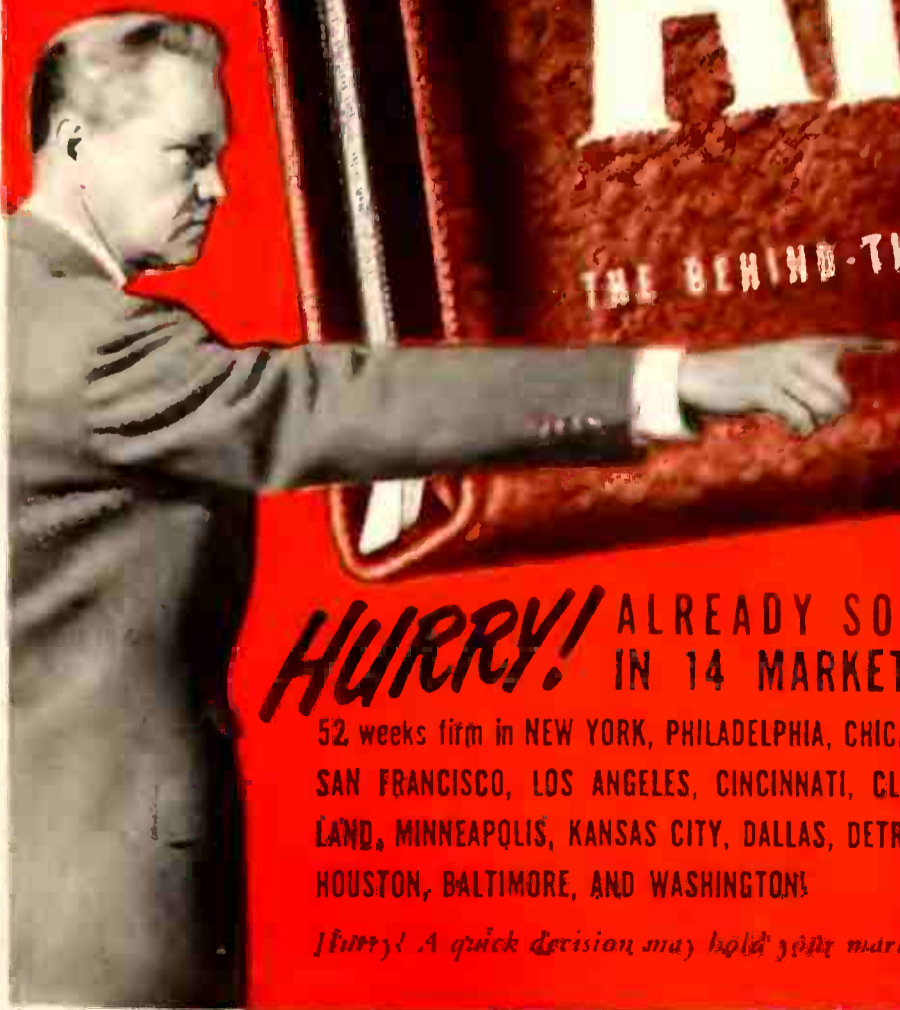
CAPSULE CASE HISTORY: *Twenty-five thousand "trick-or-treat" handle bags were used by this sponsor to test the pull of radio. Von's, a chain of 19 super markets in Greater Los Angeles, made two announcements on its news show stating the bags were available at all its stores. Within 24 hours after the newscast the entire stock was gone. Says N. H. Bolstad, of Von's: "The greatest share of the response to our offer came from the radio announcements." Von's sponsors Homemakers' Edition of the News Monday through Friday at 10:25 a.m. Weekly cost of the program is \$116.25.*

KBIG, Los Angeles PROGRAM: Homemakers' Edition of the News

ZIV'S NEW TV CHAMPION

"MR. DISTRICT ATTORNEY

THE BEHIND-THE-SCENES DRAMA OF OUR LAW ENFORCER



HURRY! ALREADY SOLD
IN 14 MARKETS!

52 weeks firm in NEW YORK, PHILADELPHIA, CHICAGO,
SAN FRANCISCO, LOS ANGELES, CINCINNATI, CLEVELAND,
MINNEAPOLIS, KANSAS CITY, DALLAS, DETROIT,
HOUSTON, BALTIMORE, AND WASHINGTON!

Hurry! A quick decision may hold your market!

THE INSPIRED NEW SERIES THAT OUTSHINES
THEM ALL FOR DRAMA, ACTION, REALISM!

Inside a real INTERROGATION ROOM

Inside a real SHOW-UP ROOM

Inside a real COURTROOM

Inside a real CRIME-LAB

SALES-MINDED ADVERTISERS!

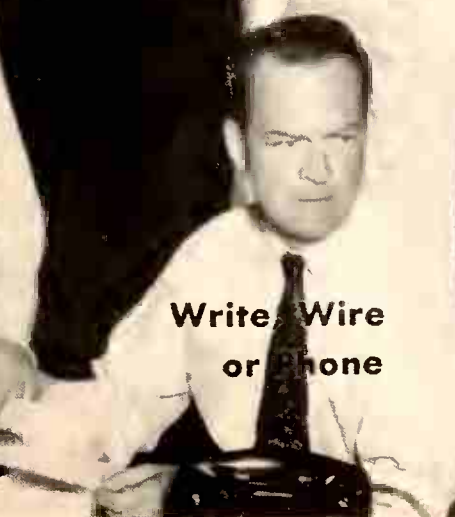
Champion of the people, defender of truth, guardian of our fundamental rights to life, liberty and the pursuit of happiness

||

ION!



Technical supervision thru the cooperation of the Los Angeles law enforcement agencies.



Write, Wire or Phone

Meet Mr. D. A. Himself

... HOLLYWOOD'S DYNAMIC

David Brian

He looks, he acts, he IS MR. D. A.



ZIV TELEVISION PROGRAMS, INC.
1229 WALDEN ROAD, CINCINNATI, OHIO
NEW YORK
HOLLYWOOD



**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.

Film notes and trends

Rise of tv film syndication 'unparalleled' in U.S. history

by Michael M. Sillerman, executive vice president,
Television Programs of America



Mr. Sillerman

There is universal recognition of the importance television has as the most spectacular method of entertainment and sales in the history of American life and industry.

Analysts, poll-takers, surveyors, soothsayers—all have combined in celebrating television's development and growth as the most phenomenal mass medium and most intimate contact between producer and consumer.

This year will inaugurate the coming into its own of the *decisive* instrument of television programming: *film syndication*. 1954 will be a year of ever-increasing demands for the syndicated product, for better program quality and for vital market-by-market sales and merchandising techniques.

There are now over 350 tv stations on the air and over 200 additional stations have construction permits. At present, there are 350 television film distributing companies and 700 film production companies.

The phenomenal spurt of distribution and production organizations involved in film syndication for television is most significant. Never before in the history of American business has there been the spectacular rise of a segment of an industry to compare with the development of television film production and syndication.

One hundred million viewers each day means one hundred million potential customers daily. Film syndication supplies that exclusive and incomparable requirement for American business: It can intimately dramatize properties of specific products for the customer.

Film syndication enables local and

regional sponsors to obtain top caliber programs equal—and often superior to—national network programs. And all this is in prime time periods.

Already, production plans for '54 in the tv film syndication field point to further advances at the same fast pace in the realms of quantity and quality. Television Programs of America's film production budget for this year calls for a five million dollar net investment in our forthcoming properties.

In previous years television production and sales syndication firms presented sprawling and sometimes chaotic organizations. Today, as the requirements of American business demand more effective solutions to regional and local advertising problems, and as the machinery of live network television falters in the fulfillment of these basic missions of the medium, film syndication and production are emerging as the decisive factors in television. ★★★



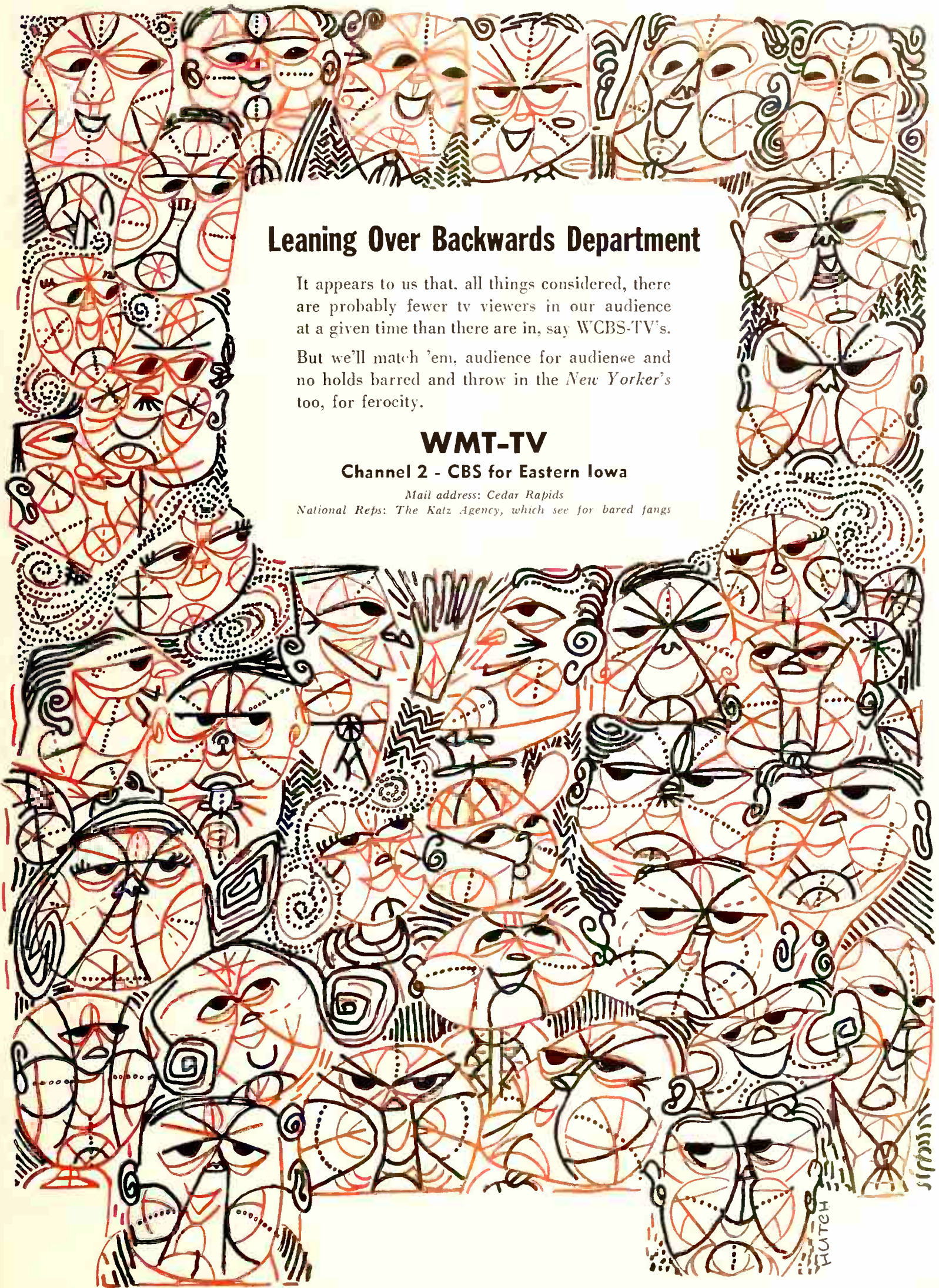
First film manual: The NARTB is helping tv stations eliminate trial-and-error tactics in telecasting film programming.

Its first annual Television Station Film Manual, recently mailed to all active NARTB tv station members, reflects lessons learned by pioneers in the use of film on television.

There is information on film programming hours and costs, case histories and do's and don'ts of film practices.

The hours and costs data were based on a survey of tv stations grouped according to the number of television families in area. One result of survey: disclosure film programming hours exceed live in all categories of stations reporting. Film shows cost more than live programming: The average live costs for one hour in all groups came to \$85; for film, \$126.

Case histories on film policies and operations of six tv stations selected according to size and geographical location include information on film purchasing, personnel, equipment, I.D. specifications, engineering techniques and programming. There are diagrams of the six stations' floor plans as well as drawings of forms used in scheduling, routing, and filing films. The six stations reported on are KGNC-TV, Amarillo; KKTV, Colorado Springs; KRON-TV, San Francisco; WAAM, Baltimore; WBTV, Charlotte, and WCAU-TV, Philadelphia. ★★★



Leaning Over Backwards Department

It appears to us that, all things considered, there are probably fewer tv viewers in our audience at a given time than there are in, say WCBS-TV's.

But we'll match 'em, audience for audience and no holds barred and throw in the *New Yorker's* too, for ferocity.

WMT-TV

Channel 2 - CBS for Eastern Iowa

Mail address: Cedar Rapids

National Reps: The Katz Agency, which see for bared fangs

53

WKJF-TV
PITTSBURGH

**Your Best
Buy to Sell
The Rich
Pittsburgh
Market**

Every day more and more advertisers are learning it's good business to sell America's eighth largest trading area through WKJF-TV—Pittsburgh's pioneer UHF television station. That's because WKJF-TV offers its ever-growing audience outstanding network shows plus strong local programming.

In case you're looking for a way to get more than your share of the 2¼ billion dollar Pittsburgh market, you'll find it pays to use WKJF-TV. Want proof? Contact our national representatives, Weed Television, or write us today.

WKJF-TV
Channel 53
PITTSBURGH

Not. Rep. WEED TELEVISION

**OUTSTANDING
NBC PROGRAMS**

**AGENCY
AD LIBS**



(Continued from page 16)

cal sum obtained by including personal expenses such as business overhead, salary to your mother-in-law, etc.

It might also be worth mentioning that as each successive film comes out of the lab, the negative cost has become progressively lower due to a finagle known as production savings which really means cheating on what you deliver.

But I don't worry—yet. Things don't really look as black as all this implies. I've got a pretty darn good show featuring Toodles, that great star of the silver screen, as narrator and sometimes participant. I'm happy with the ratings which are starting to come in and are better than I dared to expect. So now I am a big man in my league and the people at the Welatka Country Club in Rolling Ridge, N. J., knowing that I am a tv entrepreneur ask me questions about the medium. Now I buy the brandy.

Then it happens. I get a letter from a California lawyer, saying that film number 17 in "my series" will be the last. The corporation I have been dealing with is bankrupt. The negatives already existent have been attached. The corporation I was dealing with discovered the hard way (and at my expense) that the cost of selling to the other markets adds almost 50% to the cost of each negative. Reruns are difficult if not impossible to market. Unions ask increases. Banks want their money back. Etc.! Etc.! All thanks to the simple arithmetical fact that by going out of pocket several thousands of dollars each film, you have already accumulated a tidy debt of 17 times that sum.

And here I am with time bought in the middle of a cycle of 13. The crushing blow, however, is this: I understand from a friend who was out on the Coast recently that *you were seen driving around in a new Chrysler Imperial*. Hmm!

In conclusion may I say I hate you and may I paraphrase once more—money is the root of all happiness. ★★★

Letters to Bob Foreman are welcomed

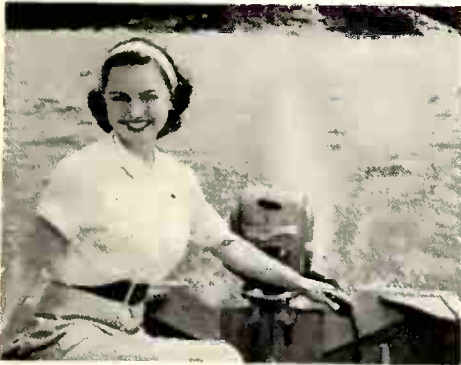
Do you always agree with the opinions Bob Foreman expresses in "Agency Ad Libs"? Bob and the editors of SPONSOR would be happy to receive and print comments from readers. Address Bob Foreman, c/o SPONSOR, 40 E. 49 St.

T. V. story board

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

SARRA

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



"Whispering Power" is the theme of new one-minute TV spots for Evinrude's *Fleetwin* outboard motor. Gay, informal outdoor shots invite carefree boating fun. You *hear* the difference as the sound track picks up the quiet flow of power from Evinrude's *Fleetwin*, and the voice-over tells a hard-hitting sales story backed up by close-ups of the motor's mechanical advantages. A smooth blend of happy promise and convincing demonstration planned by SARRA with Evinrude Motors and its agency, The Cramer-Crassett Company.

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



TV spots created by SARRA for Bell & Howell's movie camera have everything it takes to clinch a sale: a featured price and strong product identification . . . a demonstration in close-ups of exclusive advantages . . . and emotional appeal through such human interest sequences as baby's first steps which dramatize the message—"Don't let moments like this pass you by." Created for Bell & Howell Co., through McCann-Erickson, Inc. Another example of how SARRA "shoots to sell."

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



In a new one-minute commercial for Jergen's Lotion SARRA merges animation with live action for effective selling. In an animated sequence winsome fingers prance to the household tasks they do with detergents and a parade of laundry, dishes, pots and pans ties in with the theme of Jergen's magazine campaign. In live action lovely hands smooth on the lotion, give a close-up of the bottle. A final romantic flash shows hands meeting as the voice-over underlines the message: "Don't let your hands let *him* know you use detergents." Produced by SARRA for Andrew Jergens Co., through Robert W. Orr & Associates, Inc.

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



VIDE-O-RIGINAL is Sarra's name for a quality-controlled motion picture print made in SARRA's own photographic laboratory. This print is the payoff on your entire investment. Whether you order one—or one hundred—each VIDE-O-RIGINAL of your Sarra-produced TV commercial is custom-made to give maximum fidelity whenever, wherever your message appears on the home TV screen.

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

**WHAT'S
DOING
IN
CHICAGO
RADIO
?**

...PLENTY!

In this second television market of the nation, one of the four major radio stations—AND ONLY ONE—has increased its audience since 1950 . . . the period of greatest TV growth.

The average daily Monday-through-Friday rating for Station WMAQ (Pulse, Sept.-Oct. 1953) is 13 per cent GREATER than it was during the same period in 1950. Meanwhile, Station A has DECLINED seven per cent, Station B 11 per cent and Station C is unchanged.

In addition, Station WMAQ is the ONLY station of the four to register average rating gains in each of the three periods of the day—morning, afternoon and night.

Once again, proof that more and more Midwest radio homes—now 12 per cent greater in number than four years ago—turn to

the QUALITY STATION of Mid-America...



Quality Programs
Quality Services
Quality Audience



Represented by NBC Spot Sales

SPONSOR Asks...

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

**Do sponsors need a well-known star to attract large
radio and tv audiences and sell effectively**



THE PICKED PANEL ANSWERS



Mr. McNeilly

This is actually two questions, so let's treat it as such. First, the need for a well-known star personality to gather a large radio or tv audience.

Any star will be a failure without the proper showcase, yet a good show can stand without a big name personality!

With or without star talent, the sponsor must have a show guided by a sound format, good writing and exceptionally fine talent (not necessarily big stars). Since the question posed deals with that which the sponsor "needs," then I must opine that those elements I've mentioned are the most needed.

You can attract a large radio or tv audience with or without a star. Many of our better-known radio and tv show properties have made the talent into stars, while there are just as many other programs which have been made famous by the big-name personalities playing in them.

In television, there is another, and newer, element to consider: Promotion! Not show promotion as we've known it in the past, but well planned campaigns. Network and independent stations alike are allotting record advertising and promotion budgets to capture audience as intensely competitive programming really gets underway. Naturally, the use of a star name is going to be an aid in such a promotion, but not a necessity.

So, the sponsor does not need a well-known star. If the type of show requires the talents of a big name; if

you want the little extra push in promotion that a star name affords, then by all means use them. But, they're not needed as long as the sponsor has the benefit of a good creative staff who can give the public a show they want to see or hear in their homes.

As for effective selling, big-time personalities are much less a factor for effective sales in radio and television. The product should be the star. Unless your current campaign actually involves a copy theme about star endorsements, there is no need to detract from the package. This is particularly true on tv where every wide shot you take of a person not involved in demonstration is a picture wasted. Build up the product and not the person talking about it!

I believe a show can do well with or without big-name personalities. Tv makes its own stars, just as radio has done for years. And while you're entertaining the audience, make sure your product is so interesting in its presentation that it will be remembered favorably in connection with the show—a star in its own right.

EDWARD R. MCNEILLY
Enterprise Advertising
Los Angeles



Mr. Yambert

period during which time the very excellence of the show itself can be felt

Without a doubt, no large mass tv or radio audience can be developed without a top name star as the main attraction. That is, of course, unless the sponsor is willing to wait out an almost unbearable period during which time the very excellence of the show itself can be felt

On radio this frequently can be done. On tv, due to the size of budget required, it is almost impossible.

For the local or regional advertiser, it is therefore better to sponsor a packaged or participation show in which he can afford the lustre of a top-name star. This will almost insure an immediate audience for his show.

Size of audience, however, is no sure indicator of a show's sales ability, in my opinion. Here in Los Angeles there are numberless examples of the low-budget shows on both tv and radio, which have paid off rather handsomely. Some of these are on stations which sometimes fail to show up strongly on the rating charts.

The reason for such results, it seems to me, is that the sponsor has consistently stuck to his guns, and has accomplished a good selling job to his smaller-sized audience.

It's great to have a big audience. But that alone is no substitute for good salesmanship.

RALPH YAMBERT
President
Yambert, Inc., Advertising
Los Angeles



Mr. Cavallo

Show business provides a few generalizations, but the question can only be answered if applied to specific cases. A "well-known star" is just one element of a program. The need for such a star will vary according to the strength of the other elements. Obviously, the stronger each link in the chain of attraction values, the better. If an im-

mediate success is demanded of an unknown show, however, performers with high public acceptance are necessary. On the other hand, a well-known show may be cast with unknowns who will then gain stature by appearing in a popular vehicle.

When Rogers and Hammerstein introduced *South Pacific*, they cast two stars, Pinza and Martin, as leads. The show proved to be so good that these stars gained in stature by playing in it. When they left the cast, performers of much less importance replaced them but the show continued to sell out. And the replacements enjoyed much greater prestige as a result of appearing in the show.

It stands to reason that a tv and/or radio audience likes the star of a show that it watches continually; the star is an important element of attraction. Therefore, a sales message delivered by that star—surely gets more attention; personal endorsement by the star has more weight.

The use of a star, however, does not eliminate the need for a sound sales message properly presented. The star is just one element in the commercial, and as such, is needed in varying degrees according to the strength of the other available means of persuasion.

PETER A. CAVALLO JR.
J. Walter Thompson Co.
Chicago



Mr. Simpson

There is ample evidence that a sponsor does not "need" well-known stars to attract a large enough audience to make his investment in radio or television profitable. The use of a name star should not be a pre-determined requirement. A sponsor can enjoy large audiences with a vehicle utilizing the talents of a little-known performer. Such performers are frequently skyrocketed to stardom. For example, many people have for years been enchanted by the stories of Wally Cox. Yet his nightclub performances and occasional guest appearances on radio and tv shows would not alone bring millions of people to their television sets each week to watch him

(Please turn to page 127)

WFBG-TV

Channel 10

316,000 watts

Covers Central and Western Pennsylvania

You Need No Other Station Between Pittsburgh and Harrisburg to Cover This Important Market



Here Is Selling Power PLUS:

SET COUNT	418,798 as of January 1, 1954, and it's sets that count
TOWER HEIGHT	2727 feet above sea level, 990 feet above average terrain on Wopsononock Mountain
RADIATED POWER	316,000 watts on Channel 10, the maximum allowed by FCC on any VHF Channel
RICH MARKET	640,000 families spending over \$1.9 billion in retail sales
SUCCESS STORY	6115 pieces of mail in response to 4 Santa Claus programs

THE
ABC
NBC
DU MONT



GABLE BROADCASTING CO.

Altoona, Pa.

Channel 10, 316,000 watts 1340 kc, NBC

Represented Exclusively by H-R Television, Inc.

TV FILM COMMERCIAL PRODUCERS: *continued from page 50*

NAME OF FIRM LOCATION AND SALES CONTACT	FACILITIES INCLUDE:			AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
	Animation	Color	Shipping	
WM F BROIDY PRODUCTIONS 551 SUNSET BLVD HOLLYWOOD 28 CAL. WM F BROIDY HOLLYWOOD 28 CAL	--	X	X	Kellogg's Sugar Corn Pops, Lux Flakes, Meister Brau Beer
LOU BUNIN FILM PRODUCTIONS 209 WEST 57TH ST NEW YORK 19 N. Y. FLORENCE DAVIS COLUMBUS 5 4292	X	X	--	Franco-American Spaghetti, Daeskin Products, Howdy Doody Ice Cream
BYRON, INC. 1226 WISCONSIN AVE. WASHINGTON D. C. DUDLEY SPRUELL, DUPONT 7 1890	X	X	X	DuBois Beer, Jenny Gasoline, Briggs Pork Products, Capital Airlines, Hals Beer, Tipon U. S. Treasury Savings Bonds, Gunther Beer, Esskay Meats, Motorists Mutual Insurance
CALDWELL AUDIO-VIDEO PRODUCTIONS 447 JARVIS ST TORONTO 5, ONT. CANADA DUCK SHEPARD KINGSDALE 2103	X	X	X	Robin Hood Flour, Borden Co. of Canada (Storlac, Ice Cream, etc.), Westinghouse Products, Kolynos, Aero-Shove, Post Cereals, Anacin, Dentyne, Chiclets
S. W CALDWELL LTD 447 JARVIS ST TORONTO 5, ONTARIO, CANADA G. N. MACKENZIE KINGSDALE 2103	X	--	X	Westinghouse, Consumer's Gas Co., Government of Canada (Postal Dept.), Remington
LARS CALONIUS 35 WEST 57TH ST NEW YORK 19, N. Y. LARS CALONIUS, CIRCLE 7 7761	X	X	X	Borden's Buttermilk, Sal Hepatico, Mott's Apple Sauce & Prune Juice
CAMERA CRAFT 6761 LEXINGTON AVE HOLLYWOOD 38, CAL. ROBERT CRAWFORD, HEMSTEAD 6856	*	*	*	Temco Products Skeeter, Reloxicisor, Clopps Foods, Apex Magic Wand
CAMPBELL-CAHILL STUDIO 75 EAST WACKER DR CHICAGO 1, ILL. JERRY CAMPBELL, FR 2-4649	*	*	*	Fould's Mocaroni, Kosto-Pudding & Mixes, Rand Shoes, Hortmon Luggage, Monor Coffee
CAPITOL FILMS (SUBSIDIARY OF TCA) 1024 CONNECTICUT AVE. WASHINGTON, D. C., ST 3 1278	--	X	X	(Not reported)
CARAVEL FILMS, INC. 730 FIFTH AVE. NEW YORK, N. Y. CALHOUN MC KEAN, CIRCLE 7-6110	X	X	X	Bollontine Beer, Borden Co., Bufferin, Coco Cola, Fob, E. I. duPont de Nemours, Kent Cigarettes, Ivory Flakes, Ivory Soap, Mobilgas
CARLA PRODUCTION, INC. 751 N. HIGHLAND AVE. HOLLYWOOD 38, CAL. CHARLES LARKIN, WEBSTER 3 7396	*	*	*	Foygo Beverages, Sunbeam Bread, Peter Pan Bread, Kelly Kor Co., Bluhill Products
CASCADE PICTURES OF CALIFORNIA, INC. 4822 WASHINGTON BLVD. CULVER CITY CAL. R. V. BROWN, VE 8 2183	X	X	X	Hollmork Greeting Cards, Toni's White Roin, Diol Shampoo, Liquinette, Kellogg's Corn flakes, Pomper, Grand Prize Beer, Frigidoire, Romo Wine, Post Toasties, Cresto Oldsmobile, Sunnybank Morgorine, Clorox, Hi-Lite
CENTRAL TELEFILMS, INC. 810 NORTH SHERIDAN RD PEORIA 5, ILL. R. W. KEITH, 5 7611	X	X	X	Manbeck Baking Co.
CHARTER OAK TELE-PICTURES 816 SEVENTH AVE. NEW YORK 19, N. Y. LOUIS CAVELL, CIRCLE 6 2508	--	X	X	Liqui-Molly, Socony Mobilgas
LEW CHATHAM ASSOCIATES CHATHAM BLDG CLAREMORE, OKLA. L. A. CHATHAM, 1122	*	*	*	Oklahoma Tire & Supply Co., Oklahoma Roads for Oklahoma, Gov. Johnson Murren, Turner Bond Program
JACK CHERTOK PRODUCTIONS, INC. 1010 NORTH LAS PALMAS AVE. HOLLYWOOD CAL. PAUL McNAMARA, HEMPEAD 5106	*	*	*	Merita Bread & Cakes, Gillette, Phillips Petroleum, Not Buring Pocking Co., Socony Luggage, Peter Pon Peanut Butter
FRANK CHRISTL & ASSOCIATES 521 LA CIENEGA BLVD. LOS ANGELES 48, CAL. FRANK CHRISTL, CRESTVIEW 1-6452	*	*	*	Silverwood Dept. Store, Raper Ranges
CINECRAFT PRODUCTIONS, INC. 2515 FRANKLIN AVE CLEVELAND 13, OHIO RAY CULLEY, SUPERIOR 1 2300	X	X	X	Standard Oil Gas, Oil & Service, Leisy Beer, White Sewing Mochines, Seiberling Tire Tubes, General Tire Tubes

SYMBOLS X means company has this facility available. -- means company does not have this facility. * means no report available on facilities.

OF FIRM, LOCATION AND SALES CONTACT

FACILITIES INCLUDE:
Animation | Color | Shipping

AMONG THEIR ACCOUNTS DURING 1952-53 SEASON

OF FIRM, LOCATION AND SALES CONTACT	Animation	Color	Shipping	AMONG THEIR ACCOUNTS DURING 1952-53 SEASON
TELE PRODUCTIONS SANTA MONICA BLVD. WOOD, CAL. Y LEHMAN, HOLLYWOOD 5-3376	--	X	--	State of California, Air National Guard, Helms Bakeries, California National Guard, Calo Dog Food, Drumstic, Optimists Club
VIDEO PRODUCTIONS, INC. DRD, CONN. GARO W. RAY, 2-6590	*	*	*	(Not reported)
CLAMPETT NORTH BRONSON WOOD 38, CAL. NOCKERINE, GRANITE 0522	*	*	*	Bell Foods, Nehi Beverages, M. P. Hood Dairy, Leigh Foods Orange Juice, Sunbeam Bread
MAN FILM CO. MAPLE AVE. AS, TEX. SHAPARD, JUSTIN 3692	*	*	*	Chill Chest, York
GE W. COLBURN LABORATORY, INC. NORTH WACKER DR. AGO 6, ILL. Y USHIJIMA, STATE 2-7316	X	X	X	Red Band Flour, Sterling Beer, Try-Ade, Wheaties
IERCE PICTURES BYDRAS ST. ORLEANS 3, LA. RT WIEGAND, MA 5026	X	X	X	Jahncke Service, Home Finance Service, Southern Tailoring Co., Sure-Klean, Progresso Foods, Barth Appliances, Louisiana Insurance Co., Surepine, Welsh's Baton Rouge, Fair Grounds Corp.
DOORE PRODUCTIONS, INC. NORTH LA CIENEGA BLVD. WOOD 46, CAL. ER WHITE, JR., CRESTVIEW 1-7106	X	X	X	(Not reported)
OR FILMS, INC. LIVE ST. DUIS 1, MO. WRIGHT JR., MAIN 8876	--	X	X	Budweiser, Michelob Draft Beer, Wabash Railroad, Stag Beer, Griesedieck Beer, U. S. Air Force, Phelan Paints, Red Goose Shoes, Golden Dipt Breeding, Old Crown Beer, Modular Homes
TON W. COUSENS PRODUCTIONS EST 78TH ST. YORK 24, N. Y. TON W. COUSENS, TRAFALGAR 3-5870	X	X	X	Lustre Cream, Dorothy Gray, Canada Dry (Spur), Cutex Lipstick, Desert Flower, Kiss Me Kate, Cameo Hosiery, Ad. Fed. of America, Gunther Ale, Tussy Cosmetics, Colgate, Imperial Wallpaper
ERION FILMS, INC ELE, WASH.	*	*	*	Portland General Electric Co.
PICTURES TEUBEN ST. NY, N. Y.	*	*	*	Fitzgerald Brothers Brewing Co., Saratoga Harness Racing Association
IUS CULHANE PRODUCTIONS, INC. AST 37TH ST. YORK 16, N. Y. IUS CULHANE, MURRAY HILL 2-8243	X	X	X	Bab-O, Barbasol Co., BC Remedy, Buckingham Cigarettes, Campbell Soups, Vaseline Hair Tonic, Ajax, Zerone, Zerex, duPont Sponge, Esso Standard Oil, Genesee Brewing Co., Holland House Coffee, Jack's Tasty Snack Corp., Chesterfield Cigarettes, Colonial Stores, Lipton's Tea, Martinson's Coffee, Masland Carpets, Mennen Skin Bracer & Spray, Omar Bread, Crisco, Duz, Quaker Rice, Quaker Wheat, Schlitz Beer, Wm. Schluderberg Meats, Tenderleaf Tea, Thor Appliances, Muriel Cigars, Halo
IS PRODUCTIONS ARK AVE. YORK 17, N. Y. RENCE R. CURTIS, PLAZA 5-6333	X	X	X	Save By Tv (Broiler), Surgitube, National Brands, Waite-Less
I. PRODUCTIONS, INC. EST 45TH ST. YORK 36, N. Y. RICE T. GROEN, MURRAY HILL 2-0040	*	*	*	(Not reported)
ENES', INC. & BUTTONWOOD STS. ADELPHIA, PA.	*	*	*	Sani-Flush, Lee Tire & Rubber Co., Jacob Reed's Clothing
CTO FILMS, INC. EST 54TH ST. YORK 19, N. Y. HANDS, COLUMBUS 5-7620	X	X	X	Puss 'n' Boots Cat Food, Clearasil, Coronet Magazine, Minute Rice, Piel Brothers
JEAN DUROIS CO. WENTY-FIRST ST. ER 2, COLO. F. DUBOIS, EAST 8122	--	X	--	(Not reported)
DUNN STUOIOS CHICAGO AVE. AGO, ILL. DUNN, WH 3-2424	X	X	X	Coolerator Refrigerators & Ranges, Bendix Washers, Canadian Ace Beer

WBOLS X means company has this facility available. -- means company does not have this facility. * means no report available on facilities.

NAME OF FIRM, LOCATION AND SALES CONTACT

FACILITIES INCLUDE:
Animation Color Shipping

AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON

NAME OF FIRM, LOCATION AND SALES CONTACT	Animation	Color	Shipping	AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
DYNAMIC FILMS, INC. 112 WEST 89TH ST NEW YORK, N. Y. NATHAN ZUCKER TRAFALGAR 3 6221	X	X	X	Arrid, Flexees, Anacin, Dolly Madison, Westfield Trojan, Jumping Jack Shoes, Charles A Formula 9, Fastabs, Lanolin Shampoo, Bardahl Top Oil, Shawmut National Bank, Bal Perfume, Nash Cars, Chicago Pneumatic Jack
PETER ELGAR PRODUCTIONS, INC. 15 EAST 100 ST NEW YORK 22, N. Y. PETER F. ELGAR MURRAY HILL 8 5626	--	X	X	Bosca Co., Gance, Palmolive Chloro., Gulf Oil Co., Jergen's Lotion, Woodbury Shampoo, terine, Life & Viceroy Cigarettes, Remington Rand, Inc., Samsonite Luggage, Hills Coffee, Zippo Lighters, Good Luck Margarine, Colgate Dental Cream, Minute Maid Or Juice, Super Coola, Royal Instant Pudding, Pall Mall, Phillip's 66, Bayer Aspirin, Army, American Radiator
ELLIOT, UNGER & ELLIOT, INC. 411 WEST 54TH ST NEW YORK, N. Y. STEPHEN ELLIOT JUDSON 6 5782	--	X	X	Ponds, Tide, Colgate Shaving Cream, Hinds Hand Cream, Pan American, Vicks, Scott P Florida Citrus, Revlon, Helena Rubinstein, Spry, Pall Mall, Chesterfield, Drene, Good Margarine, Lilt, Chloradent
FAMDUS STUDIOS 17 WEST 15TH ST NEW YORK 36, N. Y. JUDSON 2 1500	X	X	X	5-Day Deodorant Pads
PAUL J. FENNELL CO. 101 NORTH LA CIENEGA BLVD LOS ANGELES 48, CAL. PAUL J. FENNELL CRESTVIEW 6 0817	X	X	--	Campbell's Soup, V-8 Vegetable Juices, Schmidt's Beer, Cheerios, Palmolive Shave Cr Oxydol Detergent, Campbell's Ketchup, Ked's Shoes, Rice Krispies, Valley Forge Beer, C Spray Cranberry Sauce
FILM ASSOCIATES INC. 1600 SOUTH DIXIE AVE DAYTON 9, OHIO EDWARD LANG, WALNUT 2181	--	X	X	Jergens Shaving Cream, Gem Commercial Building & Loan
FILMACK STUDIOS 1327 SOUTH WABASH AVE. CHICAGO, ILL. DON MACK, HARRISON 7 3395	X	X	X	Manor House Coffee, Swift's Ice Cream, Rival Dog Food, Oshkosh B'Gosh Overalls, Wip, Toni, Sealy Mattress, Helene Curtis, Deep Magic, Quaker Noodles, Bright Pro Swift's Franks
FILM CREATIONS, INC. 61 WEST 95TH ST NEW YORK 19, N. Y. JOSEPH M. BARNETT JUDSON 2 3821	X	--	X	Amoco Gas, Permalube Oil, Roi-Tan Cigar, Amm-i-dent, Electric Auto-Lite, Atlas Luden's Cough Drops, Eskimo Anti-Freeze, Omega Watches, Ronson Lighters, Sa Medaglia D'Oro, Sylvania Electric Products, Willys-Overland Motors
FILMWRIGHT PRODUCTIONS, INC. 3 EAST 57TH ST NEW YORK, N. Y. MAX GLANBARD, ELDORADO 5 6038	--	X	--	Prell Shampoo, Prell Packets, Ivory Snow, Tide, Log Cabin Syrup, Sure-Jell, Crosley Fr Crosley Refrigerator, Crosley Washer, Crosley Freezer, Better School Campaign, Elna S Machines, Maxwell House Coffee, Sugar Crisp, Nucoa, American Association for the National Conference of Christians and Jews
FIVE STAR PRODUCTIONS, INC. 6530 SUNSET BLVD HOLLYWOOD, CAL. H. W. McMAHAN HOLLYWOOD 3 4807	X	X	X	McGlaughlin's Instant Manor House Coffee, Uncle Ben's Rice, Raleigh Cigarettes, Of Scouring Pads, Pet Milk, Kellogg's, Stopette, Parker Pen, Schaefer's Snorkel Pen, Chele Helene Curtis, Standard Oil, Pacific Coast Borax, Dodge, Ralston, Pabst Blue Ribbon, (m tion Milk, Budweiser, Baron Syrup, Old Style Beer
DON FLAGG PRODUCTIONS 415 HARRISON ST. SAN FRANCISCO, CAL. DON FLAGG, YURON 2 1363	*	*	*	Belfast Root Beer, Tintair, Cardinet Candy Co., Vano Starch, Bleach & Cleaner, Crest Creamery, Cresta Blanca Wine, Emporium Dept. Store, Ford Motor Co., Kay Jewel Co Nulaid Eggs, Oral B Co., Lucerne Milk, Lucerne Frozen Juices, Miss Saylor's Chocata White Star Tuna
FOCAL POINT FILM PRODUCTIONS 312 MADISON AVE. NEW YORK 17, N. Y. JOHN STRANG MURRAY HILL 7 8717	*	*	*	(Not reported)
GEDRGE F. FOLEY, INC. 621 MADISON AVE. NEW YORK, N. Y. D. J. VILARDI, PLAZA 1 1860	X	X	X	Prudential Life Insurance Co., Masland Carpets, U. S. Coast Guard Recruiting, Listerine Paste, Phillips "66" Oil & Gas
GENERAL DISPLAY PRODUCTS CO 105 NORTH SEVENTH ST ST. LOUIS 1, MO. ROBERT O. SCOTT GARFIELD 6490	*	*	*	(Specializes in beer commercials)
GENERAL ENTERTAINMENT CORP. 128 EAST 56TH ST NEW YORK 22, N. Y. HOWARD G. BARNES ELDORADO 5 3520	*	*	*	A. S. Beck Shoes, Picturesque Stockings, Lady Hampshire Hose
GLOBAL TELEFILMS, INC. 35 WEST 53RD ST NEW YORK, N. Y. WILLIAM SNYDER, CIRCLE 5 7991	X	X	X	Black Drug, National Shoes, Colgate, General Electric

SYMBOLS X means company has this facility available. -- means company does not have this facility. * means no report available on facilities.

OF FIRM, LOCATION AND SALES CONTACT

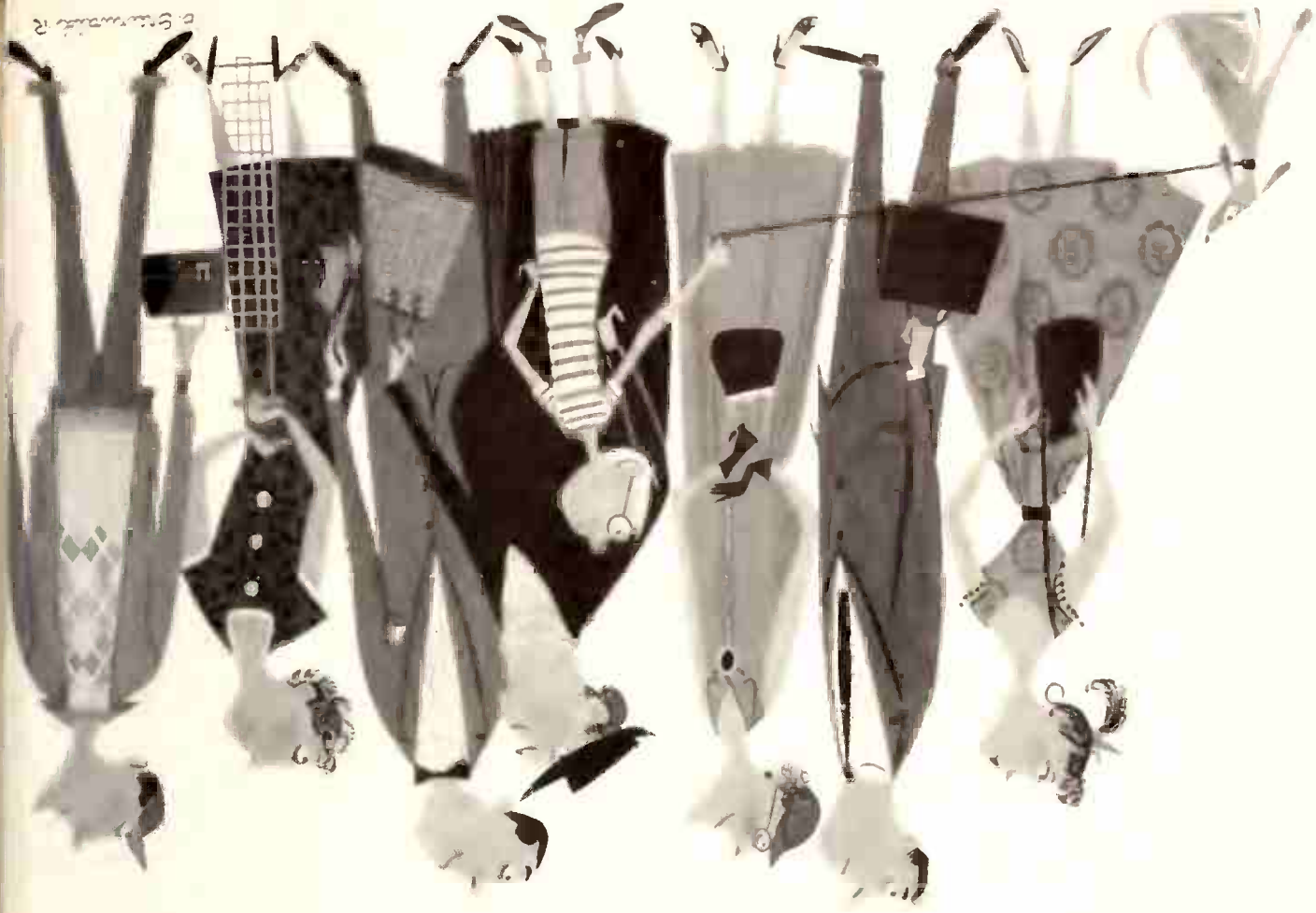
FACILITIES INCLUDE:
Animation | Color | Shipping

AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON

Y S. GOODMAN PRODUCTIONS ST 53RD ST. YORK, N. Y. EL GOODMAN, PLAZA 5-3520	--	--	X	(Open-end commercials for various retail categories.)
JAM HANDY ORGANIZATION EAST GRAND BLVD. EIGHT II, MICH. GE B. FINCH, TRINITY 5-2150	X	X	X	DuPont Cellophane & Nylon, Detroit Firemen's Fund Association, General Electric Fan, Gillette Safety Razor, Hotpoint Appliances, Kretschmer Wheat Germ, Narragansett Brewing Co., Oldsmobile, Chevrolet, Packard Cors, Pfeiffer Brewing Co., RCA Estote Appliances (Gas & Electric Ranges), Schoenling Brewing Co., Trico Windshield Washers & Wipers
JINSON STUDIO EAST 46TH ST. YORK, N. Y. HANKINSON, JUDSON 6-0133	X	X	X	Wesson Oil, Jello, Arnold, Tide, Nestles, Mennen, Silex, Magic Maid Toaster, Kreml Shampoo, Pertussin, Surin, Q-T Snow Whip, Snawdrift
IS-TUCHMAN PRODUCTIONS NORTH HIGHLAND LYWOOD 38, CAL. H TUCHMAN, YORK 7189	*	*	*	MD Toilet Tissue, Procter & Gamble, Louis Milani's Foods, Koehler's Beer, Shipstads & Johnson Ice Follies
HARRISON PRODUCTIONS, INC. EAST 89TH ST. YORK 21, N. Y. HARRISON, SUSQUEHANNA 7-1657	*	*	*	Phillies Cigars, Coshmere Bouquet Soap, Esquire Boot Polish, Rayca Seat Covers & Convertible Tops, "TOT" 50 Stapler, Old Rabbinical Brand Wine
LEY PRODUCTIONS, INC. EAST 47TH ST. YORK 36, N. Y. G HARTLEY, JUDSON 2-3960	--	X	--	Lo France Bluing, Sweetheart Soap, Kreisler Watchband, Surf, G. E. Tv Sets and Clack Radios, American Red Cross, Dreem Point, open-end beer commercials
Y PHOTOGRAPHS DORSEY ST. ALBANY, N. Y.	*	*	*	Weber's Horserodish Mustard, Old Friar Brand Wine, H. Seeberg, Inc. (Men's Clothing)
AND-WEGLAND PRODUCTIONS NORTH ST. ALBANY, N. Y.	*	*	*	Buffalo Bisons, Pilsener Beer, India Pole Ale
YWOOD TELEVISION PRODUCTIONS FIFTH AVE. YORK, N. Y. MAC GOWAN, MURRAY HILL 2-0326-7-8	X	X	X	Ship 'n' Shore Blouses, Coty, International Silk, New Jersey Young Democrats Meyner for Governor, Hudson County Reg. Democrats Kenny for Mayor, March of Dimes, Colonial Air Lines, Notional Air Lines, Merrimoc Hots, A&P Fruits & Veg., Underwood Portable, Koy-woodie Merschoum Pipe
YWOOD TELEVISION SERVICE, INC. CARPENTER ST. H HOLLYWOOD, CAL. DON W. SCOTT, SUNSET 3-8807	*	*	*	Quaker Oats, Holo Shompoo, Nescofe, Covolier Cigarettes
IES SOUND FILMS DENVER, COLO.	*	*	*	Gotes Rubber Co.
GE HURRELL PRODUCTIONS WEST ALAMEDA BERKELEY, CAL.	--	X	X	Birdseye Products, Bond-Aid Plastic Strip, Piel's Beer
INC. LADISON AVE. YORK 22, N. Y. R. BAKER JR., ELDORADO 5-6620	--	X	X	A&P Fruits & Veg., Campbell Soups, Window Wonder, Lysol, Mennen Baby Products, Dunhill Cigarettes, Ipono Toothpaste, Mum, Prince Albert Tobacco, Joy Liquid Soap, Angel Skin, Lody Esther Cream, Borden's Instant Coffee, Arrid, Eversharp Pens, Ex-Lax, Lilt, Vitalis, Knickerbocker Beer, Franco-American Spaghetti Sauce, Rise, Simoniz, Bulovo Watch
RIAL WORLD FILMS, INC. EAST OAK ST. CHICAGO, ILL. DAVIS OR GENE LUKAS, MICHIGAN 2-6200	X	X	X	Griesedieck Brothers Brewery, Nutrena Foods, Pearl Brewery, Esslinger Beer
INTERNATIONAL PRODUCTIONS LADISON AVE. MONTREAL, ONTARIO, CANADA CITY 5-2450	*	*	*	Imperial Tobacco Co., O'Keefe Brewing Co.
INTERNATIONAL TELE-FILM PROD. LADISON AVE. YORK 28, N. Y. F. MOSS	*	*	*	Comden Trust Co., Bank of America, Minneapolis Savings & Trust
INC. EAST OAK ST. CHICAGO 11, ILL. DAVIS, MICHIGAN 2-6200	*	*	*	Perko-Lite, Nutrena Foods, Griesedieck Beer, Pearl Beer
H AND HERNDON BELMONT DALLAS, TEX. HERNDON JR., TAYLOR 5168	*	*	*	Deorborn Stoves, Mrs. Tucker's Shortening, Fritos & Chitos, Gebhardt's Chili, Wichita Federal Savings & Loan

MBOLS * means company has this facility available. -- means company does not have this facility. * means no report available on facilities.
(Please turn to page 80)

what's up ?



© Swallowtail R

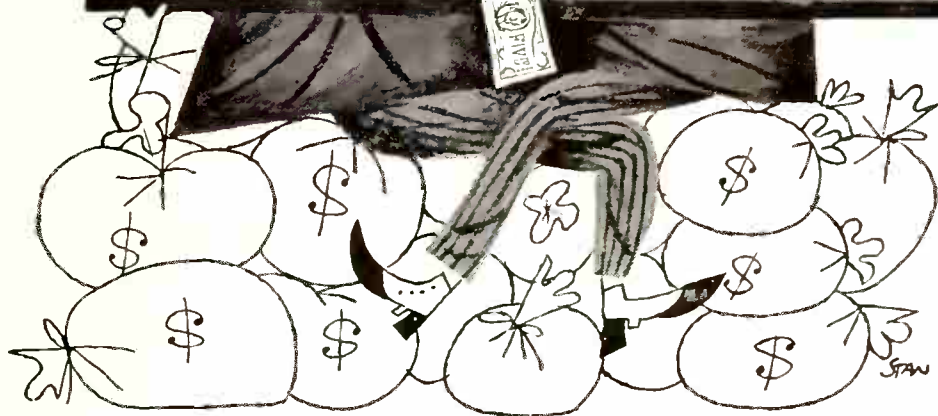
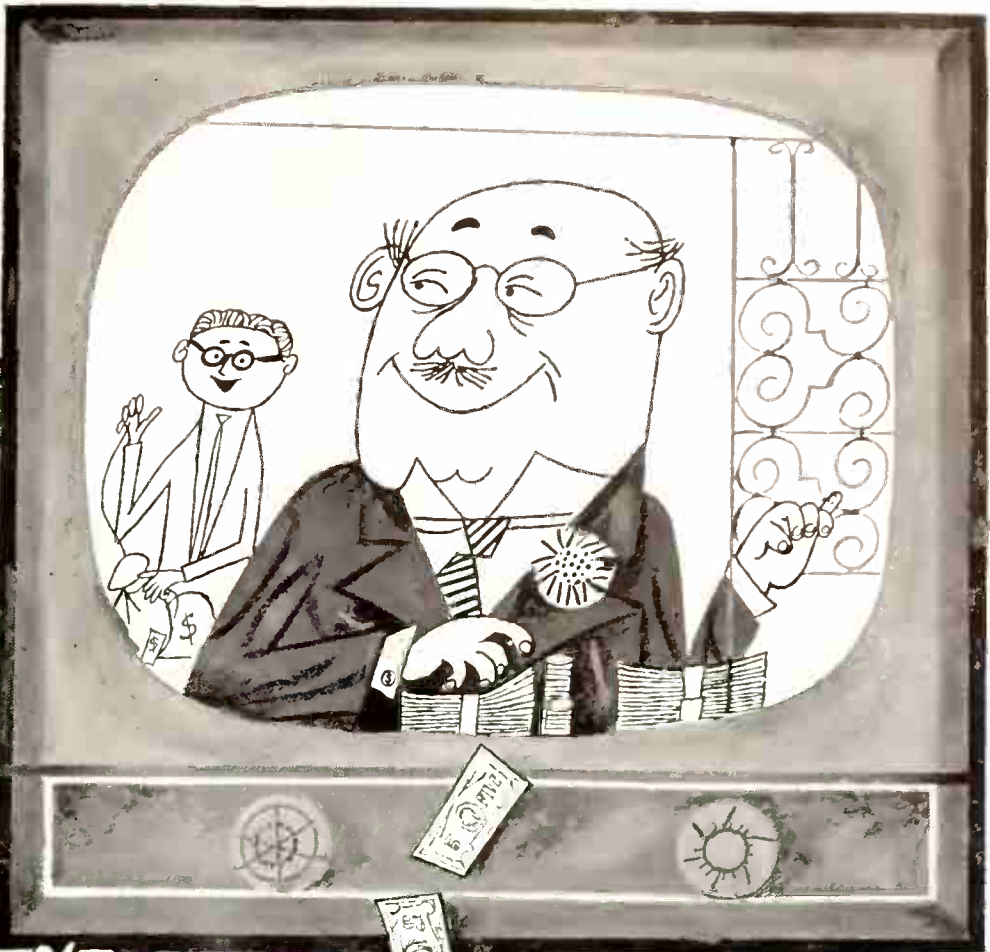
NETWORK TELEVISION IS UP. Set circulation is up to 28 million...viewing time to 132 million hours a day...advertising investment to 227 million dollars—*each with a year's gain of more than 25 per cent!*

CBS TELEVISION IS UP. PIB figures, just released, confirm that advertisers invested more of their 1953 budgets on CBS Television than on any network for any year of broadcasting history.

They expressed this confidence in CBS Television because its program schedule won the greatest network popularity* (*with a 19 per cent lead at night and a 29 per cent lead during the day*)...because CBS Television brought this popularity into more and more markets (*up from 74 to 156 stations in one year*)...and because they were enabled to sell their products in American homes at the lowest cost per thousand in all television. **CBS TELEVISION**

NAME OF FIRM, LOCATION AND SALES CONTACT	FACILITIES INCLUDE:			AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
	Animation	Color	Shipping	
TOM KELLEY PRODUCTIONS 736 NORTH SEWARD ST HOLLYWOOD 38 CAL TOM KELLEY, GRANITE 6831	*	*	*	Catalina Swim Suits, North American Airways, Regol Pale Beer, Bishop's Fund, Worin Blender
LOUIS W. KELLMAN PRODUCTIONS 1729 31 SANSON ST PHILADELPHIA 3, PA LOUIS W. KELLMAN RI 6 491	*	*	*	(Not reported)
HERBERT KERKOW, INC. 480 LEXINGTON AVE NEW YORK N Y HERBERT KERKOW PLAZA 1 1813	--	X	--	Telechron Clocks, Conoco, Hires Root Beer, Hills Bros. Coffee
JERRY KLEIMAN PRODUCTION STUDIO 458 DE TONTY ST ST LOUIS MO	*	*	*	St. Louis Independent Pocking Co.
KLING STUDIOS 60 NORTH LAUREL ST CHICAGO, ILL FRED A. NILES, DELAWARE 7 0100	X	X	X	Motorola Radios and Tv Sets, Standard Oil Products, Angel Soft Tissue, Restonic Mattresse, Reardon Paint, Hollicrofters Tv Sets, Carnu, Oh Henry, Armour Frankfurters, General Electric Ranges, Refrigerators, Air Conditioners, Cot's Pow, Serta Mattresses, Seoly Mattresse, Corling's Beer, Raleigh Cigarettes, Sunbeam Products, Admiral Tv Sets, Admiral Refrigerators, Chuckles, Oil Additive, Electrical Information Publications, Post Cornfetti, Godcho Sugors, Gunnison Homes, "Chevy" Ale, Ideol Dog Food, O'Cedar Corp., American Family Lakes, Schaeffer Pen Co., Story Brewing Co., Toni. Also syndicated spots for bank commercials, beer, food, bread, potato chips and ice cream
LALLEY & LOVE, INC. 3 EAST 57TH ST NEW YORK, N Y JAMES A. LOVE, ELDERADO 5 1382 PITTSBURGH J. A. LOVE, ATLANTIC 1-9508	--	X	X	Gunther Beer, Guinness Ale, Seazo Oil, Good & Plenty Condly, Climolene, Riviera Fon (Westinghouse), Pertussin, Nobisco 100% Bron, Chrysler Autos, Stork Club Show Opening (Chrysler), Studio One Show Opening (Westinghouse), Philip Morris Cigarettes, Etiquet Stihl, Sohio Motor Oil
KENT LANE, INC. 123 SOUTH THIRD ST LOUISVILLE 3, KY KENT LANE, MAGNOLIA 8569	X	X	X	More Per Mile for State of Kentucky, Honey Krust Breed, Red Owl Stores, Delmonico Food
ROBERT LAWRENCE PRODUCTIONS, INC. 418 WEST 54TH ST NEW YORK 19, N. Y. ROBERT L. LAWRENCE, JUDSON 2-5212	--	X	X	Vel, Eastern Air Lines, Superstick, Cut Quick, Cheer, Oxydol, Covolier Cigarettes, Hide Bed, Beautyrest, Shell Gasoline, Plymouth Cors, Betty Crocker Coke Mixes
GENE LESTER PRODUCTIONS 1187 NORTH VINE ST HOLLYWOOD 28, CAL GENE LESTER, HILLSIDE 5287	*	*	*	Chevron Gos, Squirt, Studebaker, Union 76—Gasoline, Triton Oil, Schlitz Beer
LEWIS & MARTIN FILMS, INC. 218 S. WABASH AVE. CHICAGO 4, ILL HERSCHELL G. LEWIS, WEBSTER 9-6134	X	X	X	Johnston's Candy, Christian Reform Church, Alko-Seltzer, Angel Soft Tissues, Bro-Con-Manor House Coffee, Wrigley's Gum, Shompoo Whip, Florsheim Shoe Co., Grant Kitchwores, Robert A. Johnsan Toys, Rotosphere, Enterprise Point, Picture-Croft
JACK LEWIS STUDIOS 505 EAST MAIN ST. RICHMOND, VA JACK LEWIS, 3 4862	X	X	--	Dow Chemical
VERNON LEWIS PRODUCTIONS 71 WEST 17TH ST NEW YORK 36, N. Y. VERNON LEWIS, LUXEMBURG 2 1322	--	X	X	American Heart Association, ASR Ascot Lighters, Viceroy Cigarettes, Chrysler Cars, Palmolive After Shave, Druggist Supply Co., Bromo-Seltzer, Glamorene Rug Cleoner, Robert I Clothes, Hi-V Orange Juice, Hood Rubber Co. (Beach Shoes, "P-F" Convas Shoes), Koi Frazer Corp., Hind's Honey and Almond Cream, Nash Cors, Poloroid Lond Comer, Shompoo, Creme Shompoo, Schaefer Beer, Irish Cream Ale, Scruton, Geritol, Newsweek Mogozi, Westclox Div. of General Time, Wildroot Shampoo, Ziopo Lighters
LOU LILLY PRODUCTIONS 7716 SUNSET BLVD HOLLYWOOD, CAL	*	*	*	Sugar Jets, Camel Cigarettes
LOTT VIDEO PRODUCTIONS BROADWAY & ELEVENTH ST SANTA MONICA CAL D. N. LOTT, EXHROOK 1 8279	*	*	*	Paul Trousdale Homes, Molibu Lond Property, Borrego Springs Desert Property
LOUCKS & NORLING STUDIOS, INC. 215 WEST 17TH ST NEW YORK 19, N. Y. WIL MARCUS, COLUMBUS 5 6071	X	X	X	General Electric Refrigerators
MAC STUDIOS ROOSEVELT HOTEL HOLLYWOOD, CAL H. GRAFMAN, HOLLYWOOD 3 7111	--	--	--	Protect-O-Seal Point Co.
MPO PRODUCTIONS, INC. 15 EAST 43RD ST NEW YORK N Y JUDD POLLOCK, MURRAY HILL 8 7850	--	X	X	Harton's Ice Cream, Ford Cors, Lincoln-Mercury, Borden Co., Remington Arms

SYMBOLS X means company has this facility available -- means company does not have this facility. * means no report available on facilities.



**even
the
thrift
peddlers
rely on
WSM-TV
CHANNEL 4 • NASHVILLE**

That's the gist of a message from Thad Crandell, executive vice president of Fidelity Federal Savings and Loan Association of Nashville, who says:

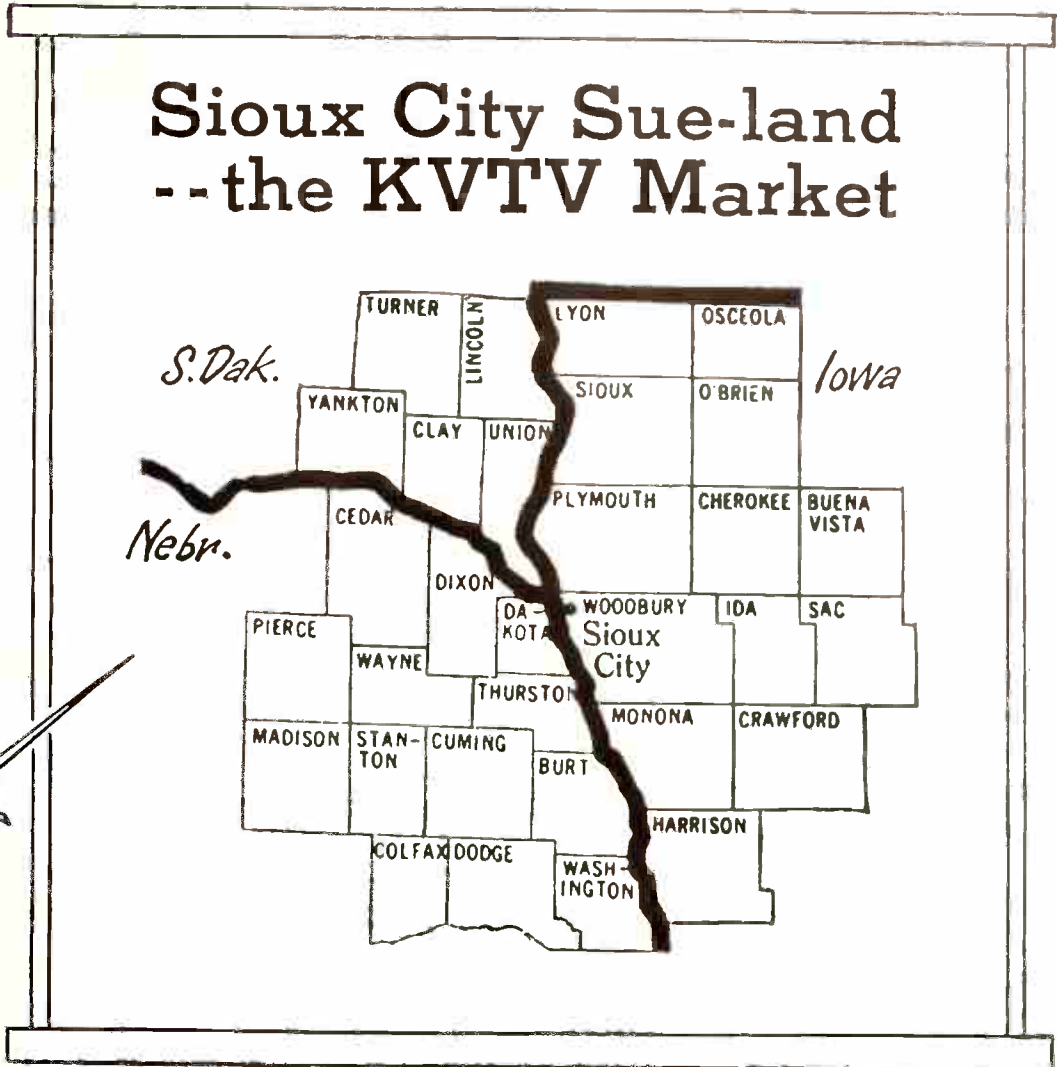
"In the 11½ years we've used WSM-TV our total assets have grown from 13 million to over 20 million dollars. We interview every new customer who opens a savings account, and we've learned that WSM-TV has produced more of our new business than any other advertising medium we've used."

For similar success, why not hook your product to WSM-TV's selling power? See Irving Waugh or any Petry Man for details.

NAME OF FIRM LOCATION AND SALES CONTACT	FACILITIES INCLUDE.			AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
	Animation	Color	Shipping	
MARCH OF TIME 99 LEXINGTON AVE NEW YORK N. Y. JEDSON 6-1212	*	*	*	Nash-Kelvinator Electrical Equipment
CHARLES MICHELSON, INC. 15 WEST 47TH ST NEW YORK N. Y. CHARLES MICHELSON PLAZA 7-0495	--	--	X	Open-end film spots for: used car dealers, retail jewelers, appliance stores, banks, baker brewers, weather jingles
MILNER'S PHOTOGRAPHY 4111 FOREST PARK AVE BALTIMORE 7, MD ERVIN M. MILNER MAGNOLIA 92	*	*	*	Esskay Meats, Luzianne Coffee, B&O Railroad
MOTION PICTURE ADVERTISING CO 1029 CARONDOLET ST NEW ORLEANS, LA	*	*	*	First National Bank of Atlanta, Orkin Exterminating Co.
MOTION PICTURE SERVICE CO 127 HAYE ST SAN FRANCISCO CAL LEE RASHALL, ORD 3-9162	X	X	X	Italian Swiss Colony Wine, Acme Beer, Sick's and Rainier Beer, Fisher Flour Mills, Ca Dog and Cat Food, Fab-Spray, Craftsmen's Insurance Agency, Pacific Guano Co., Fo Wheel Brake Co., California State Fair, Bay Meadows Race Track, Girard French Dressin Coffee Vendar
OWEN MURPHY PRODUCTIONS, INC. 72 SEVENTH AVE NEW YORK 19, N. Y. OWEN MURPHY PLAZA 7-8141	X	X	X	American Tel & Tel Co., Firestone Tire & Rubber Co., Philco Tv sets, National Biscuit C New Holland
NATIONAL PRODUCTIONS 1001 CONNECTICUT AVE. WASHINGTON, D. C. ROBERT L. FRIEND, ST 3-2222	X	X	--	Dictograph Acousticon Hearing Aids, Modern Compact Vacuum, George's Radio & Tv A pliances, Bamberger's Department Store, Schultz Wallpaper
NATIONAL SCREEN SERVICE CORP. 1600 BROADWAY NEW YORK 19, N. Y. MELVIN L. GOLD, CIRCLE 6-5700	X	X	X	Aeroshave, Autabrite, Prudential, Gemex Watch Bands, Alumaroll Awnings, Croft Ale, Ge eral Mills, National Bohemian Beer
NATIONWIDE PICTURES 2100 JACKSON DALLAS TEX	*	*	*	Fred-Bell Food Products, Vaporette
STANLEY NEAL PRODUCTIONS 45 ROCKEFELLER PLAZA NEW YORK, N. Y. DONALD J. LANE, COLUMBUS 5-8335	--	X	X	Armour & Co.
TEO NEMETH STUDIOS 729 SEVENTH AVE. NEW YORK 19, N. Y. TED NEMETH, CIRCLE 5-5117	X	X	X	Rise, Schick Electric Shaver, Arrid Spray Deodorant, Coty Cream Powder Compact, Read Anthracite Coal, Pan American Airways, Old Dutch Cleanser, Goodyear Tires, Ronson Light Spred Satin Paints, Noxzema Shave Cream, Philadelphia & Reading Coal & Iron Co., G den Paints
NEWS REEL LABORATORY 173 SANSON ST PHILADELPHIA, PA LOUIS W. KELLMAN, RI 6-3892	*	X	X	(Not reported)
NICHOLLS ENTERPRISES, INC. 2021 S. E. BELMONT ST. PORTLAND 15, ORE. CHARLES NICHOLLS, VERMONT 4372	*	*	*	(Not reported)
JOHN NORMAN PRODUCTIONS P. O. BOX 693 HOUSTON 5, TEX JOHN NORMAN LY 7336	X	X	X	(Not reported)
NORTHWEST MOTION PICTURES 1716 10TH AVE., WEST SEATTLE 99, WASH RAY PAULSEN GARFIELD 6391	X	X	X	Pacific Power & Light Co.
OLYMPIC FILMS CINCINNATI, OHIO	*	*	*	Bisquick, Wheaties
PACKAGED PROGRAMS, INC. 631 PENN AVE PITTSBURGH 22, PA M. E. FIERST, GRANT 1-1758	X	X	X	Johnston Co. (printing), Termitol Restonic (mattress), Farm Bureau (insurance), Duna Fryrite, Black Angus Rotisserie, Serta (mattress), Florist Association, Savings & Loan Cou il, Oswald & Hess Meat Products, Regent Bottling, Carlton Haus, Commonwealth Sanitcon Co., Insured Savings & Loan Association, King's Men Clothes, Nolla Shaps, RCA Este Appliance Co., Sweet Clean Laundry
PARAGON PICTURES, INC. 2514 EASTWOOD AVE EVANSTON, ILL. JAMES E. FORD, DAVIS 8-1900	X	X	X	Jahnsen Outboard Motors, West Bend Aluminum, Hinckley & Schmitt Water, Blue C Spark Plugs


SYMBOLS X means company has this facility available. -- means company does not have this facility. * means no report available on facilities.

Sioux City Sue-land -- the KVTV Market



31 farm-rich counties in Iowa, Nebraska and South Dakota
with 556,500 population, \$653 million in '52 retail sales,
and approximately 85,000 television sets as of January, 1954.

Reach Sioux City Sue-land via Channel 9 at minimal rates, maximal
interest. See our national sales reps, The Katz Agency,
for complete data.



CBS, NBC, ABC & DuMont
Represented by The Katz Agency

KVTV

Channel 9

SIOUX CITY, IOWA

KVTV, a Cowles Station, is under the same management as WNAX-570, the radio station that for 30 years has successfully served one of the world's major agricultural regions, the five-state area known as Big Aggie Land.

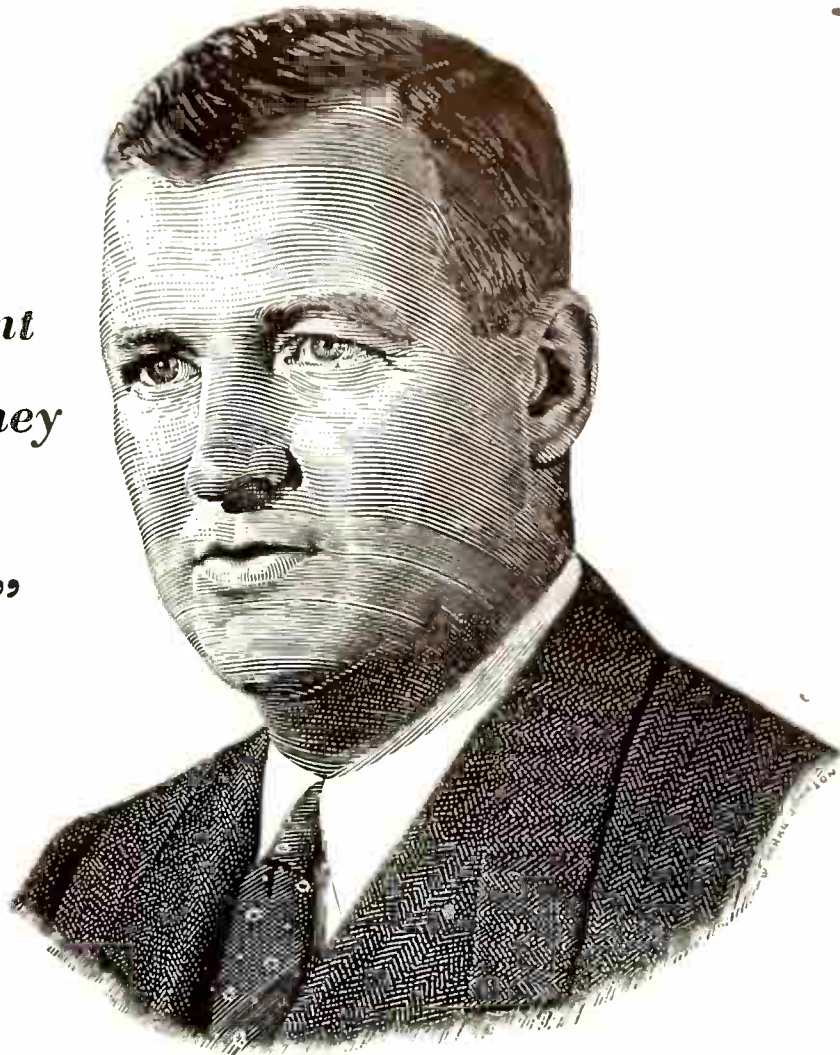
NAME OF FIRM	LOCATION AND SALES CONTACT	FACILITIES INCLUDE:			AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
		Animation	Color	Shipping	
PARROT FILMS STUDIO KEOSAUQUA AT 17TH DES MOINES IOWA EDWARD H. GOLDMAN 2 4211		X	--	X	(Not reported)
PAUL PARRY PRODUCTIONS 7557 SUNSET BLVD HOLLYWOOD 46, CAL. PAUL PARRY GRANITE 4714		*	*	*	Calcinatar
LINDSLEY PARSONS PRODUCTIONS, INC. 5746 SUNSET BLVD HOLLYWOOD 28, CAL. LINDSLEY PARSONS HUDSON 2 7111		*	*	*	Dawson's Beer, Crawford's Clothes, Floyd Rice, Ford Dealers, Dow Drug Stores
PATHSCOPE CO. OF AMERICA, INC. 580 FIFTH AVE NEW YORK N. Y. EDWARD J. LAMM PLAZA 7 5300		X	X	X	Corling's Black Label, Carrier Air Conditioner, Pink Foam, Linit Storch, Koru, East Gas Co., Fisher Brothers Food Chain, Floko, Flokhorn, Junket Rennet Powder, Na Shredded Wheat, Q-T Instant Frosting, Rybutol, Westinghouse Loundromat, Coca-G. Washington Coffee, Sno-Whip Frosting
RAY PATIN 6650 SUNSET BLVD HOLLYWOOD CAL.		*	*	*	Broma Quinine Cold Tablets
TONY PETRI 144 WESTMINSTER ST PROVIDENCE 3, R. I.		*	*	*	Autacrat Coffee Products, Columbio Bicycles
PHOTO-ART COMMERCIAL STUDIOS 420 S. W. WASHINGTON PORTLAND 4, ORE. CLAUDE PALMER, BR 5411		--	X	X	Standard Oil of California
PDLARIS PICTURES, INC. 5859 WEST THIRD ST LOS ANGELES 38, CAL. PERRY KING, WEBSTER 3-4608, YORK 8058		X	X	X	Holly Ranges, Lucky Loger Beer, Studebaker Dealers, Studebaker, Standard Oil of Te
PREMIER-HARCASTLE TELEVISION PRD 3033 LOCUST ST ST. LOUIS 3, MO. NEWEAD 3555		*	*	*	Budweiser Beer, Rice Chex, Wheat Chex, Southwestern Bell Telephone Co., Dozz Opener, Old Judge Coffee, Knapp-Monarch Chefster & Cornpopper
THE PRINCETON FILM CENTER, INC. PRINCETON, N. J. SHERMAN PRICE, PRINCETON 1 3550 (N.Y.C.) PLAZA 5-0322		--	X	X	(Public service tv films), duPont Paint Div., Stanley Works, Blue-Cross, Blue-Shield, French Co., RCA (service), Block & Decker
PRODUCTIONS DN FILM, INC. 1515 EUCLID AVE. CLEVELAND 15, OHIO MURPHY McHENRY SUPERIOR 1 9829		X	X	X	Hood Tires, Cleveland Transit System, Finco Antennos, Brick Industry, Old Dutch UHF Converters (Alliance Mfg.), Ohio Milk Producers, Iron City Beer, P.O.C. Beer, ard Oil of Ohio
PYRAMID PICTURES 1520 SPRING ST. N. W. ATLANTA GA.		*	*	*	Holsum Bread, Redfern Sausage Co.
REID H. RAY FILM INDUSTRIES, INC. 2269 FORD PARKWAY ST. PAUL 1, MINN. 293 S. LA SALLE ST. CHICAGO ILL.		X	X	X	Studebaker Cars, Robin Hood Flour, Grain Belt Beer, Bollord Biscuits, Anderson W Notional Safety Council, Cream of Wheat, Lond O'Lokes Butter, G. E. Electric B Jacob Beer, Hormel, International Horvester
RDLAND REED PRODUCTIONS 275 S. BEVERLY DR. BEVERLY HILLS, CAL. CRESTVIEW 6-1101		--	X	X	Bisquick, Gruen Watch Co.
REELA FILMS, INC. 17 N. W. THIRD ST. MIAMI, FLA. FRANK BRODERICK, 2 2108		*	*	*	Cities Service Gasoline, Coco-Colo, Fob-Spray, Pobst Blue Ribbon Beer
REGENCY PRODUCTIONS, INC. 112 WEST 48TH ST. NEW YORK 36, N. Y. JOSEPH SCHAEFFER, JUDSON 2 0274		--	X	X	J. C. Penney Shoes, Grand Union Stores, Old Brior Tobacco, Chunk-E-Nut Peonut w Cook & Dunn Paint, Olympic Tv
REPUBLIC PICTURES HOLLYWOOD, CAL.		*	*	*	General Electric Major Appliances, Cavalier Cigarettes
RKO-PATHE, INC. 105 EAST 106TH ST. NEW YORK 29, N. Y. SACRAMENTO 2 2600		X	X	X	Boston Gas Co., Johnson's Pride, Cor Plote, Hord Gloss Glo Coat, Beautiflor ani P Monsanto Soap Products, National Education Association, National Foundation for Has Paralysis, National Multiple Sclerosis Society, Scott Poper Products, Super Kemton P Trans World Airlines
FREDERICK K. ROCKETT CO. 6063 SUNSET BLVD HOLLYWOOD 29, CAL. FRED K. ROCKETT, HI 3183		X	X	*	Richfield Oil, Nesbitt Orongeode, Rio Grande Oil, Pobco Paint & Linoleum

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*“Wise public debt management
with its goal of sound money
is of prime concern
to every American.”*

MUNDY I. PEALE

*President
Republic Aviation Corporation*



“Wise public debt management with its goal of sound money is of prime concern to every American. Regular purchase of U. S. Savings Bonds contributes importantly to the achievement of this objective and, at the same time, helps assure our future security, individually and as a nation. We at Republic Aviation feel a deep sense of pride in the knowledge that 94% of all our employees became investors as a result of our most recent campaign and that \$631,000 in bonds are purchased each month on our automatic Payroll Savings Plan.”

Perhaps the importance of U. S. Savings Bonds and the Payroll Savings Plan as factors in wise debt management and the achievement of sound money may not have occurred to you.

Here are a few facts and figures:

- For every dollar of public debt held by a commercial bank, about five new dollars may be created in the form of credit. Obviously, the larger the amount of the public debt held by individuals, the greater the check on inflationary tendencies.
- At the end of 1953, the cash value of Series E and H Bonds held by individuals was more than 36 billion dollars. This total is growing steadily, thanks largely to the month after month purchases of Series E Bonds by more than 8,000,000 Payroll Savers.
- Sales of E and H Bonds in 1953—23% higher than in 1952—provided cash for all E and H Bond maturities and

redemptions and still left over \$210,000,000 net for the reduction of bank-held debt.

- The ownership of more than \$36,000,000,000 in Savings Bonds by millions of Americans constitutes a reservoir of future purchasing power—an asset to industry and business as well as to the individuals who built it by their Bond-conscious thrift.

Why not team up with Mr. Peale and other leaders of industry in their efforts to help America reach its goal of wise public debt management and sound money? All you have to do is (1) show a *personal* interest in your Payroll Savings Plan. Get the figures on the percentage of employee participation and the amount of monthly savings by your employees. (2) Wire, phone or write to Savings Bond Division, U. S. Treasury Department, Washington, D. C. You'll get all the help you need to build up or install a Payroll Savings Plan that will reflect your company and its interest in America.

The United States Government does not pay for this advertising. The Treasury Department thanks, for their patriotic donation, the Advertising Council and

SPONSOR PUBLICATIONS, INC.



NAME OF FIRM, LOCATION AND SALES CONTACT	FACILITIES INCLUDE:			AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON
	Animation	Color	Shipping	
ROCKET PICTURES, INC. 6104 SANTA MONICA BLVD. HOLLYWOOD 34 CAL. J. RICHARD WESTEN, GRANITE 7131	X	X	*	Prudential Insurance Co., Santa Barbara Chamber of Commerce
ROLAB STUDIOS & PHOTO-SCIENCE LABS SANDY HOOK CONN. H. ROGER, GARDEN 6 2466	X	X	X	Special effects on subcontract basis for New York producers
MAX ROTHSTEIN 850 TENTH AVE NEW YORK, N. Y. MAX ROTHSTEIN, COLUMBUS 5 3189	--	X	X	Clearasil
LESLIE ROUSH PRODUCTIONS, INC. 333 WEST END ST. NEW YORK 19, N. Y. JOHN FOX, COLUMBUS 5 4130	X	X	X	American Telephone & Telegraph, Benrus Watch Co., Canada Dry Ginger Ale, Plym Cars, Eskimo Pie Ice Cream, Goodyear Tires, Nabisco Biscuits and Shredded Wheat, Y Rose Coffee
GEORGE MILES RYAN STUDIOS MINNEAPOLIS, MINN.	*	*	*	Bisquik, Betty Crocker Piecrust Mix
SARRA, INC. (NEW YORK-CHICAGO) 200 EAST 56TH ST. NEW YORK, N. Y. JOHN HENDERSON III, ME 5 0085 18 EAST ONTARIO ST. CHICAGO 11, ILL. JOSEPH RETZER, WH 4 7171	X	X	X	Lucky Strike, Chesterfield, Encore Cigarettes, Philco, Sylvania Television, Pet Milk, Blue Ribbon Beer, A&P Food Products, Chose National Bank, Sunoco, Virginia Dare, Solada Tea, B. C. Headache Tablets & Powders, Cunard Cruises, Jergens Lotion, M Rice, Swans Down, Nabisco Sugar Honey Grahams, Ritz Crackers, Northern Tissue, Stop Ballantine Beer & Ale, Palmolive Soap, Dyanshine Shoe Polish, Dress Parade Shoe P Bromo-Quinine Cold Tablets, Manor House Coffee, Poof, Finesse
SCREEN GEMS, INC. 233 WEST 49TH ST. NEW YORK, N. Y. JOHN H. MITCHELL, CIRCLE 5-5014	X	X	X	Esso, Ford Motor Cars, Gerber Baby Foods, Coca-Cola, Prudential Insurance Co., Beer, Campbell's Pork & Beans, American Tobacco Color Library, Camels, Motorol Ford Foundation, Schaefer Beer, Pall Mall Cigarettes, Spring Step, Anacin, General M Oldsmobile, BVD Corp., Crosley Tv, National TB Assn., Chevrolet, Hamilton Watches, weiser Beer, Lucky Strike, Helena Rubinstein, U. S. Steel, British American Oil, Jc Lotion, Kool Cigarettes, Johnson's Wax
FLETCHER SMITH STUDIOS, INC. 321 EAST 44TH ST. NEW YORK 17, N. Y. FLETCHER SMITH, MURRAY HILL 5-6626	X	X	X	Esso, Ponds, Westinghouse, Oldsmobile, Lucky Strike
SOUND MASTERS, INC. 165 WEST 46TH ST. NEW YORK 36, N. Y. J. LEROY GIBSON, PLAZA 7 6600	X	X	X	Atlantic Refining Co., M & M Candies, Chef Boy-Ar-Dee, Bordens' Products, Cott's ages, Ehlers' Coffee, Plymouth Cars, Bufferin, Public Service Co., Lava Soap, Dunhill rettes, De Beers Diamonds (editorial)
SOUTHWEST FILM PRODUCTIONS, INC. 5301 POST OAK RD. HOUSTON, TEX. JOHN PAUL GOODWIN	*	*	*	(Not reported)
WILBUR STREECH PRODS. 1697 BROADWAY NEW YORK 19, N. Y. WILBUR J. STREECH, JUDSON 2-3816	X	X	X	Cities Service Gas & Oil, Thom McAn Shoes, Sinclair Gas & Oil, Groves 4-Way Tablets, Celonese Acetate Rayon
BILL STURM STUDIOS, INC. 723 SEVENTH AVE. NEW YORK, N. Y. A. D. HECHT, JUDSON 6 1650	X	X	X	Greenmint Mouthwash, Louis Burk Summer Cold Cuts, Hi-Test Gasoline, Preen Floor Classified Telephone Book (N. Y.), Hydrox Cookies, Hi-Ho Crackers, Krispy Krockers, Strike, Saturday Evening Post
SUN DIAL FILMS, INC. 341 EAST 13RD ST. NEW YORK 17, N. Y. CHARLES REED JONES, MURRAY HILL 6-2046	X	X	X	The Burger Brewing Co., Cincinnati Reds, Loew's Theatres, Metro-Goldwyn-Mayer Paramount Pictures, Philco, Schonbrunn Coffee Co.
SWIFT-CHAPLIN PRODUCTIONS 416 WEST JEFFERSON BLVD. LOS ANGELES, CAL.	*	*	*	Drewry's Ltd.
TRANSFILM, INC. 35 WEST 47TH ST. NEW YORK 36, N. Y. WILLIAM MIESEGES, JUDSON 2 1400	X	X	X	American Cancer Society, Pall Mall Cigarettes, Amozo Instant Dessert, Hellmon's Drings, Bulova Watches, Crobbe Clipper, Franco-American Spaghetti, Arrid, Vaseline H Tonic, Vaseline Cream Hair Tonic, Cashmere Bouquet, Cue Shampoo, Fab, Florient, Palmolive Soap, Rapid Shove, Veto Spray Deodorant, Cue Magazine, Scratch-Ex, Pos Su Crisp, Buick, Cadillac, Pontiac, Gilbert Trains & Accessories, Gillette Safety Razor, Brewing Co., Griffin Shoe Polish, Golden Crescent Watch Bands, Ben-Gay, Rheingol B Lux Flakes, Lux Soap, Frostee Sherbet, Nash Motors, Prestone Anti-Freeze, Nescot R quin Hand Cream, Silk & Satin Lotion, My-T-Fine, Obay, Heed, Ivory Snow, Cama Z Tide, Ivory Soap, Drene Shompoo, Crisco, Comels, Servel Refrigerators, Chase & Coffee, FFV Cookies & Crockers, Reelshav

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Assured "Program Interest" for Your TV Commercials



FREE MOVING PUPPETS

"Py-Co-Pay, Py-Co-Poy Tooth Brush . . . Free-moving puppets make the commercial a feature in itself.

(Cecil & Presbrey Advertising Agency)

"Notional Shoes ring the bell . . . one of the three dancing singing bells that visualize the jingle of this active, regional advertiser. (Emil Mogul

Advertising Agency)

THAT TALK AND ACT LIKE LIFE ITSELF

- They talk with perfect lip synchronization.
- Amazing lifelike movements with the unequalled appeal of fantasy.
- Specially created and produced from

your own story board.

- Successor to the flat animated cartoon at a price well within the reach of the local or regional advertiser.

No hands, no strings, no gadgets . . . your story board comes to life with these new custom made, moving and talking puppets.

These attention-compelling, lifelike figures bring a new era of glorious fantasy to TV commercials that assures *program interest* for your selling message.

Commercials already produced for prominent advertisers are available for demonstration. Created in Europe under the experienced supervision of Ralph N. Weil, Wm. L. Snyder, Arnold Hartley and Richard E. O'Dea. Write, wire or phone for details.

GLOBAL TELEFILMS, Inc.

35 West 53rd Street, New York Phone: Circle 5-7991

NAME OF FIRM, LOCATION AND SALES CONTACT

FACILITIES INCLUDE:
Animation | Color | Shipping


AMONG THEIR ACCOUNTS DURING 1952-'53 SEASON

TEMPO PRODUCTIONS 588 FIFTH AVE. NEW YORK 36, N. Y. ERIC POMERANCE, PLAZA 7 0744	X	X	X	Chiclets, G. Washington Instant Coffee, Kaols, Campbell Soups, V-8 Juice, CBS-Columbia Television Receivers, Plymouth Cars, Cashmere Bouquet, Calgate Shaving Cream, C&G Auto-Lite Battery, Flit, Bakers Instant Cocoa Mix, Maxwell House Coffee & Instant Coffee, Post-Tens, Post Cereals, General Motors Trucks, Household Finance Corp., Quick & Easy Starch, Essa Gas & Oil, Johnson's Car Plate Wax, Players Cigarettes, Tide, Seabrook Food Vegetables, Old Spice Products, Royal Pudding, Whitman's Candy, Derby Foods
TELEFILM, INC. 6039 HOLLYWOOD BLVD HOLLYWOOD, CAL. HOLLYWOOD 9 7305	X	X	X	Nash Motors
TELEMATED CARTOONS 70 EAST 45TH ST NEW YORK, N. Y. SAM L S TAFFET, MURRAY HILL 6 8933	X	X	--	Sinclair Gasoline, Sinclair Fuel Oil, Langines-Wittnauer Watches, Nedicks, Richfield Petroleum Products, Aeramist
TELEMOUNT PICTURES, INC. P.O. BOX 4555 LOS ANGELES 24, CAL. HENRY B DONOVAN	*	*	*	(Not reported)
TELENEWS PRODUCTIONS, INC. 630 NINTH AVE. NEW YORK 36, N. Y. CHARLES N BURRIS, JUDSON 6 2450	--	X	X	Wheaties, Esso, Jackson Brewing Co.
TELEVISION GRAPHICS, INC. 245 WEST 55TH ST. NEW YORK, N. Y. LEE BLAIR, JUDSON 6 1922	X	X	--	Pepsadent, Philip Morris, General Electric Radios, Tv tubes, Kem-Tane, Spic & Span, Mall, Ammens Powder, Kalynas, Universol Appliances, Alcoa aluminum utensils and aluminum foil, 1954 Nash Airflytes, Pure Gas & Oil, U. S. Industrial Chemicals
TELEVISION SCREEN PRODUCTIONS, INC. 17 EAST 45TH ST NEW YORK 19, N. Y. CHARLES J. BASCH JR., MURRAY HILL 2 8877	X	X	X	American Legion Aux., Arthritis & Rheumatism Foundation, Bonified Flour, Flips Dispenser, Filter, Benrus Watches, Pequat Sheets & Pillowcases
TELEVISION SNAPSHOTS, INC. 50 PARK AVE. NEW YORK 16, N. Y. BARBETTE J DONTGER, MU 9 6874	--	X	X	(Editorial, non-commercial films), Caty, Inc., Ship 'n' Share Blouses, McColl's Magazine, Council of USA, Douglas Fir Plywood Assn., US Brewers' Foundation, Frogronce Foundation
TEL RA PRODUCTIONS 1518 WALNUT ST PHILADELPHIA, PA. KINGSLEY 6-4140	*	*	*	Chrysler Corp., Ford Motor Cars, Miller Brewing Co.
TIMES SQUARE PRODUCTIONS, INC. 145 WEST 45TH ST NEW YORK 36, N. Y. CHAS. W CURRAN, CIRCLE 6-4443	--	X	--	Chevrolet, Nash-Kelvinator, Servel
TRESSEL STUDIO 59 W. HUBBARD ST CHICAGO 10, ILL. GEORGE TRESSEL, SU 7-1297	*	*	*	Narge
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INDIANA BASKETBALL FANS have been defined as Hoosiers who see, hear and count by twos. They are among the first to double-cheer Tom Carnegie, WFBM's ubiquitous sportscaster who is seen and heard by double-counting Hoosiers every night of the week. His is an intense, though demanding, audience. When Tom recently broadcast five high school basketball games in a single day, his tour de force was greeted with a roar of silence. Not that his listeners were struck dumb: they simply didn't want to miss his late sports broadcast.

People have been hanging on Tom Carnegie's words ever since he placed 4th in his high school oratorical contest. By the time of his graduation from William Jewell College (where he was silenced momentarily when elected President of the Student Body) our Tom had talked his way into the Collegiate Oratorical Championship of Missouri. Never at a loss for wind, his lung power propelled him through 74 inter-collegiate debates in 18 states.

In rapid-fire sports announcing, Carnegie's leather lungs are vital, especially when he finds time to breathe. Breathless example: Indianapolis Speedway Classic. Chief Announcer of the 500-mile Memorial Day race since 1946, Carnegie has yet to be lapped. Nor does he expend his wind talking in circles. Leather Lungs Carnegie has play-by-played more than 100 Big Ten and Notre Dame football contests, has lost count of the basketball games.

Mass-producing words may be Tom's specialty, but his word



Old Leather Lungs

quality is what sells listeners. Carnegie's oratorical experience is an undebatable asset behind the mike. Journalistically speaking, the man can write: a member of Sigma Delta Chi, he held down a sports column on the *Indianapolis Star* for four years.

Tom was born in Connecticut and attended school and college in Missouri. Hoosiers have adopted him, however, and his voice has been heard on Indiana radios since 1942. Almost a native son by now, Carnegie has been entrusted—for the past five years—with the sacrosanct ritual of narrating Indiana's official high school track and basketball films.

As one of the most popular after-dinner speakers in Indiana, Tom personally meets hundreds of his listeners every year. He speaks to thousands more on radio and tv, as loyal a group of sportsmen and women as ever heard a commercial. Tennis, anyone?

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TV FACTBOOK No. 18

Semi-annual Edition of January 15, 1954 (374-pp.)

Contains basic data on all TV stations & networks (including rates); complete list of applications & CPs granted, with reported starting dates; directories of station reps & major ad agencies; directories of TV set & tube manufacturers, transmitter & studio equipment makers, film & live program suppliers, community antenna systems, FCC personnel, legal & engineering consultants; plus many other features—some 50 in all.

\$3.00 per copy

1954 AM-FM STATION DIRECTORY

Listing all North American stations by states and cities, with company names, addresses, frequencies, powers, FM antenna heights, network affiliations. Directory also includes AM & FM stations by frequencies, AM & FM applications by states & frequencies as of Jan. 1; AM & FM stations by call letters. Printed in convenient loose-leaf form with space for your own notes. \$7.50 per copy.

FCC COLOR DECISION

Full text of FCC's decision adopted Dec. 17, 1953, including Appendix describing operation of new system. Report (15 printed pages) also contains full text of FCC's technical standards amended to incorporate color. \$2.00 per copy.

TELEVISION MAP

(43x29-in.)

Showing all stations in operation as of January 1, 1954 (U.S., Territories, Canada and Mexican border); all cities with TV applications pending or CPs granted; all cities over 10,000 population; present and projected microwave and coaxial circuits (accurately drawn by AT&T engineers). \$1.00 per copy.

Address orders to: *Television Digest*, Wyatt Bldg., Washington 5, D.C.

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FILM OVER-ALL

(Continued from page 45)

er actors are used. The Screen Actors Guild terms have so increased the cost of using live actors on or off camera that producers, agencies and advertisers all devote a certain part of their efforts to eliminating live actors from the copy. As a result, a chosen few actors get more money for less work, while the majority get both less work and less money." *Ralph Cohn, vice president, Screen Gems.*

One veteran film maker, Transfilm's Walter Lowendahl, executive vice president, summed up the trend situation when he told SPONSOR:

"The tv film commercial business is becoming much more solid and stable than it was a few years ago. The little guys, both clients and producers, are dropping out. There's more agency-client knowledge, which in turn has led to more experimenting, better production quality, fewer 'cheap commercials,' better planning, more emphasis on visual selling, and a better blending of commercials with programs."

► **New developments:** With color video due to become increasingly important in 1954 and 1955, a great deal of tv film thinking is naturally taking on rainbow hues.

So far, however, there have been more brainstorm and bull sessions than there have been commercial production orders. But a few major steps have been taken.

Last November, Peter Elgar productions completed what is generally conceded to be the first made-expressly-for-tv color commercial, a minute announcement for Pall Mall, via Sullivan, Stauffer, Colwell & Bayles. Some 5,000 feet of color film (Eastman Negative-Positive 5.248) were shot, as well as some 3,000 feet of black-and-white. Cost guesstimate: Nearly \$15,000 for the whole works. Pall Mall intends to use it sparingly in black-and-white tv, meanwhile waiting for tv color to become widespread.

Elgar, incidentally, is currently preparing a color documentary for Pabst Beer. The big brewer, one of the few "national" beers, plans to use footage from this film in future tv color commercials. This is similar to a step taken last summer by American Tobacco, which ordered some 47,000 feet of Technicolor to be shot by Screen Gems in and around Lucky Strike fac-

ories, also with an eye to future tv use.

On the program side of the commercial tv fence, some producers have experimented with shot-in-color commercial lead-ins to syndicated tv film shows. A notable example is the color experimentation done recently by Ziv Tv for one of its *Favorite Story* clients, Schaefer Brewing. Tests have been made, during the color filming of the syndicated drama series, in which star Adolphe Menjou hoists a stein of Schaefer and invites viewers to watch another of his favorite yarns. Schaefer may ultimately use such color footage in program telecasts. (For a report on color film program activity, and a run-down on color film problems and costs, see SPONSOR, 25 January.)

Since color film has been a factor in theatrical commercial advertising for some 28 years now, it's no surprise that many advertisers have a sizable stockpile of commercial color footage stored away. Such advertisers include: United Fruit, Pet Milk, S.O.S., Reed's Candy, Folger's Coffee, Alka-Seltzer.

"Production in color serves to build up a library of material that may be useful when color telecasting becomes a daily reality. Meanwhile, color film can be used with greater success than black-and-white for theatrical screenings of commercials," pointed out Perry King, vice president of Polaris Pictures.

Other producers warned, however, that shooting a color tv commercial today still comes under the heading of experimentation. A stockpile of color footage is no guarantee that a sponsor will be geared-up and rarin' to go when a sizable percentage of U. S. video homes have color receivers, they said.

"Color is becoming a factor in our tv film planning, but in a reverse sort of way. We recommend very strongly against making tv spots in color *now*. By the time color tv is in popular use, the products now being advertised will undoubtedly undergo a great change themselves. In addition, packages and labels will probably be different, copy themes and campaigns will be so different that it is foolish to think the commercials being made today will be used a year or two or three from now." said the president of a Midwestern commercial film production firm.

But despite such cautions, many advertisers and agencies want to know the basic cost facts and production hurdles facing them today in making color film commercials.

As gathered by SPONSOR editors from producers, agencies, stations, equipment makers and film companies, here are the facts:

1. Networks are adding color film equipment now, and there will be a limited, rotating schedule of colorcasts during 1954. Advertisers on this color schedule will need a certain amount of color film commercials; or they will have to do their commercials live. NBC TV for example, plans to air all of its network shows at least once in color during the year.

2. The average U. S. tv station, according to station and equipment supplier estimates, won't have local color film equipment (for spot use) before early 1955, which puts the starting date of spot color video a year away.

3. There's still a lot of work to be done in the 16 mm. field to resolve the problems of finding a good, stable, durable color film print stock for tinted tv. The 35 mm. color print stocks look much better on color video—but few stations have 35 mm. equipment for black-and-white; fewer still will have it for color.

4. Color experimentation is expensive. Just to shoot a minute announcement in color instead of black-and-white, according to Transfilm Executive V.P. Walter Lowendahl, will add anywhere "from 25 to 40% or more to the cost of a finished color negative." Thereafter, color prints cost about three times as much per foot.

5. The big question mark is RCA's Video Tape Recorder. If this gadget comes into widespread use in the next two years, it will make present color film commercials, on a processing basis, over-priced. Color may be cheaper, in other words, if you wait.

► **Industry problems:** In recent months, the business in tv film commercials has boomed along—but for the most part the boom has benefited the larger film producers.

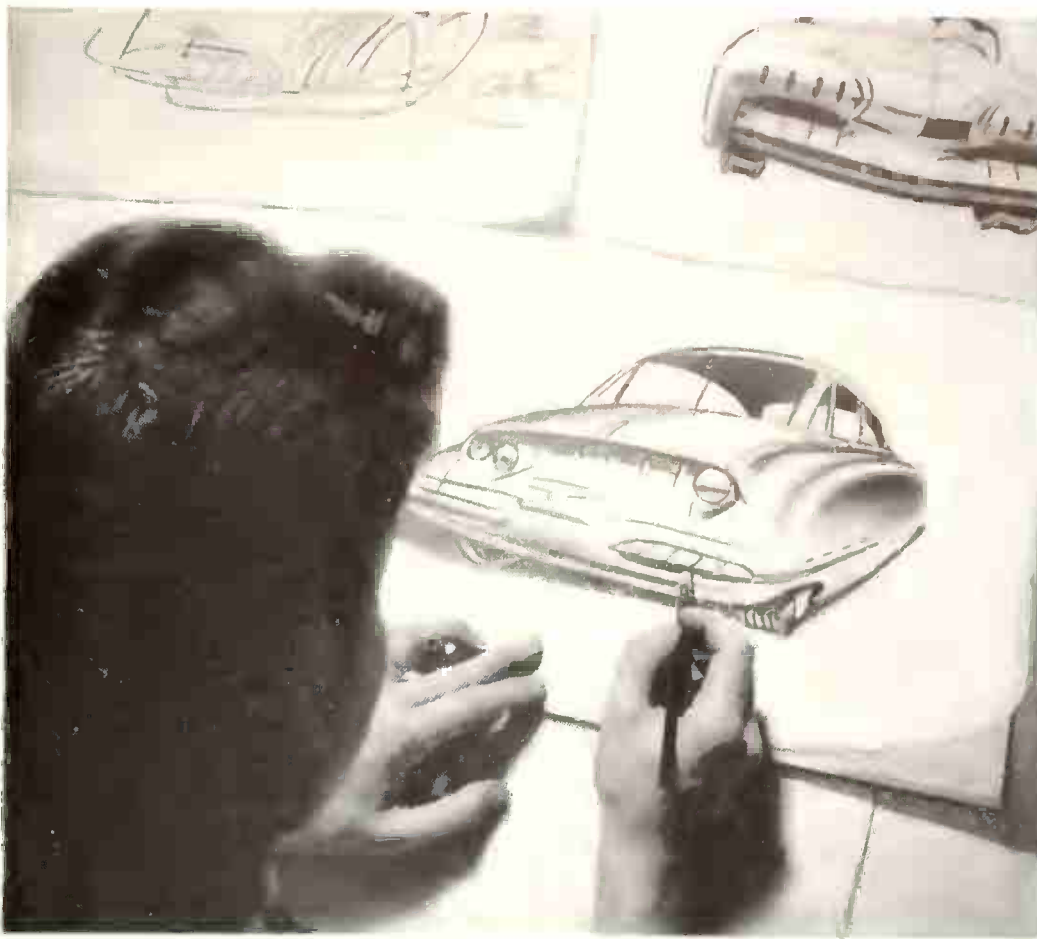
The smaller independent producers—those who do most of their business with local and regional accounts—cited two financial headaches to SPONSOR:

1. A narrowing margin between production costs and production profits has put the squeeze on the smaller film companies.

2. A general lack of film knowledge at the regional and local advertiser level makes life tough for small producers.

As a result, several of the smaller

16mm Film Achievements



"The Look of Things"

It is a truism that the most perfect printing and projection in the world cannot make up for uninteresting subject matter in a film. But the opposite also holds true. The finer the subject, the more it deserves—and needs—perfect laboratory duplication to set it forth.

This is why we feel that the finest combination of every factor won for the notable 16mm film subject THE LOOK OF THINGS the first prize in the Public Relations Category of the recent Cleveland Film Festival. The competition was keen, but this winner was outstanding. Every producer, every film man and, indeed, every individual with an interest in viewing a superior motion picture should make it his business to see this film. The producer would be pleased to arrange for screenings through inquiries directed to us.

Precision Film Laboratories doffs its hat to this unusual example of a fine industrial 16mm color and sound production.

Precision Film Laboratories—a division of J. A. Maurer, Inc., has 16 years of specialization in the 16mm field, consistently meets the latest demands for higher quality and speed.



WHBF-TV

ROCK ISLAND, ILL.

is favored by location in a 4-city metropolitan area, surrounded by 10 of the most productive rural counties in the nation. Over 95% of all families in this area now have TV sets. (250,000)

Les Johnson, V.P. and Gen. Mgr.



Quad-Cities' favorite

WHBF AM
FM
TV

TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Knodel, Inc.

The **ONLY**
single medium
to reach 280,000
homes in the
rich Agricultural
Industrial
"Heart of the
Nation"



Kearney, Nebraska
CBS-TV DUMONT
Represented by
MEEKER TV, Inc.
Duane L. Watts, Station Manager

commercial producers told SPONSOR that they viewed the near future of tv film commercials as anything but golden. Here are two typical comments:

"The small producer is finding it more and more difficult to keep his head above water in producing tv commercials. He is being forced into industrial and educational films where he finds conditions more profitable. We have cut our tv production down considerably over last year and, while not turning any business away, are not actively seeking tv film commercial business."—*Bernard Howard, president, Academy Film Prod., Chicago.*

"Among West Coast accounts the trend is still to buy production of film commercials on a cost basis instead of considering the more important factors of ideas, quality and effectiveness. The outlook locally for 1954 shows absolutely no improvement. Our selling and service costs for one or a series of tv commercials, usually obtained at ridiculous prices, are as large as those involved in selling and servicing contracts for longer pictures at fair prices. Consequently, it is not in our interest to solicit tv commercial business."—*Perry King, v.p., Polaris Pictures, Los Angeles.*

In addition to fighting a sometimes losing battle with overhead, the smaller film firms frequently run into some diplomatic problems with sponsors.

Here's how a regional film producer in the South summed up the situation:

"We have produced nothing but routine commercials for the following reasons: (1) Agencies in this part of the country have no conception of tv commercials or any other phase of motion pictures. (2) The client's budget is usually so limited that any deviation from routine, or anything else that would lift up a commercial from the routine class increases the cost. (3) We seldom work from shooting scripts. All we get is what might be termed a 'radio commercial' to which some picture ideas are added in a haphazard way."—*Jack Lewis, president, Jack Lewis Studios, Richmond.*

Similarly, a Midwestern independent producer, who asked that his name be withheld, cited the problems that come when new tv markets are created:

"Station sales staffs are primarily interested in selling air time, which they pursue with great vigor. Since most of these people are carry-overs from radio, with little or no tv experience, they are completely oblivious to

the need for good visuals. They get as many advertisers on the air as possible, in the shortest length of time, and as cheaply as possible, usually using slides and balloons prepared by their staff artist. This condition usually exists for 60 to 90 days until some of the more aggressive advertisers become disgruntled with the handling of their pitches and suddenly become conscious of the need for good film."

Small producers, for the most part, saw no immediate solution to such problems. Only time, larger local/regional ad budgets for tv and better understanding of film methods by smaller advertisers are likely to ease the strain on these film makers.

At the other end of the scale, the problems facing the big film producers are similar, although not as acute.

Ben Gradus, president of International Movie Producers' Service, summarized them thusly:

"After three or four years of intensive work in making film commercials, the big agencies and the leading film producers have learned a lot.

"However, sponsors don't always realize what the problems are today in budgeting a good film commercial. Quality work is available—but it costs money, and not all advertisers can see the value of top work. And, we still have our problems with agencies and clients who want commercials made on a super-rush basis, which usually cost the client more money and which reduce the margin of profit for the producer.

"There's still room for more film education at advertising agencies, particularly at the account executive level. Account men will sometimes promise a client almost overnight service on film commercials; then, we have to break our necks to back them up. Or else, timebuyers will snap up a whole series of good time slots in spot tv without checking to see if there's a supply of film commercials ready to be slotted in them. Again, we're caught in the rush."

(For a round-up of money-and-time-saving tips from producers to advertisers, see story page 46.) ★★★

52 SHOWS READY FOR YOU **Sportsman's Club**

15 minutes hunting, fishing and outdoors with Dave Newell. High class panel type entertainment. Write for audition prints.

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

FILM TIPS

(Continued from page 47)

steer an agency away from a commercial approach which may be an unintentional carbon copy of a competitor's.

3. *Don't rush producers on job estimates.*

Agencies, producers told SPONSOR, have learned a good deal about the time element in the actual production of tv film commercials. But they still have the habit of asking for rush service on job estimates.

Producer consensus: It takes a producer anywhere from one to two days to prepare an accurate estimate on a single film commercial or commercial series. And, if the estimate is carried through to an actual production budget, it takes at least another half day.

A valuable piece of advice regarding job estimates was cited by Transfilm's Executive V.P. Walter Lowendahl:

"Agencies should try to have a meeting with commercial film producers before the job estimate is made, at which time the agency should give the producer a clear idea of just what the commercial is supposed to be. If you don't, and you want rush estimates, the producer must interpret the storyboards for himself. Bids can vary all over the lot because of different interpretations. Later, a low bid might have to be revised upward, thus doing away with any 'saving' the agency may have felt it was making for its client."

4. *Plan far enough in advance so that the producer has enough time to do a good job on film commercials.*

Almost from the beginning of the upward surge in film commercial business, the production pace has been hectic. And this hectic pace is often costly.

"We feel that the most important problem facing the tv film commercial producer today is that of accelerating his production rate," Robert Gross, executive producer of American Film Producers, told SPONSOR. "Most agencies and sponsors, after recovering from the initial shock of discovery that filmed commercials could not be delivered within 24 hours like radio commercials, have extended their thinking to provide 30-, 60- and 90-day schedules."

How long should an agency allow for the making of a tv film commercial?

(Please turn to page 106)

"Lights"
"Camera"
"Action"

and PROCESSED BY
MOVIELAB

FOR THE FINEST FILM PROCESSING IN
THE EAST — FILM MEN WHO KNOW
SAY **"IT'S MOVIELAB"**

Here—at MOVIELAB . . . efficiency and perfection are the rule. Producers, directors and technicians have at their fingertips the very best in up-to-the-minute equipment necessary to modern FILM PROCESSING techniques.

ROUND THE CLOCK SERVICES

- Negative Developing • First Print Department
- Ultra Violet & Flash Patch Track Printing
- 16mm & 35mm Release Printing
- Quality Control • Title Department
- 22 Cutting & Editing Rooms.

FOR COLOR
it's
Rainbowlab Inc.

MOVIELAB FILM LABORATORIES, INC.

619 West 54th Street, New York 19, N. Y. JUDSON 6-0360



Best Buy in Colorado!

Top-Rated NBC Show--56.1 (ARB) Top-Rated CBS Show--50.4 (ARB)

We doubt if there's an availability adjacent to these ratings, BUT there ARE some adjacent to these TOP-RATED KBTV and ABC-TV features:

ABC-TV DENVER

	ARB
The Name's the Some	44.2
Moke Room for Doddy	41.5
You Asked for It	36.6
Stu Erwin	33.7
Kroft Theater	28.0
Motorolo TV Hour	24.9
Ozzie & Horriet	23.4
Pepsi-Colo Ployhouse	22.8
Peter Potter Show	21.9
Super Circus	20.0
Wolter Winchell	19.4

KBTV-DENVER

	ARB
Superman	37.7
City Detective	32.0
Amos 'n' Andy	29.1
Liberoce	27.4
Johnny Mock Brown	25.1
Abbott & Costello	23.4
Hopolong Cossidy	22.8
Kit Corson	21.7
Rocky Mtn. Barn Donce	20.4
KBTV Live Wrestling	20.0
Coptoin Midnight	19.4

★ KBTV Tops in 10:00 P.M. News ★

		ARB
KBTV—Bill Michelsen	Mon. thru Fri.	18.0
Stotion "B"	Mon. thru Fri.	10.3
Stotion "C"	Mon. thru Fri.	8.7

★ KBTV Tops in Weather Reporting 10:15 P.M. ★

		ARB
KBTV—Vince Monforte	Mon. thru Fri.	13.7
Stotion "B"	Mon. thru Fri.	10.3
Station "C"	Mon. thru Fri.	8.7

Source: ARB Denver Television Audience Reports, Nov. 27-Dec 3

BEAMING
BETTER PROGRAMS
FROM ATOP
LOOKOUT MOUNTAIN

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

KBTV
CHANNEL 9 DENVER
ABC-TV 9 ABC-TV

Contact Your Nearest Free & Peters Representatives



Table with columns for SUNDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY. Each column contains a grid of program listings with station call letters and program titles.

BIG MARKET FACTS...



Serving... and SELLING
* 1st Market in West Virginia
* 48th Market in United States
* 20 cities of more than 10,000 population
* Plus a RICH... BUZZING... BOOMING primary area

Primary Market Data

Table with 2 columns: Category and Value. Includes Population (1,413,200), Families (403,700), TV Families (248,123), Buying Income (\$1,877,921,000), and Retail Sales (\$1,212,266,000).

INTERCONNECTED

Primary Affiliate NBC
Secondary Affiliate ABC

National Representatives: George P. Hollingbery Co.
New York, Chicago, Atlanta, Los Angeles, San Francisco



Stubenville, Ohio... Weirton, W. Va.

Martins Ferry, Bellair, Ohio
Robert W. Ferguson, Vice President & General Manager
H. Needham Smith, Sales Manager
Phone Wheeling 1177

Sponsors listed alphabetically with agency and time on air

Table listing sponsors such as Admiral, Adolph, Aetna, and others, along with their agency and broadcast time.

Time and explanations to help you use this chart

Time and explanations to help you use this chart. Includes details on how to read the program listings, such as station call letters, program titles, and time slots.

Time and explanations to help you use this chart

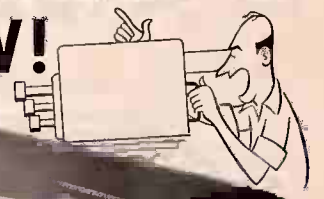
Time and explanations to help you use this chart. Includes details on how to read the program listings, such as station call letters, program titles, and time slots.

Time and explanations to help you use this chart

Time and explanations to help you use this chart. Includes details on how to read the program listings, such as station call letters, program titles, and time slots.

FIRST IN RADIO!

FIRST IN TV!



in Wichita Falls
★ Texas!

CBS AND DuMONT
TELEVISION NETWORKS

Wichita Falls Television, Inc.

SPONSOR

Daytime 8 February 1954

TV COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 8 February 1954

SPONSOR

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
No network programming	No network programming	No network programming	No network programming	No network programming	No network programming	No network programming	No network programming
Lamp Unto My Feet	Arthur Godfrey's Minnesota Minn. m-f 10-10-15 Cecil & Prusby Int'l. Collection FCA: Snow Cap Mason Rhodes & Davis Lewy; moderator m-w 10-45-11 McCann-Erickson	Ding Dang School Ch m-f L % hr \$745 % hr \$1160	Arthur Godfrey's Killing, Burnett to th 10-10-15	Ding Dang School Ch m-f L % hr \$745 % hr \$1160	Arthur Godfrey's Minn. Minn. Cecil & Prusby m-w 10-10-15 Int'l. Collection FCA: Snow Cap Mason Rhodes & Davis Lewy; moderator m-w 10-45-11 McCann-Erickson	Ding Dang School Ch m-f L % hr \$745 % hr \$1160	Ding Dang School Ch m-f L % hr \$745 % hr \$1160
Look Up and Live	Arthur Godfrey's Pittsburg Mills m-w 11-11-13 Lee Burnett	Hawkins Falls SOS Cleaner SOS all m L M&E \$3500	Arthur Godfrey's National Blue m-w 11-11-15 McCann-Erickson	Hawkins Falls SOS Cleaner SOS all m L M&E \$3500	Arthur Godfrey's Pittsburg Mills m-w 11-11-13 Lee Burnett	Hawkins Falls SOS Cleaner SOS all m L M&E \$3500	Hawkins Falls SOS Cleaner SOS all m L M&E \$3500
No network programming	No network programming	No network programming	No network programming	No network programming	No network programming	No network programming	No network programming
Three Steps to Heaven	Arthur Godfrey's TBA for m-w 11-13-50 Strike II Rich Colgate m-f (see mon) SNTY m-f \$8000 Esty	Three Steps to Heaven NY m-f L	Arthur Godfrey's Pittsburg Mills m-w 11-13-50 Lee Burnett	Three Steps to Heaven NY m-f L	Arthur Godfrey's TBA for m-w 11-13-50 Strike II Rich Colgate m-f (see mon) SNTY m-f \$8000 Esty	Three Steps to Heaven NY m-f L	Three Steps to Heaven NY m-f L
Ask Washington	Valiant Lady Ch m-w 11-11-13 DPS \$10,000	Bride & Groom Jerena Co. SNTY m-w f L Dre \$7200	Valiant Lady Ch m-w 11-11-13 DPS \$10,000	Bride & Groom Jerena Co. SNTY m-w f L Dre \$7200	Valiant Lady Ch m-w 11-11-13 DPS \$10,000	Bride & Groom Jerena Co. SNTY m-w f L Dre \$7200	Bride & Groom Jerena Co. SNTY m-w f L Dre \$7200
No network programming	No network programming	No network programming	No network programming	No network programming	No network programming	No network programming	No network programming
Search for Tom's P&G	Low of Life Amer Home Pr m-f (see mon) Blow \$2500	Search for Tom's P&G m-f (see mon) Blow \$2500	Low of Life Amer Home Pr m-f (see mon) Blow \$2500	Search for Tom's P&G m-f (see mon) Blow \$2500	Low of Life Amer Home Pr m-f (see mon) Blow \$2500	Search for Tom's P&G m-f (see mon) Blow \$2500	Search for Tom's P&G m-f (see mon) Blow \$2500
Guiding Light	Brighter Day P&G SNTY m-f L Complex \$9,000	Brighter Day P&G SNTY m-f L Complex \$9,000	Brighter Day P&G SNTY m-f L Complex \$9,000	Brighter Day P&G SNTY m-f L Complex \$9,000	Brighter Day P&G SNTY m-f L Complex \$9,000	Brighter Day P&G SNTY m-f L Complex \$9,000	Brighter Day P&G SNTY m-f L Complex \$9,000
Double or Nothing	Gerry Moore SNTY m-w f L C-M \$2038	Gerry Moore SNTY m-w f L C-M \$2038	Gerry Moore SNTY m-w f L C-M \$2038	Gerry Moore SNTY m-w f L C-M \$2038	Gerry Moore SNTY m-w f L C-M \$2038	Gerry Moore SNTY m-w f L C-M \$2038	Gerry Moore SNTY m-w f L C-M \$2038
Ward Wheelock	Ward Wheelock SNTY m-w f L \$8000	Ward Wheelock SNTY m-w f L \$8000	Ward Wheelock SNTY m-w f L \$8000	Ward Wheelock SNTY m-w f L \$8000	Ward Wheelock SNTY m-w f L \$8000	Ward Wheelock SNTY m-w f L \$8000	Ward Wheelock SNTY m-w f L \$8000
Art Linkletter	Art Linkletter SNTY m-w f L \$2,30-45	Art Linkletter SNTY m-w f L \$2,30-45	Art Linkletter SNTY m-w f L \$2,30-45	Art Linkletter SNTY m-w f L \$2,30-45	Art Linkletter SNTY m-w f L \$2,30-45	Art Linkletter SNTY m-w f L \$2,30-45	Art Linkletter SNTY m-w f L \$2,30-45
Paul Dixon	Paul Dixon SNTY m-w f L \$4000	Paul Dixon SNTY m-w f L \$4000	Paul Dixon SNTY m-w f L \$4000	Paul Dixon SNTY m-w f L \$4000	Paul Dixon SNTY m-w f L \$4000	Paul Dixon SNTY m-w f L \$4000	Paul Dixon SNTY m-w f L \$4000
Bob Crosby	Bob Crosby SNTY m-w f L \$3500	Bob Crosby SNTY m-w f L \$3500	Bob Crosby SNTY m-w f L \$3500	Bob Crosby SNTY m-w f L \$3500	Bob Crosby SNTY m-w f L \$3500	Bob Crosby SNTY m-w f L \$3500	Bob Crosby SNTY m-w f L \$3500
Wolfe Trav'rs	Wolfe Trav'rs SNTY m-w f L \$3500	Wolfe Trav'rs SNTY m-w f L \$3500	Wolfe Trav'rs SNTY m-w f L \$3500	Wolfe Trav'rs SNTY m-w f L \$3500	Wolfe Trav'rs SNTY m-w f L \$3500	Wolfe Trav'rs SNTY m-w f L \$3500	Wolfe Trav'rs SNTY m-w f L \$3500
Robert D. Lewis	Robert D. Lewis SNTY m-w f L \$3500	Robert D. Lewis SNTY m-w f L \$3500	Robert D. Lewis SNTY m-w f L \$3500	Robert D. Lewis SNTY m-w f L \$3500	Robert D. Lewis SNTY m-w f L \$3500	Robert D. Lewis SNTY m-w f L \$3500	Robert D. Lewis SNTY m-w f L \$3500
Benton & Bowles	Benton & Bowles SNTY m-w f L \$6500	Benton & Bowles SNTY m-w f L \$6500	Benton & Bowles SNTY m-w f L \$6500	Benton & Bowles SNTY m-w f L \$6500	Benton & Bowles SNTY m-w f L \$6500	Benton & Bowles SNTY m-w f L \$6500	Benton & Bowles SNTY m-w f L \$6500
Pinky Lee	Pinky Lee SNTY m-w f L \$1500	Pinky Lee SNTY m-w f L \$1500	Pinky Lee SNTY m-w f L \$1500	Pinky Lee SNTY m-w f L \$1500	Pinky Lee SNTY m-w f L \$1500	Pinky Lee SNTY m-w f L \$1500	Pinky Lee SNTY m-w f L \$1500
Howdy Doody	Howdy Doody SNTY m-w f L \$1500	Howdy Doody SNTY m-w f L \$1500	Howdy Doody SNTY m-w f L \$1500	Howdy Doody SNTY m-w f L \$1500	Howdy Doody SNTY m-w f L \$1500	Howdy Doody SNTY m-w f L \$1500	Howdy Doody SNTY m-w f L \$1500
Barber Bill's	Barber Bill's SNTY m-w f L \$1500	Barber Bill's SNTY m-w f L \$1500	Barber Bill's SNTY m-w f L \$1500	Barber Bill's SNTY m-w f L \$1500	Barber Bill's SNTY m-w f L \$1500	Barber Bill's SNTY m-w f L \$1500	Barber Bill's SNTY m-w f L \$1500
Ready Doody	Ready Doody SNTY m-w f L \$1500	Ready Doody SNTY m-w f L \$1500	Ready Doody SNTY m-w f L \$1500	Ready Doody SNTY m-w f L \$1500	Ready Doody SNTY m-w f L \$1500	Ready Doody SNTY m-w f L \$1500	Ready Doody SNTY m-w f L \$1500

SPONSOR

SPONSOR

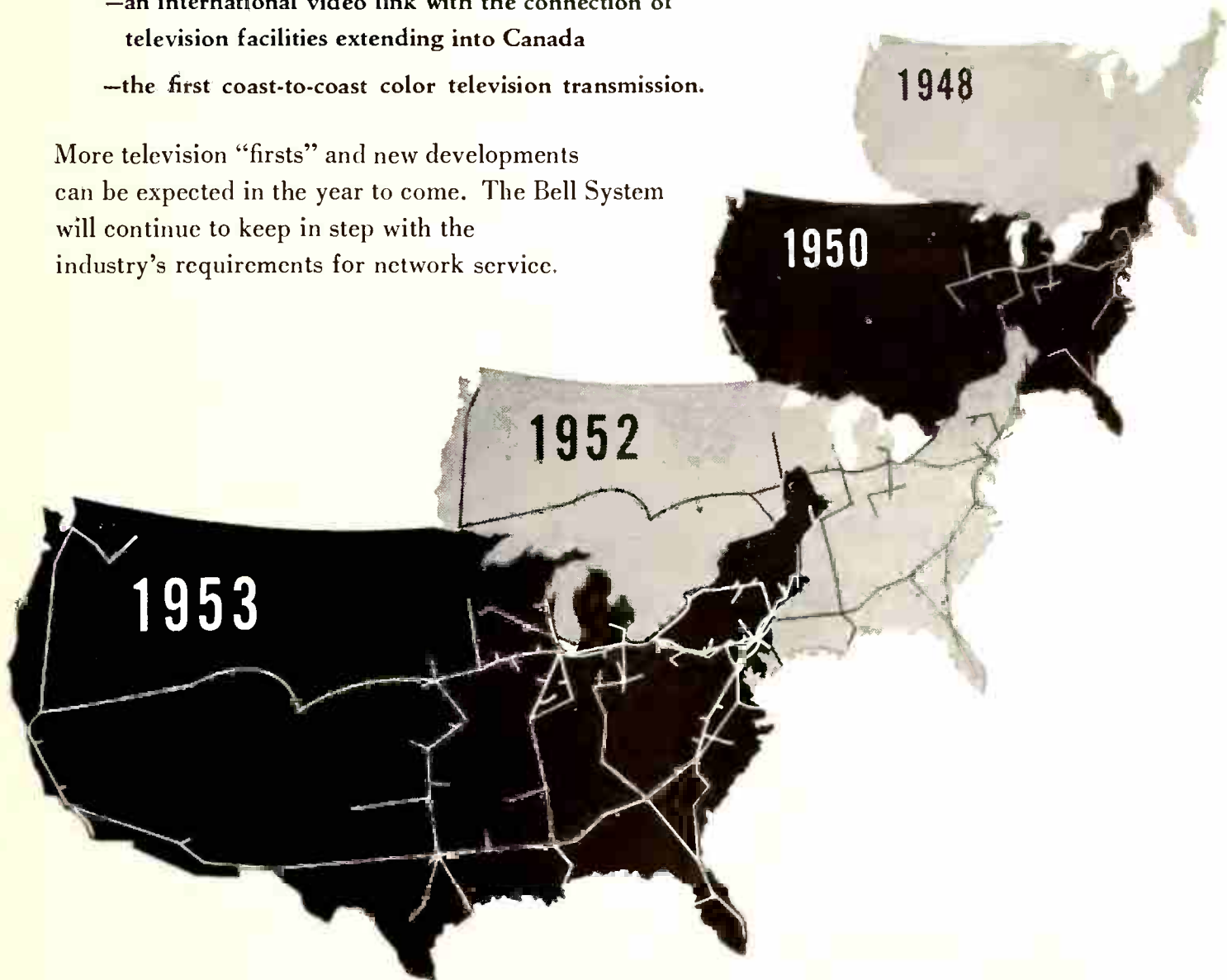
YEAR-END REPORT ON BELL SYSTEM NETWORK TELEVISION SERVICE

In 1953 the Bell System added some 17,000 channel miles to radio relay and coaxial cable routes for video transmission. About 50,000 channel miles of coast-to-coast and border-to-border network now connects some 240 stations in 150 cities with a potential audience for a single program of 100,000,000 people.

1953 moved ahead with—

- a record number of stations added to the Bell System television network
- an international video link with the connection of television facilities extending into Canada
- the first coast-to-coast color television transmission.

More television “firsts” and new developments can be expected in the year to come. The Bell System will continue to keep in step with the industry’s requirements for network service.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY
RADIO AND TELEVISION TODAY AND TOMORROW

FILM TIPS

(Continued from page 97)

Here's one large Eastern producer's rule-of-thumb:

- It takes about five weeks to shoot a good, typical film commercial—one which might contain live action, animation and some opticals—from the time the finished storyboard is delivered. Working at a brisk pace, as many as two one-minute (or minute-and-a-half) commercials can be turned out by the producer in this five-week period for the client.

- Each additional pair of commercials for the same product, and done in approximately the same manner of production, requires at least another week.

- To deliver 100 prints of the commercials, the producer needs another couple of days to allow for laboratory processing.

- Commercials that require more than the usual amounts of animation or stop motion need up to eight weeks of preparation, since the complicated processes involved here cannot be hastened without getting into great ex-

pense and overtime payments.

5. *If you must have an occasional rush job, don't try to create "new" commercials.*

Producers, who have gotten to know a lot about agency problems in the past four or five years, are aware that there are times when an agency *must* order commercials on a "disaster" basis to meet sudden deadlines. For such emergencies, producers recommended that the agency try first to remake some old commercials, salvaging as much original footage as possible. This is *not* a money-saver in most cases. But it does frequently save on time and tempers.

6. *Don't fail to consult your producer frequently. He usually knows more about tv film production and short cuts than you do.*

The vice president of a Hollywood commercial production firm told SPONSOR recently:

"The most important advice that can be given to advertising agencies and sponsors concerning film commercials is to confide in the producers of their choice and to regard them as key members of their creative and policy-making groups. Qualified producers know the visual medium and have used it successfully for more than 40 years. Television is only another means of reaching an audience, although it is the greatest. With the proper agency-sponsor-producer relationship, the effectiveness of film commercials will multiply."

Such cooperation can save money. Not long ago, a leading drug firm—one that spends sizable amounts of money in both tv program and spot announcement campaigns—met with a top New York commercial producer. The drug firm wanted to order a batch of filmed program commercials of minute-and-a-half length, and some minute announcements.

The producer, after seeing that the same product was to be sold in both cases, suggested a money-saving procedure which the client followed. This was how it worked out.

The program commercials were filmed at a cost of about \$5,500 apiece. Then, for an additional \$100 to \$150, the negatives were trimmed down to minute length and announcements of standard length prepared. The sponsor, in effect, got two items for the price of one.

HERE COMES THE BONUS!

(WICHITA AND MORE)



Windy, the bright spirit of TV in Central Kansas, is rushing in with your **KTVH BONUS**...that's yours for the asking! That is...asking for time on the one TV station that not only blankets the important Wichita-Hutchinson market but gives you a vast, exclusive Central Kansas **BONUS** coverage...**BONUS** sales...**BONUS** profits! KTVH business offices in Wichita and Hutchinson; studios in Hutchinson; Howard Peterson, General Manager.



CBS BASIC — DU MONT — ABC
REPRESENTED BY H-R TELEVISION, INC.
COVERS CENTRAL KANSAS

The point: by working closely with the agency, the producer helped plan the program commercials from the very beginning so that they could be cut easily to minute length without sacrificing any production values or selling impact. If the consultation had not been made, the two sets of commercials would have cost the client twice as much as he spent.

7. *Try to keep admen with little film experience from tampering with commercials during production.*

The inexperienced advertising executive or ad manager who "takes over" at the last minute has become a grim joke in the film commercial business.

Reason: He usually manages to run the costs up before he's through.

"I've seen account supervisors and advertising managers who didn't know an 'answer print' from their elbow show up on the set during shooting and louse up everything," one New York producer confided.

"Few of them are aware of the costs involved in making changes at a late stage of production," the producer added. "For example, 'camera time' costs perhaps \$500 an hour *within the normal working day*—and this doesn't include the charges for talent. If you go into overtime—as we have on some occasions when admen have held creative bull sessions on the set—it will cost you \$750 an hour; again that is plus talent charges. You can see what this does to production budgets if nothing is being accomplished.

"My advice to tv clients is to work out all the details of their tv objective *before* the cameras start to roll, assign a supervisor to the job who knows film technique and then keep hands off."

SPONSOR heard many other comments on this topic from film executives, all of whom seemed to feel about the same way. Some producers reiterated the "don't rehearse on camera time" warning; others warned against letting inexperienced executives see processed film in the pre-final stages since narration, sound, music or opticals may be missing and only an expert could visualize a good final result.

As Charles W. Curran of New York's Times Square Productions sums it up:

"The most important advice is to let professionals do the job and not the amateurs."

8. *Try to learn (or have your admen learn) as much as possible about*

the techniques, problems and trends of tv commercial film production.

Several producers advised tv sponsors and their staffs to pay close attention to what's being done today in the way of new film commercials. As Gerald L. Karski, president of San Francisco's Motion Picture Service Co., stated:

"The trend in tv film commercials is back to the old proven principle of more picture and less talk. Watch the ingenious new screen tricks on your television screen. Study the commercials. Producers are lying awake nights to dream them up and many of them

contain valuable pointers for you. Remember that tv is for the eye."

9. *At the same time, beware lest your tv admen get so immersed in technique that your film commercials become "gimmicky."*

This is the other side of the coin. Film producers frequently warned that fancy film techniques, like too much of any good thing, can spoil a commercial's effectiveness.

"As I can see it, the trend today is toward a growing complexity of technical structure, with agencies placing more emphasis on wipes, superimpositions, and special effects than on actual

BETTER PROJECTION

Peerless Services include:

Peerless Protective and Preservative Film Treatments
Release Prints, Trailers, Television Shows on Film, Kinescopes, TV Commercials, Theatre Screen Advertising, Prints for Continuous Projection, Negatives, Masters, Originals, Filmstrips, Transparency Slides, Microfilm

Film Rejuvenation
Shrinkage Reduction, Scratch Removal, Rehumidification, Cleaning and Repairs

Film Library Servicing
Shipments, Inspection, Cleaning, Repairs, Inventory and Booking Records, Storage

Servicing TV Shows on Film
Insertion of Commercials, Shipments to Stations, Booking Records, Follow-up, Inspection on Return, Cleaning, Repairs, Replacements, Storage, Substitution of Commercials, Reshipments

Film Distribution Servicing
Storage pending orders, Inventory Records, Shipments to Purchasers

Filmstrip Packaging
Breakdown of rolls into strips, Packaging in cans, Labeling, Boxing of Sets, Storage pending orders, Shipments

A Message of interest to:

Motion Picture Producers,
Distributors, Advertising Agencies,
Sponsors, Film Libraries,
TV Film Producers and Distributors . . .

THROUGH PRINT PROTECTION

Without exception, ALL film should be treated, if you are to get maximum results in terms of good projection and number of showings. Without treatment, your film — from initial release to the last booking — is much more susceptible to damage. And damaged film can result in an indifferent audience.

Peerless Treatment is the finishing touch and the least expensive item in the whole process of picture-making. Yet it safeguards millions of dollars invested in finished prints.

Peerless Treatment assures: seasoned, toughened, smoothly projecting prints. Peerless-treated prints start off right and keep in good condition longer. So when you order prints, don't forget to include "PEERLESS TREATMENT" in every purchase order.

P

EERLESS

FILM PROCESSING CORPORATION

165 WEST 46th STREET, NEW YORK 36, N. Y.
959 SEWARD STREET, HOLLYWOOD 38, CALIF.

20 YEARS EXPERIENCE IN SAFEGUARDING FILM

PEERLESS TREATMENT available also through Official Licensees in:

ATLANTA • CHICAGO • CLEVELAND • DALLAS • DAYTON • DETROIT
HOLLYWOOD • KANSAS CITY • NEW YORK • PORTLAND • SAN FRANCISCO
ST. PAUL • WASHINGTON • Bern • Brussels • London • Mexico City • Sydney • Toronto

content of the spot," said Herschell G. Lewis of Lewis and Martin Films, Chicago. "It is as though we are trying to prove to ourselves what a degree of technical excellence we can pour into a spot, whether that spot warrants dazzling treatment or not. The question, of course, is this: Does all this striving for visual effect add any power to the commercial message?"

Similarly, veteran film executive Max Glandbard, president of New York's Filmwright Productions, told SPONSOR:

"A question that sponsors should ask more frequently today is: Are my tv commercials using the *proper* tech-

nique for the *particular* result I want?"

"In the endless search for variety and novelty, agencies and clients have utilized a profusion of techniques in their commercials, such as animation, live action, split screen, lip sync, off-screen narration, and so forth. Too often, though, these are lumped together capriciously with a little animation here, some off-screen narration there—and the like.

"Take animation, for example. Animation is an eye-catcher; it always evokes high interest. As a visual device, it is probably unexcelled in its ability to create humor and liveliness,

to get across certain technical explanations, and to implant a brand name in the viewer's mind. If that is the purpose of your campaign, then you need nothing else. But if you want the viewer to feel he *must* go out and buy your product, then animation alone cannot do the job; it cannot deliver an emotional impact."

10. *Don't try to beat the costs of tv film commercials by constant shopping around among the fringe producers. You'll nearly always get poor films.*

Costs admittedly are up in tv film commercials. The same commercial you made last year will cost you, several producers estimated recently, about 10% more. The commercial you made two years ago will cost you about 20% more today.

But cost-cutting is not a matter of bargain-basement tactics. Good pre-production planning and frequent huddles between sponsor, agency and film producer are the secret.

It's true that one producer may underbid another just to land a well-known account. But, eventually, the producer's loss must be made up if he wants to stay in business and if he wants to produce a quality film product. The sponsor, in the end, pays—either in extra charges or in poor films—in nearly every case.

As one of the largest tv film producers told SPONSOR:

"True professionalism has come to the tv film industry. But sponsors must remember that professionalism has a price." ★★★



When Connie Cook Throws a Cookie Contest!

HERE'S WHAT HAPPENED!

October 26th—Connie Cook threw a Christmas Cookie Contest on her afternoon "Connie's Kitchen" program over WOW-TV. Mail piled up . . . kept piling . . . 14,000 entries by the November 25th deadline . . . and more were still coming in! Entries come from as far as Florida and California! That's a real vote of confidence for Connie, who began her "Connie's Kitchen" show on WOW-TV less than 6 months ago.

You can get this response for your product in the Omaha and Missouri Valley Market which yielded 42,000,000* Drug sales and 290,800,000 Food sales in 1952.

Ask your Blair TV man about "Connie's Kitchen," or write Fred Ebener, Sales Mgr.

*1953 Sales Management Survey of Buying Power

WOW TV

**BLAIR TV . . . 100,000 WATTS • NBC - DUMONT
A MEREDITH STATION — NBC-TV AND DUMONT AFFILIATE**

FILM SERVICES

(Continued from page 49)

that chill can't kill." To make the point visually, Caravel needed some action shots of skiing, ice boating and other winter sports, which would be blended with the Ballantine "sell" through some trick optical wipes.

Solution: Caravel got in touch with NBC Film Division's stock shot library, ordered about 60 seconds' worth of sports footage (enough to make the whole Ballantine series when snipped up) at a cost of about \$2.50 per foot, plus lab fees of around 15c a foot. These shots would have cost Caravel (and Ballantine) many times more if they had to be specially shot instead of coming from the 157 million feet of stock footage available today in the

various stock shot libraries which sell to tv.

(For a complete report on the uses and prices of stock film shots in tv, see "157 million feet of stock tv film: Are you getting the most out of it?". SPONSOR 14 December 1953, page 38.)

There are other categories of film service of interest to admen, such as:

Laboratories: A number of the larger producers of tv film commercials are equipped with full laboratory facilities, and thus handle all the lab work in connection with tv film commercial orders. But most producers have limited lab facilities, or no facilities at all.

In such cases, the ad agency must order prints through the producer (who farms the work out). Or else the agency is supplied with a finished negative by the producer and must then order the work done.

The laboratories listed in the directory on page 92 are all equipped to handle virtually all of the routine problems of 16 and 35 mm. developing and printing, both of picture and sound. Some are further equipped to make "blowups" (16 to 35 mm.) and "reduction prints" (35 to 16 mm.). A few—like Precision Film Laboratories,

Byron, Color Service Co., and Tri-Art Color Corp.—are equipped to turn out color prints when the tv need arises.

Sound: Producers and agencies sometimes need sound recording facilities when narration is being dubbed over filmed action, when "lip synchronization" is being shot or when music is being scored.

SPONSOR's directory of service firms lists several of the top U. S. sound specialists. Nearly all are equipped with sound recording and dubbing facilities for 16 and 17½ mm. (magnetic) film. A few have facilities for complete 35 mm. recording (as many as three tracks); transcriptions; sound stages; re-recording theatres; sound negative development; cutting and editing facilities; mobile units.

Agencies who anticipate special sound problems in tv commercials will do well to discuss them prior to production with a film service company.

Opticals, animation: With the SAC scales now in effect, live action in film commercials is sometimes quite costly. One of the best substitutes—and a useful film commercial tool in its own right—is animation. A few big producers have their own animation facilities, but agencies will find (see 11-page

chart of commercial film producers, starting page 50) that most producers must shop outside for this work. Similarly, fancy opticals—which are produced in much the same way as animation—are most often done by independent specialty firms.

Again, service firms recommend that agencies planning to use such techniques extensively in film commercials discuss their problems with the specialists. Most have had years of experience in the field, and can guide agencies and clients in their creative thinking, help save them money.

Titles, music: For the most part, firms specializing in these items work directly for film producers, functioning more or less as commercial art concerns and music libraries. Occasionally, agencies and sponsors may have a special problem in titling—such as a particular type face in which a superimposed slogan is to be printed; or a musical headache—such as the type of trumpet fanfare needed in a tv commercial's sound track to introduce a new product.

Pre-production meetings between agencies and these specialty firms may solve many minor problems of artwork and music backgrounds. ★ ★ ★

OPERATION BIG VOICE

ON THE AIR FEBRUARY 15

WLIB



NEW TRANSMITTER IN THE HEART OF NEW YORK CITY!

- (in East River opposite 86th Street)
- 1.8 miles from Harlem
- 3.0 miles from East Bronx
- 4.8 miles from Bedford-Stuyvesant
- 4.9 miles from Jamaica

**50% CLEARER
50% STRONGER
RECEPTION EQUAL TO
ANY NEW YORK STATION**

**THE ONLY STATION WITH
STUDIOS IN HARLEM . . .
*the City within a City***

WLIB
207 East 30th Street
New York 16, N.Y.
Oregon 9-2720

ARCHITECT: Joseph and Vladek * ENGINEERS: Seelye, Stevenson, Value and Knecht, N.Y.; Weldon & Carr, Wash., O. C.
CONSTRUCTION: Merritt-Chapman & Scott Corp.; Walter M. Bordeman & Sons, Inc.

**Live
Clearance
Mid-February
in
Nation's
31st
Retail
Market**



**See Your
HEADLEY-REED Man
for Prime Availabilities**

BMI

MILESTONES

BMI introduces a new series of 1954 program continuities entitled "Milestones" . . . complete half-hour shows—ready for immediate use—smooth, well written continuity for a variety of uses.

"Milestones" is serviced to all BMI-licensed stations once each month, four to six weeks in advance of program date.

"Milestones" for February:

- "A Few Remarks at Gettysburg"
Abraham Lincoln
- "St. Valentines Day"
- "Washington at Yorktown"
George Washington

"Milestones" for March

- "Broad Stripes and Bright Stars"
- "The Fall of the Alamo"
- "Johnny Appleseed"
- "St. Patrick's Day"

"Milestones" is available for commercial sponsorship—see your local station for details

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

49TH & MADISON

(Continued from page 13)

RADIO'S BIGGEST YEAR

To corroborate my own opinions on your editorial in the December 28 issue, "1954 can be radio's biggest," [page 100], I consulted with our radio program manager. Accordingly, I discovered he feels very strongly that nighttime radio is very far from dead.

Acting on this belief he recently instituted a program entitled *This is Your Tune*, a record program whereby people call in the requests and have them played within minutes.

The program was scheduled for Saturday evenings from 8:30 to 11:00 p.m. So far it has been on two times, and, on only one telephone, 177 calls were recorded on the first program and 249 calls were recorded on the second program. In addition, a lot of favorable comment and letters have been received in praise of this idea.

We feel this is blatant proof of radio's strength.

JAY HOFFER
Promotion Manager
WJAR, Providence

loaded with unsold rubbers and overshoes. Snow started coming down at a fast pace on Friday, January 14 at 2:00 p.m. One of our shoe stores (off radio for a few months) called for help on overshoes, etc. At 2:30 p.m. his ads were on the air. Result: *Stock was sold out* by 10:30 the following morning! Yes, he's back on a regular radio schedule. His newspaper ad would have taken two days to even be placed.

The only thing wrong with radio is *radio itself*. After almost three decades, I believe most everyone thinks it is here to stay. Radio only has to fight harder for its share of the advertiser's dollar—sell harder—make more calls on the unfriendly accounts.

Yes, 1954 can, and will be radio's biggest year. So, if you have been doing something the same way for the last 10 to 15 years it's evident it's being done wrong. Let's make the change.

PAT O'HALLORAN
Sales Manager
KPQ
Wenatchee, Wash.

I agree with the opinions expressed in your editorial, "1954 can be radio's biggest," that the battle of rating services should end before it ruins radio entirely. Every time someone gets a new idea for a survey, radio jumps headlong into the trap—and buys it. They still want to convince the radio "suspect" that Mrs. Jones on Elm St. is listening at 10:29 a.m. Let's get w-i-e!

Radio is still the greatest medium for reaching the housewife (the real buyer). If we would all just show our true coverage area, we could all do a better job for clients.

The year 1954 can be the year to separate the men from the boys in radio. Those in radio who still don't know the potency of their medium had better try a different field.

I believe 1954 will bring more super market food accounts than ever before. We have received more inquiries in the past month than any previous year.

You can't beat the flexibility of radio. Tv can't, and certainly the newspaper can't. Here's a very good example of radio at work at its best. We had enjoyed a warm winter—no snow—temperatures 35 to 55 degrees. Every shoe store and department store was

CHOCK FULL O' NUTS

(Continued from page 37)

program. On television he combined the advantages of frequency with the prestige value of program sponsorship by scheduling station breaks in addition to a weekly comedy show.

• Since the lady of the house usually buys the family coffee Rieff planned the radio and tv announcements and participations to complement each other, at times when each medium has the highest potential housewife audience. Participations were bought in every WNBC daytime personality show, and one late-evening personality show. The tv program, *Jerry Lester's Late Date*, with singer Jean Martin (Saturday, 11:15 p.m. to 12:00 midnight), is scheduled to reach adults.

The restaurant chain's previous air efforts were confined to one 15-minute weekly radio show, *The Jean Martin Show*, which ran over WMCA, New York, for one month and then switched over to WNBC July through October 1952. (Jean Martin has more than the performer's usual interest in the success of her sponsor; she's the sponsor's wife.)



WERD — SALES RINGER IN **ATLANTA**

WERD delivers a vast, scarcely tapped market—Atlanta's great Negro audience!

WERD stimulates sales. Its listeners go out and **BUY!** They have confidence in their station—the only Negro owned and operated radio outlet in the U.S.

WERD wants the opportunity to sell for you. Write for our "Proof of Performance." We're loaded with success stories! Surprising—WERD is your most economical radio buy in Atlanta. Call or write for details.

RADIO DIVISION
Interstate United Newspapers, Inc.

Represented nationally by

JOE WOOTTON

WERD ATLANTA

1000 WATTS • 860 ON EVERY ATLANTA DIAL

J. B. Blayton, Jr., Gen. Mgr.

The firm's present air activities represent "the right formula to reach the largest number of prospective customers through selective, economical use of radio and television," the way Harold Rieff expresses it.

He explains: "In analyzing listening and viewing habits of housewives we discovered that the early-morning time and late afternoons were best to use radio; that television works best to reach the housewife in the early afternoons and evenings."

About 50 one-minute announcements and participations are used weekly on

WNBC. Participations are such shows as *Wake Up Easy* (Allyn Edwards), the *Jim Coy Show*, the *Stan Freeman Show*, *Herb Sheldon Show*, *Faye Emerson Show* and *A Man and His Music* (Skitch Henderson).

All are of the chatter-and-music, informal variety with definite adult appeal. In addition to attracting the right audience these shows have two characteristics important for a new product: loyal audiences and personal-type salesmanship.

On tv the agency buys all available 10- and 20-second station breaks over

WNBT to show a film produced by Depicto Films. The commercial is based around a jingle, also used on radio, which goes like this:

"Now anyone can make that heavenly coffee,
Heavenly coffee, heavenly coffee—
Chock full o'Nuts is that heavenly coffee
At your local chain or grocery store."

The jingle, composed by the agency, has a melodious tune combined with repetition of ultra-simple, easy-to-remember words. Its main theme—"heavenly coffee"—is carried out in all radio and tv commercials and print advertising and also appears on the can itself.

In addition to the repetition of the "heavenly coffee" idea in all phases of its ad drive the theme of higher price for higher quality also is used constantly.

Although this emphasis on price is patently an appeal to the higher-income consumer who doesn't worry about overloading the budget by adding a few cents here and there, Harold Rieff points out that most coffee lovers, regardless of income, are willing to sacrifice price to flavor.

At SPONSOR's presstime the price of the Top Three coffees in the New York area—Maxwell House, Savarin and Ehlers, not necessarily in that order—ranged between 99c and \$1.04 in New York super markets. Chock full o'Nuts coffee was selling at about \$1.09.

All coffees were recently affected by the hike in the price of green coffee to the roaster from about 58c to 72c a pound. Before the rise in green coffee, retail prices were five to 10c lower on all brands.

A second increase of 10c a pound was foreseen late last month by coffee industry leaders. They predicted that the second round of price increases will be felt by the consumer in February. The average price for all brands was expected to climb to about \$1.15.

In the event of such an additional increase, Chock full o'Nuts coffee would maintain the 5c differential between itself and most other brands, a spokesman for the firm told SPONSOR. Its higher price—about \$1.20—would remain an important factor in advertising copy, the spokesman added.

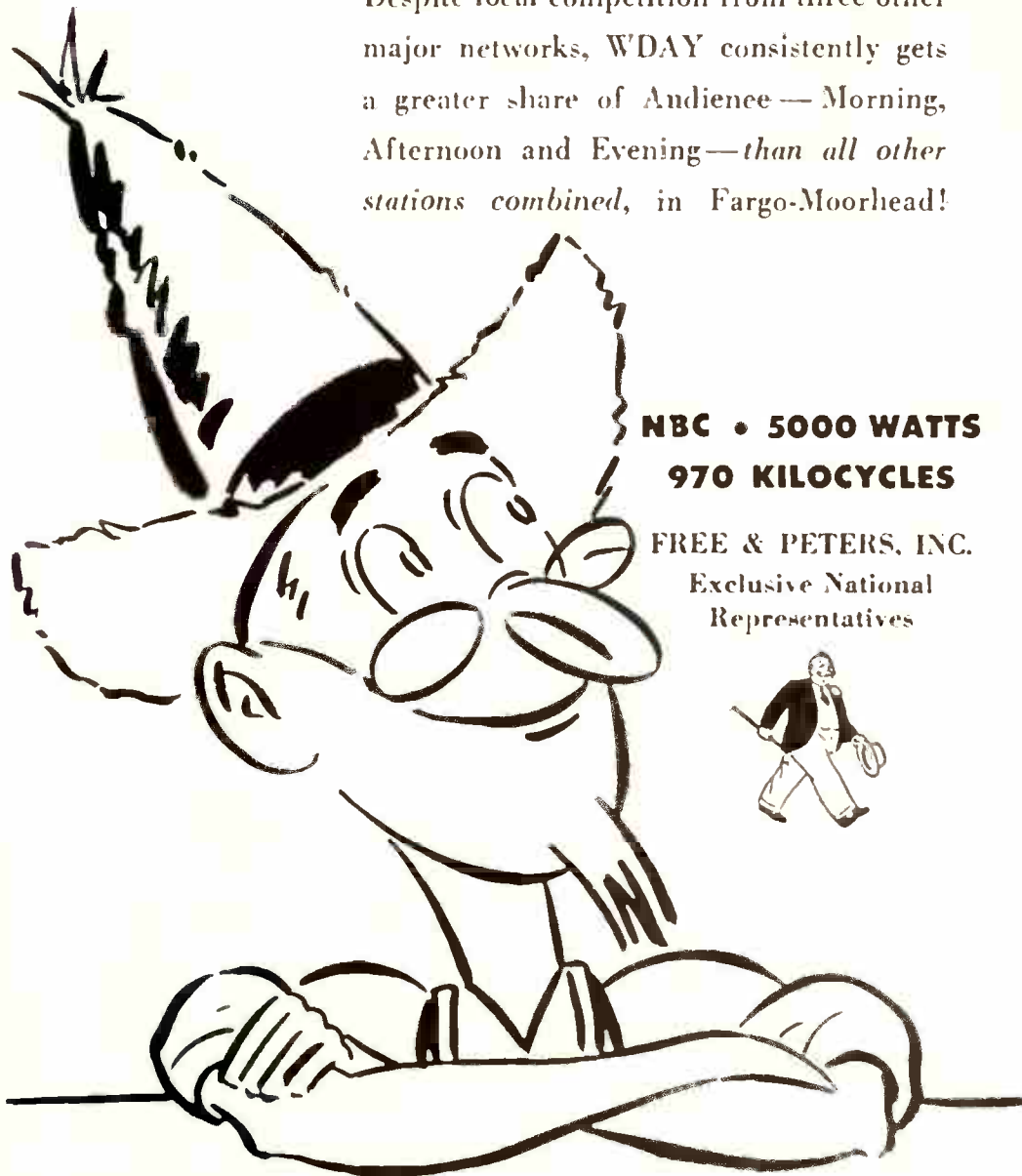
Chock full o'Nuts' premium price has figured in its advertising from the very beginning. In making a point of price, rather than hiding the fact that

WDAY

(FARGO, N. D.)

IS ONE OF THE NATION'S MOST POPULAR STATIONS!

Despite local competition from three other major networks, WDAY consistently gets a greater share of Audience—Morning, Afternoon and Evening—*than all other stations combined*, in Fargo-Moorhead!



**NBC • 5000 WATTS
970 KILOCYCLES**

FREE & PETERS, INC.
Exclusive National
Representatives

A black and white line drawing of a man wearing a hat and a suit, standing on a ladder. He is holding a large sign that says "FIRST".

WEEI

FIRST IN RATINGS

FIRST IN QUARTER-HOUR WINS

FIRST IN SHARE OF AUDIENCE

Boston's biggest attraction!

Throughout 1953—again, as always—WEEI led *all* other Boston radio stations, with *the highest average ratings* and *the biggest average share of audience*—33.3% bigger than any other station's . . . and *the most quarter-hour wins*—63.8% more than *all* other stations' combined.

Proving once again that more people listen (and listen regularly) to WEEI than to any other Boston radio station. If you'd like more proof—or availabilities—call

CBS Radio Spot Sales or **WEEI**

Source: Pulse, Jan.-Dec. 1953; total week

FIRST

FIRST

FIRST

FIRST



it was more expensive than most other brands, the coffee is attempting to turn an obvious drawback into a sales argument. The first radio and tv announcements asked the consumer "to gamble 5c to make the most heavenly coffee you ever drank. . ." The copy also tied in with the restalettes, with phrases like this: ". . . The same luxury blend of the world's finest coffees that has made our restalettes famous. . ."

Current air copy still uses the restalettes as a peg for mention of price. Here's a sample of the tv copy used on the Jerry Lester show. This commercial also indicates how advertising is used to force distribution of the brand:

"The Chock full o'Nuts restalettes serve over three million cups of coffee a month. That's a lot of coffee in anybody's language. All these people wouldn't keep coming back if the coffee wasn't something special. For years, customers have been asking if they couldn't buy some of this coffee to make it at home. But THAT isn't the reason why Chock full o'Nuts finally decided to package their coffee for sale in grocery stores. They *tried* all the regular brands of coffee. And they found that *none* of them are in the

same class with any good *restaurant* coffee. The reason is simple. Most regular packaged coffees have to sell at a fixed price. They have to compete with each other. They keep on changing their blends by mixing in more or less of cheaper coffees, so they can hold their lower price. That's why the same brand will often taste different to you from week to week. Chock full o'Nuts can't afford to fool around with their coffee like this. They do not *buy* and do not *use* ONE GRAIN of the cheaper coffees that may cost as much as 20c less a pound. The coffee they put in this can is the same as the coffee they serve in their restaurants—the best that money can buy. Look for it at your grocer's next week. If you don't see it, please ask for it. It costs a few cents more than regular brands. But you never made coffee before that tastes so good!"

Other commercials incorporate such themes as the benefits of coffee drinking, *per se*, during the winter months and the advantages of regular coffee over instant brands. Chock full o'Nuts feels it's important to sell the idea of drinking regular coffee as well as its own brand. It figures the brand will

benefit directly from institutional selling combined with the more hard-sell approach.

In addition to these general themes the coffee's air commercials are likely to merchandise another special feature of the brand: the plastic coffee measure included in every tin. Commercials point out it's important to have exact measurements for each cup to make really good coffee. Directions are given to use one level measure of the coffee for each eight-ounce cup of water.

The can itself repeats many of the same themes used in the advertising, such as the reason for the brand's higher price. Imprinted on top of the can is the message: "You have paid a premium for the finest pound of coffee money can buy. If you brew it correctly, you will make the same cup of coffee that made our chain of eating places famous."

Also on the can is a reproduction of the cartoon drawing of a house which symbolizes Chock full o'Nuts restalettes. This "house" also appears in all brand print advertising and on restalette menus. Chock full o'Nuts coffee delivery trucks are exact replicas of the "houses." An outline of the house will also be used in an animated electric sign to be located on Broadway and 47th St. The sign will be in the form of a one-minute film showing a man drinking coffee at a restalette, then going home and getting the same coffee there. The sign was due to begin operation this month for a year's time.

Car cards merchandise the coffee's weekly television show. These cards are a good example of how the firm uses repetition to build brand identification and consumer demand. Harold Rieff signed for a year's schedule on New York subways to achieve continual impact over that period. All subway cards include the house drawing, the price factor and the "heavenly coffee" slogan; all use the same blue and orange colors which appear on the package itself. In addition to car cards the coffee is advertised in all New York newspapers and in coffee trade publications.

The firm's air advertising is slated to get additional merchandising support this month via WNBC's "Chain Lightning" plan. Under the plan, a WNBC advertiser must spend \$1,500 a week on time on the station. Once eligible, the advertiser gets merchandising aid in any or all of 12 chains covered by the plan in which it has distribution.



Billie and Bill

Billie O'Day, our Women's Commentator for six years, and Bill Ross, our early A. M. Disc Jockey, combine their talents in a 45-minute show — 9:15 — 10:00 A. M. Mondays thru Fridays. Though only a few months old, the show pulls 2,000 pieces of mail a month and plenty of results for its advertisers. Cost of participation is low. Ask

your Hollingbery Man about putting **your** minute spots on the Billie and Bill Show — in Miami . . . one of the South's whopping Key Markets!



James M. LeGote, General Manager
5,000 WATTS • 610 KC • NBC Affiliate
National Rep., George P. Hollingbery Co.



ANNUAL REPORT TO OUR ADVERTISERS

Since we make daily reports to our listeners on the business we carry, and the programs we feature, it seems only fair that we make an annual report to our advertisers who make possible this fine broadcasting fare.

First, KVOO listeners have continued to increase in number during 1953. They have made more money than ever before; they have spent more money for KVOO advertised products.

Second, during 1953, every recognized broadcast measurement service has again proved KVOO to have more listeners all of the time than any other station in Oklahoma's No. 1 market. This means your advertising dollars spent on KVOO again bought more listeners at lowest cost per listener.

Third, you'll be interested to know, too, that in 1953 KVOO had one of its greatest dollar volume years in history.

WHAT'S AHEAD FOR 1954?

Every indication points to another year of expansion and growth in the KVOO market. Construction booms. Population growth is on a steady march. New industry builds new payrolls!

It's a year of opportunity in every field of business in Oklahoma's No. 1 Market, blanketed only by KVOO, Oklahoma's Greatest Station!

To get your share of this prime market, call, wire or write KVOO or your nearest Edward Petry & Company office for availabilities. You'll be glad you did!

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

Chock full o'Nuts coffee is to be merchandised by aisle and dump displays one week this month.

A SPONSOR spot check of branches of 10 large New York chains and their purchasing agents revealed sales of the new coffee have been brisk. Managers replied "good" and "very good" when asked how the brand's sales had been running. A few estimated the coffee currently ranked fourth or fifth in total coffee sales for their stores. And the central buying offices for three

large chains reported a large number of phone inquiries about whether their stores were stocking the brand. All said they were planning to reorder.

Although the company would not release any sales figures for the product Harold Rieff reports the firm is "very pleased" with initial sales results.

However, an executive of one of the leading New York coffee brands, in business over a long period of time, told SPONSOR:

"We feel Chock full o'Nuts is wasting their money. We don't think they're going about it in the right way.

"The company thinks it can take a certain amount of money and set the coffee market on fire. That's not the way, at all. You have to get into the coffee business slowly and build your way up over many years.

"In the beginning, a few people tried the coffee out of curiosity. Now, it's sleeping on grocers' shelves."

William Black, owner of the Chock full o'Nuts chain, is used to tough competition. He launched his restaurettes in the depression years.

It all started back in 1920 when he noticed a vacant space under a stairway on 43rd St. and Broadway, near Leblang's Drug Store. Joe Leblang, owner of the property, said Black could rent the space providing he didn't set himself up in competition.

Black took \$200 he had saved and stocked the stand with 12 kinds of nuts. By 1930 the business had developed into a chain of 20 stores. During that same year, however, nut sales began dropping fast due to the depression. Black decided to revamp his nut stands into low-priced snack bars to fit shrinking purses of New Yorkers.

Today, the 25 restaurettes gross an estimated \$10,000,000 annually, serving about 125,000 meals daily at an average 35¢ per meal. Specialties of the house: sandwiches, homemade breads, pies and doughnuts—and, of course, the same coffee that's now being marketed by grocers. ★ ★ ★

BOHEMIAN BEER

(Continued from page 33)

known as Boh—had a budget of well over \$1 million.

When Boh turned to baseball sponsorship last year, it had to go into the neighboring city of Washington to find a major league team. This was fine for Boh since its distribution pattern includes the entire Washington Nationals' baseball area. But this year with the coming of a major league team to Baltimore, the Orioles, Boh will be buying baseball and will be on about 50 stations. As it did last year, Boh will sponsor 4½ innings of every game over WWDC, Washington, and WCBM, Baltimore.

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

You Hook a BIG Market With—

WSJS

Affiliate

GENERAL MERCHANDISE SALES of \$101,982,000* in WINSTON-SALEM'S

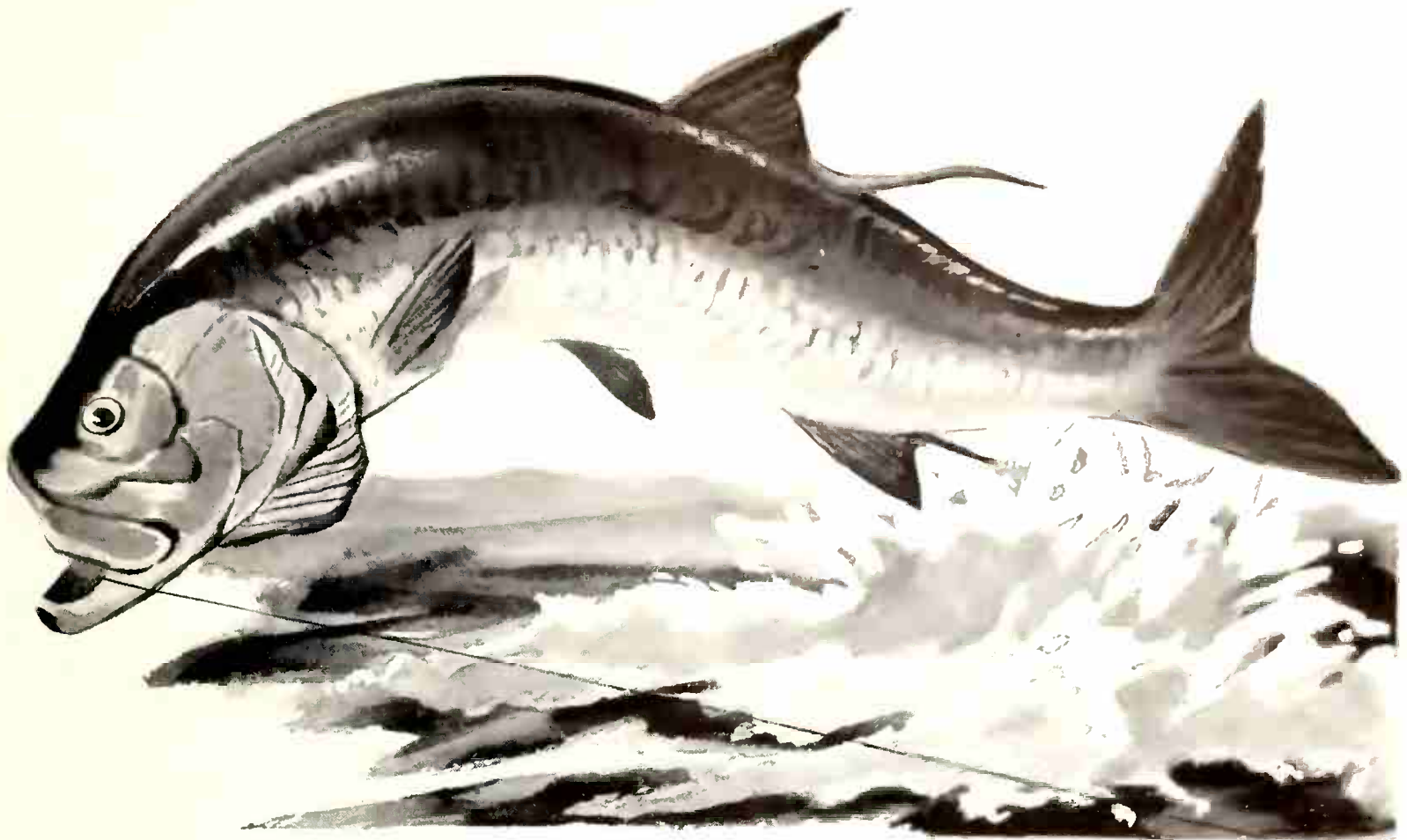
WSJS

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.



YOU MIGHT CATCH A 247-LB. TARPON *—

**BUT... YOU NEED WJEF RADIO
TO LAND SALES
IN GRAND RAPIDS!**

Morning, afternoon and night, WJEF is the Number 1 radio station in Western Michigan's Number 1 market—Metropolitan Grand Rapids.

Study the Conlan figures, left. On a quarter-hour, 52-time basis, WJEF gets:

12.6% more morning listeners than the next station (but costs 11.1% less)

25.2% more afternoon listeners (for 31.1% less)

9.6% more evening listeners (for 3.1% less)

There are 116,870 radio homes within WJEF's Metropolitan Grand Rapids Area—yet a daytime quarter-hour costs less than 25c per-thousand-radio-homes!

CONLAN RADIO REPORT

METROPOLITAN GRAND RAPIDS—NOVEMBER, 1953

	Share of Morning Audience	Share of Afternoon Audience	Share of Evening Audience
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
C	18.8	24.6	30.2
D	10.6	9.1
E	9.1	7.3
F	2.5	1.2	2.7
Other	3.1	4.2	5.4



The Felzer Stations

WKZO — KALAMAZOO
 WKZO-TV — GRAND RAPIDS-KALAMAZOO
 WJEF — GRAND RAPIDS
 WJEF-FM — GRAND RAPIDS-KALAMAZOO
 KOLN — LINCOLN, NEBRASKA
 KOLN-TV — LINCOLN, NEBRASKA
 Associated with
 WMBD — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

**In March, 1938, H. W. Sedgwick caught a tarpon this size in Mexico's Panuco River.*

A good indication of the promotion-savvy tactics Boh will use this year can be found in its 1953 campaign.

The pitcher had no more than started his wind up for the start of the '53 season when Boh tossed up its first promotion.

It was the Favorite Player contest and it not only got heavy build-ups on the baseball broadcasts but Boh also bought full-page newspaper ads in Washington, D. C., dailies. (It's buying full-page newspaper ads in Baltimore this year to stimulate interest in the Orioles.)

The contest, open to everyone of legal beer-drinking age in Washington, offered 54 prizes, four of which were U. S. savings bonds. The Favorite Player was to get a new Packard automobile.

Here, in some detail, is a picture of what Boh did to make the promotion work:

1. Boh's dealers were given ballots, ballot boxes and other point-of-purchase displays tying in with the contest. The brewery arranged for frequent collection of the ballots so dealers

weren't inconvenienced.

2. Publicity aids and announcements were made at the ball park and the players, in cooperation with the brewery and Packard dealers, made many personal appearances.

3. Packard auto dealers put up showroom displays, bumper cards and other publicity, as well as donating the car itself—all in return for the publicity tie-in.

4. Radio and tv announcements emphasized the contest deadline, 6 June, and Favorite Player night at Griffith Stadium in Washington on 26 June.

5. For Favorite Player night Boh increased excitement by announcing it would double the first four prizes to any winners who either were at Griffith Stadium or could appear at the ball team's office within half an hour after the game. The stadium, needless to say, was jammed to capacity.

6. Before game time, representatives of National Boh drove around the field in the new Packard with Clark Griffith, president of the ball club. Then news of second, third and fourth place winners were called out from a specially

constructed Boh platform on the field.

As the crowd leaned forward, Clark Griffith announced that Jim Busby, centerfielder, had been elected Favorite Player and winner of the Packard. Busby himself announced the name of the first prize winner. Even the stadium band got into the act by playing, as the dignitaries left the field, the National Brewing jingle, "Cheery-Beery-Boh."

So much for the first half of the season.

With still a lot of baseball to go National Brewing and Kenyon & Eckhardt's promotion department decided to get started on another promotion.

The brewery was primarily interested in getting people to buy more of its beer—but it also wanted to keep the interest in baseball at a high level.

Boh thought, too, that because the Nats had a couple of losing streaks it was important to keep promoting baseball.

Packard cars and government savings bonds were out of the question for prizes, but Boh offered something far less costly that real ball fans would like about as much: An all-expense trip for two to the 1953 World Series games. Other prizes were 10 \$100 bonds.

To enter contestants had to get entry blanks from their dealers and tell, in 10 words or less, "Why Boh's a hit."

Then every time a hit was made during games, an entry blank would be picked from a barrel and the fan would be awarded a set of beer glasses. The daily hit winners were then eligible for the grand prizes.

From past experience, Boh did not expect to get a mountain of entries. But when the totals for the season were added up the company was surprised to find more than 40,000 fans had entered the contest. The contest failed to raise Washington from fifth place in the American League, but resulting high interest in beer and baseball accomplished Boh's objective.

In the meantime Boh did everything possible to enable baseball fans throughout its five-state territory to hear the games on radio, though it could not arrange tv coverage as well.

The problems Boh faced in spreading coverage were (1) cost of telephone lines for a baseball network, and (2) the fact that to buy time outright

TEXANS ARE CLANNISH!

Dallas-Fort Worth listeners like their home town station best . . . so it takes two stations for the one big, clannish market. One cost will do the trick, tho, if you use our low combination rates . . . and get more buyers for less money.

ASK ANY FORJOE MAN

KLIF **KXOL**

DALLAS **FT. WORTH**
1190 KC 5000 WATTS **1360 KC 1000 WATTS**



I'D NEVER HEARD OF OAK HILL, W. VA.!

STATE'S SECOND LARGEST STATION

SURPRISES MANY TIME BUYERS!

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.	%*
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

Pardon us if we give you a jolt, but li'l ole Oak Hill *does* contain WOAY — the *second most - powerful* radio station in West Virginia! Matter of fact, we think you'll have a tough time finding another radio station, *anywhere*, that gives you 102,200 daytime families for a mere \$21.60 per quarter hour (26-time rate).

Our national business shows steady gains, month after month. How about joining the parade? Address Robert R. Thomas, Manager, at:

WOAY

OAK HILL, WEST VIRGINIA

10,000 Watts AM

20,000 Watts FM

on all the radio stations it wanted would take a big slice of its advertising budget in proportion to sales expectancy.

Boh overcame both obstacles. Instead of using network lines, Boh simply arranged for WWDC, the radio station which carried the game in Washington, to rebroadcast it over its fm outlet; the nearest station in a nearby city would pick up the fm broadcast and simultaneously rebroadcast the game on to the station next in line. Fm was used because it is a static-free transmission method.

The stations—which were delighted to get the games—would give Boh 4½ innings for its commercials. They were free to sell the other 4½ innings to any non-competitive sponsor. Stations carrying the games last season are expected to agree to the same arrangement this year.

In the meantime, Baltimore—partly through the considerable efforts of Boh's president, Jerold Hoffberger—has gotten its own major league club. Naturally Boh has stepped up to sponsor the Baltimore Orioles games this season.

Last year's Boh radio coverage of Nats games marked the first time there had been a telecast from every American League city. The tv coverage extended to 53 games, a selection of home and a record 30 away games.

Games last year were telecast on WTTG, Washington. Radio coverage originated from WWDC, Washington, and fed to the 33 stations carrying the broadcasts on the trade basis.

This season's baseball coverage "will be the most intensive in the history of Washington and Baltimore," says Ad Manager Almony.

Because neither one could clear time for the complete 1954 schedule, two tv stations are sharing the 26 home and 30 away games of the Orioles to be telecast to Baltimoreans. The stations, WAAM and WMAR-TV, also will share in telecasting to Baltimore 30 Washington Nationals' games.

Radio coverage in Baltimore will be handled by WCBM, which will broadcast every Oriole game (154 in all) live this year. Baily Goss, Ernie Harwell and Howie Williams will handle the play-by-play, color and commercials on both am and tv.

In Washington, WTTG will telecast 24 home and 30 away games of the Nats. WWDC, Washington, will broadcast the Nats full schedule on radio. Most of the 154 radio games will be carried live, but there will be a few recreations. Sound effects are used with the recreated games to add realism.

For the second year in a row for National Bohemian, Bob Wolff and Arch MacDonald will cover the Nats games on radio.

Two separate networks will be set up for the '54 season, Almony says. The Orioles' radio and tv network will cover Maryland and Central Pennsylvania. The Nationals' games will be on stations in the District, Virginia, West Virginia and North Carolina. Almony noted that games again would be telecast from every American League city during the '54 season.

Out-of-town coverage is handled entirely by National Boh. If a city doesn't have baseball originations, Boh sets up its own microphones, tv cameras and other equipment.

Some of the away telecast games, although sponsored by National Boh in Baltimore and Washington, are sponsored by other advertisers in different cities. To let two or more sponsors share the same picture when it's time



PUZZLE: Find the kitchen sink

The kitchen sink is in the load of corn . . . made possible by today's attractive cash prices.

In fact, there's a whole new steel cabinet kitchen on the way for still another Kansas farm home.

The decision to make this (and countless similar major purchases) was stimulated by WIBW . . . a fact that alert advertisers have known for years.

The reason's simple. WIBW is the station listened to most by Kansas farm families.* Use WIBW to influence decisions in favor of your brand.

*Kansas Radio Audience, 1953.

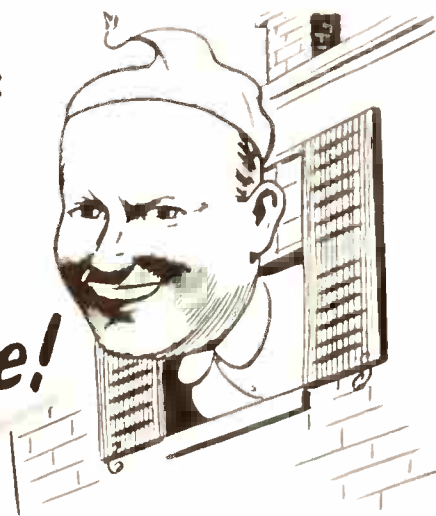
WIBW

Serving and Selling
"THE MAGIC CIRCLE"

Rep., Copper Publications, Inc. • BEN LUDY Gen. Mgr. • WIBW • KCM

VIC DIEHM Says:

**WVDA Boston has the Greatest
News Broadcaster since Paul Revere!**



Rod MacLeish, News Chief of WVDA would have been a great help to Paul Revere. Rod's the kind of reporter who knows the news before it's news. With a colorful background, from minor newspaper jobs to covering a revolution for American and Foreign newspapers, WVDA's Rod MacLeish rates with the best in radio news reporting. Rod became prominent on the Boston radio news scene when sent to Holland to cover the flood disaster of 1953. Several of his shows on this disaster were used by ABC on News of Tomorrow and Headline Edition. Today Rod averages 2 to 3 feeds a week to ABC.

On the scene radio reporting of the USS Leyte explosion by MacLeish over WVDA was a national scoop. Shortly thereafter, a merchant ship exploded in the harbor. Rod talked the competition into leaving the scene before the real news was available, thus WVDA-ABC had it exclusively. Rod was radio's outstanding news coverage voice at Senator McCarthy's communist hearings in Boston. He scooped the "earways" on the CIO convention held here recently. Highlights of Rod's interviews with the "big wheels" were used on Taylor Grant's Headline Edition.

WVDA gives 3 times the news coverage of any other Boston station, and the high calibre reporting of Rod MacLeish is reflected in all the stations in the Vic Diehm group. So, if your client wants a news audience we'll deliver the tops in radio.



WAZL

HAZLETON, PA. NBC-MBS

(Represented by Robert Meeker Associates)

WHOL

ALLENTOWN, PA. CBS

(Represented by Robert Meeker Associates)

WHLM

BLOOMSBURG, PA. INDEPENDENT

(Represented by Paul H. Raymer Company)

WIDE

BIDDEFORD-SACO, ME. MBS-YANKEE


(Represented by Paul H. Raymer Company)

WVDA

BOSTON, MASS. ABC

(Represented by Paul H. Raymer Company)

Cover Central Missouri with KFAL



What coverage? KFAL beams your selling message convincingly to the same area it takes 9 other radio stations to cover. This clear channel station does a superb selling job on the all important Farm Market. Its top flight staff SELLS your product or service. Write KFAL today about your marketing plans. You'll find that this powerful station gets RESULTS!

KFAL 900 KC • 1000 WATTS
FULTON, MISSOURI



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



for the commercial, Boh devised a "clean feed" system. When commercial time rolls around, the originating station, on cue, feeds a picture without commercials or commentary to the network. Views of the playing field, the crowd in the stands and other vistas thus are sent over the cable while the originating station "inserts" its commercial over its own station, either from the downtown studios or the transmitter. In network cities the sponsor either can take the pictures and read audio commercials while the ball park scenes are shown—to give an illusion of commercials right from the stadium—or can insert its own video commercials.

Boh, incidentally, has separate am and tv descriptions of the game. Boh's wintertime air advertising is extensive. To keep in touch with sports fans, Boh sponsors tv wrestling programs. They originate from WMAR-TV, Baltimore, and are picked up by WTTG, Washington, WSVA-TV, Harrisonburg, Va., WCHA-TV, Chambersburg, Pa. and WSBA-TV, York, Pa. Unlike the baseball broadcasts, Boh pays the time costs of the wrestling programs on each station.

Besides wrestling, Boh winter programs include a variety of sports, dramatic and news shows. This winter it sponsored a number of transcribed, syndicated programs through January, then switched to other programs. Principal wintertime air activity is in Baltimore and Washington.

From 75 to 80% of Boh's million dollar-plus budget goes into television and radio. The rest of the money is divided among point-of-sale, outdoor, newspapers and other media.

Norman Almony says he doesn't know of any brewery using tv and radio as much as Boh. "Of all the media Boh has used, none has been more outstanding than television," he told SPONSOR. "If I had to say what has been more important to us than anything else in our fairly explosive expansion of recent years, it would be television. We're always looking for good tv availabilities. Wherever there's tv in our marketing area, we'll be on it.

"Television and radio have permitted visualization and personal selling that no other medium has offered," according to Almony. "We bought tv a few years ago at a time no one else would. It's paid off from the start."

WHY ARE RADIO RATES LOW?
(Continued from page 31)

as buyers of media, usually won't admit that any space or time is too cheap, one of the radio-tv brass at another top 10 agency confided, "Don't use my name but I think radio has always been underpriced. They certainly did lose a chance to raise rates right after the war."

Cost-per-1,000 comparisons among media are legion. The BAB figures used at the head of this article sum up the inter-media picture as well as any.

The figures show that for \$1 radio will deliver 1,012 people, tv will deliver 391, magazines 337 and newspapers 213. These figures were derived from the CBS Radio sales promotion film, *It's Time for Everybody*. The peoples-reached figure for CBS Radio (1.207) was extended by BAB to cover all four networks. Here are the sources:

For radio: More than nine out of 10 of every sponsored network show whose ratings and estimated time and production costs were listed by Nielsen in November and December 1952. A 1951 ARB nationwide study is the source for number of listeners per home.


For tv: More than nine out of 10 of every sponsored network show whose ratings and estimated time and production costs were listed by Nielsen for four weeks ending 13 December 1952. The December 1952 tv report of ARB is the source for the number of listeners per home.

For magazines: Cost is for the average, full-page black-and-white ad in eight leading publications. Page costs are one-time rate, January 1953. Circulation is ABC as of 30 June 1952. Readers per copy from "1949 Magazine Audience Group Study." Percent ad noters from Starch, 1951 and 1952.

For newspapers: Cost is for average 500-line ad in largest morning and evening newspapers in 50 largest U.S. cities. Circulation is ABC as of 30 September 1952. Readers per copy estimated at 2.5. Percent of ad noters from "Continuing Study of Newspaper Readership, Nos. 1-125." Space costs are one-time flat line rate in effect January 1953.

It's been pointed out that the radio figures were compiled before the Nielsen multi-set sample was increased to allow the radio medium advantage of the larger number of personal sets in

LOUISE FLETCHER SELLS THE **NEGRO** HOUSEWIFE VIA **WSOK** NASHVILLE, TENN.



the home. Moreover the figures do not include auto listening and, as one broadcaster commented grimly, do not take into account under-the-counter deals.

Many broadcasters feel strongly, by the way, that deals are one of the most potent factors in keeping rates down. They regard them as an admission by their own side that radio is not worth what the card says it is. While they may sympathize with the station operator hungry for business, a goodly number of broadcasters who practice strict adherence to card rates will tell you that more backbone, more promotion, more imaginative selling and programming are what is often needed. Rate cutting, the broadcasters warn, is not only dangerous to the station that practices it but also tends to affect the rate structure of competitive stations.

While the large agencies contacted by SPONSOR generally agree that radio's cost-per-1,000 is lower than the other three media mentioned above, they tend to be wary of using broad comparisons. Many prefer to measure specific buys for specific advertisers. Some feel that it is impossible to compare media. Others feel that the cost of reaching people is only one of the many ways of comparing media—impact isn't taken into account, for example. Other arguments against cost-per-1,000 comparisons are (1) comparing a program with a full-page magazine ad or a 500-line newspaper ad is arbitrary, and (2) there is no indication that the number of people who hear a program is the same as the number who hear the commercial.

However, a research executive said: "Of course, there are dangers in comparing apples and oranges. But if a client wants some way of knowing how much it cost him to reach prospects through different media, we must answer him the best way we can. The argument that cost-per-1,000 comparisons don't measure impact is no argument at all. Such comparisons weren't meant to."

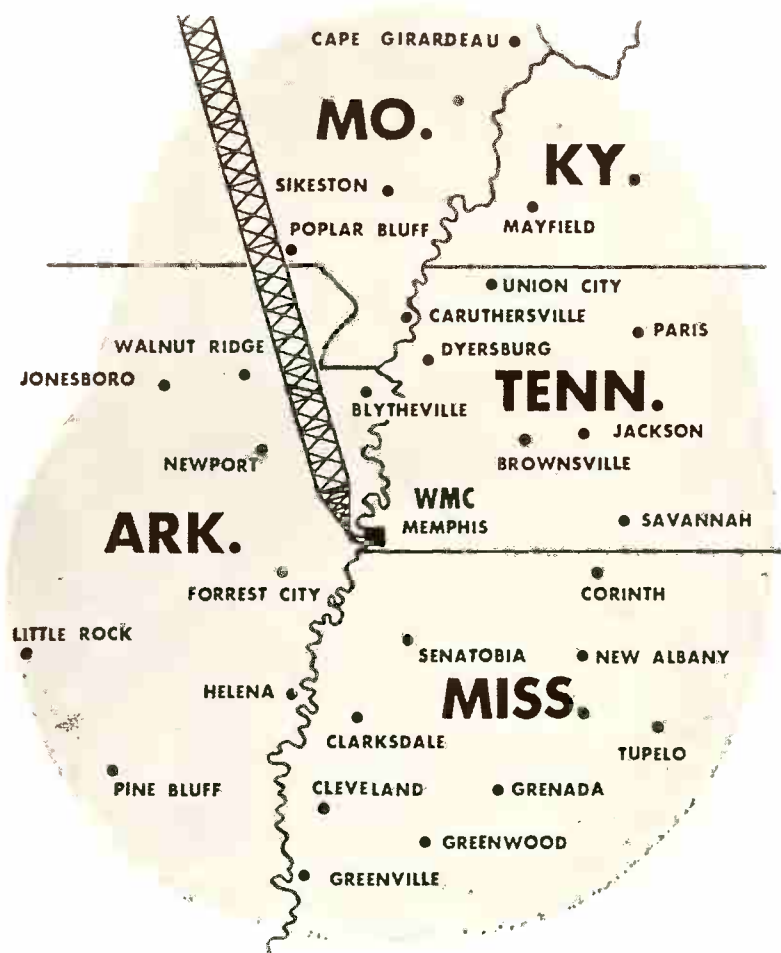
In defense of the BAB figures given above, it was held that they bend over backward in comparing the impact of a complete show with its sponsor identification and all its commercials as against a black-and-white page and a 500-line newspaper ad (which is about five columns times seven inches).

As for the argument that the program audience is not the commercial audience, radio refers such doubters to

*there's a new look in Memphis radio
to make listening better than ever*

It's WMC's new half-wave radio tower producing 65% more efficiency

*over the typical quarter-wave
antennas operated by other stations
in Memphis*



FM day and night. Now 300,000 watts effective power, serving exclusively from Memphis over 70,000 FM sets in the Mid-South area with clear, high fidelity reception.

W M C MEMPHIS

NBC — 5000 Watts — 790 K. C.

National representatives, The Branham Company
WMC 260 KW Simultaneously Duplicating AM Schedule
WMT First TV Station In Memphis and the Mid-South
 Owned and Operated by The Commercial Appeal

The station that "sets the standard" for finer radio reception in the Mid-South.

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.

Nielsen, which regularly measured the commercial audience to sponsored programs before 1950. (At present these figures are given on special request.) As a matter of fact, one of the reasons regular measurement was abandoned was that the program audience and commercial audience ratings were so similar. A study of the Nielsen figures showed that the six-minute audience and the commercial audience to a program were virtually identical.

The broadcasters do not rest their case on radio's ability to reach people cheaply. What makes radio also stand out, contend the broadcasters, is radio's ability to reach people—period. A lot of people. Nearly everybody.

Radio's potential audience is *the ace in the hole*, the industry feels. No other medium offers the opportunity to blanket every section of the country, every part of every income group, almost every spot where a person might be—in the kitchen, in bed, in an auto, on the beach, while working, while fishing, while doing almost anything, while doing nothing.

The story that radio-is-everywhere is not exactly new. Radio saturation, so far as homes are concerned, has been pushing close to the 100% ceiling for some years now. Last year's figure was more than 98%. However, the continuing heavy sale of radio sets (more than 13 million were produced last year) has been underscoring the spread of new places to listen. These new places are in the home outside the living room and in autos.

The mounting number of extra sets in the home has brought about an important change in the Nielsen radio sample. Until last fall, Nielsen measured multi-set listening in 28.6% of the NRI sample. This figure has been raised to 43.7%. It is based on the large-scale Nielsen coverage study of April 1952, and covers radios which are listened to once a month or more.

Radio people are firmly convinced that the Nielsen multi-home sample is already outdated. Moreover, it is pointed out that the extra-set trend is even more pronounced in areas where there is tv—which had a lot to do with spreading out radio listening in the first place.

BAB figures on extra sets in metropolitan areas (which are usually tv areas, too) show that there are twice as many multi-set homes as single-set homes. These figures, gathered for BAB by Pulse in 1953 also show that

(1) more than two-thirds of the radio sets are outside the living room, (2) more than half of the radio homes have bedroom radios—up 12% from 1952, (3) nearly half the radio homes have kitchen radios—up 5% from 1952, (4) during the average day over four-fifths of the kitchen radio are in use at one time or another and (5) during the average day nearly three-quarters of the bedroom radios are in use at one time or another.

Listening outside the home is considered in some quarters just as important (if not more important) as extra-set listening in the home.

While special studies by Pulse, Nielsen, ARB and others have taken some of the guesswork out of the amount of out-of-home listening, there is no regular measurement of such listening. This means that radio cannot present any specific cost-per-1,000 figures for its programs which include such listening. In an effort to do something about this the networks are discussing with Nielsen the possibility of measuring auto listening, which is the most important part of non-home listening. The question of the cost of such a service is one of the most important matters under discussion. (See story page 34.)

While the complete picture of radio listening may never be measured there is little doubt left that radio listening today is far different than it was 10 years ago. Radio's job, therefore, say the broadcasters, is one of dramatizing all the aspects and selling strength of radio's new look. With its confidence returned and led by such groups as BAB and SRA radio is telling this story with a new aggressiveness. ★ ★ ★

NIELSEN RATING

(Continued from page 35)

conjunction with other Nielsen radio-tv measurements like the national rating data and Nielsen Coverage Service. However, stations will be asked to pay part of the costs by subscribing to the local Nielsen ratings, entitling them to use the ratings in their selling. (Also—as in NCS—there will be more extensive data provided in reports on subscribing stations than there will be on non-subscribers.)

► *How local Nielsen ratings will be made:* One of the pet gripes about local ratings is that they seldom reflect accurately *all* of the listening or view-

ing (particularly in families with several receivers scattered around the house) and don't measure the tune-in picture over a station's entire coverage area.

The proposed local Nielsen measurements include two techniques to correct this situation:

Technique 1: To measure all of the dialing done by a family, the Nielsen "Audilog" diaries will be planted so that they cover all of the basic radio-tv receiver locations in a home, including extra-set and out-of-home (auto) tuning. Thus Nielsen may measure out-of-home listening on a regular basis for the first time. (But this will be an "optional," extra-cost feature.)

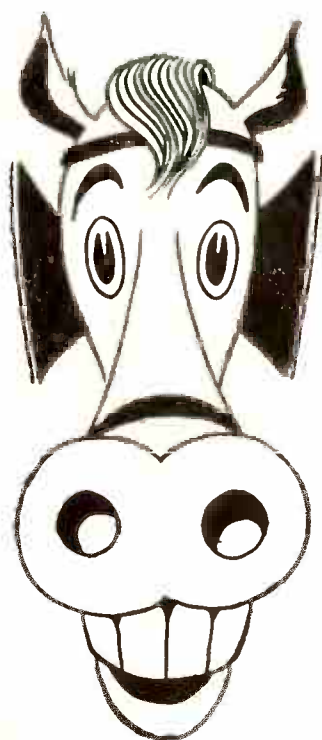
In each major market, about 400 diary homes will be established on an area probability basis. This will mean, roughly, that some 12,000 or more diary homes will provide the basic local research data in the U. S. In turn, these data will be "quality controlled" by the established Audimeter homes and by the Recordimeter. The number of Audimeters may be increased in some areas and on the average 40% of data used for local ratings will come from Audimeters.

The new Recordimeter is a small gadget whose George Orwell-type function is to remind diary keepers every half hour (by means of a flashing light and, in radio installations, a buzzer as well) that it's its time to make an entry in the Audilog.

Also, the Recordimeter has a built-in electric detective to check on the general accuracy of the filled-in diaries—a special Veeder Counter, which, like a speedometer logging mileage, logs the total amount of time the Recordimeter-connected set has been turned on. This figure will be cross-checked against the total volume of listening/viewing as shown in the diary. Diaries showing serious deviation will be dropped.

The entire diary panel for an area will not report all at once. Each diary-equipped home will record some six weeks per year, and never more than one week in any month, thus rotating the report within an area diary sample.

The cross-checks between the diaries and Recordimeters, and between diaries and the Audimeter homes in an area, Nielsen feels, will greatly improve the accuracy of his form of diary research.



WHY HORSE AROUND?

NO BLIND SPOTS ON WBNS!

Got a campaign needing strategically selected spots? WBNS is a solid choice. Covers the rich Central Ohio market area completely, blankets the dial with more steady listeners than any other station. Spots reach a big audience which stays tuned for the 20 top-rated (Pulse) programs.

WBNS
radio
COLUMBUS, OHIO

CBS for CENTRAL OHIO

In Kansas City. The Swing is to
WHB and WHB-TV



Don Davis, Pres.
John T. Schilling,
General Mgr.



KANSAS CITY'S
OLDEST
CALL LETTERS

Represented
nationally by
JOHN BLAIR & CO



Represented nationally by



Sales
Swing in
Line
on
Channel
Nine!

The Only
COMPLETE BROADCASTING
INSTITUTION IN

Richmond

WMBG—AM

WCOD—FM

WTVR—TV

First Stations of Virginia

WTVR Blair TV Inc.

WMBG The Bolling Co.

Technique 2: To insure that the local Nielsen ratings will be valid for a large area, and not just for the central metropolitan area, Nielsen plans to plant the diaries in such a way that they will cover virtually all of the tv viewing done to stations telecasting from the central city and most of the radio listening done to the larger stations.

The sample will include what Nielsen describes as a true probability sample of the area, including metropolitan, farm, telephone, non-telephone, and multiple and single-set homes. This will be in accordance with the findings of Nielsen Coverage Service.

► *What admen will find in the local Nielsen reports:* Five basic types of information will be supplied to timebuyers in each radio-tv report. (Subscribing stations will have all their data shown: non-subscribers only the highlights).

Here is what admen will find on a typical page in the local Nielsen radio or video reports:

"Homes-Using-Radio/Tv" — This is actually more commonly known as "sets-in-use." The local reports will cover each quarter hour 'round the clock, showing station call letters and program name. For each 15-minute period, data will include: (a) the number of homes tuned to *all* stations which can be heard within the broad outlines of the whole Nielsen-measured market area; (b) the number of homes within the Nielsen area tuned to the local market stations.

"Per-broadcast audience" — This is the figure timebuyers will probably use most often because it represents a "local air rating" already projected automatically to a station's coverage area.

(For a report on pitfalls in getting a total audience figure without a local rating of this type, see "Needed: a way to project ratings," SPONSOR, 18 May 1953, page 37.)

In the local Nielsen reports, audience will be expressed in terms of hundreds of homes reached throughout "NRI-NTI Area"—which is the coverage area of most stations broadcasting from the central metropolitan point of a major market.

For those timebuyers who need to know how much audience a station collects during a quarter-hour slot in the metropolitan area only, Nielsen provides an extra research gimmick—a set of Nielsen-computed figures called "Metro Factors." To use them, you

multiply the total number of homes reached by the correct "Morning," "Afternoon," or "Evening" Metro Factor of a station. Result: Per-broadcast audience in the metropolitan area only. (The Metro Factors are listed for subscribing stations only.)

In the radio reports, an additional homes-reached figure is shown—that of "Total." This represents the number of homes *anywhere* that are reached by a single show on a single station. Purpose: to show the true picture of "powerhouse," other stations which often reach out well beyond the 10,000 square miles of the average NRI-NTI market area, garnering audience in nearby states.

Thus, timebuyers will be able to see a station's per-show audience for every quarter hour on three levels: (a) metropolitan, (b) the NRI-NTI Area and (c) anywhere the station reaches.

As mentioned above, these figures are in terms of "homes." To get the usual "rating" percentages, the per-broadcast audience is divided by the total number of radio or tv homes in the area, either NRI-NTI or metropolitan.

"Four-week cumulative" audience— In the local NRI-NTI reports, the number of homes in the Nielsen area who have seen or heard a show at least once in four weeks is shown. (For radio, a figure is also given for a "total," which is the number of homes inside and outside the Nielsen area who have caught the show in four weeks.) Additionally, a figure is shown for "times heard" or "seen" which is the average number of times the show was dialed by the average household in four weeks.

"Such data," said a Nielsen executive, "is extremely valuable to a timebuyer who is looking for a local show with a high 'loyalty factor.' In other words, if the number of 'times heard' is high, the show has a loyal audience."

"Share"—Again, this is a familiar figure. The new Nielsen reports will show the "share" (i.e., percentage) of "Homes-using-radio/tv" in the Nielsen area that are tuned to a particular program in a particular 15-minute time segment. It answers the timebuyer's question, "What percentage of the homes that actually have their sets turned on are tuned to *this* show on *this* station?"

Audience composition—For advertisers who wish to pinpoint exactly their audience in spot radio and tv, this has long been a useful research

nugget. At the moment, ARB, Hooper (for tv only), Pulse, Trendex and Vid-eodex supply these data for local shows.

The planned Nielsen reports will show the percentages of men, women and children (8-18 years) in the audience of a particular quarter-hour time slot. Additionally, the Nielsen reports will give a figure on "listeners (or viewers) per home." This represents "the average number of persons over seven years of age per home reached tuning in six minutes or more during each quarter hour," according to Nielsen. ★ ★ ★

MR. SPONSOR ASKS (Continued from page 73)

But now, through his exposure to the public as Mr. Peepers, Wally Cox ranks as a well-known star.

Without the gift of clairvoyance the sponsor first investing in such a program should seek some insurance other than the hope of making a star. The vehicle should promise the listener entertainment values sufficient to warrant the time he spends at his television or radio set. The selection of the time period that promises the maximum number of sets in use is a must consideration. The competition to be challenged will have a bearing on the type of vehicle selected, but also requires an evaluation of the division of available audience which might be expected. From such an operation may come a star, but, if not, it should return an audience sufficient to make the expenditure profitable to the sponsor.

The January 11 issue of SPONSOR lists 14 panel shows, the average cost of which is approximately \$8,500. The same issue of SPONSOR tells us that *Toast of the Town* costs \$30,000; *Colgate Comedy Hour*, \$70,000; *Philco Playhouse*, \$32,000; *Letter to Loretta*, \$30,000—to mention only a few utilizing well-known stars.

It would seem reasonable for the sponsor paying \$30,000 to expect to have twice the audience of the sponsor paying half that amount for his program. This is not necessarily the case. Compare *Letter to Loretta*, quoted at a cost of \$30,000, with a rating of 24.6, as against a show without any names costing \$9,000 and getting ratings of 12.0 to 15.0.

It's true that the highest-rated programs for the most part use well-known



"Or is this one a little TOO big?"

You can cook up a mighty big radio splurge in Kentucky — with *one* medium-sized "stove":

The Louisville Trading Area alone accounts for 55.3% of Kentucky's total retail sales! 5000-watt WAVE covers this compact market thoroughly — delivers it plus a big quarter-billion-dollar slice of Southern Indiana, at amazingly low cost, and without waste circulation!

Enough said. Let NBC Spot Sales fill in the details.

5000 WATTS

NBC AFFILIATE

WAVE
LOUISVILLE

NBC Spot Sales, *Exclusive National 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

KWJJ

Chief of N. W. Independents
Help um Scalp Competitors!

You make friend with this mighty warrior and before many moon you much richer paleface. Chief KWJJ help you capture Oregon country, plenty big hunting ground. Send smoke signal now—and chief tell you secrets of him powerful strength.

National
Representative
BURN-SMITH CO., INC.

KWJJ

1011 S.W. 6th Ave.

PORTLAND 5,
OREGON



stars, but the budget required to produce such shows is considerably higher. Therefore, it seems logical for an advertiser to invest in a vehicle and time period with promise.

Through the means of alternate-week sponsorships and the sharing of "big" programs, the sponsor with the smaller budget has an opportunity to be associated with name stars. In this case the audience is usually larger, but because of the reduced number of commercial minutes it's a question of spreading the budget thinner. Such a sponsor might reach a greater number of people, but not with the same impact he would reach fewer people with if he sponsored his own program each week without the benefit of a star.

There are values to a product being associated with a star that can make the greater expenditure more economical, or the purchase of a larger audience with less impact advisable. Assuming competing products are well established with prestige shows, the new sponsor should consider what a known star can do for his product. A star who is held in esteem by the public can bring prestige to the sponsoring product. The advertiser will reach more people more quickly. It is many times a fast road to more sales.

This association with a well-known star can be a valuable tool in merchandising and publicity. The added attraction of a picture of Sid Caesar and Imogene Coca, for example, in a grocery store, is more important than a banner on a window saying that such and such a program is sponsored by a product sold within.

Well-known stars can stimulate dealers, jobbers and the sponsor's own sales organization. Salesmen, like all of us, enjoy being associated with success. The buying public accepts well-known stars as persons in that category. It's a tool placed in the hands of a sales organization that can increase distribution and build sales.

It is assumed that "to sell effectively in these media" means utilization of well-known stars to deliver the commercial. Let's have the star personally associate himself with the product, but let the "nuts and bolts" of the sales message rest in the hands of an experienced sales person. This should be particularly true when the star is carrying the load of entertainment. It's impossible to make all people believe that a well-known star is an expert on the product of any advertiser who

might be picking up the check for his show.

Very successful is a straight testimonial commercial where the star's interest in the product results from his or her own experience in using the product. In this instance there should be a compatible relationship between the star and the product. A ridiculous but vivid example might be to picture Tallulah Bankhead personally advocating the use of a soap powder for washing heavy-duty work clothes.

Yes, the well-known star in the correct vehicle will deliver larger audiences more rapidly. At the same time, the popularity of the star can wane equally fast. It isn't always possible for the sponsor to "get out from under" before some budget suffering is endured.

A large audience is the ultimate desire of every sponsor, but not at any price.

JACK SIMPSON

Vice President Radio & Television
Foote, Cone & Belding, Chicago

ROUND-UP

(Continued from page 57)

mgr., and other WPTZ staffers. Highlights included a special color transmission.

In Boston the Free & Peters contingent heard William Swartley, WBZ-TV



4 Reasons Why

The foremost national and local advertisers use WEVD year after year to reach the vast

**Jewish Market
of Metropolitan New York**

1. Top adult programming
2. Strong audience impact
3. Inherent listener loyalty
4. Potential buying power

Send for a copy of
"WHO'S WHO ON WEVD"
HENRY GREENFIELD

WEVD 117-119 West 46th St.
New York 19
Managing Director

manager, and C. Herbert Masse, sales mgr., discuss the station operation. Assisting were W. H. Hauser, assistant mgr. and chief engineer; W. Gordon Swan, prog. mgr.; Richard Faruham, promotion mgr., and Robert Duffield, film and traffic mgr.

The Free & Peters group included H. Preston Peters, pres.; Lloyd Griffin, v.p. and dir. of tv; William Bryan, v.p., Detroit; J. Webster Goodhue, controller; Jack Brooke, Eastern sales mgr. for tv; George Stanton, Midwest sales mgr., and Lorin Myers, prom. mgr.

Also, tv account execs Robert Bailey, Robert McNamara, Elliott Reed, Arthur Muth and Otis Williams, N. Y., and Joseph Fisher, William Tynan and Sam Eadie, Chicago. Other F&P account execs attending were Lon King, Detroit; Dean Milburn, Fort Worth; William Stubbs, Atlanta; John Serrao, Hollywood, and Richard Rothlin, San Francisco.

Representing Westinghouse Radio Stations at the two-city meeting were Chris Witting, pres.; Joseph Baudino, exec. v. p. and gen. mgr.; Eldon Camp-

bell, gen. sales mgr.; George Tons, Midwest sales mgr.; David Partridge, adv. & sales prom. mgr., and Jack Haradesty, Eastern sales mgr. ★ ★ ★

Briefly . . .

The American Research Bureau will expand its tv audience measurement service to 60 individual markets according to James W. Seiler, director of ARB. He said all city coverage studies use the same format so comparative data are made available among all 60 markets. He noted that the twice-monthly ARB Tv-National report also can be used on a comparative basis with individual city surveys. Information includes ratings, viewer specifications by men, women and children, viewers-per-set, total sets-in-use per quarter hour and cumulative ratings on multi-weekly daytime shows. Some markets also report total number of individual viewers.

* * *

KFRO, Longview, Tex., is now placing heavy emphasis on personality shows, according to James R. Curtis, president. Among those featured on daily KFRO programs are "Uncle John" Allen, former professional singer and musician, who conducts a breakfast program; Jim Elamon, sports director and chief announcer who has covered football games for network broadcasts; Jack Wandell, station news editor, who is a former AP, UP and INS reporter, and Sammy Lillibridge, well-known folk and country disk jockey, who conducts KFRO's *Hillbilly Jamboree*.

* * *

In a booklet recently mailed to its members BAB reports credit jewelers spend an average of 7.09% of net sales on advertising—a higher percentage than any classification of retail business. Other businesses which allocate more than 3% of total net sales for advertising include fur shops, furniture stores, nurseries, music stores and cash jewelers. Companies devoting the smallest percentage of their sales to advertising include farm supply companies, packaged liquor, service stations, monument dealers and insurance companies. The approximate ad expenditures of the average retailers in 53 different lines are listed in the booklet. ★ ★ ★

California Valleys are RICH!

Save 20%. Buy 4 giant farm areas in one low cost package

KSJO San Jose

KBOX Modesto

KGST Fresno

KHUB Watsonville

Represented by
RAMBEAU

New York • Chicago • San Francisco
Los Angeles • Minneapolis



California
KEY LINE
Radio Group
Write, wire or call
for complete information

Another Reason Why Morning Radio PAYS OFF for WSYR Advertisers



"This is the Deacon Speakin'"

By all odds the top farm-program personality in Central New York, Bob Doubleday, the RFD Deacon, mixes wisdom and wit to hold the enthusiasm of his huge farm audience. City slickers listen, too. Participating, Monday through Saturday.
5 to 7 a.m.

Headley-Reed, National Representatives

WSYR ACUSE
570 KC
NBC AFFILIATE



NOW SERVING HALF MILLION FAMILIES

WOW
OMAHA

NBC
590
5000 WATTS

Room 280
Insurance Building
JOHN BLAIR & CO., Representatives



JAMES M. CECIL
President
Cecil & Presbrey, Inc.

**LIKE MOST
"Newsworthy"
ADVERTISING
EXECUTIVES
MR. CECIL'S
LATEST
BUSINESS
PORTRAIT
IS BY ...**

Jean Raeburn

*Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882*

News-makers in advertising



Louis F. Weyand, executive vice president of the Minnesota Mining & Manufacturing Co., recently announced that 3M will sponsor part of Arthur Godfrey Time starting 22 February. The company bought the 10:00-10:15 a.m. Monday and Wednesday segment of the program which is simulcast over 43 CBS TV stations and 202 CBS Radio outlets. The firm also bought radio participations in the 10:00-10:15 a.m. alternate Friday segment which is not simulcast. Weyand said price of the one-year contract was nearly \$2 million.



Edgar G. (Ted) Sisson, formerly associate director, was named director of the NBC Film Division late last month. Sisson's administrative responsibilities in his new post include the sale of nearly a score of syndicated film series, advertising and sales promotion, kinescope operations and the NBC film library. He reports to Carl Stanton, NBC v.p. in charge of the film division. Stanton replaced Robert Sarnoff as head of the division. Before joining NBC, Sisson was director of programing for N. W. Ayer & Son, Inc.



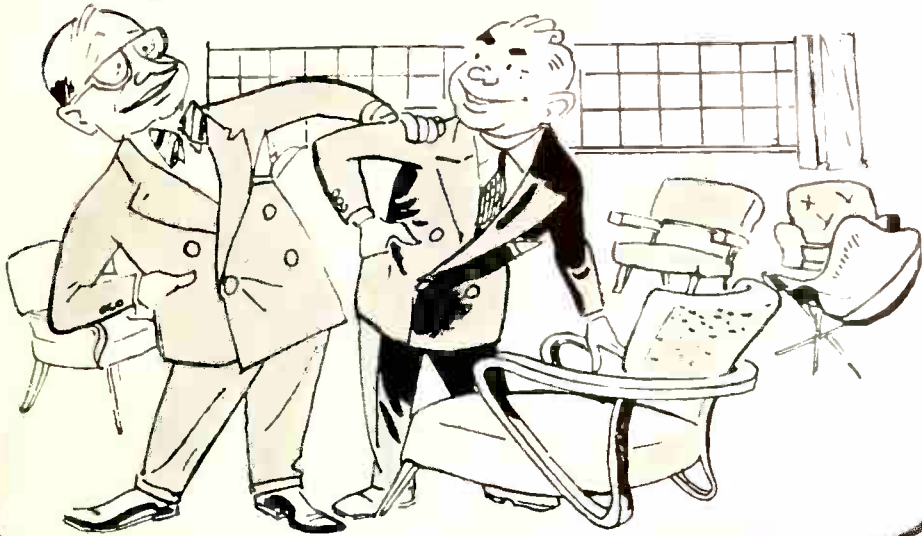
Klaus Landsberg, vice president and general manager of KTLA, Los Angeles tv station owned by Paramount Television Productions, recently announced Paramount has bought the 10-acre Warner Bros. studio property on Sunset Blvd. He said structural changes will be made "to give KTLA the most modern facilities for programing in black and white and color." In addition to originating KTLA programs, the lot will be used in making films for syndication by Vitapix Corp. Purchase price was reported to exceed \$850,000.



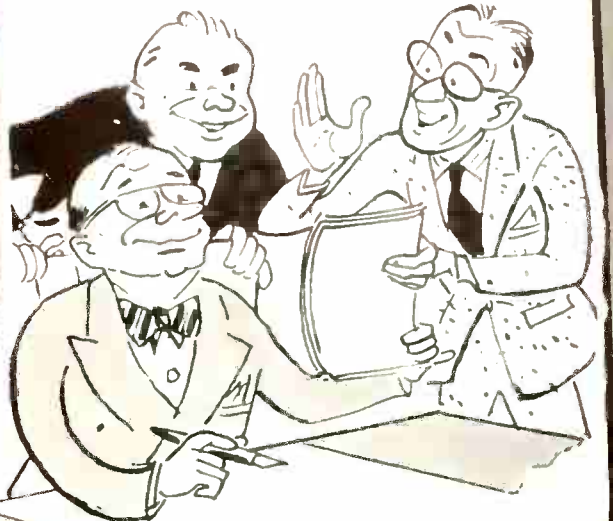
John Cory, Chicago vice president of Free & Peters, was elected president of the Broadcast Executives Club of Chicago last month. The new organization succeeds the Chicago Radio Management Club. "The Broadcast Executives Club," said Cory, "is dedicated to quality of standards and purposes as an industry organization, and will encompass all broadcast media in meeting these objectives." First vice president of the club is Art Hare, WENR general manager. Gale Blocki of BAB was elected second vice president.

Now Hackett & Mairs

turned out living room chairs
"Best for comfort and ease."



And their agency man
had a radio plan
That just couldn't
help but please:



"By using KOWH you know,
we'll end up in the dough,
That they'll sell, I've nairy a doubt
with that Hooper of theirs,



Only Omaha chairs near
the radio sets are worn out."



Moral

EVERY GOOD TIME-BUYER
KNOWS KOWH HAS THE:

- *Largest total audience of any Omaha station, 8 A.M. to 6 P.M. Monday thru Saturday! (Hooper, December, 1951, thru December, 1953.)*
- *Largest share of audience, of any independent station in America! (Dec., 1953.)*

Kowh

O M A H A

"America's Most Listened-to Independent Station"





Let's sell optimism

F. C. Sowell, alert general manager of WLAC, Nashville, recently sent a letter to Hal Fellows, president of the NARTB, with copies to Kevin Sweeney, president of the BAB, and to SPONSOR.

He urged that radio and tv stations take the lead, through their industry associations, in selling optimism about the nation's economic future.

This is a job that hundreds of stations, many of them under the leadership of F. C. (then president of the Tennessee Association of Broadcasters), performed some six years ago when pessimism was rampant. The TAB, other state associations and numerous individual stations picked up the "Let's Sell Optimism" theme suggested by SPONSOR and proved radio's ability to sell a positive idea.

The BAB already has responded to Sowell's letter with this statement: "Your 'Sell Optimism' idea is an important one. We will urge it on our station membership because it is important that stations work for and not against the creation of a climate of justified optimism. . . ."

One-bill system for spot

Spot radio and television have long been acknowledged as the most flexible among national advertising media. Spot gets there fast. And you can

change the emphasis with the market. But the spot medium requires detail work in buying and added detail work when it comes to paying the bill.

An agency with heavy spot radio-tv billings will have rooms full of clerks who check, then pay spot bills. This system is costly (1) in terms of clerical womanhours and (2) in terms of the time and sweat of executives needed to direct the clerical armies.

Now a proposal has been made which would help to reduce the cost and difficulty of paying spot bills. Reg Rollinson of the Station Representatives Association has suggested that a "clearing house" be set up to eliminate separate billing by each station used by an agency in a campaign. The clearing house would send the agency one bill; the agency would send back one check. It would be the function of the clearing house, using up-to-date machine methods, to send checks to individual stations.

This is an idea which would benefit the industry and agencies if practical operating procedures could be worked out at low cost. But there's danger that the idea will be passed over or put on the shelf for study at some future unspecified date. No matter how busy everyone is with day-to-day activities, the idea deserves immediate attention.

If nothing else, thorough study of the problem by an industry-agency committee might lead to simplification and standardization of station bills. The diversity of forms used by stations has long been a headache in agencies.

Veterans of the business who have grown jaundiced with memory of how slowly most industry problem committees function can take comfort from one aspect of the spot bills question: It isn't controversial. Few stations, reps or agencies would be inclined to feel a single bill system could damage them in any way. By contrast the old BMB discussions and recent studies

of ratings methods were dogged by the knowledge that someone could be hurt by the committee decision. If a practical method can be found for a single-bill system, advertisers, agencies, stations and reps will gain.

* * *

Blab-Off

Blab-Off is a simple device "that lets you flick off annoying tv sound from anywhere in the room."

Recently one of our worthy contemporaries in the general advertising field saw fit to accept a Blab-Off ad. It created quite a bit of comment and commendation—especially among the printed media readers.

What created the stir was not only the anti-commercial emphasis by Blab-Off, but the interesting fact that on nearby pages tv stations whose messages Blab-Off was out to eliminate were advertising their wares.

We don't exactly know whether one ad canceled out another. But this we know: Blab-Off doesn't belong on the ad pages of an advertising publication interested in television.

* * *

The Nashville situation

The big city papers all noted, recently, the unique action of the Nashville newspaper monopoly in withdrawing its tv and radio programming listings.

Henceforth, was the edict, all listings must be in the form of paid space by the tv and radio stations.

Undoubtedly the Nashville *Banner* and the Nashville *Tennessean*, operating under a joint advertising agreement were goaded into the action by the advent of WLAC-TV and WSIX-TV into the market, joining pioneer outlet WSM-TV.

It's reminiscent of the earlier days of radio, when newspapers took similar action in droves. But one by one the editorial listings came back.

The Nashville blackout won't last, either. The readers won't stand for it.

Applause

They came up smiling

We can't help but admire such hardies as O. L. (Ted) Taylor, owner of KRGV-TV, Weslaco, Tex., and his general manager, Barney Ogle.

On Wednesday morning, 27 January, their almost-erected 791-foot tower snapped a guy-wire and the \$35,000 antenna dropped 660 feet, burying itself 25 feet in the ground.

By mid-afternoon they had two photo contests going. One offered \$100 for the best still photos of the accident; the other \$100 for the best amateur movies.

That's enterprise—with a smile!

Bea Johnson

"ACCOMPLISHED MIRACLES"

to win
the coveted
1953



McCall Golden Mike Award!

Bea Johnson, Women's Director, KMBC-KFRM and KMBC-TV, "accomplished miracles" to win the 1953 McCall Magazine Golden Mike Award for service to her community. Bea's campaign in the interest of home and traffic safety has brought another great honor to the Heart of America and to Arthur B. Church's radio and television operation. Thanks to McCall's and congratulations to Bea Johnson!

The awards committee, in making the Golden Mike citation for Bea's outstanding crusade, aptly put into quotes, "accomplished miracles," which is the very essence of the outstanding performance that has kept KMBC the top station in the Kansas City primary trade area for

almost 33 years. The same performance has put KFRM in its enviable position and now is rapidly elevating KMBC-TV to the top spot.

The McCall Golden Mike Award is probably the greatest recognition a woman in broadcasting can achieve. Midland Broadcasting Company is mighty proud of Bea Johnson, and proud to add this honor to a host of others—all concrete evidence of the ability of KMBC-KFRM and KMBC-TV literally to "accomplish miracles" in the public interest and for its advertisers.

Write, wire or phone KMBC-KFRM or KMBC-TV, Kansas City (or your nearest Free & Peters colonel) if your heart is set on selling the whole Heart of America.

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



WEED
and company

RADIO STATION REPRESENTATIVES

NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD