

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

GENERAL LIBRARY
ROCKEFELLER PLAZA, NEW YORK

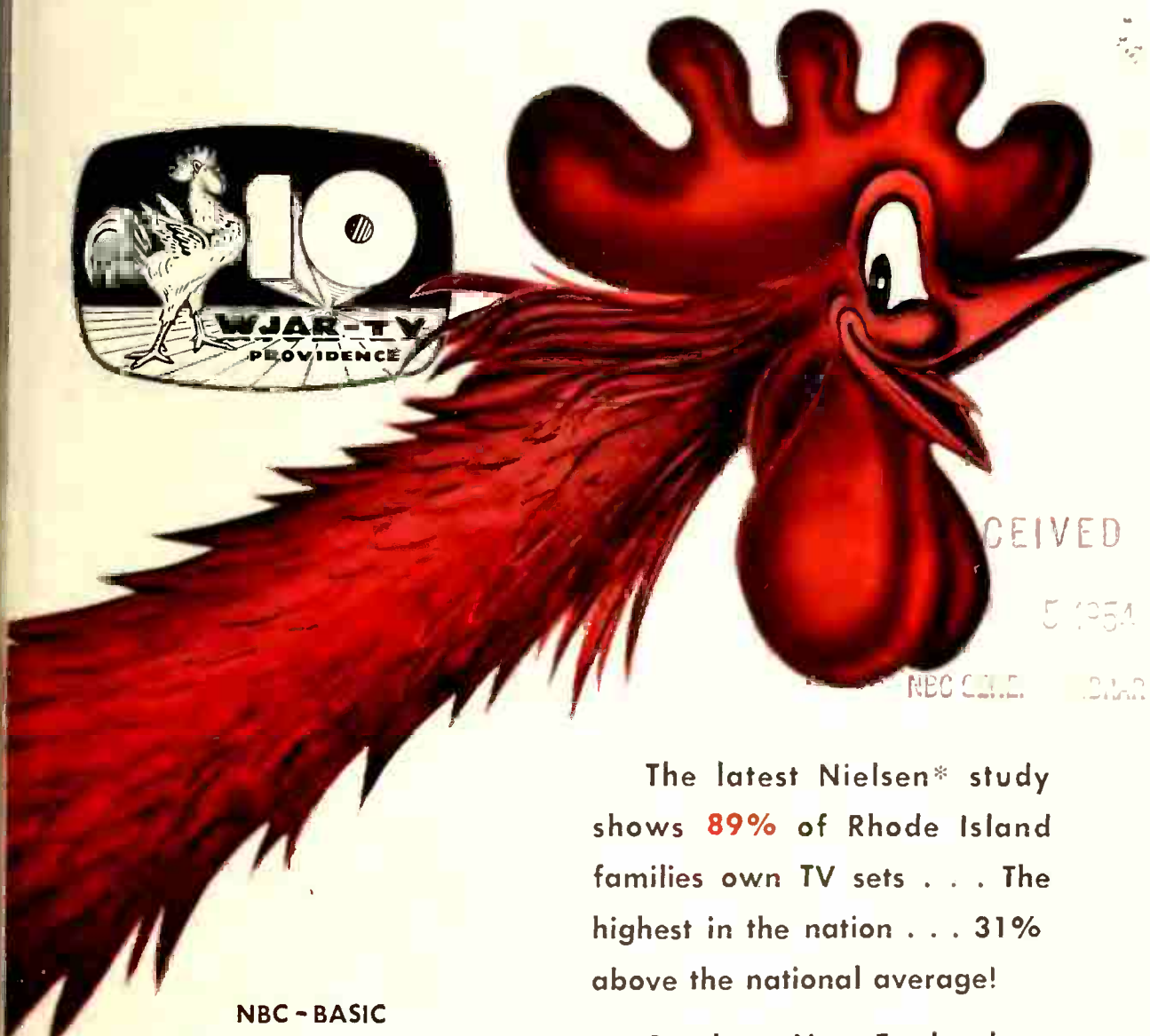
SPONSOR

magazine, radio and tv advertisers use

5 APRIL 1954

50¢ per copy • \$8 per year

NOW **No. 1** IN THE NATION!



RECEIVED

5 1954

NBC CLEVELAND LIBRARY

NBC - BASIC
ABC - Supplementary
Dumont - Supplementary

WJAR-TV CHANNEL 10

PROVIDENCE, RHODE ISLAND

National Sales Representatives — WEED TELEVISION

The latest Nielsen* study shows **89%** of Rhode Island families own TV sets . . . The highest in the nation . . . 31% above the national average!

Southern New Englanders don't buy TV sets** simply because they're for sale . . . they must like our live-local programs . . . 17 per day Monday through Friday! Proof of our performance!

** (1,098,189 sets in our area)

*Report courtesy of CBS TV Research Dept.

YOUR RIGHTS TO A TV TIME SLOT

page 29

Why Longines is heavy
in network radio
seven days a week

page 32

The Chicago touch
it may give you the
show you need

page 33

How ad managers
can avoid the ax when
sales dip

page 36

PSYCHOLOGICAL SIDE OF MEDIA

page 38

Vitamin Corp.'s heavy
air investment pays
off in mass sales

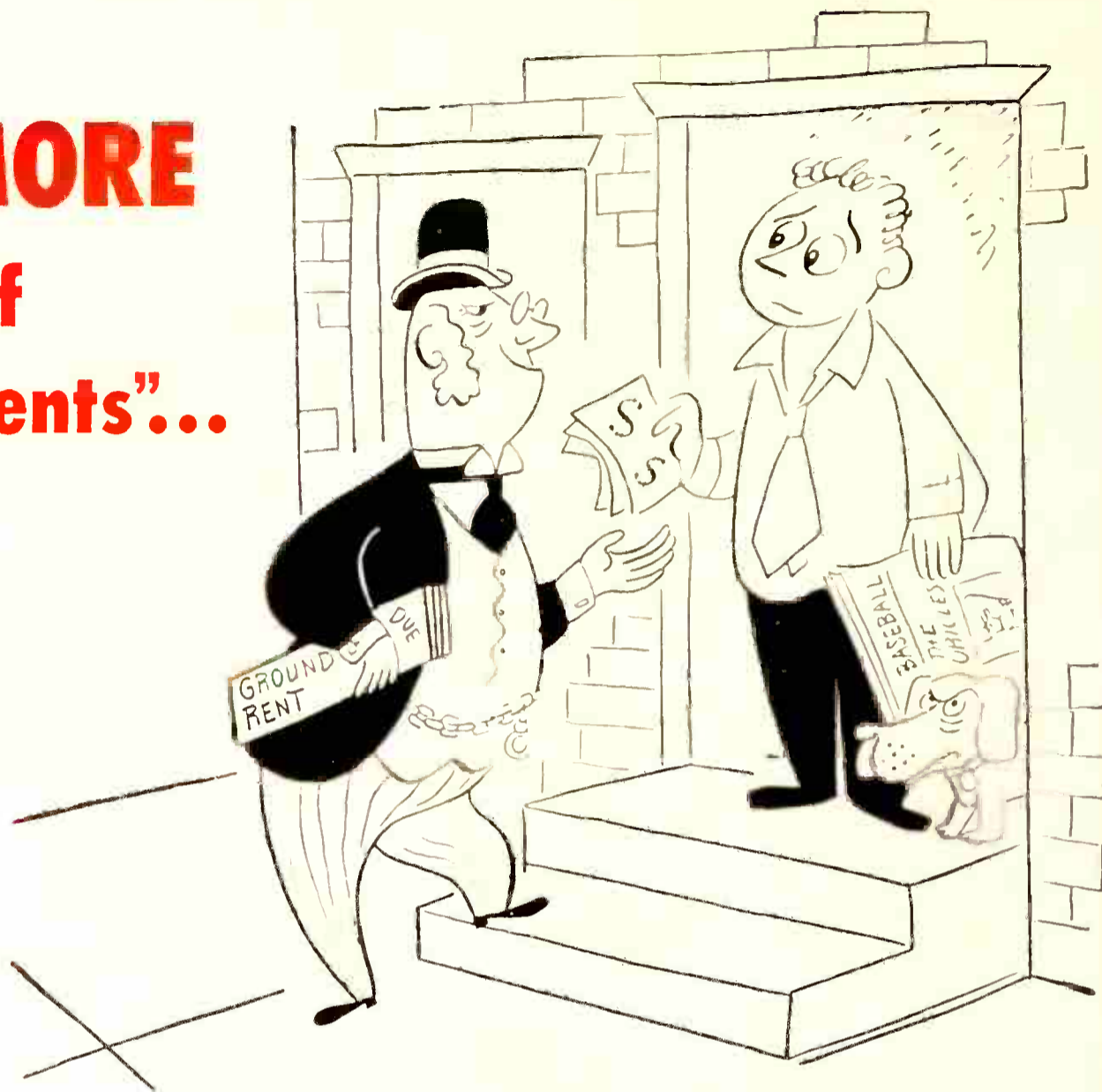
page 40

In-store radio gives
product sales big
boost in Capital

page 46

BALTIMORE

the city of
"ground rents"...



In Baltimore you can buy a home without buying the land it's built on just by paying an annual rent on the ground. That makes Baltimore different—and it's different as a market too!

A HIGHLY COMPACT MARKET!

Baltimore is the most concentrated market in America. More than 1½ million people packed right in the city limits and a tiny surrounding area—the densely populated parts of a few counties. W-I-T-H covers the *whole* area at a fraction of the cost of powerful, expensive network stations, whose

own affiliates overlap their coverage areas.

NIELSEN SHOWS W-I-T-H IN LEAD!

In the home city and county, W-I-T-H leads every other radio and television station in Baltimore in N.C.S. weekly daytime circulation! That means you get far more listeners-per-dollar from W-I-T-H than from any other station in town—regardless of power or network affiliation.

A call to your Forjoe man will bring you the whole W-I-T-H story.

IN BALTIMORE

WITH



TOM TINSLEY, PRESIDENT

REPRESENTED BY FORJOE & CO.

**REPORT
TO SPONSORS
5 APRIL 1954**

**Hard times?
Admen doubt it**

Consensus of ad managers at ANA's record Hot Springs, Va., session re 1954 business: "Excellent." Of 30-some admen questioned, SPONSOR found none who failed to report sales or ad budgets up. Typical was Chevrolet's Bill Power, who said this is 5th straight year auto leader has boosted ad appropriation. Biggest hurdle, ad managers report, was psychological: to persuade consumers hard times are NOT coming.

-SR-

**AMF may be back
in tv in fall**

American Machine & Foundry, which cosponsored "Omnibus" season before last, reports sales and advertising are up. It's using nothing but magazines now but hopes to get back into tv in fall, maybe "Omnibus" again. Firm found tv results gratifying but wanted to "catch our breath." "Omnibus" was its first tv plunge.

-SR-

**The time
franchise hassle**

Uncertain nature of time franchise, pointed up by ousting of U.S. Tobacco's "Martin Kane" from NBC TV Thursday night 10-10:30 time slot to let in "Lux Video Theatre," is further emphasized by effects of NBC's plans for Monday night lineup. Hit by revamping are Firestone, Speidel and Block Drug, whose shows will be replaced by new one-hour Sid Caesar comedy opus.

-SR-

**KOTV sold for
\$4 million**

Osage Broadcasting Corp., new firm wholly owned by J. H. Whitney & Co. of New York, will announce today that it's just bought tv pioneer station KOTV (Ch. 6) Tulsa for \$4 million. Howard E. Stark is broker.

-SR-

**Bakery buys
nighttime radio**

Gorman's Bakery, Providence, just bought 52-week schedule, one hour daily, 5 days week, on WEAN, Providence, for \$21,169 time and talent. Buy has 2 novel features: It's in nighttime (9:05 to 10:00 p.m.), believed to be largest such sale of nighttime New England radio since 1947, and it's in solid 3-hour block of music called "Music in the Night" (9:05 p.m.-midnight). Bakery's sponsorship starts today.

-SR-

**BAB, ARBI part
in sales test**

BAB and Advertising Research Bureau, Inc. (Seattle), have parted company because each feels it can do better on its own. First all-BAB test was recent Macy 3-day radio saturation drive in New York.

Talent costs of tv mystery-detection dramas range from \$8,000 to \$26,000

About a dozen nighttime half-hour shows on the tv networks can be classified as mystery and detection dramas. Lowest cost of all is "The Plainclothesman" on Du Mont at \$8,000 per stanza; highest in the scale are "Man Against Crime" and "Mr. and Mrs. North" both on NBC TV at \$26,000 each. Four of the programs are bankrolled by two sponsors each on an alternate week basis.

See list at right for a sampling of talent costs (excluding time) of other to network mystery-detection shows. The complete listing of all shows on the four tv networks appears in Comparagraph, page 77.

Rocky King, Detective, Du Mont . . .	\$ 9,800
Danger, CBS TV	\$10,000
Man Behind the Badge, CBS TV . . .	\$14,000
Martin Kane, NBC TV	\$14,000
Big Town, CBS TV	\$21,000
Dragnet, NBC TV	\$21,000

REPORT TO SPONSORS for 5 April 1954

Air media to aid optimism drive Air media will play a major role in Advertising Council's campaign to "sell optimism" re nation's economic future now getting underway. Joint ANA-AAAA Committee has produced color, sound-slide film, "The Future of America," for meetings, programs. Council meantime is preparing booklet for public, ads for print media, announcements for air.

-SR-

Radio faster than tv, Foreman says Bob Foreman's talk on "How to Produce Commercials that Sell without Insulting the Public" intrigued ANA members. Tips were noted down by quite a few members of audience. One of Foreman's points, which surprised many, was statement that "tv is a far slower medium than radio." Reason: "Numbers of thoughts in a one-minute radio spot might take two minutes to establish clearly with pictures." He then proved it. Foreman is BBDO v.p. charge of tv. See his column p. 10.

-SR-

2 ears (and eyes) better than 1 Researching its "psychology of media" story page 38, SPONSOR asked head of psychology department of one of nation's top universities what he thinks. His answer: "Isn't the problem simply that 2 ears are better than one, eyes and ears are better than either alone and even one ear is better than none at all? What I am saying is that tv is just ducky if people turn it on, listen to it and look at it. If they don't turn it on, it isn't worth much."

-SR-

Politz outbid Nielsen for study A. C. Nielsen Co. made bid for \$80,000 BAB 4-network radio study but lost to Alfred Politz Research, which did Christal study last year. New study, to begin in May, will be designed to determine "true dimensions of radio." Radio set ownership figures, rooms in which radio and tv sets are located, total number of auto radios are some of facts Politz hopes to uncover. ARF is validating study. Interviews will be used on a nationwide basis.

-SR-

ABC sales up but it's still in red ABC network division of American Broadcasting-Paramount Theatres, Inc., boosted gross income to \$54,758,000 from \$49,734,000 during first year of merger between network and United Paramount, but still showed loss. President Leonard H. Goldenson, however, says foundation has been provided to "build strong competitive operation." AB-PT as whole showed consolidated net profit of \$8.9 million.

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
Atkins & Durbrow, NY	"Package deal": Dri-conure organic fertilizer, Tuffy grass seed	Platt, Zachary & Sutton, NY	6 Eastern, Midwestern mkts	Radio: min anncts, partic; mid-Apr; 4 wks
Bristol-Myers, NY	Ipana	Doherty, Clifford, Steers & Shenfield, NY	10 major mkts	Radio: min anncts; mid-Apr; 13 wks
General Foods, NY	Minute tapioca	Y&R, NY	80 mkts thru country	Radio: min partic in home econ shows, dayti; 1 Apr; 13 wks
General Motors, Detroit	Motorama	Kudner, NY	Chi	Radio: 150 min anncts, chnbrks; 23 Apr to 2 May
General Motors, Detroit	Motorama	Kudner, NY	Chi	Tv: 72 tv anncts, 20's and I.D.'s; 23 Apr-4 June
Howard Clothes, NY	Spring and summer line	Peck Advertising, NY	35 stns in 13 Eastern, Mid-western mkts	Radio: min anncts; 17 Mar-16 Apr, 29 Apr-4 June
Northwestern Airlines, St. Paul, Minn.	Services	Cunningham & Walsh, NY	15 Northwest Airline cities	Radio: min, 20-sec anncts; end Mar; 13 wks



STOLEN
THE MOPPET
MARKET DAILY
 by
WESTERN
ROUND UP
 4 to 5 pm

Yup... It's a STEAL at this RATING
 with a 4.6 quarter-hour average in the March '54 ARB.

No station has a higher rating at this time...
 in this market.

5 years of acceptance with a family audience.

Current users: The Fisher Baking Co.
 The U.S. Rubber Co.

For proof of performance, call:

NEW YORK
 BArcley - 7
 3 2 6 0

NEW JERSEY
 MITchell - 2
 6 4 0 0

or ask your Weed Television representative

WATV channel 13

Television Center - Newark 1, N. J.

**SERVING THE NEW YORK - NEW JERSEY
 METROPOLITAN MARKET**

ARTICLES

The tv time franchise hassle

What are an advertiser's rights to a time franchise on network tv? How subject is he to broadcasters' whim or policy? In nighttime video where slots are avidly sought, the preemption problem is taking on a new urgency

29

Longines: radio's biggest watch advertiser

This fall Longines-Wittnauer will have a total of 10 sponsored quarter hours in network radio, spanning seven days a week. Here's why Longines likes radio, with television for extra support

32

Chicago may give you the show you need

When shopping for a new radio or tv show, a sponsor might do well to look Chicago-ward. The Windy City has developed a creative touch which builds programs out of ideas rather than from expensive star names and old formulas

34

Ad managers: 4 ways to avoid the ax

A veteran adman gives helpful hints to harassed ad managers on how to keep from being fired when sales head down and the boss' blood pressure goes up

36

I. Psychology of media

Psychologists have made some interesting discoveries about advertising in different media. Part 20 of SPONSOR's All-Media Evaluation Study presents an analysis of their findings

38

How air media built VCA vitamins' mass sales

Of Vitamin Corporation of America's \$5 million ad budget for 1954, over 60% will go for network tv, 15% for radio. Heavy air investment helped boost Rybutol sales alone from \$10 million in 1951 to over \$16 million in 1953

42

Local programing: where is it headed?

SPONSOR's station "Programing Guide" will be in the hands of subscribers this month. It will give a complete breakdown of programing on local stations, is designed to be a valuable tool for timebuyers

44

How in-store radio sells drug store items

Seven months ago, WWDC-FM started piping music, news and commercials into some 75 Washington, D. C. drug stores. Since then, Drugcasting has increased sales on advertised items from 60 to 120% in the stores involved

46

COMING

The first 108 tv stations

In a special section, SPONSOR will catalog pertinent facts and statistics on the 108 pre-freeze tv stations including operating costs, programing problems, key executives. A valuable compilation for permanent reference

19 April

II. Psychology of media

How can different media be used to create varied effects? SPONSOR chronicles what the psychologists say about this in Part 21 of the All-Media Study

19 April

DEPARTMENTS

TIMEBUYERS AT WORK

AGENCY AD LIBS

MR. SPONSOR, Jim Dearborn

NEW AND RENEW

49TH & MADISON

P. S.

NEW TV FILM SHOWS

FILM NOTES

AGENCY PROFILE, James Douglas

RADIO RESULTS

SPONSOR ASKS

ROUND-UP

NEW TV STATIONS

TV COMPARAGRAPH

NEWSMAKERS

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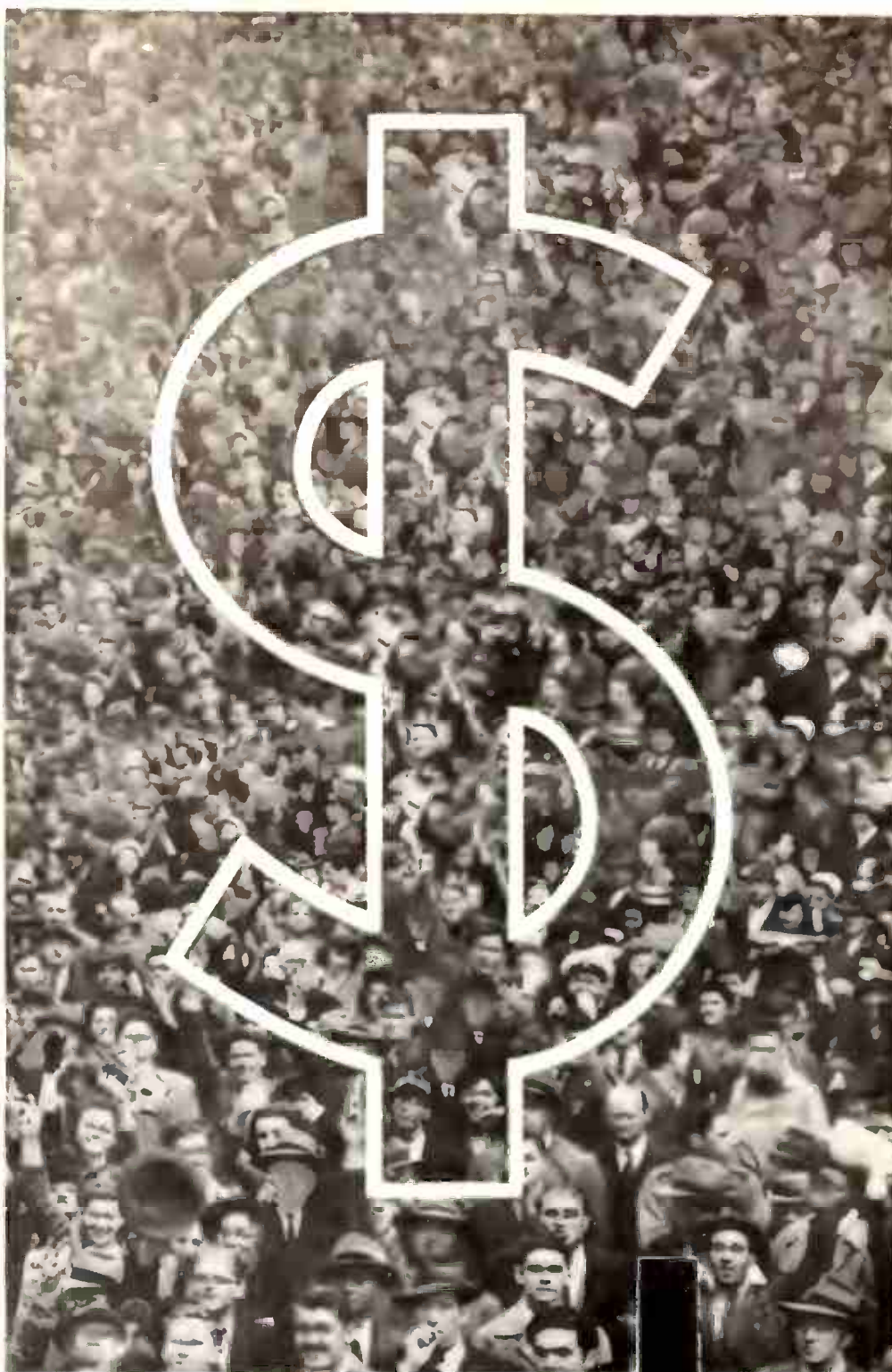
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Your dollar
 delivers
 89.4% more
 on KWKH
 than on
 Shreveport's
 second station!



It's a cinch to figure Shreveport's Number One radio value—it's KWKH, hands down.

KWKH gets three times as many Average Daily Listeners as Shreveport's second station *actually delivers 89.4% more listeners-per-dollar!*

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

Ask your Branham man for all the facts about KWKH's superiority, here in the important Arkansas-Louisiana-Texas area.



"B" KWKH
 LISTENERS PER DOLLAR
 (1-time, ¼-hour daytime rates)

KWKH
 A Shreveport Times Station

Texas

SHREVEPORT

LOUISIANA

Arkansas

The Branham Co.,
 Representatives

Henry Clay, General Manager

Fred Watkins, Commercial Manager

10,000 Watts • CBS Radio •

ONLY 4 STATIONS

ARE powerful enough and popular enough to register audiences in radio survey ratings of both Los Angeles and San Diego.

OF THESE TOP FOUR... KBIG is

- the only independent
- the least expensive
- the lowest cost per thousand families

KBIG 6540 Sunset Boulevard, Hollywood, California

Music—News—Time

KBIG

The Catalina Station 740 on your dial



KBIG uses Outdoor Advertising (illustrated)—plus all other major media in all-year audience promotion

Timebuyers at work



John Morena, *Cunningham & Walsh, New York*, buys morning and nighttime radio announcements for L&M Filters in tv as well as non-tv markets. "We can't afford to ignore the value of nighttime radio," he told SPONSOR. "Speaking solely on a cost-per-1,000 basis, nighttime radio deserves strong consideration in any spot campaign. The limited availability of prime Class A adjacencies in tv markets sometimes requires the use of early-morning radio as well to reach a mixed adult audience."



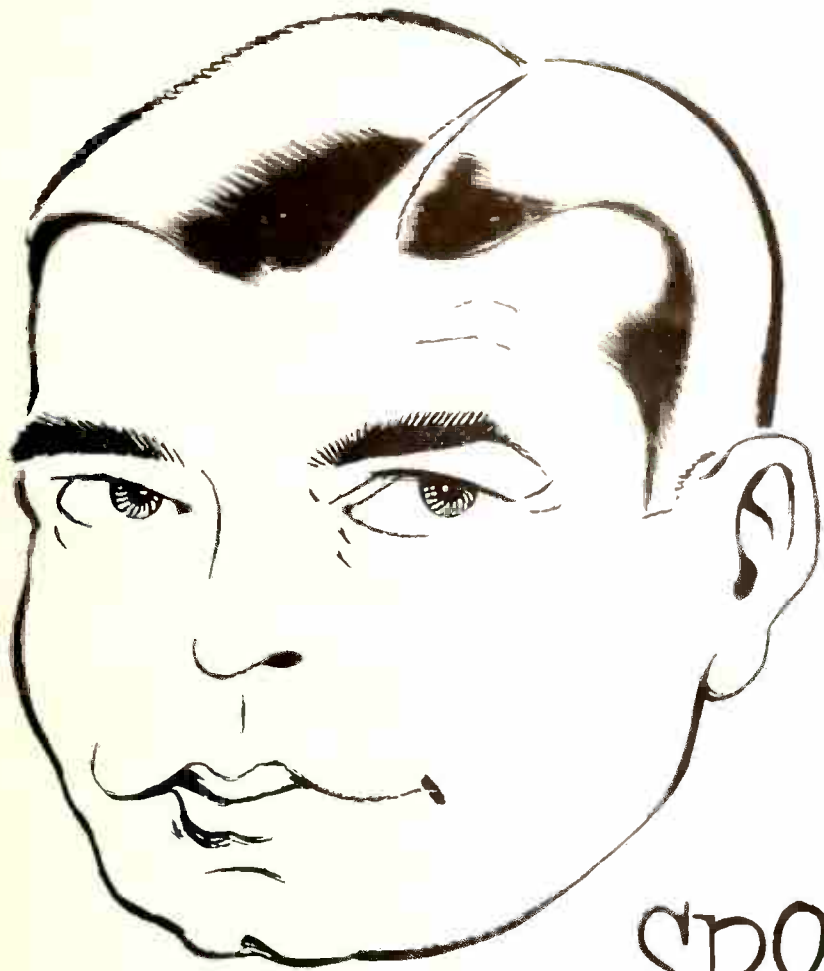
Robert Widholm, *Lennen & Newell, New York*, feels that radio stations could make it more appealing for old-time advertisers to maintain their spot schedules by not "short-rating" them. "Suppose an advertiser's been on a station for two years and is getting the 260-time frequency rate," Bob explains. "Then he continues into the third year, but doesn't finish the year. Many stations penalize him with a short rate." He adds that the stations would make it easier for advertisers to stay in radio if they allowed old clients to keep the bulk rate.



Lucian Chimene, *J. Walter Thompson, New York*, says that the relationship between network and affiliate option time may be about to strike a new balance. "It's obvious from the way the affiliates are holding out against the nets in the nets' special requests for 10:30-11:00 p.m.," Lucian says. "This becomes a problem for a time-buyer when he's considering buying into a live local show after 10:30 p.m. on an affiliate. As things stand today, he can't be sure the networks won't be trying to preempt this time."



Rita Driscoll Simmons, *C. L. Miller Co., New York*, says that a lot of medium-sized accounts would be attracted to radio if they could clear a limited network to match their distribution. "Take our Sunshine Sue show, a Southern gal song show, which we have on 91 CBS Radio stations in Southern and Central states," she told SPONSOR. "This show gives Corn Products Refining Co. a chance to reach housewives with their Niagara Starch and Karo Syrup commercials in a 15-minute show, without waste coverage, and at a good cost-per-1,000."



For an
exciting
sports show...

Add Penfield

Our Sports Director, Add Penfield, has the one most essential qualification for his work—a great love for all sports! In basketball, baseball, football, or when covering a golf tournament, his broadcasts build up the tingling excitement craved by the fans. In wide demand, Add has been announcer for the Duke University football games for many years.

Penfield also attracts a large local following with his expert and authoritative news reports. His popular "News Roundup" utilizes AP and local news facilities. WBIG could not enjoy the top rating among local radio stations without men of this caliber on our staff.

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



WLS NOW FULL TIME STATION

**FCC APPROVES MERGER
RADIO STATIONS WLS AND WENR**

**BETTER SERVICE FOR CHICAGO
AND MIDWEST LISTENERS**

*Leading Stars of Both Stations and ABC
Network, Plus Popular New Features, to Bring
Listeners the Best of Everything on the Air*

"The Station That Gets Results" – that has been the reputation of WLS throughout its thirty years of part-time broadcasting. Now, with full-time operation and the same policies and management that have been so successful in the past, WLS will render even better service to their advertisers and listeners throughout Midwest America.

CLEAR
CHANNEL

The logo for WLS features the letters 'WLS' in a bold, stylized font. Each letter is filled with a jagged, lightning-bolt-like pattern, giving it a dynamic and energetic appearance.

FULL
TIME

The Prairie Farmer Station

890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

REPRESENTED BY JOHN BLAIR & COMPANY



WENATCHEE
WASHINGTON

Leads the PARADE!

KPO's N.C.S. AREA
GIVES YOU

- 1 state's cash
4 farm income
- 2 185 million
retail
sales
- 3 Columbia Basin
... fastest growing
and increasing
farm market.

KPO 5000 WATTS
560 K. C.
WENATCHEE
WASHINGTON

Reg. Rep. - Hugh Feltis, Seattle, Wash.
Nat'l. Rep. - Forjoe & Company, Inc.

AGENCY AD LIBS



by Bob Foreman

In a recent "Man of the Week" television epic on CBS, Ben Duffy was asked if he felt there were too many commercials in the medium and he replied, "Too many spots." He followed by placing the onus for this state of affairs on the networks and stations.

"In a highly competitive business like ours, neither the advertiser nor agency can be expected to act as custodian of spot buying practices. Each advertiser is able to look out for himself and that's all." Those weren't Ben's exact words but they do approximate the thought and since I happen to agree (thank goodness) I'd like to enlarge on this subject.

I don't intend to devote any space here now to the aesthetics or economics of the problem nor to its Irritation Quotient—merely to the advertising aspect.

Time and again I watch local film shows and find that double-spotting of minute announcements is typical rather than unusual. Once, after seeing an account I work on double-dealt this way, I checked and discovered that neither timebuyer nor account man nor advertiser realized this was what he had bought (each believing the commercial would appear solo in the spot). The station rep's answer was that this pattern had been set up long ago, appeared in tiny print in the contract and resulted from film prices the station paid.

Furthermore in so-called normal network practices, we'll run into the hour-long extravaganzas broken right after a closing commercial, then a hitchhike for another of the sponsor's products, then a time signal sold commercially to a product as well as having to accomplish its decidedly commercial job of station identification (all within 10 seconds), and this is then backed up against a chainbreak announcement only to be followed almost instantaneously by the opening announcement of the next program's sponsor. That, friends, is more than normal even if it is commonplace—at least on those fortunate stations where business is good.

On stations which are somewhat shy of advertisers, you find even more commercialized breaks in the programing because of the fact that unsold spot time is doubled and tripled to make way for government plugs, Heart Fund announcements and a raft of copy aimed at attracting audiences to the station's own programing.

So it is not only possible but very likely that the defense-
(Please turn to page 60)

NOW

maximum TOWER



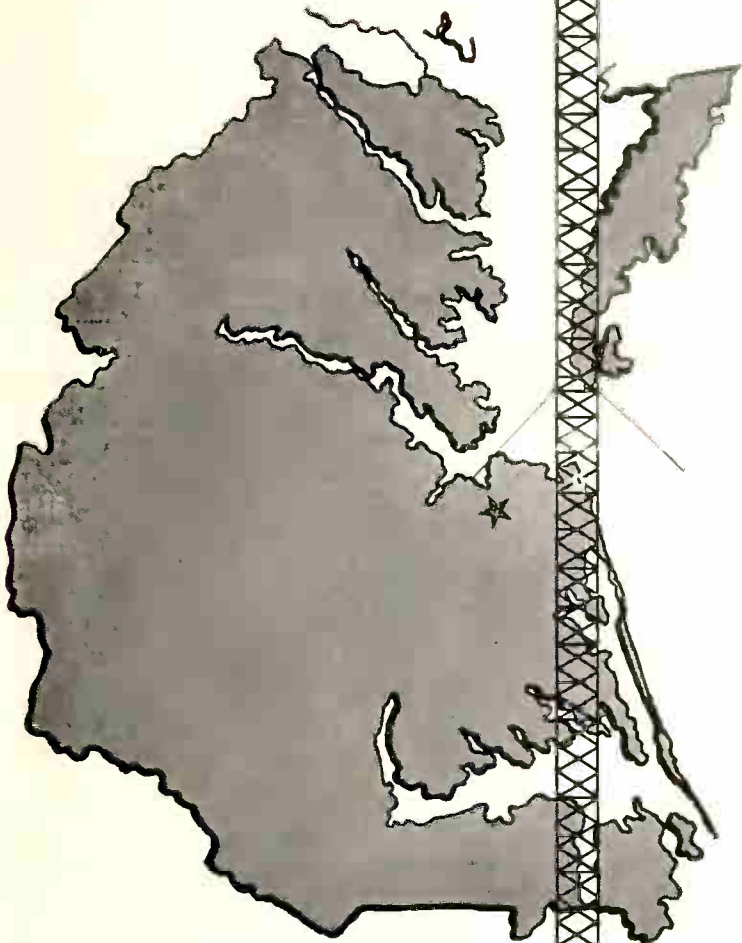
maximum POWER



MIRACLE MARKET



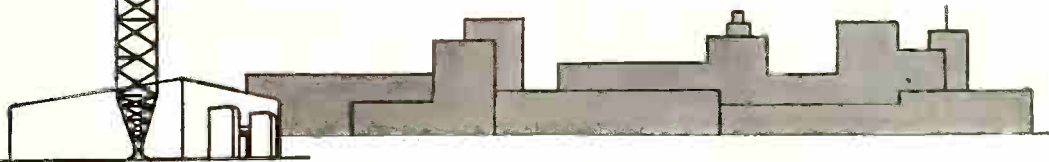
MAXIMUM SALES



**NEW 1049' TOWER
100,000 WATT POWER**

WTAR-TV delivers more than mere coverage. Its amazingly high program ratings are insured by complete CBS service; by the best offerings of ABC and DuMont; and by popular local shows developed through four years of operating know-how and experience.

Our tower is in the clouds but our power is on the ground... Now serving 49% more people in our vastly greater coverage area... reaching 1,600,400 population with a solid two billion dollar effective buying income. You need use *only* WTAR-TV, the established VHF station in the Norfolk Metropolitan Market to achieve *total* coverage in America's 25th market. Contact Edward Petry & Company, Inc., or our sales staff.



WTAR-TV

NORFOLK, VIRGINIA

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



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

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

Outstanding national advertisers on Joe Dorsey's "Wire Request" program also know that he has a broad listening audience.

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

James A. Dearborn

Advertising Director
American Airlines, New York

Jim Dearborn is probably the only advertising director in the business whose family isn't allowed to listen to his firm's program. The program: *Music through the Night* from midnight until 5:30 a.m. over six CBS Radio outlets. Its sponsor: American Airlines.

Though the three little Dearborn girls out in Jamaica, Long Island, never listen to the show, Dearborn found that his firm's SPONSOR-estimated \$1.5 million investment in 1953 brought AA a mixed adult audience in over 11.5 million radio homes in Boston, New York, Washington, Chicago, Los Angeles and San Francisco.

"The records played by our announcers have a wide appeal," Dearborn told SPONSOR. "They're not meant for the bebop fans, nor are they for the chamber music crowd. Sort of semi-classical."

Radio represented over 40% of AA's \$4 million advertising and promotion budget in 1953. Though the airline has never made a conclusive media test, AA advertising executives feel that five-and-a-half hours on the air six nights of the week have to make the traveling people of the U.S. American-Airlines-conscious. (See SPONSOR 4 May 1953.)

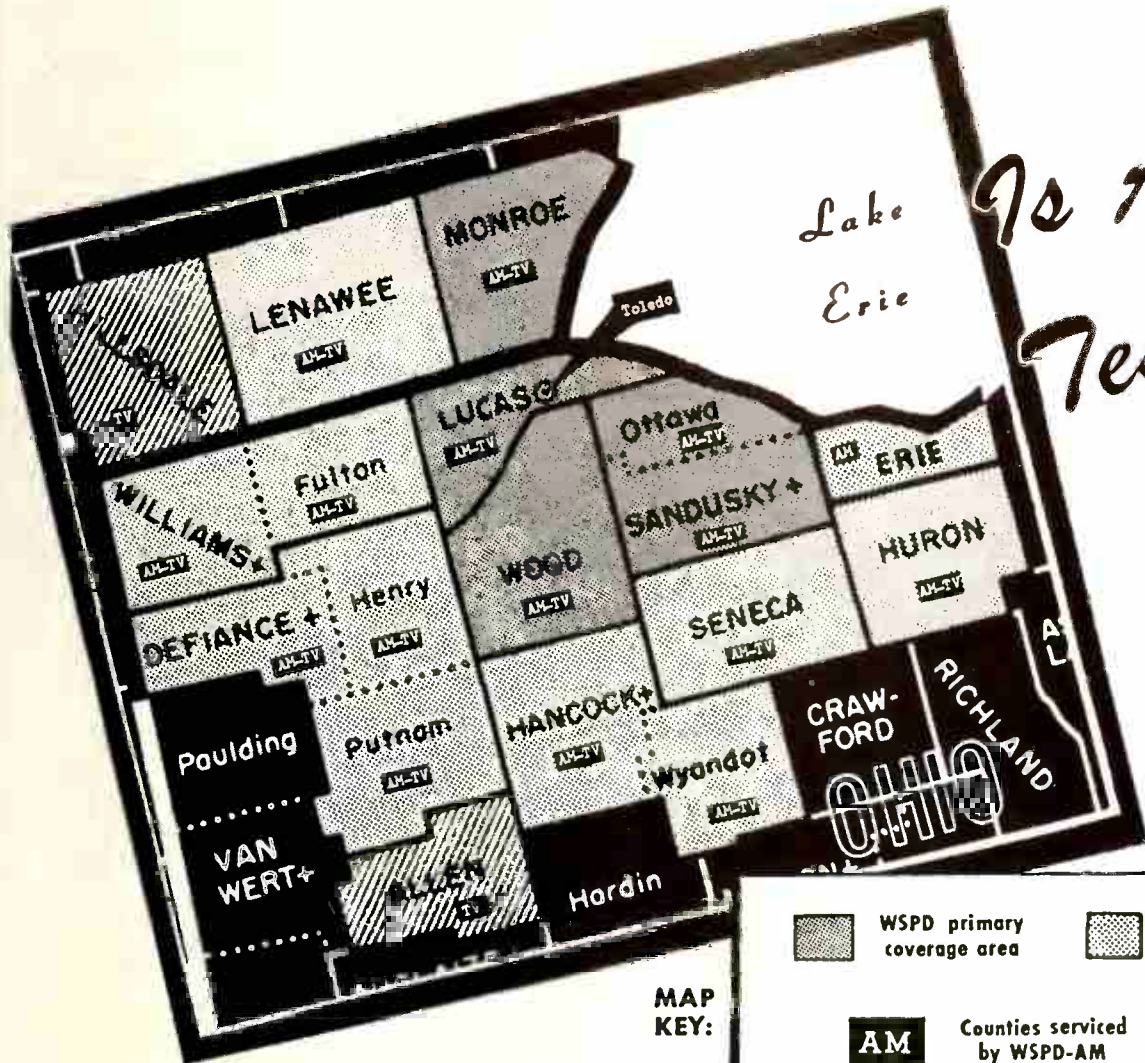
"Selling air travel today is very different from the mid-Thirties," explained Dearborn. "There was a time when airline salesmen weren't as subtle as today. If they heard that someone might be planning to go on a trip, they'd just as soon go right to the man's home, stick him in a cab and shove him on their plane."

Not that the selling isn't just as tough today, he went on to explain. After the war airlines multiplied like rabbits.

With the increased competition both from other airlines and from other passenger carriers, American Airlines streamlined its advertising strategy. For seven years they had dabbled with radio, putting some 2% of their advertising budget into it for spot campaigns to promote special services. Today spot radio still performs this function for the company but on a larger scale. Through their agency, Ruthrauff & Ryan, AA goes into six of their major markets with a six- to 13-week schedule of announcements (up to three or four a day) to advertise its new DC-7, or its special family rate.

Dearborn, incidentally, has a four-engine airplane of his own. It sits right in his office on the radiator and, he says, "It helps to distract salesmen."

WSPD's "Billion Dollar Market"



*To America's
Testground*



MAP KEY:

 WSPD primary coverage area	 WSPD secondary coverage area	 Fringe area
 Counties serviced by WSPD-AM	 Counties serviced by WSPD-TV	

The area covered by WSPD (Radio and/or Television) encompasses 18 counties; 3 in Michigan and 15 in Northwestern Ohio.

Population 1,181,800
 Families 359,150
 Radio Homes 355,050
 Percent tuned to WSPD-AM
 Daytime 56.8%
 Nighttime 48.6%

*Television Homes 279,029
 Percent tuned to WSPD-TV
 Daytime 78%
 Nighttime 91.5%

EFFECTIVE BUYING POWER
 Total—\$1,917,277,000
 Per Capita \$1,622
 Per Family \$5,338

RETAIL SALES
 Total \$1,409,122,532
 Per Family \$3,923
 Spent For:
 Food \$332,271,000
 Gen. Mdse. \$137,070,000
 Furniture & Household—\$72,696,000
 Automotive \$311,027,000
 Drug \$36,600,000

Toledo's Metropolitan Area ranks high in the nation's 200 leading areas—

Toledo ranks 41st in total retail sales
 Toledo ranks 39th in food store sales
 Toledo ranks 42nd in gen. mdse. store sales
 Toledo ranks 49th in apparel store sales
 Toledo ranks 44th in home furnishing sales
 Toledo ranks 34th in automotive store sales
 Toledo ranks 38th in filling station sales
 Toledo ranks 57th in building material and hardware store sales.
 Toledo ranks 44th in drug store sales

SPEEDY daily entertains the people whose buying habits account for Toledo's high rating.

*January 1, 1954

Authority for above listening and market information:

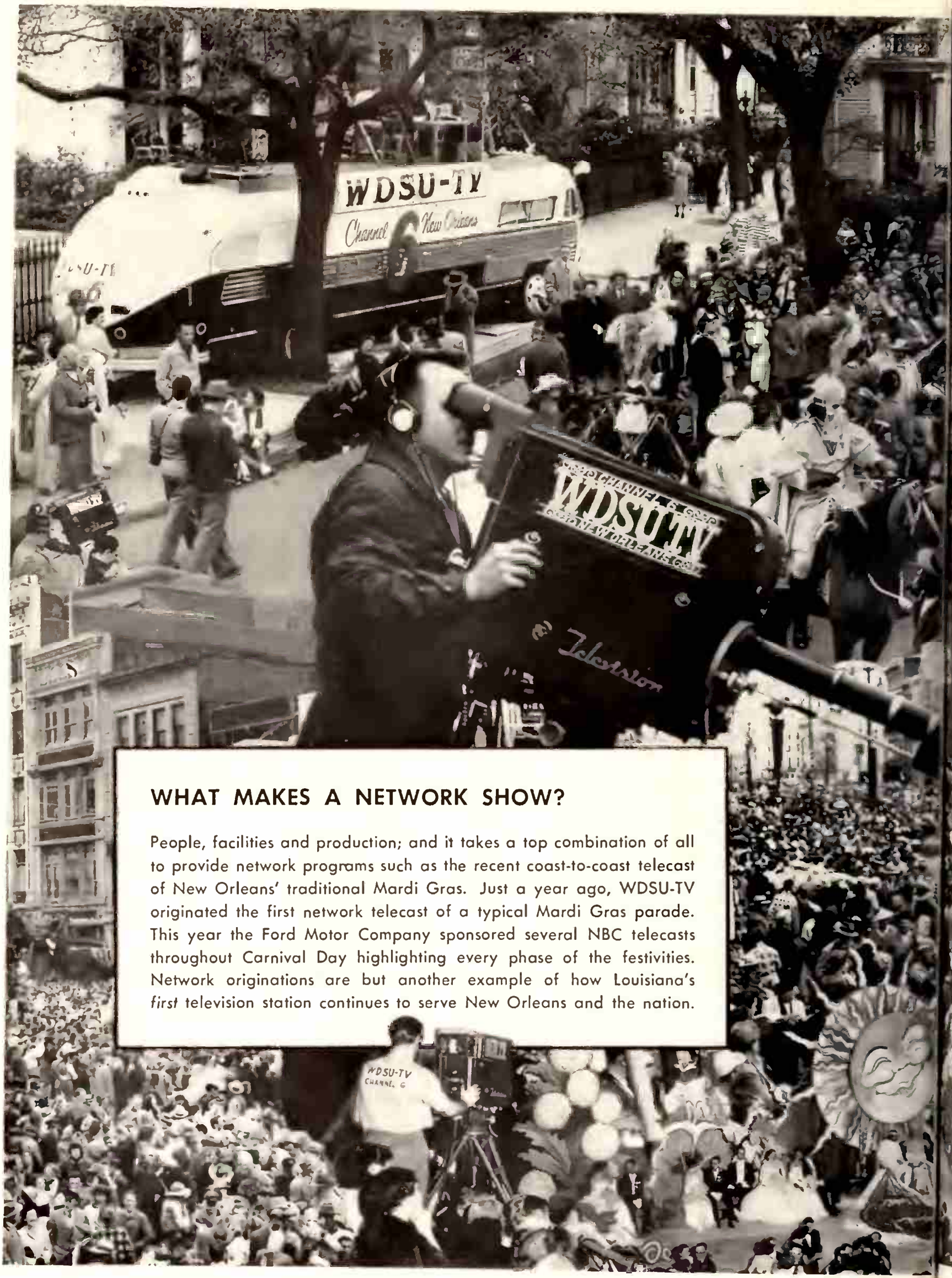
Standard Rate & Data Consumer Markets
 Neilsen Coverage Service
 Television Magazine

WSPD  **AM-TV**
 TOLEDO, OHIO

Represented Nationally
 by KATZ

Storer Broadcasting Company

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



WHAT MAKES A NETWORK SHOW?

People, facilities and production; and it takes a top combination of all to provide network programs such as the recent coast-to-coast telecast of New Orleans' traditional Mardi Gras. Just a year ago, WDSU-TV originated the first network telecast of a typical Mardi Gras parade. This year the Ford Motor Company sponsored several NBC telecasts throughout Carnival Day highlighting every phase of the festivities. Network originations are but another example of how Louisiana's first television station continues to serve New Orleans and the nation.

WDSU-TV
CHANNEL 6





“My Ideal Rep”

says **ARTHUR S. PARDOLL**
of **FOOTE, CONE & BELDING**

“provides the necessary
information in his first presentation
and eliminates unessential data.

In the careful preparation
of his material, he tries
to anticipate all questions.”

JEPCO

knows the stations it
serves. And what the
timebuyer wants to know.
That's why timebuyers'
doors are always open
to a Pearson man.



JEPCO knows how the wind blows

John E. Pearson Company
RADIO AND TELEVISION STATION REPRESENTATIVES

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

New and renew

SPONSOR

5 APRIL 1954

New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Animal Fdtn (Hunt Club Dog Food), Sherburne, NY	Moser & Cotins, Utica, NY	CBS 63	Galen Drake Show; Sat 10:15-30 am; 6 Mar; 13 wks
Bauer & Black (Curads), Chi	Leo Burnett, Chi	CBS 180	Art Linkletter; F 3:30-45 pm seg; 30 Apr; 52 wks
Helene Curtis, Chi	Gordon Best, Chi	CBS 211	Robert Q. Lewis; Sat 10:30-45 am seg; 3 Apr; no. wks not available
Harrison Prods (NoDoz, Shut-eye), SF	Sidney Garfield & Assoc, SF	MBS 555	The Shadow; Sun 5-5:30 pm; 18 Apr; 13 wks (partic sponsor)
Jackson & Perkins, Newark, NJ	Maxwell Sackheim, NY	MBS 245	Gabriel Heatter; T 7:30-45 pm; 6 Apr; 4 wks
Longines-Wittnauer Watch Co, NY	Victor Bennett, NY	CBS 45	Chronoscope Digest; Sun 1-1:15 pm; 5 Sep; thru 25 Dec '55
Longines-Wittnauer Watch Co, NY	Victor Bennett, NY	CBS 114	Symphonette addl bdsts: Sat 5:30-6 pm; 6 Mar; 45 wks; W, F 7:30-45 pm; 10 Mar; thru Dec '55; M 7:30-45 pm; 6 Sep thru Dec '55
Manhattan Soap Co (Sweetheart Soap), NY	Scheidler, Beck & Werner, NY	CBS 175	Tennessee Ernie Ford Show; M-F 7-7:15 pm; alt days; 8 Mar; new show in time slot
Murine Co, Chi	BBDO, Chi	MBS 560	Gabriel Heatter; alt Th 7:30-45 pm; 15 April; 13 bdsts
R. J. Reynolds, Winston-Salem, NC	William Esty, NY	MBS 350	Camel Scoreboard; 5-min summary foll daily Game of the Day bdsts; 28 Mar thru baseball season
State Farm Mutual, Bloomington, Ill	Louis, Needham & Brorby, Chi	MBS 475	Jack Brickhouse, Sports News; Sat 5:45-55 pm; 3 Apr; 39 wks
Toni Co (Prom), Chi	Leo Burnett, Chi	CBS 175	Tennessee Ernie Ford Show; M-F 7-7:15 pm; alt days; 8 Mar; new show in time slot



Numbers after names refer to New and Renew category
 Charles Godwin (3)
 Tony Moe (3)
 Sid Tremble (3)
 Fred Greene (3)
 J. A. Hammond (3)

Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bell Telephone System, NY	N. W. Ayer, Phila	NBC 200	Telephone Hour; M 9-9:30 pm; 12 Apr; 52 wks
Belstone Hearing Aid Co, Chi	Olian & Bronner, Chi	ABC 121	Paul Harvey News; Sun 6:15-30 pm; 18 Apr; 26 wks
Colgate-Palmolive, Jersey City, NJ	Lennen & Newell, NY	CBS 200	Louella Parsons; T 10-10:15 pm; 30 Mar; 52 wks
Gen Foods Corp, NY	YGR, NY	CBS 163	Second Mrs. Burton; M-F 2-2:15 pm; 22 Mar; 52 wks
Lever Bros, NY	FCGB, NY	CBS 191	Aunt Jenny M-F 12:15-30 pm; 15 Mar; 13 wks

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

National Broadcast Sales Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Warren E. Abrams	CBS Tv Spot Sls, mgr Detr office	CBS TV, NY, acct exec net sls
Rihard C. Arbuckle	WERE, Cleve, gen sls mgr	NBC Spot Sls, NY, radio acct exec
William Ashworth	WSPD, Toledo, mdsg mgr	Same, also natl sls mgr WSPD-TV
Jacques Biriben	NBC Radio Spot Sls, NY, eastern mgr	WINS, NY, natl sls mgr
Dave Booher	WMBR, Jacksonville, Fla, acct exec	Same, local sls mgr, prog dir
Alvin O. Bramstedt	KFAR, Fairbanks, Alaska, mgr	Midnight Sun Bdcstg, Fairbanks, Alaska (KFAR, KENI, KJNO, KABI), gen mgr
Robert W. Carpenter	MBS, NY, asst dir stn rels	Same, dir stn rels
John Carroll	WKMH, Dearborn, Mich, sls stf	Same, asst sls mgr
Robert E. Chapman	WKY Radiophone Co, Okla City, comml mgr	WKY, dir radio ops
Frank Coffin	KOIN-TV, Portland, Ore, sls stf	Same, local sls mgr
Rex Cole	KATV, Pine Bluff, Ark, slsmn	Same, local sls mgr
Barnes Compton Jr	Crosley Bdcstg, NY sls stf	NBC Spot Sls, NY, tv acct exec
Harold Cranton	BAB, NY, writer natl prom dept	Same, asst dir natl prom
George Crothers	CBS TV, NY, dir religious bdsts	Same, mgr public affairs bdsts
Matthew J. Culligan	NBC TV, NY, sls stf "Today" show	Same, sls supvr "Today"-Home unit
Ralph H. Davison Jr	KGMB-TV, Honolulu, local sls mgr	Same, sls mgr
Walter L. Dennis	WJLS-TV, Lansing, Mich, mgr	WJNO-TV, West Palm Beach, Fla, gen mgr
Alfred DiGiovanni	CBS TV Spot Sls, NY, asst res mgr	Same, res mgr
W. O. Edholm	KFMB, KFMB-TV, San Diego, vp, gen sls mgr	KJEO-TV, Fresno, comml mgr
Powell Ensign	Everett-McKinney, NY, vp & sls mgr	Same, exec vp
John Ettelson	KPTV, Portland, Ore, mgr natl sls serv dept	Same, chg natl-local sls serv dept
Harold S. Falter	WBCO, Bessemer, Ala, mgr	Forjoe, mgr Dallas office
James C. Fletcher	Midnight Sun Bdcstg Co, Alaska, eastern sls mgr, hq NY	Same, NY & Seattle offices, natl sls mgr
Bill Fromm	NY Journal-Amer, asst prom mgr	NBC Spot Sls, NY, tv prom supvr
Cliff Gill	KBIC, Catalina, Cal, ops mgr	Same, also for KBIF, KBID-TV, Fresno (John Poole stn grp)
Charles W. Godwin	MBS, NY, dir stn rels	ABC, NY, asst to vp Ernest Jahncke
Gene Grant	Own rep firm, LA & SF	KBID-TV, Fresno, sls mgr
Frederick Greene	Amos Parrish agency, NY, sls prom, mdsg dept	WBZ-WBZA, Boston, adv, sls prom mgr

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

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

NAME	FORMER AFFILIATION	NEW AFFILIATION
Roger Gross J. Allan Hammond	Gross & Strauss Adv. Portland, partner CFCF, Montreal, mgr	KPTV, Portland, Ore, chg local sls serv Canadian Marconi Co (owner CFCF), Montreal bdestg mgr
Leslie Harris Roger L. Harrison Jim Hill Robert N. Hillock A. L. Hollander Jr Richard W. Hubbell John Jacobs Pete Jenkins John D. Kelly Emerson Kimble Howard S. Kiser Robert J. Leder John W. Loewe Collin W. Lowder George U. Lyons Wm. F. MacCrystall Don Mann H. Roy Marks William M. Materne Russell Mayberry David Meblin Paul Menxing Paul E. Millen	Bernard L. Schubert, NY, vp, partner KSTP, Mpls-St Paul, acct exec WFAU, WEAU-TV, Eau Claire, Wis, farm serv dir KCCC-TV, Sacramento, sls stf Du Mont Tv Net, NY, mgr prog oper WGLV, WEEX, Easton, Pa, gen mgr Tele-Q Corp, NY, dir res WICC, Bridgeport, acct exec WSRS, Cleve, stn mgr WSPD, Toledo, prog dir Amer Weekly, NY, adv sls exec WNBC, NY, sls mgr Film sls rep, Tex, NY KLO, Ogden, Utah, mgr CBS TV Film Slis, Chi, acct exec KNRH, Hwvd, tv sls rep WBBM-TV, Chi, acct exec WFEI, Boston, sls exec ABC, NY, coord owned radio-tv stns WBBM-TV, Chi, acct exec KGO-TV, SF, acct exec NBC Spot Slis, Chi, acct exec Natl Slis Co, Boone, Iowa, sls mgr	Same, pres WOV, NY, sls rep WJW, Cleve, vp & asst to pres Same, stn mgr Du Mont, NY, acct exec WINS, NY, vp & gen mgr Kling Studios, hd district sls office, Dallas KIMN, Denver, vp & gen mgr Same, mgr new Dctr office KOA-TV, Denver, sls mgr WOKY-TV, Milw, dir tv CBS TV Film Slis, mgr new Boston office. ABC TV, NY, asst natl sls mgr Katz Agency, Dctr, acct exec Avery-Knodel, SF, asst Pacific Coast mgr Same, div radio mgr, Detroit Lee Stns (KHQA-TV, Hannibal; WTAD, Quincy, Ill; KGLO, Mason City, Iowa), natl sls stf Same, vp & mng dir TPA, NY, dir pub rels CBS TV Spot Slis, mgr Dctr office WNOE, New Orleans, sls rep BAB, NY, dir natl prom Same, dir natl sales div Same, gen mgr Same, mgr sls serv dept Same, prog dir Same, vp Same, also asst mgr KNXT, LA, sls serv coord Same, sls supvr "Today" show KSTP, Mpls, acct exec Same, sls mgr WFBM, Indpls, dir radio sls Same, local sls mgr Same, sls mgr Same, local sls mgr Crosley Bdestg, NY, acct exec Same, acting mgr EERD
George M. Millar Richard H. Miller Tony Moe Jack A. Murray Norman Nelson Burt Neuburger George Nickson James F. O'Grady Varner Paulsen Leslie H. Peard Jr Aurele Pellctier Robert Perez Roy C. Porteous Eric A. Rehnwall Robert E. Rudolph Franklin H. Small George Stevens George C. Stevens Larry Stevens Eugene S. Sumner Charles H. Tower	WKMH, Dearborn, Mich, vp chg sls Own publicity firm KNXT, LA, acct exec WBC, Indianapolis, sls rep SCBA, Cal, mng dir Kling Studios, Chi, acct exec KBIF, Fresno, stn, comml mgr Du Mont, NY, area supvr stn rels dept WIP, Phila, asst prog dir WBAL, WBAL-TV, Balt, mgr CHRC, Quebec, comml mgr Gore Bros, LA, acct exec NBC TV, NY, net sls rep Ziv, Mpls sls rep KEX, Portland, Ore, sls stf WMIL, Milw, sls mgr WFAA-TV, Dallas, sls stf WNBC, NY, acct exec KCMB-TV, Honolulu, acct exec Weed, NY, acct exec NARTB, Wash, DC, asst to vp chg employe-em- o'lover rels dept	Same, comml mgr Gill-Perna, NY, acct exec WBCO, Birmingham, Ala, sls mgr Same, natl sls mgr CBS TV Film Slis, mgr new St Louis office WBZ-WBZA, Boston, sls mgr KSTM-TV, St Louis, sls mgr
Sid Tremble Neil J. Vill Eugene P. Weil Don W. White John Walter Wiedmer William I. Williamson Bernard T. Wilson	KCMO-TV, Kans City, prog dir Ruthrauff & Ryan, NY, acct exec Bdstg exec WBNS, Columbus, O, msg mgr Simmonds & Simmonds, St Louis, acct exec WLW-D, Dayton, sls mgr WTVI, Belleville, Ill, pres, gen mgr	Same, comml mgr Gill-Perna, NY, acct exec WBCO, Birmingham, Ala, sls mgr Same, natl sls mgr CBS TV Film Slis, mgr new St Louis office WBZ-WBZA, Boston, sls mgr KSTM-TV, St Louis, sls mgr



4. New Firms, New Offices, Changes of Address

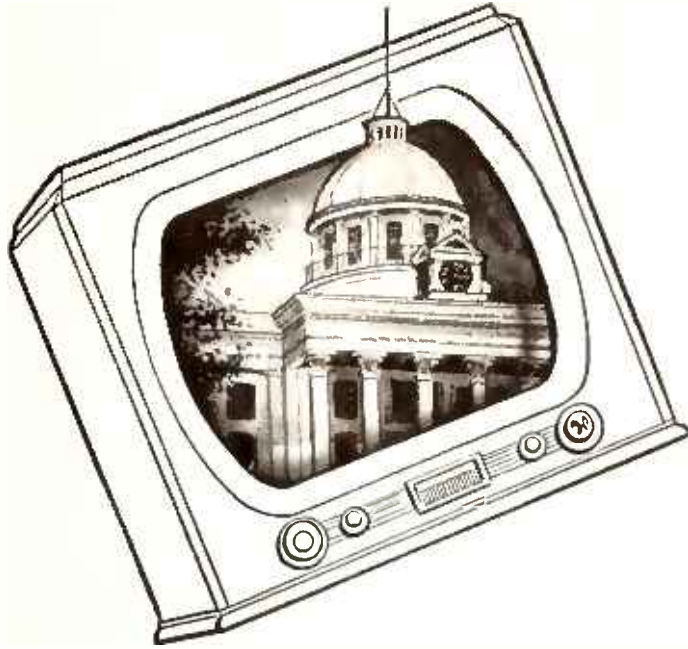
Louis Benito Adv, 205 Tampa Thr Bldg, Tampa, Fla, new agency (formed by ex-vp Griffith-McCarthy Adv, Tampa)
John Blair & Co & Blair-Tv, new LA offices at 3460 Wilshire Blvd
Chew, Harvey & Thomas, 1528 Walnut St, Phila, new agency formed by 3 ex-partners Gray & Rogers, Phila
Allen Christopher Co (adv specialists in promoting local retailers on tv), new offices 30 E. 60th St, NYC; firm purch by E. Louis Figenwald and Alex Courtney from Harold Kaye Adv
Compton Adv, NY, new address 261 Madison Ave
Jack Denove Prodn, Hwvd, new address 7142 Sunset Blvd
Dorrance & Co, NY, new address 126 E. 37th St
Abner I. Colvia & Assoc, Phila, new address Wilford Bldg, 33rd & Arch Sts
Al King Adv, new agency 7818 Forsyth Blvd, Clayton, Mo
Leader Adv Corp, 924 Lincoln Rd, Miami Beach 39, Fla, new firm born from business merger of Sam Ferdinand of Leader Specialty Co, with Harold Kirsch of Harold Kirsch Adv Lennen & Newell, NY, new address 380 Madison Ave; prev at 17 E. 45th St
Ted Levy Adv, Denver, Colo, new address 1441 Welton St
Gene Rose & Co, Grand Central Term Bldg, NY 17, new pub rels firm formed by Eugene A. Rose, ex-acct exec & dir publ Fred Smith & Co
Spitz Adv Agency, Syracuse, name changed from William Spitz & Co; new address 530 Oak St
Tv Progs of Amer, NY, to move to 477 Madison Ave, from 727 7th Ave
Venard, Rintoul & McConnell, new name of Venard Inc, NY
Lloyd George Venard still pres; Stephen R. Rintoul and James V. McConnell to be vps

Numbers after names refer to New and Renew category

R. E. Chapman (3)
A. L. Hollander (3)
Franklin Small (3)
W. J. Williamson (3)
J. C. Fletcher (3)

Robert J. Leder (3)
R. W. Carpenter (3)
Jim Hill (3)
Bill Ashworth (3)
Emerson Kimble (3)





WCOV-TV

ONLY ONE TELEVISION STATION DELIVERS
MONTGOMERY, CAPITAL CITY OF ALABAMA
AND THE SOUTH'S LARGEST LIVESTOCK CENTER

Each week **WCOV-TV** provides this exclusive market with

52 different commercial programs from four networks

34 LIVE studio programs

Affiliated with
WCOV
CBS Radio



Channel 20
CBS NBC ABC DuMont

NOW represented nationally by

Paul H. Raymer Company INC.

NEW YORK • CHICAGO • DETROIT • ATLANTA

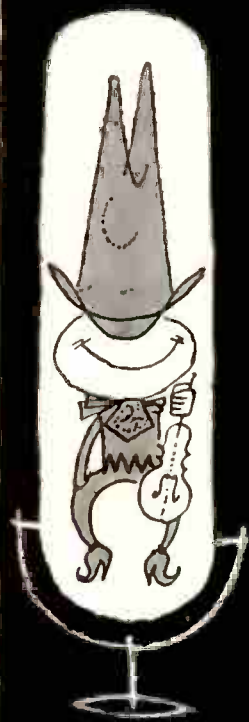
DALLAS • SAN FRANCISCO • HOLLYWOOD

Where is the
Los Angeles Opera Company?



It isn't.

The San Francisco Opera Company serves the entire West. The center of western cultural activity is also the scene of hot and heavy sales activity. Cover the ten San Francisco Bay Area counties with KYA, the independent station of influence. Halo, Life, Lipton's, Dennison's, Carnation, Wilson's Foods and twenty other top national accounts use KYA—how about you?



Here's a
choice nite-
time
availability:

Romblin' Jimmy Dolon's Horse Opera of the Air 8 p.m. to Midnight Monday thru Friday Romblin' Jimmy Dolon, D.P., from Los Angeles, leads all cowboys in Northern California. (pulse - Jan.-Feb. '54) Jimmy come North to clear his eyes and hit the jackpot on KYA. Get in on this Sirlain Sonoto for Soles!

KYA
the personality station 1260
K.C.

George W. Clark, Inc., New York and Chicago
Adom Young, Inc., Los Angeles

49th and MADISON

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

WEEK AT AGENCY

The March 22 issue just came in and I immediately read Charles Sinclair's piece on Cunningham & Walsh ["Agencyman—for a week," page 29]. This is one of the brightest ideas ever in trade journalism and I think it is a very instructive, valuable feature. Excellently handled, too, with a sure, knowing touch.

The editorial note asks whether readers like the personal angle. I think the answer has to be yes.

BERT BRILLER
Tv Sales Development
ABC TV, New York

FACTS & FIGURES

This is the first opportunity I have had to express my gratitude for your Readers' Service department's unselfish cooperation in collecting pertinent data on the radio and television markets for vacationers.

In my wandering through New York, searching for facts and figures, my good friends at NBC asked me if I had consulted SPONSOR, which of course I had.

I am grateful for the time that you gave to my problem and am grateful to SPONSOR for being able to furnish me with the necessary data at a moment's notice.

JOSEPH A. TERY
Director of Radio & Tv
The Caples Co.
New York

CAN'T BELIEVE IT

Thank you for the article, "Why don't radio salesmen ever come to sell me?" [22 February 1954, page 35].

Our company, for one, has a considerably larger staff selling radio only than sold radio and tv combined six years ago. From what I learn that is true of our worthy competitors, the networks and the stations individually. You can not somehow put all these men in a moving picture theatre every afternoon. They run out of movies. I

will venture a prejudiced guess that this author is "in conference," "busy," "out of the office" to most of the radio salesmen who telephone him or call upon him personally. I can't believe it.

H. PRESTON PETERS
President
Free & Peters, Inc.
New York

KIDS' COSMETICS

I have just finished reading the very lovely story you prepared on our *Little Lady Story Time* program in the February issue ["How to sell cosmetics to little girls," 22 February 1954, page 36].

May I tell you how delighted I was personally at the reaction of our top executives and the enthusiastic response from so many of our dealers who have seen the story through our sales representatives.

Thanks so much for the splendid cooperation. It was a pleasure to have the opportunity of working with you.

ARNOLD PERLMAN
President
Helene Pessl, Inc.
New York

TV NEWCOMERS

With all due respect to a magazine of SPONSOR's calibre, which reflects the views and opinions of the entire advertising field, we are extremely disappointed at the advice ventured in your February 8 article titled, "10 tips to agencies on how to get along with producers" [page 46].

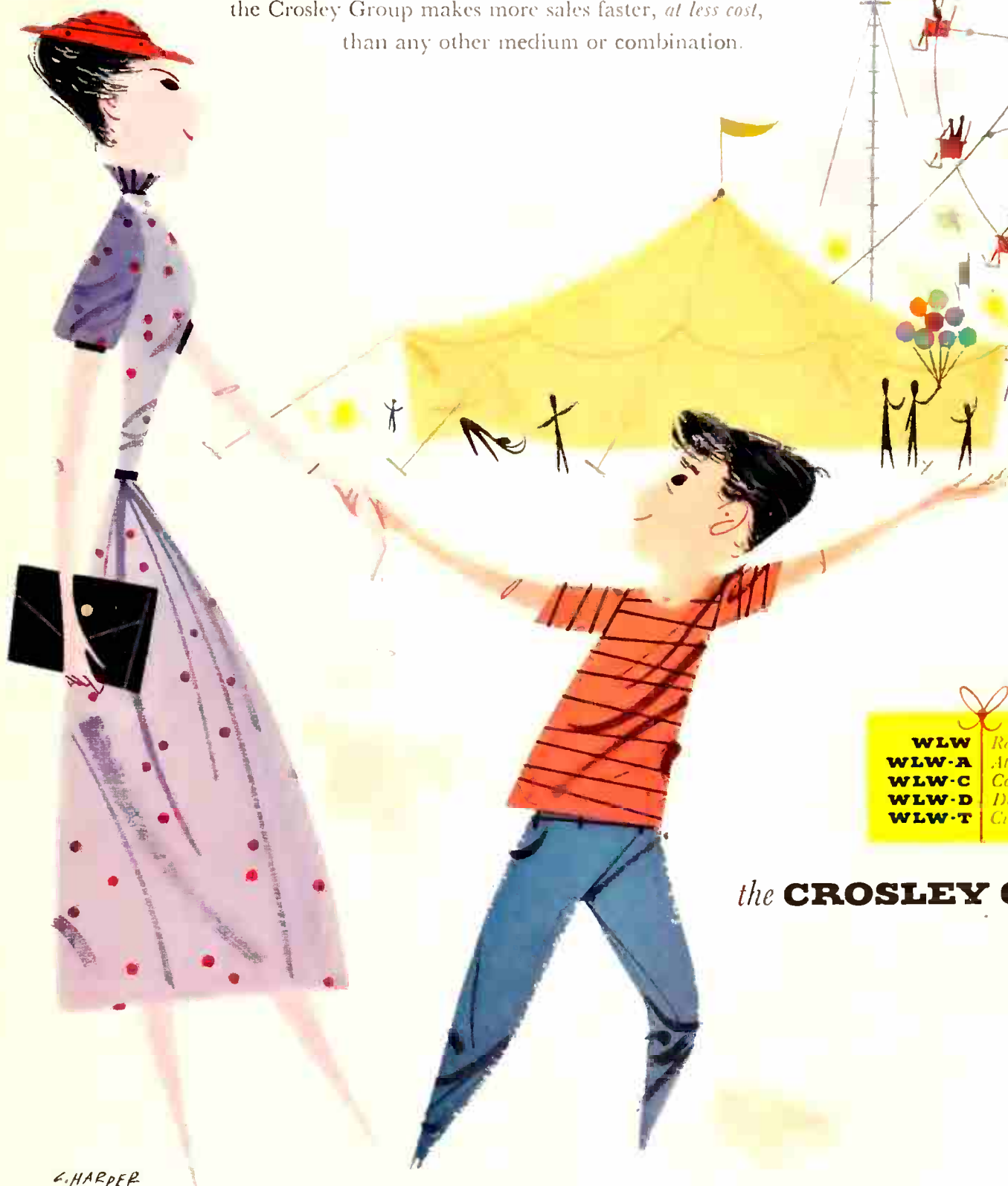
We appreciate the praise given to small production companies for their "good creative job" and in view of this, would like to ask why you suggest agencies would do well not to deal with them. In an ever-changing, constantly fluctuating field such as the advertising industry, we are of the opinion that advertisers would do well to pay close attention to newcomers in the field of tv production.

Fresh, young ideas and people have no past laurels on which to rest and must constantly produce material of the highest quality and originality in order to establish themselves.

Point No 2, goes on to state that "producers can be judged to some extent by their credit lists." Here again we question the closed-shop attitude. A small producer *must* give quality

nothing **Works Like Wantmanship**

Give people the want and you're on your way. The Crosley Group does it with **Wantmanship**, the dynamic new dimension in selling. Typical of the Group, WLW-D, Dayton, audiences your advertising with promotion to make sure your sell is seen and heard. **Wantmanship** explains why the Crosley Group makes more sales faster, at less cost, than any other medium or combination.

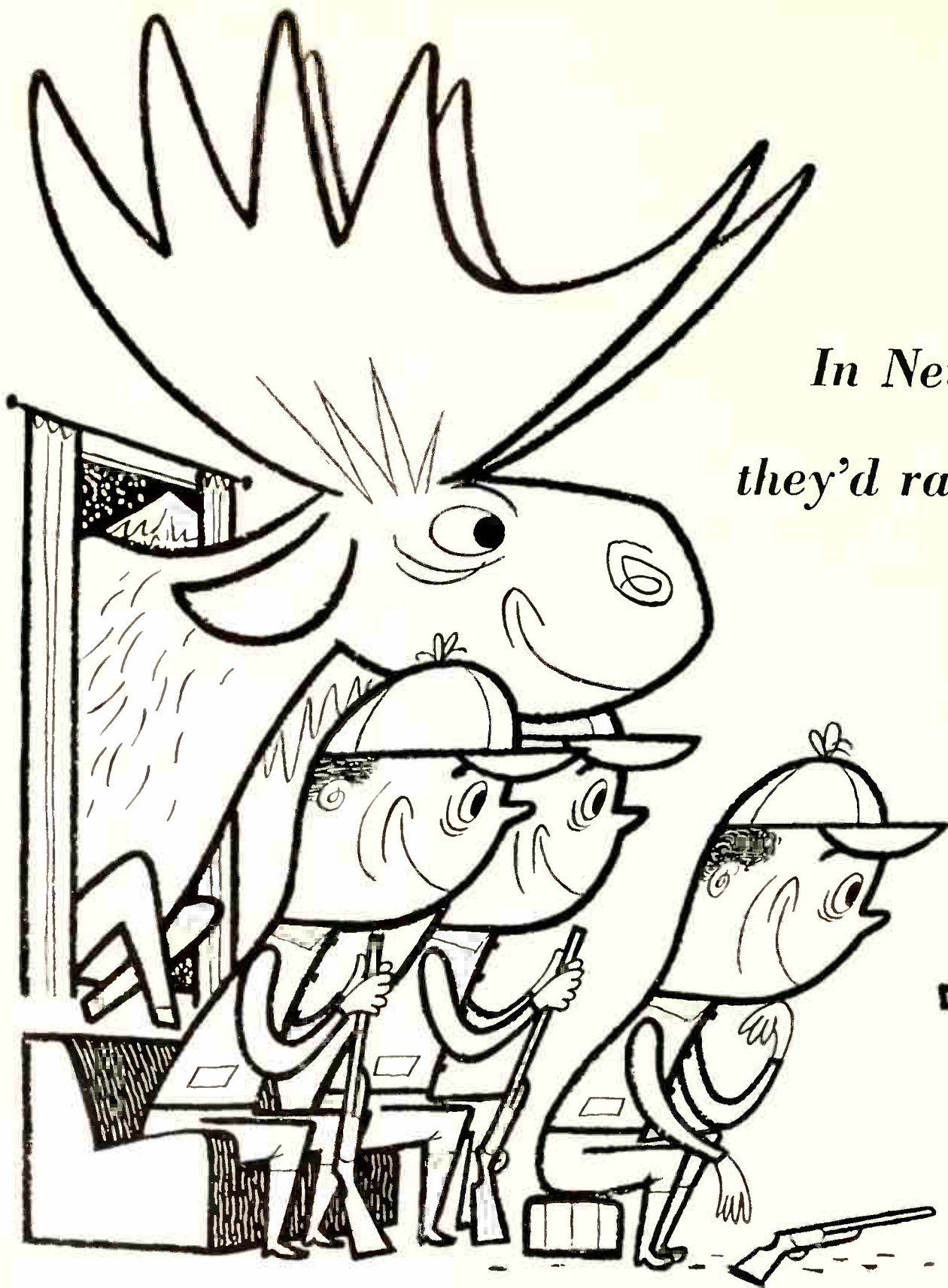


WLW Radio
WLW-A Atlanta
WLW-C Columbus
WLW-D Dayton
WLW-T Cincinnati

the **CROSLEY GROUP**

G. HARPER

Exclusive Sales Offices: New York, Cincinnati, Dayton, Columbus, Atlanta, Chicago, Hollywood



*In New England
they'd rather watch*

WBZ-TV

WBZ-TV

BOSTON, Channel 4

WESTINGHOUSE BROADCASTING COMPANY, Inc.



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

National representatives: Free & Peters, Inc.

● Coverage proves it! Statistics—if you can stand the word—show that WBZ-TV covers a total population of 5,495,695 in an area of 12,390 square miles. Telecasting on low-band Channel 4, WBZ-TV blankets the area from Biddeford, Me., to Nantucket—and as far inland as Springfield. This means complete coverage of the metropolitan Boston market, plus a bonus area in Maine, New Hampshire, Vermont, Massachusetts, Connecticut and Rhode Island. For full data, write or phone.

results, original ideas, etc., for a minimum cost whereas the larger company which has done and redone a beer commercial, for instance, will be tempted to do and redo the good idea it originated on the first one while charging the same price they charged for the first one.

Please let it be understood that criticism is the farthest thing from our minds; we are merely expressing our amazement that SPONSOR would imply that admen should center their attention on the large production companies and not waste their time on the smaller, upcoming ones like ourselves. We are only too aware that youth, coupled with lack of "credits," constitute our biggest selling problems.

We hold the rest of the points in the article in high esteem, with the exception of No. 10, where again it is implied that the smaller or "fringe" producers should be bypassed.

BILL SEA
Sea-King Productions
San Francisco

● SPONSOR agrees that the small producer should not be frozen out where he can demonstrate creative ability. The article specifically stated that its advice did not constitute rejection of the small film producer. Surely, however, it is not unreasonable to advise the client to check the previous work of a producer in seeking one means of assessing his capability. What would you do if you were the buyer?

RADIO SUCCESS STORIES

A member of our creative radio staff has asked if you can furnish us with success stories for gas and oil and public utility companies' radio advertising. We have subscribed to SPONSOR for some years and at various times over the past few months I am sure there have been articles on the above subject.

I would much appreciate receiving any articles that you may think pertinent. Our job at present is to convince a client that radio is a medium which could boost his sales immeasurably.

JOHN T. ROSS
Research Division, Radio-Tv Dept.
Cockfield, Brown & Co., Ltd.
Montreal

● SPONSOR's Readers' Service Department is glad to help subscribers with information like that requested above. Mr. Ross was furnished with a reprint of the 1953 "Radio Results" and tear copies of various radio case histories involving the three kinds of companies he mentions.

SPOT CLIENTS

Thanks for letting us know about the availability of reprints on "12 big

spot clients: how they use the medium" [14 December 1953, page 30].

In order to provide each CBS Television Spot salesman with a copy and have a few left over for further use, as we would like to do, we would certainly like to have 50 copies, if that number is available.

BOB G. PATT
Adv. & Sales Prom. Mgr.
WCBS-TV, New York

● Reprints of the article, "12 big spot clients: how they use the medium," are available at 20¢ apiece. Quantity prices on request.

Please send me 10 extra copies of the articles, "12 big spot clients: how they use the medium," and "Who listens . . . when . . . where . . . why," from your December 14 issue [pages 30 and 36].

This was required reading for all my salesmen last week. After reading the articles myself, and the extra copies will certainly come in handy.

HUGH BEN LA RUE
Vice President
KULA, Honolulu

PUBLIC DOMAIN MUSIC

The February 8 issue of SPONSOR, like every issue, was really *first class*. I enjoyed and benefited much by the section on "Tv film commercials." A real service to all concerned. Very valuable compendium of information. I, for one, am very grateful.

Have any of your past issues dealt with the subject of use and technique of music that is within the public domain? If so, can you tell me which issue it was.

In the event you have not covered this subject yet, can you tell me how and where I can get information on the sources of music that is within the public domain and how does one obtain a directory of available music of this kind, the cost, clearance rights, etc.

Again, may I tell you how much I enjoy SPONSOR which in my opinion is the finest magazine for the radio and tv advertiser.

A. E. ALBIN
Albini & Price Tv
Commercials
South Bend

● SPONSOR has not dealt with the topic of public domain tunes in any full-length article. For information on the subject, write Broadcast Music, Inc., 850 Fifth Ave.

(Please turn to page 115)

WVEC-TV
channel 15

covers
greater
metropolitan
NORFOLK
HAMPTON
PORTSMOUTH
NEWPORT NEWS.

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

WVEC-TV
is a basic
NBC
Television Affiliate

WVEC-TV

represented by RAMBEAU
NEW YORK • CHICAGO
SAN FRANCISCO • MINNEAPOLIS
LOS ANGELES



Want to be a hero?

Send for CBS Radio Spot Sales!

We're stationed in the right places to help you take quick, decisive action. For in fourteen of your richest major markets the station we represent is first on the scene.

First every time, too! Month after month, throughout all of 1952 and 1953, each of these fourteen CBS Radio stations delivered the largest average share of audience in its market. And still does.

What's more, the increase in radio homes in these fourteen areas is phenomenal—25 per cent since 1947. And in these fourteen markets alone, well over two and a half million

new radios (excluding auto sets) were sold last year—a 20.5 per cent jump over the preceding year.

Want to come through in a blaze of glory and reap a hero's reward? Just put in a call to CBS Radio Spot Sales for choice availabilities on the fourteen top-rung stations we represent. You'll be glad you did!

CBS RADIO SPOT

SALES *Representing: WCBS, New York
WBBM, Chicago—KNX, Los Angeles—WCAU,
Philadelphia—WTOP, Washington—WBT, Charlotte
WCCO, Minneapolis-St. Paul—KMOX, St. Louis
KCBS, San Francisco—KSL, Salt Lake City
WRVA, Richmond—WAPI, Birmingham—WEEI,
Boston—WMBR, Jacksonville—The Columbia
Pacific and the Bonneville Radio Networks*





McELROY AT SUNSET

From the studio and
From the street...

6:00-6:55 PM

Monday through
Friday on TV

**MUSIC and MIRTH
WEATHER and
SPORTS • NEWS
and INTERVIEWS**

Guest stars and

JACK McELROY

with his gang at
Sunset & Vine!

For participations contact
**KNBH, Hollywood or
NBC Spot Sales**

New developments on SPONSOR stories



See: "Tv and psychiatry boom Mogen David"
Issue: 26 January 1953, page 28
Subject: Kosher wine zooms to top in many markets using air media

This year's Manischewitz Wine advertising budget is 16 times greater than it was in 1950—the first year that air media were used. In four years, the budget has zoomed from \$125,000 to \$2 million, with 90% of 1954's appropriation going into radio and television.

In three years kosher wine consumption in this country has jumped from three million to 10 million gallons. Two companies, Manischewitz (Brooklyn) and Mogen David (Chicago), claim 80% of this market. Mogen David, like Manischewitz, is a heavy air user.

Anyone who's listened to radio has heard the Manischewitz "Man-oh-Man" jingle. It's broadcast 2,373 times each week over 130 radio stations in 48 major U. S., Canadian, Alaskan and Puerto Rican markets. Firm uses 50 tv stations in 40-45 markets. Using this type of campaign, Manischewitz expects a 20% sales increase this year. Said Meyer H. Robinson, secretary and treasurer of the company: "We feel that the kosher wine market in this country has been touched only on the surface. . . . Even with all the sales expansion we've enjoyed to date, we still consider the entire United States as virtually a new market."

Manischewitz Wine, bottled by the Monarch Wine Co., is associated on a royalty agreement with the B. Manischewitz Co., makers of matzos and other kosher foods. (See "There's money in matzos," 5 December 1949, page 22.) Monarch first started bottling Manischewitz wine in 1936, but its primary use then was for sacramental purposes. The company found that the sweet kosher wine appealed to America's sweet tooth, however, and hence began its expansion to the general public.

Manischewitz's air campaign is just as heavy in the summer as during the winter, even though summer formerly was considered a poor season for wine. With the year-round campaign, the company expects to flatten out its seasonal sales curve. ★ ★ ★

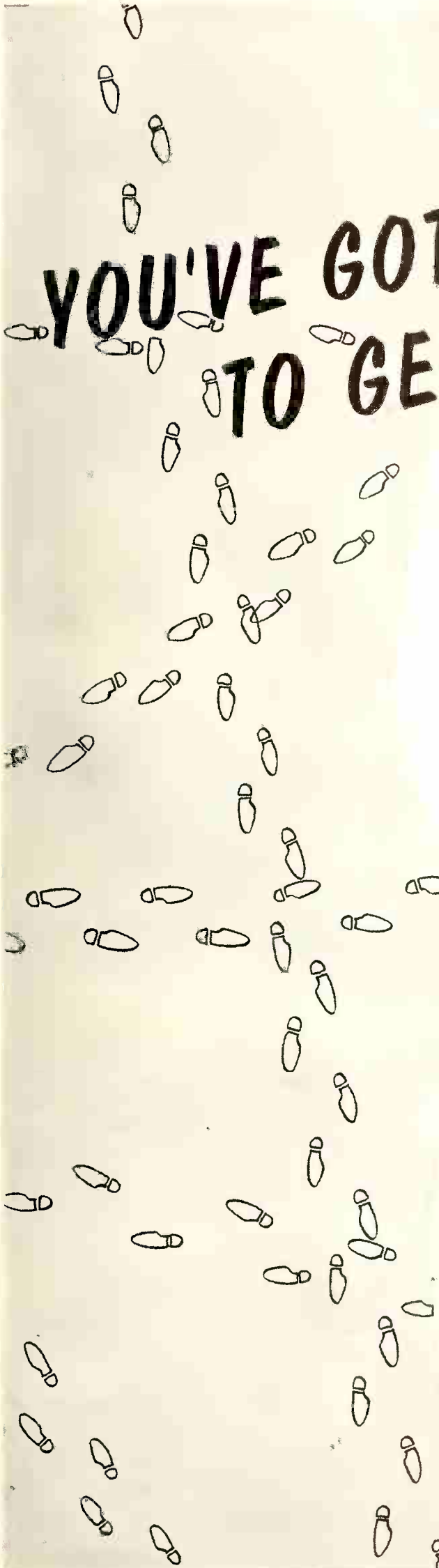


See: "New Nielsen local ratings plan: what you should know about it"
Issue: 8 February 1954, page 34
Subject: Nielsen will provide area ratings that measure all local dialing

Nielsen's new system of measuring local radio and tv ratings—basically a diary system with an automatic gadget which reminds listeners to fill out the diary—definitely is going to be ready this fall.

A Nielsen spokesman revealed to SPONSOR that certain networks' owned and operated stations will be among the first to subscribe to the new service. Final prices have not yet been set, he said, but the service will cost about 50% more than the average cost of some of the other local rating services (these include American Research Bureau, Hooper, Pulse, Trendex and Videodex).

"We're shooting for an October-November report," the Nielsen official disclosed. He said the number of cities to be covered in the first report was not decided, but probably will be between five and 10 or 12. After the first report is out, he said, Nielsen will gradually expand to other markets, possibly at the rate of one or two markets a month—depending upon demand for the service. It is expected that at least 30 top markets eventually will be covered with reports for each market to be issued about four times a year. ★ ★ ★



YOU'VE GOT TO GET AROUND TO GET THE NEWS!

... and if you're a KCMO radio and television newsman ... you've got to do a lot more. KCMO's news department has won just about every award in the book for doing "a lot more." The big reason? They're all trained reporters ... journalism school graduates. Besides pounding regular Kansas City news beats to *get* the news, they know how to write it, edit it, and deliver it from the all-important Mid-American angle. And complete KCMO facilities make the job that much more effective. If you're pounding a sales-beat in Mid-America, you can't go wrong in hiring the best news department in Mid-America ... KCMO's Radio and Television news department.

KCMO

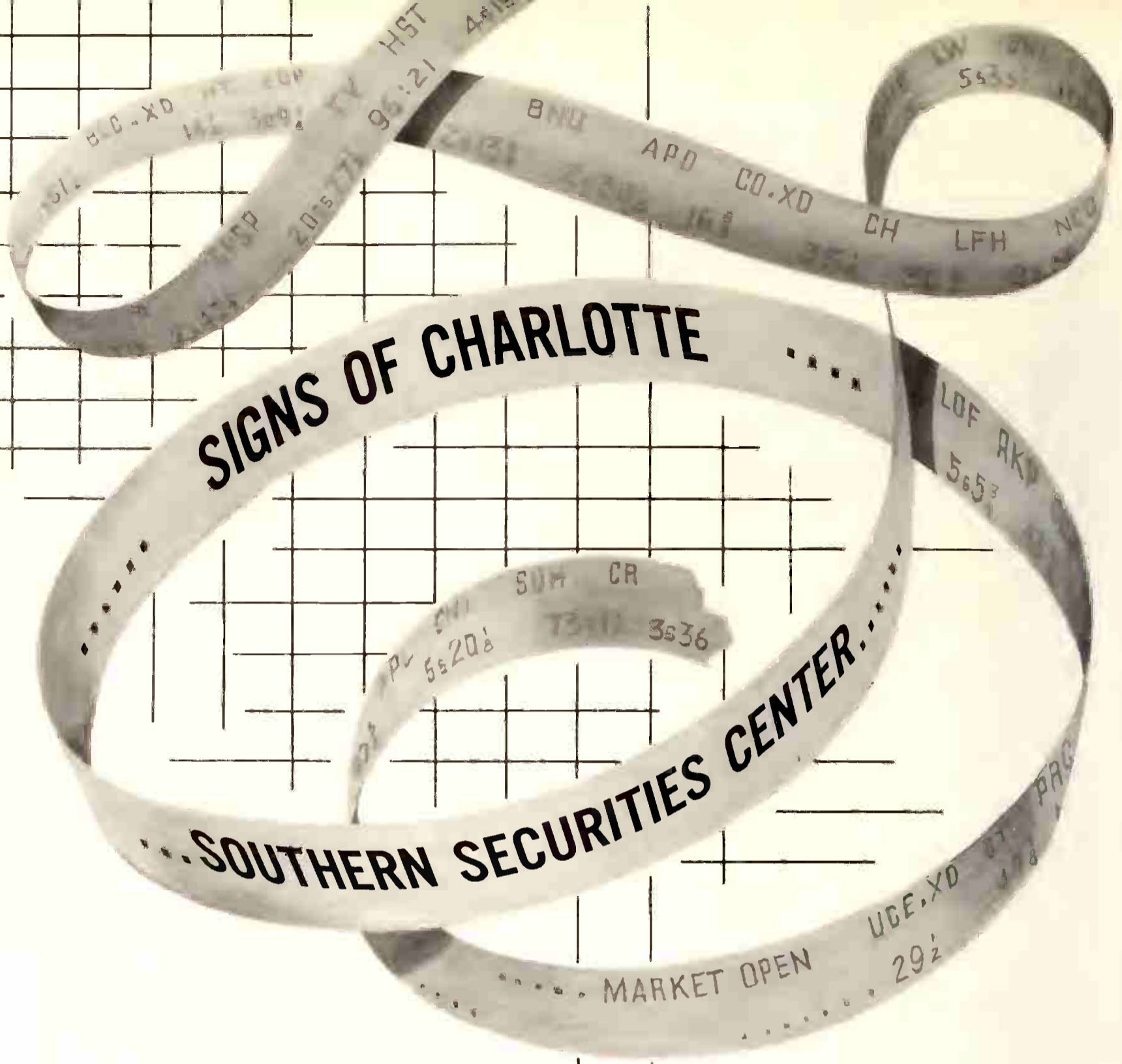
KANSAS CITY, MISSOURI

Radio - 50,000 Watts

TV - Channel 5

Nat'l. Rep.: THE KATZ AGENCY

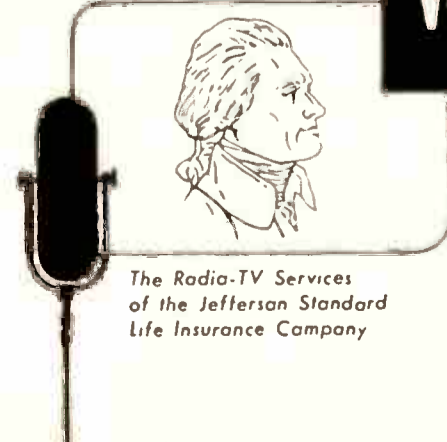
"It's a Meredith Station"



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 infinitely more important than its city size suggests. Speculate, for example, on the number of New York Stock Exchange member brokerage houses in Charlotte.

Nine such firms have invested in Charlotte branches. Only Dallas and Memphis among southern cities have as many. Forty-five cities larger than Charlotte and fifteen whole states have fewer SEM brokerage houses. And the growth of Charlotte as a market for securities is underlined by the fact that 4 of the 9 have been established since 1946.

Charlotte's out-size prominence as a market for securities proves once more that you sell the city short if you ignore the rich and prosperous area it serves—dependent upon it for air transportation, distribution, and many specialized forms of business and cultural activity, particularly—

—radio and television. Jefferson Standard Broadcasting Company's great area stations 50,000 watt WBT and top power WBTV, 100,000 watts on Channel 3, like Charlotte brokerage houses, help integrate many prosperous communities into one massive market for anything you have to sell.



Sparked franchise controversy: Ousting of U.S. Tobacco's private eye tv show, "Martin Kane," from its NBC TV Thursday nighttime spot aroused client, brought forth contention advertiser who has built an audience during his time period has certain claims to it. The show, whose slot will be taken over by Lever's "Lux Video

Theatre," has been selling U.S. Tobacco's products, via Kudner Agency, since 1949 and client, unpacified by offer of another time, has threatened to sue. Photo above shows Lloyd Nolan, one of four actors to play part of detective, during days when commercials were integrated into the show. Non-integrated commercials are now used

What are your "rights" to a time slot?

**Loss of time by network clients revives
hassle over the franchise concept**

by Alfred J. Jaffe

What are the advertiser's rights to a time franchise?

He talks about them but does he actually have any? Is he completely subject to the broadcaster's whim or policy? To what extent will the broadcaster recognize an advertiser's long-term claim to a specific time period as a matter of good customer relations? How about the law? Is there any legal support for the time franchise concept? Or is it just a trade term?

These questions have a burning relevance to the advertiser. The time franchise is one of the most important

controversy

factors in air advertising, especially in network tv, where nighttime periods are avidly sought, highly prized and jealously clung to.

A new urgency about the time franchise issue has arisen in recent weeks. A number of network tv clients have become aroused by projected tv program shifts, two of them involving NBC clients and shows which have been in their present time slots since 1949. There has also been talk of CBS' seeking to move the current sponsors of Edward R. Murrow's *Person to Person*—American Oil and Hamm Brewing—out of the tv show in favor of another client, rumored to be Ford. The question of the Murrow show is a rather touchy one since the current

sponsors took a chance on the show before it was known what kind of success it would be. Now that it is pulling down good ratings American and Hamm aren't exactly anxious to leave it. (CBS has denied asking the two sponsors to leave the show.)

While it is recognized that NBC is involved in massive program jockeying as part of its new bid for network leadership and while all the clients in question have been offered other periods, even those clients not affected are beginning to wonder where they stand. They see a cloud being cast over the time franchise concept.

The burning time franchise issue was fanned recently by the NBC announcement that Lever Bros. was mov-



Gets U.S. Tobacco's slot: Lever's move over to NBC was network coup. Above, Marge, Gower Champion in "Lux Video Theatre"



"Voice of Firestone": Tv's oldest commercial web show will lose time slot as result of NBC's revamping Monday night lineup

ing its *Lux Video Theatre* and *Lux Radio Theatre* over from CBS next season. The video show, whose ratings on CBS are being clobbered this season by the competition from *Dragnet*, is to be expanded to an hour next season.

More germane, however, is the fact that Lever's tv show will be installed in the 10:00-11:00 p.m. Thursday slot, first half of which is now occupied by U.S. Tobacco's *Martin Kane*, a show created by the client and its agency, Kudner.

To say U.S. Tobacco is upset about losing its time period is putting it lightly. The show is admittedly the firm's No. 1 salesman, takes the bulk of U.S. Tobacco's ad budget and is its only network exposure. A SPONSOR story two years ago (see "U.S. Tobacco glamorizes the dealer," 25 February 1952) pointed out that sales went from \$22 to \$27.5 million in the two-year period following the introduction of the am and tv versions of *Martin Kane*. (The radio show has since been dropped.) At that time U.S. Tobacco was spending 85% of its budget for radio and tv and its air expenditure is understood to be about in the same ratio now.

The fact that NBC has offered U.S. Tobacco another time slot is no consolation. *Martin Kanes* have come and gone—first it was William Gargan,

then Lloyd Nolan, Lee Tracy and now Mark Stevens—but whoever the actor was the fact remains that U.S. Tobacco's private eye has been trapping criminals on Thursday night since 1949. The public has become quite used to it. *Martin Kane's* Nielsens run in the neighborhood of 30 to 35.

While neither NBC nor the client and agency are willing to make statements about the case, SPONSOR learned

THIS WE FIGHT FOR

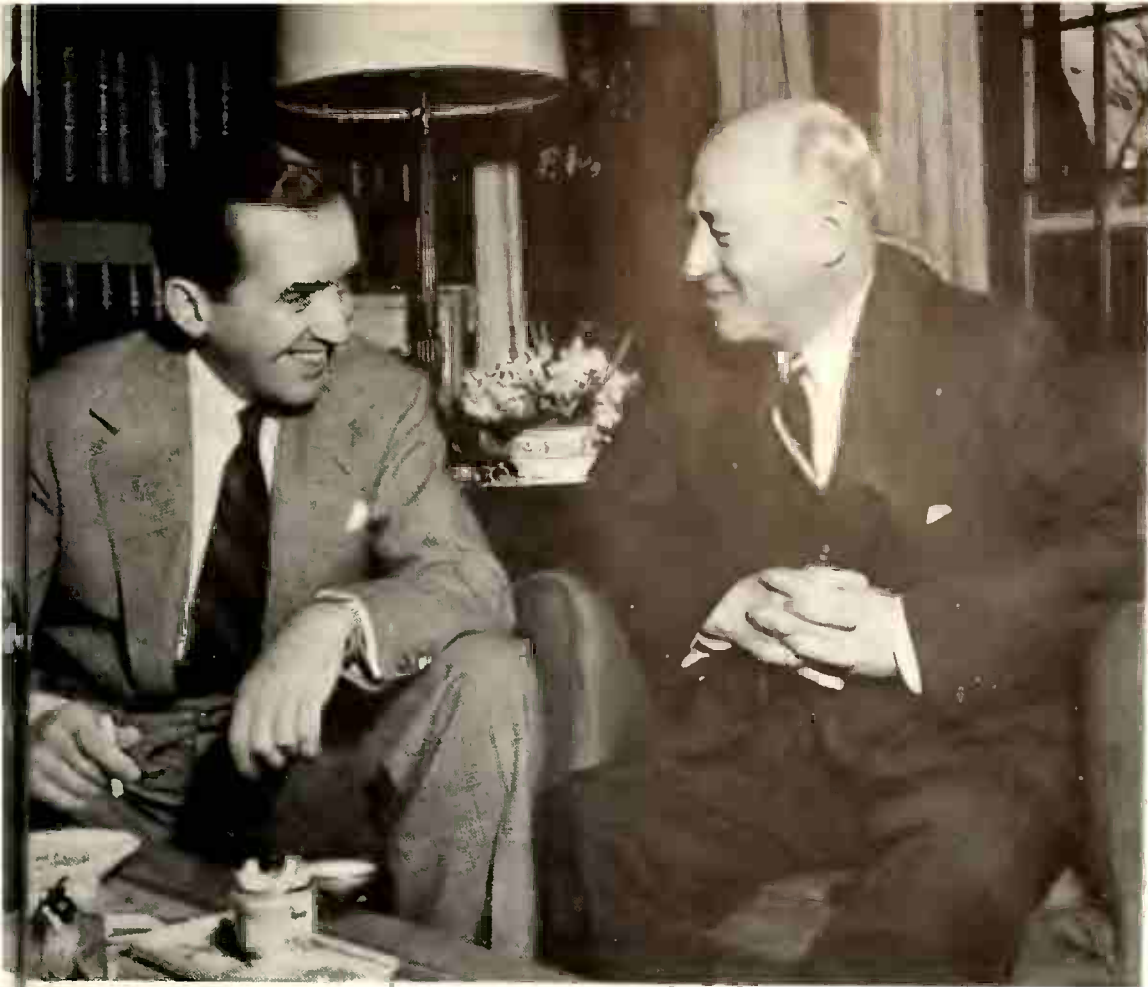
SPONSOR in this article seeks to delineate one of the controversies now getting the attention of admen and networks. As in the many hot industry issues covered in these pages over the years, SPONSOR fights for the fullest possible presentation of divergent views by both sides.

that the client stressed strongly its feelings that an advertiser who spends time, money and energy on a time period has some kind of vested interest in it. The client also argued that since the show was coming up with good ratings and wasn't followed by another network show anyhow, NBC couldn't claim *Martin Kane* was damaging to the Thursday night lineup, hence had

no "right" to take away the time period. U.S. Tobacco punctuated its complaint by threatening to sue, thus recalling the case involving P. Lorillard and *The Web* on CBS TV a year and a half ago.

Agency and client excitement was further fanned by stories of NBC's plans for the Monday tv lineup. While nothing official has been said it is common knowledge that NBC is preparing a herculean revamping of programs that night. Biggest change would be a new Sid Caesar show from 8:00-9:00 p.m. Affected would be *Name That Tune*, sponsored on alternate weeks by Speidel Corp. and Block Drug, and that grand old program, *Voice of Firestone*, a simulcast. The Firestone show has been heard on radio Monday nights for 25 years, with tv included the last four and a half. While the *Voice of Firestone* has been opposite Godfrey's *Talent Scouts* and could possibly do better in another slot, the client feels here, too, that its long association with the 8:30-9:00 p.m. period gave him certain rights and consideration.

The issue raised by the U.S. Tobacco and Firestone shows also touches on the basic question of who will control network programming in the future and the related question of who will decide what kind of audiences should be built for network tv. For example,



New Murrow sponsor?: Rumor CBS TV asked American Oil and Hamm Brewing to vacate Ed Murrow's "Person to Person" added fuel to franchise hassle, was denied by network

if the network seeks a large mass audience while the client actually prefers a smaller, more selective audience for a certain time period, whose point of view should prevail? And another problem: Will the growing network control of programming provide more, or less variety for the public?

To answer these and other questions relating to the time franchise concept, SPONSOR discussed the legal, moral and

practical aspects with a broad and representative list of agencies, advertisers, broadcasters and lawyers.

Many advertisers and agencies were not only concerned with the shifting about of sponsors. They took the long-term view that the tv networks, led by NBC, were marching relentlessly toward the magazine format, with the networks in complete editorial control. This seemed to be the core of

the problem. A lot of them don't like the idea. They feel that magazines and networks are such different media that the magazine concept won't fit into the broadcasting framework. But even those who struck hardest at the participation type of network advertising wondered whether they could do anything about it as long as the networks are riding a seller's market.

This fear was not universal. SPONSOR found a striking variety of opinions on the sponsor's side of the fence. There was a practical recognition among some of the competitive problems of the networks, and a realization that somebody is going to be hurt on occasion because of the tough fight going on for network leadership. There were some who shrugged and said, "We'll wait. One day the shoe will be on the other foot." Others felt the network business was one of expediency all along and why be excited about it now?

NBC, at whom most of the fingers were pointing, had nothing to say in direct rebuttal but the past statements of its fluent president, Pat Weaver, probably sum up as well as anything the network response to the advertisers' concern. To Weaver network editorial control is a desirable thing and he is making no secret of the fact that NBC is working toward that end. It is the network's function, Weaver believes, to provide a broad balance of

(Please turn to page 110)

THE PRO-FRANCHISE CASE

1. The advertiser who invests time, effort, money in building a show and calling attention to it has contributed to building the network's standing. He should, therefore, have some rights to the time period for which he has helped create an audience.

2. When networks were building up in their early days they urged advertisers to come in on the ground floor and create franchises. Now that the tv networks are riding a seller's market they have conveniently forgotten their former arguments.

3. All businesses treat steady customers with a certain extra consideration. The networks should be no exception. If they act arbitrarily to their customers they will alienate them and drive their business to competitors or to competitive media, hurting whole industry.

THE ANTI-FRANCHISE CASE

1. High cost of tv requires webs to deliver for clients biggest possible audience from show to show. This can only be accomplished if network can control and shift programming. Webs cannot allow clients to interfere via the time franchise concept.

2. Stations as licensees of the federal government have a responsibility to the public, not to the advertiser. Since they are legally responsible for programming they cannot abdicate responsibility by their giving franchises to the people who buy time.

3. Networks are business ventures that must compete successfully against other networks if they are to stay solvent. To admit that advertisers have strong legal or moral right to their time periods would be to cripple the competitive powers of the networks.



How Longines programs for middlebrows

Basis of Longines-Wittnauer radio approach is to use three programs for a total of five quarter hours weekly in daytime, five at night as of this fall. These combine for contiguous rates. Biggest show is "Symphonette," (top, below) under Michel Piastro (at left). Others include: "Choraliers" (middle) and tape of "Chronoscope" tv show



LONGINES

Watch firm's \$3 mil

Many of the country's top watch firms—like Bulova, Benrus, Gruen and Helbros—put their Sunday punch in television.

But Longines-Wittnauer, one of the top prestige names in the watch business and an American-Swiss firm that racked up a SPONSOR-estimated \$26,250,000 in net sales for a 1953 net income of \$1,060,282, concentrates on radio.

Explained Myer Fred Cartoun, Longines' board chairman and its top executive, in a recent memo to dealers:

"We have found that a solid schedule of radio broadcasting forms the broadest possible foundation for our national advertising. Radio broadcasting reaches more people per week than any other form of advertising—for the very simple reason that 45 million homes listen to radio every week whereas not much more than half of these homes are equipped with television sets."

The \$3,000,000 contract which Longines signed last month with CBS Radio is certainly solid. It calls for a current schedule of eight sponsored quarter hours per week on the full CBS Radio web. As of September, two more segments will be added for a weekly total of 10 quarter hours.

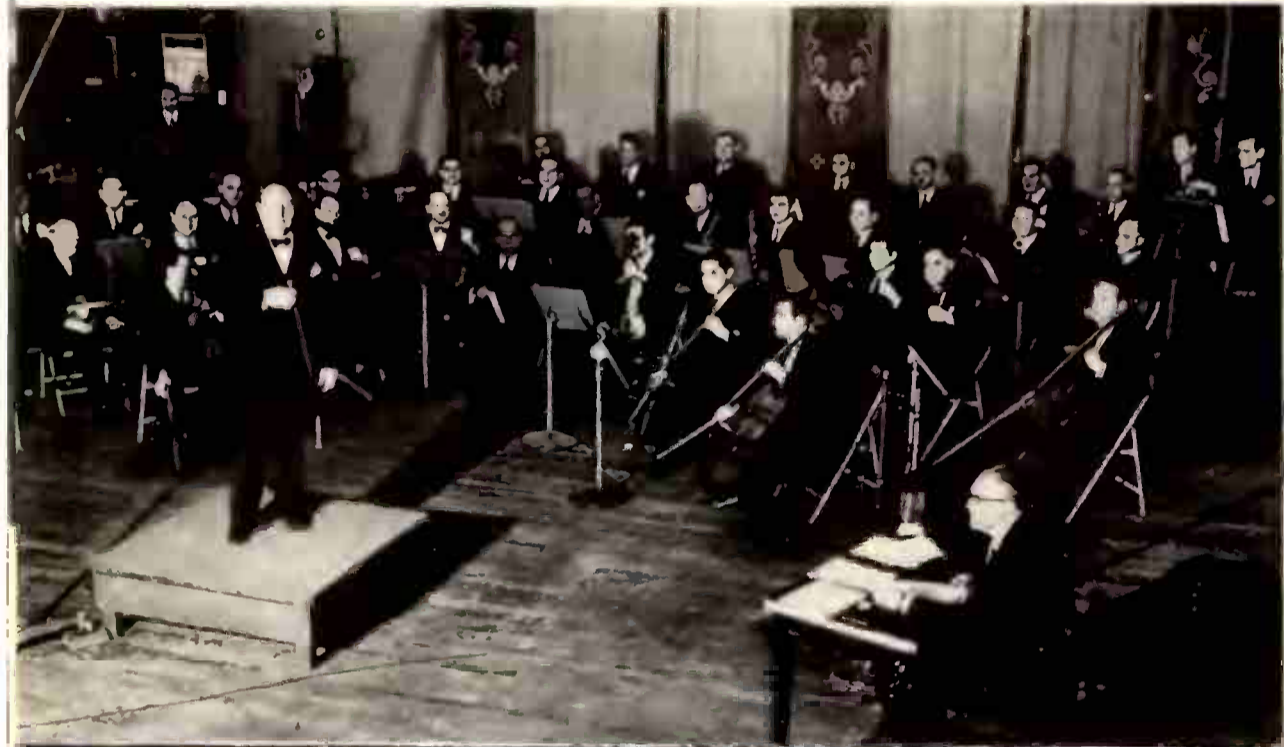
It also offers the broadest possible foundation, since it will span a full week. Longines-Wittnauer will have, as of this fall, a radio network show going every day of the week.

In terms of quarter hours, the fall of 1954 schedule represents a 150% increase over the amount of network quarter hours in the fall of 1951 (see story, SPONSOR, 5 November 1951).

All of this new schedule will be aimed at the nation's 45 million radio homes in which, Longines feels, there are probably as many potential buyers for "The World's Most Honored Watch" or the Wittnauer companion line it manufactures.

But the company's basic program philosophy, as well as the program-

SPONSOR



Radio's biggest watch advertiser

Radio contract calls for total of 10 quarter hours weekly by September

ing ingredients, have varied even less over the years than one of Longines' deluxe chronometers.

Longines-Wittnauer is using on CBS Radio two music programs with which it has been identified for many seasons: the *Longines Symphonette*, a program of classical and semi-classical orchestral selections, and *The Choraliers*, a chorus of male voices singing standard favorites, show tunes, ballads and light classics. In addition, there will be a 15-minute taped radio version of *Chronoscope*, a low-cost news analysis program which the watch firm has used for four years on CBS TV.

The difference between the present Longines air tactics with these shows and past schedulings is this:

1. The Sunday afternoon (2:00-

2:30 p.m.) version of *Symphonette* remains intact on CBS Radio. But the program has been extended to an extra half-hour version on Saturday evenings, 5:30-6:00 p.m. Thus Longines will have two weekend musical shows instead of the previous one.

2. Longines has moved into evening "strip" programming in a big way. As of September the watch firm will hold down the 7:30-7:45 p.m. spot Monday-through-Friday on CBS Radio. Currently, it occupies four of these five slots. The Monday evening slot will go to Longines this fall. The *Sym-*

phonette will be aired in a 15-minute form on Monday, Wednesday and Friday. The *Choraliers* show is now occupying Tuesdays and Thursdays, 7:30-7:45 p.m. *Symphonette* is also aired locally on WNBC, N.Y.

3. In addition, there will be the 15-minute radio version of *Chronoscope*. This is due to move into the 1:00-1:15 p.m. Sunday spot. Actually this radio show will be a taped-and-edited-down version of the watch firm's regular tv show.

Is this just a checkerboard pattern, picking up slots as they fall open? Not for a minute. The Longines-Wittnauer radio lineup was built with the care afforded a jeweled movement.

When you consider the schedule in
(Please turn to page 98)

case history

Longines has sizable tv expenditures although bulk of air budget is in radio. Watch firm sponsors "Chronoscope" on CBS TV, as well as

special hour-long holiday tv extravaganzas. Below, H. J. Cowan, ad mgr. (standing), A. Cartoun (right), radio-tv mgr., at Xmas tv show



The Chicago touch: it may give you the show you need

Although many Chicago stars were lured away, the Windy City feeds almost three dozen shows to radio-tv networks today

Dozens of radio and television's best performers, directors, producers came out of Chicago. A roster of shows ranging from *Amos 'n' Andy* to *Ma Perkins* first went on the air from Chicago. At least four of the nation's top 30 agencies in radio-tv billings are in Chicago, and most of the others have large Chicago offices. Many major radio-tv clients, whether they place their air advertising through Chicago, New York or Hollywood agencies, are located in and around the Windy City.

But when it comes to shopping for a new network show many admen are as likely to drop the word "Chicago" at a planning session as they are to suggest moving the company offices to the Fiji Islands.

Chicago has developed the reputation for a creative touch which builds entertainment values out of ideas, low-key suggestion, homegrown talent and sheer imagination—rather than from star names and program formulas. It

has, in fact, become a cliché that Chicago is "creative."

Cliché or not, Chicago's creativity is worth an advertiser's attention. This is not to suggest that a mass migration to Chicago may be the solution to television's twin problems of high cost and galloping consumption of program material. But the facts suggest that Chicago should not be overlooked by specific clients with specific needs.

The company which wants a show built on ideas rather than names in an effort to conserve program costs; the advertiser who wants an informal show because the nature of the product is more suitable to a low-key approach than the big star showcase—these clients may be missing the opportunity to get what they need if they overlook Chicago when show-shopping time rolls around.

This article, then, will seek to give you an appraisal of what Chicago has contributed to radio and television

and will suggest ways in which you might enter the Chicago program mart. It's not intended, however, to stir up the issue "Which is better—Chicago or the two Coasts?" Each radio-tv creative center in the U.S. is good for what it does best. And this article will explore what Chicago does best.

* * *

Back in the early 1930's Chicago was the tail that wagged the network dog. From the shores of Lake Michigan came a round-the-clock stream of shows bearing the Chicago label.

Hundreds of thousands of housewives turned to their radios in the daytime—bearing out a then-new theory of a rising NBC executive named Niles Trammell—to dial made-in-Chicago soap operas. The roster was long, and included such sudsy serials as *Guiding Light*, *Woman in White*, *Bachelor's Children*, *Mary Marlin*,

Juvenile shows: Two big sponsors, Mars and Kellogg, air the Chicago-produced "Super Circus" every Sunday afternoon on ABC TV

Farm shows: Chicago is center of nation's agricultural heart, originates many farm-appeal programs like MBS' "Man on the Farm"





SECOND-LARGEST CITY IN THE U.S., CHICAGO IS AGAIN FIGHTING FOR THE NO. 2 SPOT IN DEVELOPING RADIO-TV PROGRAMING

Young Dr. Malone and *Ma Perkins*. The Blackett-Sample-Hummert agency (now Dancer-Fitzgerald-Sample) quickly became a factory that dealt in emotional conflicts geared to sell Procter & Gamble soap products on radio.

Chicago radio entertained a generation of moppets and teenagers, too. In the early evening, such Chicago-originated juvenile serials as *Orphan Annie*, *Tom Mix* and *Jack Armstrong* sold carloads of Ovaltine and Wheaties.

Sundown didn't end Chicago's role

in network programing. *Amos 'n' Andy*, *Fibber McGee & Molly*, *First Nighter*, *Curtain Time*, *Lum & Abner*, *Clara Lou & Em*, and the original *Lights Out*, created by Willis Cooper, poured out of the nation's loudspeakers as families gathered in the living room to listen after supper.

Chicago probably also led in the field of spot radio. Prior to 1939, as station reps recall it, Chicago agencies placed more spot business by far than did agencies of any other top U.S. city.

Then came the Great Exodus.

The first big Chicago star to move was Jim Jordan (Fibber McGee) who decided in the late 1930's that Hollywood offered greater opportunity and a nicer climate.

The two top radio networks—NBC and CBS—meanwhile found that their Central Divisions were outgrowing, in some ways, network headquarters in New York. Many of the Chicago web executives, like Niles Trammell, Sid

(Please turn to page 84)

34 RADIO AND TV SHOWS ARE FED FROM CHICAGO STUDIOS TO THE NETWORKS

ABC RADIO

AMERICAN FARMER
ANONYMOUS*
AUSTIN KIPLINGER
BREAKFAST CLUB
PAUL HARVEY NEWS
QUINCY HOWE

ABC TV

BREAKFAST CLUB
IT'S ABOUT TIME*
SUPER CIRCUS
WRESTLING FROM RAINBO

CBS RADIO

THE CHICAGOANS*

CBS TV

(NO PROGRAMS)

DU MONT

CHICAGO SYMPHONY*
DOWN YOU GO
MUSIC SHOW*
SATURDAY NIGHT WRESTLING

MUTUAL

BACK TO GOD
CHICAGO THEATRE OF THE AIR
ENCHANTED HOUR*
FIFTH ARMY BAND*
HEADLINE NEWS
LADIES FAIR*
MAN ON THE FARM*
REVIEWING STAND*
SKY KING

*Indicates sustaining show

NBC RADIO

ALEX DREIER NEWS
NATIONAL FARM & HOME HOUR
UNIV. OF CHI. ROUNDTABLE*
WELCOME TRAVELERS

NBC TV

DING DONG SCHOOL
HAWKINS FALLS
KUKLA, FRAN & OLLIE
MR. WIZARD
WELCOME TRAVELERS
ZOO PARADE

Comedy: Gentle humor of NBC TV's "Kukla, Fran & O'lie" made it one of first hits in tv. Sponsored by Swift, it comes from Chicago

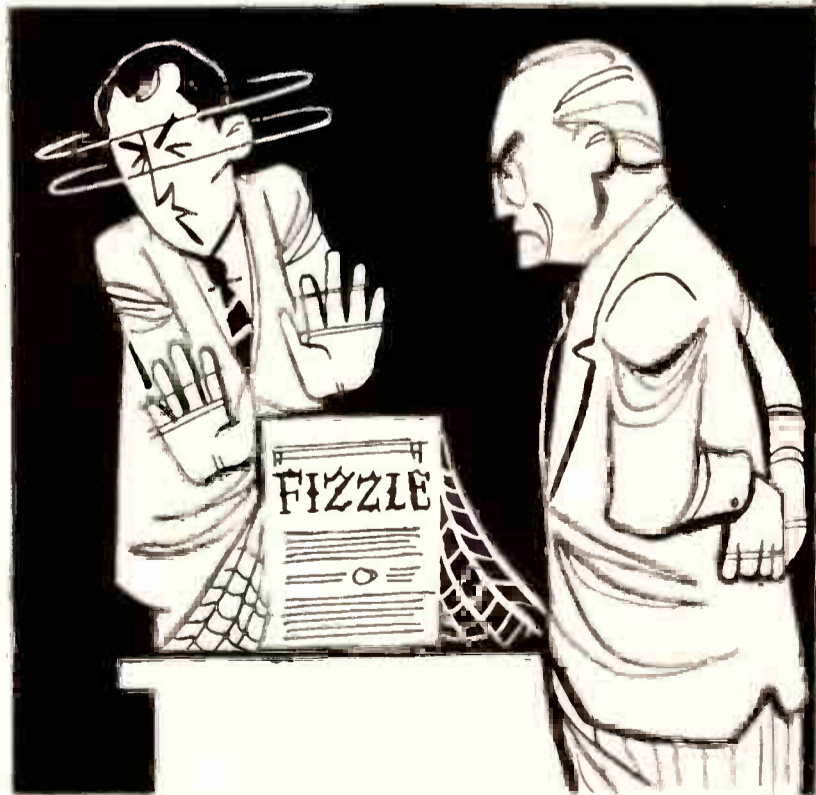
Talent: Camera caught Garroway up in theatre balcony in Chicago days. Chicago tv has looked up to his relaxed style ever since



AD MANAGERS: 4 ways to avoid the ax when sales dip

These helpful hints for the besieged ad manager from a man with long experience in sidestepping the advertising world guillotine

1. Blame economic conditions: When sales dip, the president calls you in and says, "Well, how about it, Jones?" If you're not prepared, you might be out by that evening. But if you're on your toes, you'll whip out the *Wall Street Journal*, the *New York Herald Tribune* box on economic indicators and the latest charts from *Business Week*. Placing them under the boss' nose, you say: "Well, sir, we're doing better than economic conditions throughout the country warrant, sir. Everybody's sales are down; things are tightening up. We're really not badly off." This argument is fine but what if economic conditions are NOT bad all over. In that case, a major shift in tactics is required, although you must still avoid shouldering any blame. It's now time for the fast-on-his-feet ad director to use Alibi No. 2.



2. Blame the package: If everybody's doing fine but you, don't wait for the boss to take the initiative. Bring in your product, dump it contemptuously on the boss' desk, and snort: "I ask you, sir. Could you sell THIS if you were me?" Never mind that this is bad English; it's good drama. Poke the package with your finger. Point out that it's old-fashioned, won't stand up by itself, the print is in 6-point, the colors have low visibility and the housewife can't open the package without a crowbar. You convince the boss that the package should be changed: it takes several months to change it. By then anything might happen. But be careful of your facts and check first whether the package hasn't recently been revised or tested. Supposing the package has just been redesigned? And sales still are on the downgrade? You can always use Alibi No. 3.

The advertising manager who supplied the four ingenious suggestions on how to keep from being fired (below) works for a company with a budget in the vicinity of \$2.5 million. He has used or has seen all four methods used to avoid the ax when sales start to dip. Since some admen have been seen on Madison Avenue, New York lately looking for odd jobs, SPONSOR thought the advice of a man who's learned to skate on thin ice without breaking through is worth passing on.

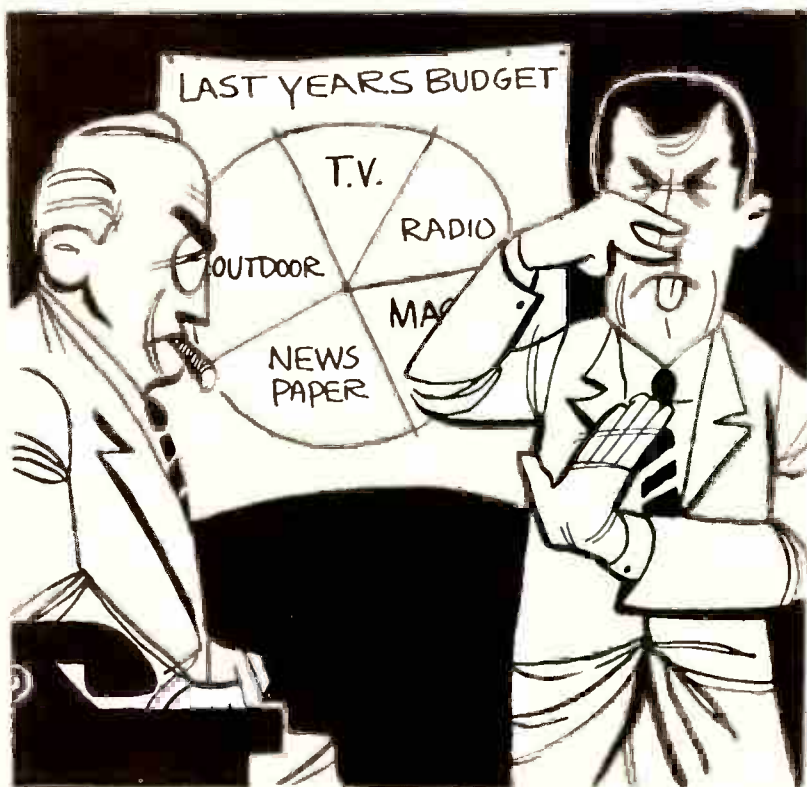
This report incidentally is a by-product of SPONSOR's research for its All-Media Evaluation Study. If you think motivations like not wanting to get fired occasionally influence media selection and other decisions, you're absolutely

3. Blame the media used: This is the classic "Divide and Conquer" strategy. If you're in print and billboards, bring in radio and tv facts and figures. Dig up case histories on corporations successfully using a media pattern different than yours. Or, if you're in magazines, call any network salesman or a station rep. He'll load you down with statistics on why you should be on the air. Take all this material to the boss, spread it out before him, and state, meekly, "Guess you were right all along, sir. We've been in the wrong media. But I'm changing all that *right now!*" This gives you anywhere from three to six months of grace in which you interview endlessly the salesmen from media other than those you're using and write lengthy memos. If this works, fine. If it does not, you are forced to play your last card in this high-tension game—Alibi No. 4.

right. In fact, the situation is so absorbing that an entire article in the All-Media series will be devoted to "Why admen buy what they do" in the near future. (This issue's article in the All-Media series appears starting on page 38. The subject: psychology of media.)

Here then is a veteran ad manager's advice on how to avoid the ax. He is, by the by, a man experienced in the use of all national media. His firm spends a third of its budget in the air media and sales are doing nicely.

No great histrionic talents are required to make these suggestions work: no elaborate props are needed. Just be your usual forceful, dynamic self and keep in mind P. T. Barnum's famous advice about giving even breaks to people.



4. Blame the agency: When all else fails, your ad counsel is the ideal Fall Guy. Say: "Well, Chief, I didn't want to say anything before, but those ivory tower guys up at the agency—they don't know what they're doing. We need a new approach, a fresh start. Give me a free hand and I'll work something up with them that'll really start things booming again." If you have the right amount of folksiness in your voice, you get the free hand. Call in the agency. Scrap the current campaign. It takes a month to plan a new one; six months to get it going. If sales still refuse to climb, you then make the final step: Fire the agency. "However," SPONSOR's friendly ad manager-advisor said, "by this time two years will have gone by. Conditions will have improved. Remember! The main trick is to keep your own job when everyone about you is losing his."

I. The psychology of media

Part 20 of SPONSOR's 25-part All-Media Study tells what current testing has uncovered and summarizes 20 years of pre-tv experiments

by Ray Lapica

If you're still asking, "Which medium is best?" after reading this far, you may be making a mistake.

Much more important—all research shows—is to ask, "How can I use each medium best?"

SPONSOR's examination of the psychology of media over a several-month span hammers down this point:

Each medium can be used successfully. Each medium has unique tangible and intangible (psychological) advantages. The wise advertiser is one who studies these carefully *in relation to his own product* and applies them.

SPONSOR's study of the psychology of media followed three channels:

1. Searching out current tests involving tv and other media. (There were surprisingly few in commercial circles; the schools and the armed forces lead here.)

2. Reviewing the important eye-vs.-ear or sight-vs.-sound testing of the last 20 years of the pre-tv era. (The principles they uncovered have long been used by admen, including copywriters.)

3. Interviews with leading psychologists in the field. Here SPONSOR ran into a roadblock: Most psychologists working in advertising are more concerned with motivation research than media. In fact, several said learning why people do what they do is more important than learning how best to reach them. None denied, however, that after you've learned what motivates your customer, you still have to decide which media you'll use to try to influence him.

SPONSOR's research uncovered one important byproduct: that the psychol-

ogy of the media buyers (space and time) is sometimes as important as the psychology of the media themselves.

As a result, this three-part article on the psychology of media will run in three consecutive issues and cover these points:

- Current and pre-tv laboratory experiments with learning, memory, retention and persuasion.
- What the psychologists and researchers say about the psychological qualities of various media.
- Why admen buy what they do.

In this article you'll find four examples of current or recent testing involving radio and tv (see tables pages 40, 41), Joseph T. Klapper's findings in surveying the 1930-1949 period of media experimentation, an objective report on what Professor Paul F. Lazarsfeld of Columbia University's Bureau of Applied Social Research actually found in his historic 1949 newspaper-vs.-radio study, a summary of the Harvard psychological studies of the early 1930's and the experiments of Dr. Frank Stanton, now president of CBS, while he was an instructor at Ohio State back in 1933.

Little current research: There is no argument that tv is the greatest advertising medium yet invented. It's become a cliché among some researchers to say, "Yes, tv is three times or five times more effective than radio or print." But where's the objective evidence? SPONSOR found little research among media, advertisers or agencies

STUDY IN BOOK FORM

SPONSOR's All-Media Evaluation Study will be published in book form in the summer after the remaining articles in the 25-article series appear. Price has not yet been determined, but you may reserve a copy now. Just send a card.

on tv's effectiveness compared with other media regarding such basic factors as learning, retention and persuasion. On the other hand, the armed forces and colleges throughout the country are trying to find out how tv compares with film, sound, print and classroom lectures as a teaching vehicle. The aim is obvious: If you can do a good job with tv, the saving on instructors alone would be astronomical, to say nothing of increased learning among the troops or students.

One shrewd adman told SPONSOR: "It's like this. Radio is scared to test. Tv doesn't have to. The agencies don't want to be bothered. And the advertisers don't want to pay for it. So we'll sit back and let the schools uncover what they can. Then we'll criticize them for not being business-minded."

Actually radio has no reason to fear objective research. Two of the four tests summarized on pages 40 and 41 show that radio seems to draw bigger crowds to stores than tv or newspapers, dollar for dollar, and secondly, it scores remarkably high, compared with tv, in memory tests of brand names and sales points of established prod-

(Article continues page 40)

SPONSOR's All-Media Advisory Board

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WHAT 20 YEARS OF PRE-TV TESTING UNCOVERED ON PSYCHOLOGICAL ADVANTAGES OF MEDIA

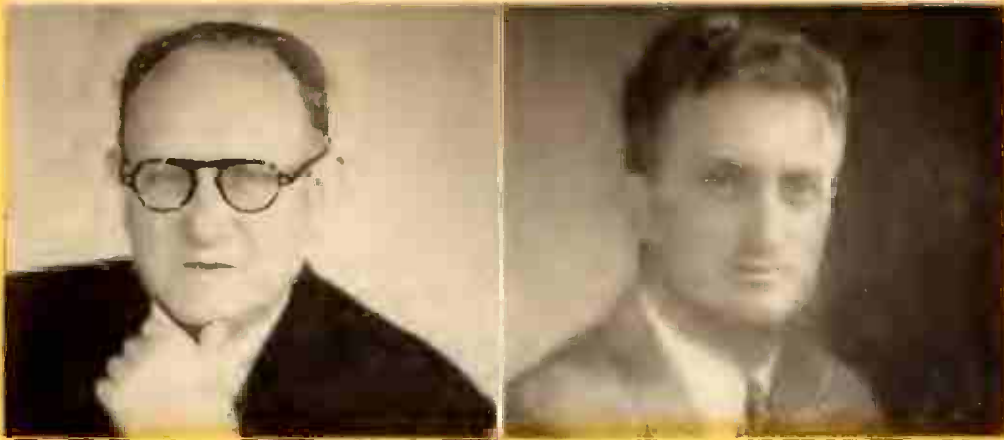
(as reported in 1950 by Joseph T. Klapper, then of Bureau of Applied Social Research, Columbia University, in his book "The Effects of Mass Media")

1. A number of laboratory experiments in the field of teaching and persuasion over the years indicated:

- ★ You retain more of simple and brief material if you get it by sight and sound (visual and aural presentation) than by one medium alone.
- ★ You retain more of simple and brief material when you hear it than when you read.
- ★ Findings of whether you retain more of lengthy or complex material when heard or read are conflicting. Research indicates reading skill may be a major criterion. It's possible that print may be more effective for the better educated or those with high reading skills while radio may be more effective for those of lesser reading skill.
- ★ Face-to-face discourse is more effective persuasive agent than is transmitted voice, which in turn is more effective than print.
- ★ Screen elicits high degree of recall, but only one brief study suggests it is any greater than the degree of recall elicited by other media.

2. Each mass medium studied is given certain advantages by various writers. Some points have been empirically demonstrated; some are patently true; others are wholly conjectured. In general:

- ★ *Print* lets reader govern pace and occasions of exposure. It permits successive re-exposure and allows for treatment at any length. Of all mass media, print is apparently least reluctant to publish minority views. Publications specially designed for such expression are extremely effective persuasive agents.
- ★ *Radio* reaches audience not as often reached by other mass media. This audience tends to be more poorly cultured and more suggestible. Radio affords listener some degree of participation in actual event and thus approaches face-to-face contact. Radio has been alleged to possess unique persuasive capabilities because of its often being first medium to communicate news, and because of group feeling alleged to be experienced by audience. These last two allegations are neither supported nor disproved by existing empirical evidence, at least prior to 1949.
- ★ *Screen* is believed to enjoy unique persuasive and pedagogical advantages because it presents concrete visual material. These concrete settings, other factors are believed by some to make films capable of taking "emotional possession" of children. Children and some adults also tend to accept without question information presented in films. It has not been shown other media don't get similar effects.
- ★ *Face-to-face discourse* is generally regarded as most effective "medium" for teaching and persuasion. Reasons: flexibility, immediate provision of regard or punishment, other characteristics deriving directly from personal relationship involved.
- ★ *Combination* of one or more mass media supplemented by face-to-face contact is believed by some observers to be in itself a superior persuasive device. (It has characterized several highly successful propaganda campaigns.) But this is conjecture rather than proven fact. Controlled Army experiments showed film plus lecture for instruction in map reading was superior to using only one method.



Dr. Ernest Dichter (left), president, Institute for Research in Mass Motivations, father of depth interviewing in U.S., and Dr. Albert D. Freiberg, v.p. of Psychological Co.p., are two of the psychologists SPONSOR interviewed for facts on psychology of the media

ucts and services.

The first test, made by the Advertising Research Bureau, Inc., of Seattle, follows a pattern of several others run by ARBI in which radio did as well as or better than newspapers and tv. However, you'd need to know whether equal frequency (instead of

equal dollar expenditure in each medium) wouldn't reverse the findings before you drew any firm conclusions.

The second test mentioned above was made by the Schwerin Research Corp. in New York. The firm studied tests of 64 commercials (radio and tv) used in the same campaign. The audi-

ence remembered the brand name and some sales point better via tv for new products, but there was little difference between radio and tv for established products. Although the "high" and "low" spread for each group would make it dangerous to generalize, it would seem that an advertiser might think hard before he decided to spend three times as much on a tv campaign as on a radio campaign for an established product.

However, one expert told SPONSOR about this kind of test: "Recall is only one factor in measuring advertising effectiveness. I've found there's often little correlation between recall and sales." Others, of course, maintain that if the consumer doesn't remember your product he isn't apt to buy it.

The type of testing being carried on in the universities is shown below (left). Dr. Edmund S. Carpenter of the University of Toronto is conducting a series of such inter-media learning tests with the cooperation of the Ca-

Tests indicate which media are "best" under certain conditions

1. LEARNING: Tv has edge over radio, print in University of Toronto test

130 University of Toronto students were given difficult lecture on "Linguistic codifications of reality" in March 1954. Equal groups watched on tv, listened over the radio and read the lecture in manuscript. Students were selected from same year, same course and were divided equally by academic standing checked through high school and university. All were then given the same examination which was divided into two parts: content and understanding. Here is one breakdown:

MEDIUM	LOW GROUP (D-, D)	MEDIUM GROUP (C)	HIGH GROUP (B+, A)
TELEVISION	72%	75%	85%
RADIO	67%	72%	70%
PRINT	60%	67%	68%

Above shows students scored highest via tv no matter whether they were in the lowest, the medium or the highest group. Caution: Same experiment was run with addition of groups who saw the lecture as movie, heard it as classroom lecture, heard it in a small informal discussion group and watched it at home over tv seven groups in all. Results were unavailable as SPONSOR went to press and will be published in detail next issue. This and other similar tests are being conducted by Dr. Edmund S. Carpenter of university's department of anthropology with cooperation of CBC.

2. MEMORY: Tv seems better for new product, radio for old in Schwerin tests

Schwerin Research Corp. ran a study recently based on tests of 64 commercials for a variety of products. Firm covered cases in which it had tested both a tv and a radio commercial of same length and in same campaign. Standard Schwerin unaided remembrance technique was used shortly after each sample (studio audience) was exposed to a commercial. These were results, reported exclusively to SPONSOR:

	NEW PRODUCTS	ESTABLISHED PRODUCTS
% remembering brand name		
RADIO	70%	88%
TELEVISION	94%	90%
% remembering brand name and some sales point		
RADIO	51%	65%
TELEVISION	71%	67%

President Horace Schwerin told SPONSOR, "There seems to be especially strong evidence that one of the greatest advantages of television is in area of establishing new products. It would seem to follow from this that radio would be relatively strongest in area of reminder and repetition copy." He adds: "Criterion of whether a product will do better on tv than on radio seems usually to hinge on whether its main sales points can be demonstrated."

nadian Broadcasting Corp.'s radio and tv facilities. First reports indicate that face-to-face is superior to other forms of teaching but tv is superior to radio or print.

The fourth type of test reported on below, the American Broadcasting Co.'s eye-vs.-ear test of toothpaste ads, is two years old but is summarized in this article because it has not only not been publicized before but it has a novel twist to the usual sight-vs.-sound experiment. Designed by Oliver Treyz, now ABC Radio Network director, the test consisted of asking 1,000 housewives which of two toothpastes they wanted as a free sample. They were then given one ad to read and allowed to listen to a commercial on a record player for the other brand. The twist was this: The toothpastes were given different names (Thompson and Wilson), the magazine copy was used for the radio commercial and then rotated along with the brand names.



G. Maxwell Ule (left), K&E v.p. and research director, calls air media dynamic, print media static. Dr. Gerhart Wiebe, CBS Radio psychologist, feels radio joggles imagination more than any other media. Their theories will be detailed in next media article

Eight different combinations were used, and all eight were rotated among the housewives. Result: The gals preferred the product they heard to the one they read about by some 22% (55 to 45%).

With the advent of tv this type of (Please turn to page 102)

NEXT ISSUE:

Part 2 of "Psychology of Media" will conclude the survey on sight-vs.-sound testing and SPONSOR's interviews with prominent psychologists. Part 3 will follow and will conclude examination of psychological aspects of media by analyzing factors influencing choice of media—and they are NOT what you think.

Don't draw sweeping conclusions from these. They are indications only. Samples are too small, and hundreds of similar tests will have to be made before firm general conclusions can be drawn. SPONSOR presents four tests only as examples of the most recent work in the field.

3. PULLING POWER: Radio outpulls tv and newspapers in ARBI test

Advertising Research Bureau, Inc., of Seattle has run only a few tv-vs.-other-media tests as against over 240 radio-vs.-newspapers sales tests, mostly for retailers. Of tv tests, most have shown radio pulls as well as or better than tv or newspapers if same amount is spent on each. Here are results of three-week test involving national packaged product selling in seven stores in one metropolitan market:

MEDIUM	TRAFFIC PRODUCED
RADIO	44%
NEWSPAPERS	32%
TELEVISION	19%
ANY COMBINATION (more than 1 medium)	5%

SOURCE: Broadcast Advertising Bureau, which rounded off figures.

Above raises prime question, agency men say: "Might you not be penalizing tv by using same amount of money? Shouldn't you use same frequency? Until you do enough tests of frequencies, as well as dollar amounts, no firm conclusions can be drawn." BAB points out this significant fact unearthed by ARBI: Radio is less explicit than tv or print and shoppers are less apt to reject merchandise because "that's not the way it looked in the paper or on tv."

4. PERSUASION: Women prefer item heard about to one read about in ABC test

American Broadcasting Co. decided to make an "eye vs. ear" test by offering two different brands of toothpaste to 1,000 housewives over two media. Two ads were therefore selected, each for a national brand. Copy was then reproduced in eight forms—four as magazine ads and four as radio announcements. Both brands were renamed "Wilson" and "Thompson" in the copy, and the copy was alternated as well as the names in both the radio and print versions. Interviewers then called on 1,000 housewives. They said they were offering a free sample of a new toothpaste and asked them to take their pick of two brands after listening to a commercial for one and an ad for the other. Each housewife was exposed to only two messages (print and via record player). Since the ads as well as the brand names were rotated in both media, the only factor affecting choice was sound-vs.-sight, ABC felt. The result:

45% chose brand exposed to housewives via sight
55% chose brand exposed to them via sound

ABC's conclusion: The human voice (ABC commentator's in this case) makes the difference; radio is more persuasive. Test was planned by Oliver Treyz, while he was research director (he's now ABC Radio Network director) and carried out by independent research firm. Although two years old, test is reported here for first time. It presents novel twist on usual sight vs. sound type of research. Other researchers told SPONSOR such testing is too removed from actual advertising situation, but Treyz says he avoided usual pitfall of consumer panels, which give opinions only, by simulating actual buying process in which housewife reacted in "selfish or normal manner."



How radio-tv put pep in VCA

VCA's heavy air spending, \$2.8 million in 1953, boosted Rybutol sales 25%

by Evelyn Konrad

Once there was a little boy with the traditional paper route in a New York City neighborhood, but he was a very little boy and couldn't shout as loudly as his competitors. He found, however, that by ringing more door bells and by handing the housewife her mail or milk bottles with the newspapers, he could sell more newspapers than the bigger boys on the route.

Today, Morton Edell, president of the Vitamin Corp. of America, is still using his boyhood techniques of frequency-impact and come-ons to sell his firm's major product—Rybutol, a vitamin compound for people over 35.

As president as well as top advertising strategist of VCA, Edell feels that his advertising must accomplish two functions:

1. Educate the public to the value of a preventive rather than curative medicine, particularly since a vitamin's beneficial effects are obvious only in their absence.

2. Keep the druggists at the retail level pushing the VCA brand.

"It's the druggist who actually transfers Rybutol from his counter into the customer's hand," Edell explains. "And he's more likely to push a product that's backed with heavy national advertising."

Never one to do things on a small

scale, Edell has used network and spot television in massive doses supplemented by spot radio to sell Rybutol. His latest net tv buy is *The Goldbergs*, Du Mont, Tuesday 8:00-8:30 p.m., with a 160-station lineup for the next two years. The price of this two-year contract: an announced \$5.5 million.

This show represents a good 50% chunk of VCA's estimated \$5 million ad budget for 1954. However, both VCA and its agency, BBDO, are persuaded that *The Goldbergs* is just the right kind of vehicle to get the firm's

case history

message across. Nor is VCA working in the dark on this assumption. The firm sponsored *The Goldbergs* once before over NBC TV, Mondays 7:15-7:30 p.m., from 4 February 1952 through the first week of July 1952. At that time the program was broken into three 15-minute episodes a week, Monday, Wednesday and Friday, with a different sponsor each night. For VCA it pulled an over-all Nielsen rating of more than 15, despite the advent of summer.

Beyond the numerical rating, how-

ever Gertrude Berg, star and writer of the show, is the type of saleswoman who's ideally suited for Rybutol. Her strong appeal for a mixed adult audience, predominantly over 35, combined with her own vigor and cheerfulness as head of the hectic Goldberg household, speak strongly in favor of using vitamins.

To further broaden the show's appeal, Mrs. Berg is adding an "Abie's Irish Rose" angle to her tv family problems this year.

The remainder of VCA's 1954 budget will go into about \$600,000 for spot radio; \$1.5 million for spot tv; \$500,000 for print. Roughly three-fourths of this money will go into selling Rybutol, one-fourth for other VCA products.

Rybutol, a vitamin compound aimed at people over 35 who're particularly susceptible to that "four o'clock let-down," accounts for 80% of VCA's sales. Though it retails at \$5.98 on drug counters, the product is advertised in a series of specials on the air, both in its network and its spot commercials. One of the ways of selling it in the past has been in combination package of 100 tablets for \$5.95 with a \$1.98 size bottle free.

Rybutol sales have risen in proportion to VCA's direct hard sell on radio and tv over the past three years. With Rybutol accounting for better than three-fourths of total company sales, the VCA sales curve has shown the following (in retail dollars): \$10 million in 1951; \$12 million in 1952; \$20 million in 1953, and VCA's production staff headed by Production Manager Ernest Sinclair, is still racing at break-neck speed to keep up with growing demand.

Advertising expenditures have always kept a step ahead of sales in terms of percentage rise. Says Morton Edell: "Our increased sales now parallel our increased advertising budget."

Consequently the budget has grown

VCA likes vigorous mature personalities to make Rybutol tv pitch. John Reed King hosts VCA's "Best Movie of the Week," WABC-TV. Kathy Godfrey stars in ABC TV talent show



vitamins

25%, made it mass product

from \$600,000 in 1950 to \$1.5 million in 1951, \$2.8 million in 1952, \$3.5 million in 1953, and an estimated \$5 million in 1954. And so intent has Edell been on expanding both his advertising budget and production, that he borrowed heavily over the years to finance VCA's expansion, until he sold VCA to Rexall Drug Co. in 1952.

The other VCA products that get a part of the firm's ad budget are Juvenal, a vitamin compound for youngsters retailing at \$1.98 for 12 ounces, which gets some 15% of the total ad spending; Cal-O-Metric weight control, retailing at \$3.50 for a 10-day supply of tablets, which was launched on a grandiose and expensive test basis in summer 1953; Placid Skin Cream and Placid Skin Lotion, retailing in \$3 and \$1.65 sizes, introduced in a limited test market in November 1953. Other VCA products, marketed under the Harco Pharmaceuticals name, include ointments, phenobarbital, aspirin, injectibles and other ethicals to physicians, none of which are included in VCA's consumer spending.

VCA's advertising strategy for its various consumer drug products has these factors in common:

1. Mass-appeal programs or adjacencies to save on the air media.

Rybutol sales rose 60% on 80% air budget

VCA started with \$500,000 radio expenditure in 1951, liked sales results and upped air spending to \$1.5 million for the year. Sales hit \$10 million in 1951 as result of promotion-charged radio-tv selling. In 1952 budget was \$2.8 million; VCA sales climbed to \$12 million. Heavy spot spending cost \$3.5 million in 1953, but raked in \$16 million in Rybutol sales, 60% above 1951. In 1954 firm will spend close to \$5 million, 80% in air, with sales aim \$25 million.



Morton Edell (seated at left) signs \$5.5 million contract with Gertrude Berg, creator-star of "The Goldbergs," who'll sell Rybutol over 160 Du Mont stations for two years. Du Mont's Ted Bergmann (left) and BBDO's Ben Duffy (right) witness signing of the show

2. An emotional and highly charged commercial.

3. Special offers.

Here's how the advertising plans are shaped:

Undisputed advertising policy maker is Morton Edell. His right hand in planning both advertising and sales strategy is Larry Paskow, partner in the firm and executive v.p., who's aided by Irving Gottheimer, director of advertising. At BBDO, Homer Metzger, VCA account executive, works with four people who are exclusively assigned to VCA: Joe Orchard, assistant a/e; Fred Talento, production manager; Sol Rosenzweig, who buys network tv; Hope Martinez, timebuyer.

Rybutol's network tv show will be supplemented with heavy spot schedules. In fall 1953 the firm began its new approach to spot tv buying, one that stresses identifying Rybutol both with a strong local personality and

with a program. The show that VCA buys on a spot basis is *Best Movie of the Week*, a 90-minute feature film usually shown after 10:00 or 10:30 p.m. At SPONSOR's presstime, VCA had bought such local tv film shows in 10 markets (New York, Cleveland, Detroit, Chicago, Minneapolis, Dallas, San Diego, Los Angeles, Seattle and Portland).

Typical of the type of announcer VCA likes as a host for its *Best Movie of the Week* is John Reed King, who hosts the show live in New York on WABC-TV. A hefty, vigorous-looking man in his forties, King is a convincing Rybutol salesman—the embodiment of health after 35.

Here are parts of a John Reed King commercial for Rybutol as he delivered it during *Best Movie of the Week*, WABC-TV, in March 1954. This is typical of VCA's sales approach:

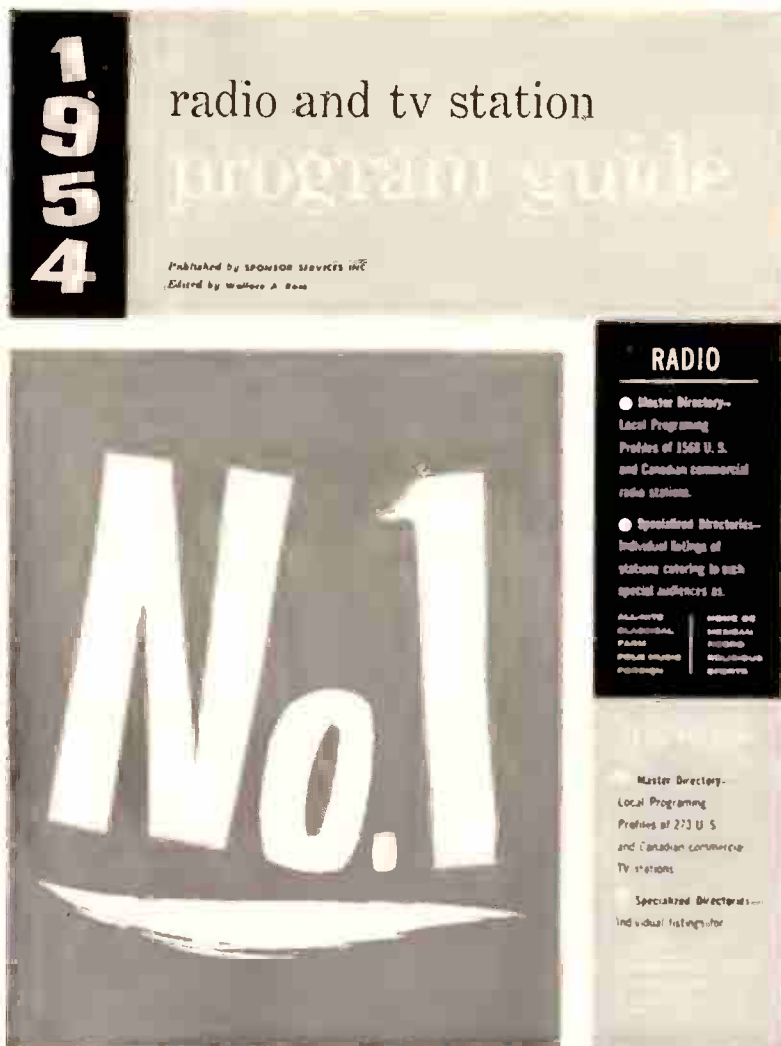
(Please turn to page 92)

LOCAL

PROGRAMMING:

where is it headed?

**New "Program Guide" reflects
increased emphasis on specialties
in radio, tv program schedules**



This is cover of first in series of annual station programming profiles

Out this week—Sponsor Services' new 1954 radio and tv station *Program Guide*, with local programming profiles of 1,568 radio and 273 television stations and 16 lists of those stations which feature program specialties.

For the first time admen this month will be able to get a picture of a radio or tv station's program personality—without traveling out to visit the station's market. The new *Program Guide*, published by Sponsor Services, is now in the mails to all SPONSOR subscribers. (It's available to non-subscribers at \$2 per copy.)

The *Program Guide*, which will appear annually, was edited by Wallace A. Ross. It is expected to become a familiar sight on the desks of timebuyers and other admen (see cut showing facsimile of cover below).

Data found in the *Guide* were compiled over a period of seven months. As reflected by the survey, local programming in both radio and tv, but particularly in radio, is drifting decidedly toward a bolder appeal for specific groups and interests, whether they be music lovers, sports fans, farmers, minority elements or just plain news seekers.

Everybody's doin' it. The independents have gone farther of course in developing their fractional audience appeals, but network outlets are hitting harder at serving their communities in both a broad and a specialized way. In addition to between five and 10 hours of network feed daily, the average affiliate is supplementing its local home economics, community service, farm and other general programming with more and more of the successful independent station formats—five or six hours of block-programmed music, hourly newscasts, local sports coverage, post-midnight music and talk, and—where minority groups reside to any degree—a proportionate appeal to the fractional audiences, as well.

In the case of such broad-appeal stations, this represents an alert attempt to cover and deliver all facets of the market. However, independents are adopting specialized formats at a rate that required constant revision of data.

At publication time, 26% of all radio respondents had indicated foreign-language programming to one or more groups—including the Mexican-Americans in the Southwest and Far West (13 exclusively); 25% of all radio respondents were reaching out for a Negro audience (including 22 exclusively); 61% of radio respondents were scheduling classical or pop concert music (15 of the am stations were exclusively so); 18% programmed for the post-midnight audience (75 of them all night); and there were so many emphasizing a music, news and sports format that it was impractical to itemize them.

Advertisers appear to be no less interested in specialized audience loyalties. The *Program Guide* records representative (but not complete) lists of 55 national advertisers who bought foreign-language programming during 1953: 123 who bought Spanish-language radio; 142 buyers of Negro programming; over 100 sponsors of farm radio.

Television stations, though relying heavily on network attractions, have found it profitable to develop specialized local appeals also. 47% of responding stations featured at least one weekly farm service show; 10% programmed for some minority group; 86% had local children's shows; 76% had kitchen shows; 95% scheduled one or more feature films daily; and the average local time devoted to syndicated tv film series was eight hours a week. ★ ★ ★

The radio buy you don't have to merchandise to retailers



Herman Paris, WWDC-FM sls. mgr., checks sponsor's sales in Peoples store

In-store radio sells the clerk while reminding consumers to buy. WWDC-FM success with broadcasts to drug stores suggests more stations may try in-store approach

Many a manufacturer, after spending millions in advertising, has found that nearly everybody knows about his product—except the store clerk who's supposed to sell it.

That's why clients of every description seek to stick a pin in the retail clerk's tough hide by "merchandising" their products and their advertising to him. But of all the advertising media anyone could buy—air or print—only one variety merchandises itself to retailers.

The variety: in-store radio.

In-store radio goes by several trade names. To the company longest in the business—nine years—it's Storecasting. To WWDC, Washington, D. C., which started up an in-store operation seven months ago, it's Drugcasting.

Drugcasting represents WWDC's effort to get added revenue for its fm operation by providing a specialized service. If Drugcasting proves a long-term success, advertisers may find an increasing number of fm outlets popping up with specialized in-store radio operations of their own.

While in-store radio will probably never prove a dominant medium—or a national panacea to the problem of rousing the retailer—it's a form of radio worth study wherever it's available.

In-store radio uses loudspeakers placed on store walls and fed via over-the-air broadcast or by wires like Mu-

zak. Drugcasting is fed over the air via WWDC-FM; Storecasting has used both methods in its five markets, now uses fm only.

Programming is music and news interspersed with commercials. When it's time for the commercial to come on, an electronic device kicks up the volume so that neither the customers in the store—nor the clerks—are likely to miss it.

In addition to commercial messages

beamed to the point-of-purchase, the sponsor gets extra merchandising services. Storecasting has field crews which call on the retailer to check shelf position of sponsored products. Drugcasting has arranged special window displays and gotten other similar benefits for its clients.

In the case of both Drug- and Storecasting listeners at home can hear the same broadcasts as are beamed to the
(Please turn to page 88)

Ben Strouse of WWDC-FM, William Murdock of agency bearing his name and Clayton R. Sanders, Peoples ad manager, look at Drugcasting loudspeaker unit in Peoples' main office



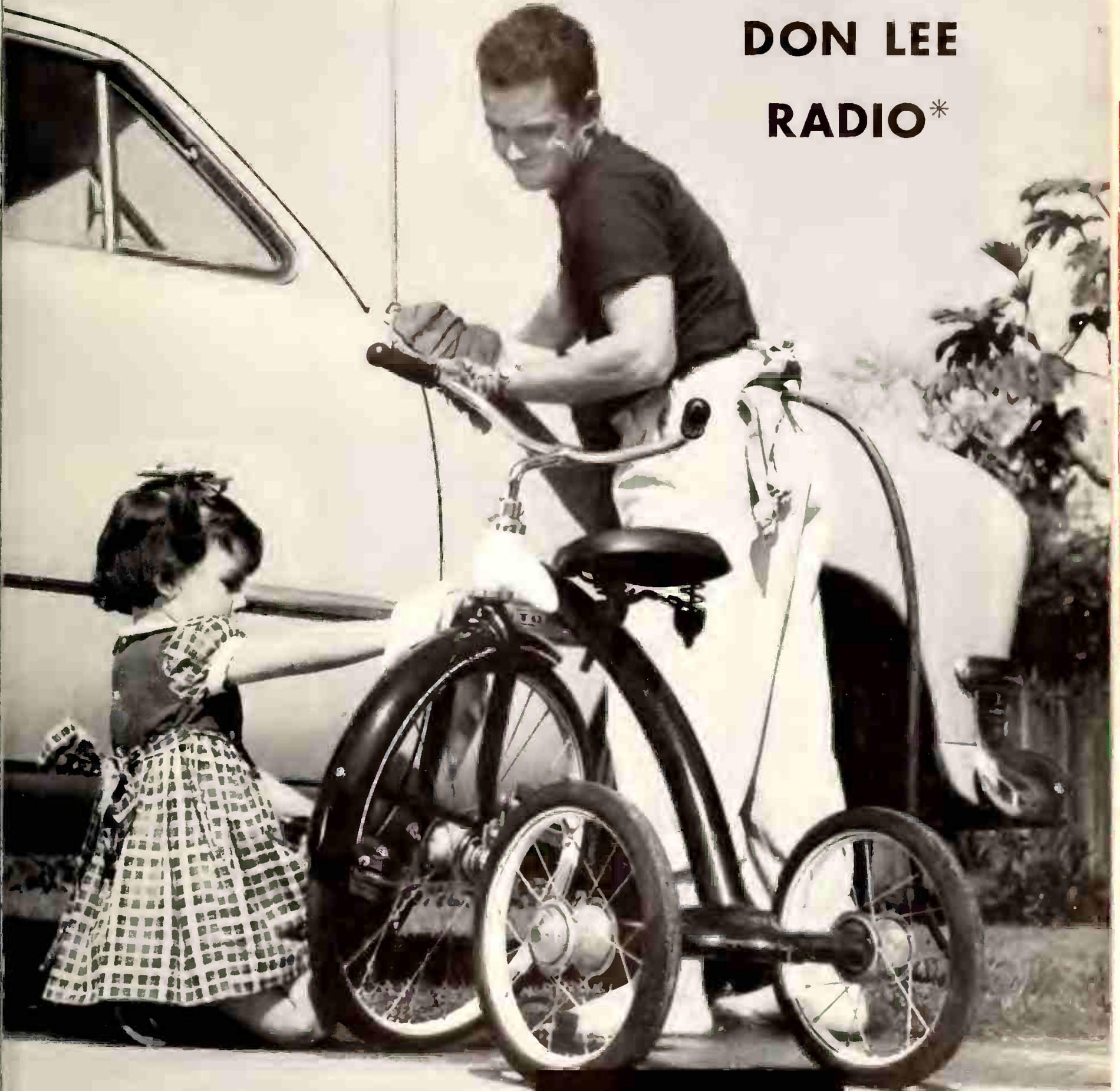
case history

They live on the Pacific Coast...

they listen to

DON LEE

RADIO*



***Don Lee IS Pacific Coast Radio**

A network is only as strong as its *local* coverage. Don Lee blankets the Pacific Coast with *local* coverage from 45 strong *local* stations... *the nation's greatest regional network.*

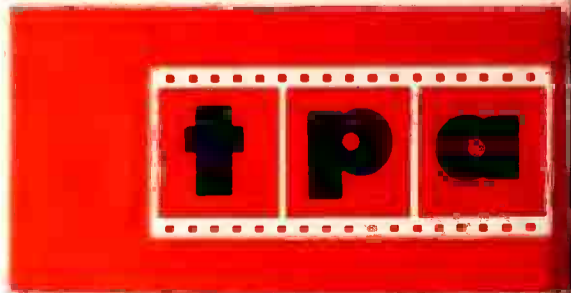
Mutual
DON LEE
RADIO

*Don Lee Broadcasting System,
Hollywood 28, California,
represented nationally by
H-R Representatives, Inc.*



YOU

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





a
TPA
sales-builder

STAR SHOWCASE

with your host, *Mr. Edward Arnold*

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

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

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

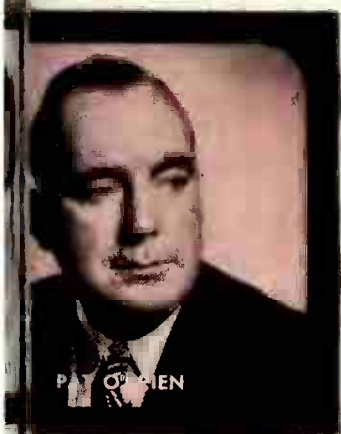
Your* Star Showcase offers local and regional advertisers 52 different, *top quality*, network-calibre programs with a proved, *impressive* audience record. The series boasts ratings† of 20.3 in Chicago . . . 30.5 in San Antonio . . . 22.9 in Cleveland . . . 32.6 in Kalamazoo . . . 47.4 in Charlotte,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

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

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

*Advertiser or brand name.

†Videodex, February, 1953



Television Programs of America, inc.

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

Tv film shows recently made available for syndication

Programs issued since December 1953. Next chart will appear 3 May

Show name	Syndicator	Producer	Length	Price Range ¹	No. in series
ADVENTURE					
Secret File, U.S.A.	Official Films	Arthur Orelfuss	30 min.		26
CHILDREN'S					
Bobo the Hobo	Natl. Telefilm	Fantasy Features	15 min.		26
Junior Science	MPTv	Junior Science, Inc.	15 min.		39
Sleepy Joe ³	Kling Studios	Kling Studios	30 min.		13
Superman	Natl. Telefilm	Natl. Comics	11 min.		16
Telecomics	Natl. Telefilm	Natl. Comics	30 min. 15 min.		52 168
The Birth of the Sandman ³	Foundation Films	Telorama Prod.	15 min.	on request	13
COMEDY					
Duffy's Tavern	MPTv	Hal Roach Jr.	30 min.		39
My Hero	Official Films	Ed Beloin	30 min.		39
DOCUMENTARY					
Health & Happiness	Tv Exploitation Co.	Jack Schwartz	4 min.		104
MO	Tv Exploitation Co.	Natl. Video Prod.	5 min.		130
DRAMA, MYSTERY					
Capsule Mysteries	Charles Michelson	Charles Michelson	5 min.		39
Colonel March	Official 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
James Mason Show	Natl. Telefilm	Portland Prod.	15 min.		26
Janet Oean. Registered Nurse	MPTv	Cornwall Prod.	30 min.		39
Mr. O. A. ⁶	Ziv Tv	Phillips H. Lord	30 min.		39
Paragon Playhouse ⁵	NBC TV Film	Sound Masters	30 min.		39
The Passerby	Natl. Telefilm	Ely Landau	15 min.		26
Your Star Showcase	TPA	Various	30 min.	on request	52
EDUCATIONAL					
Find a Hobby	Natl. Telefilm	Houston Color Film Lab	15 min.		26
John Kieran's Kaleidoscope	ABC TV Film	Intl. Telefilm Prod.	15 min.		104

Show name	Syndicator	Producer	Length	Price Range ¹	No.
HILLBILLY					
Town & Country Time	Official Films	Byron Prod.	30 min.	on request	
MUSIC					
Music of the Masters	Natl. Telefilm	Eternal Films	15 min.		
NEWS					
Drew Pearson's Washington Merry-Go-Round	MPTv	Charles Curran	15 min.		
Fulton Lewis Jr. ⁸	United Tv Programs	United Tv Programs	12 min.		
QUIZ					
Pantomime Quiz	Natl. Telefilm	Oonlevy Prod.	30 min.		
Sands of Time	Natl. Telefilm	Transco Tv	15 min.		
Viz-Quiz	Natl. Telefilm	Videoplax	5 min.		
RELIGIOUS					
Layman's Call to Prayer	Natl. Telefilm	Transco Tv	5 min.		
Man's Heritage	Natl. Telefilm	Ely Landau	10 min.		
SPORTS					
Bill Corum Sports Show	Natl. Telefilm	Ely Landau	15 min.		
The Big Playback ⁵	Screen Gems	Screen Gems Telnews	15 min.		
Tv Baseball Hall of Fame	Natl. Telefilm	James Harris	15 min.		
Vitapix Championship Wrestling	Vitapix Corp.	Val. I. Lindberg	60 min. 30 min.		
VARIETY					
Eva Gabor Show	Natl. Telefilm	Ely Landau	15 min.		
WESTERN					
Annie Oakley ²	CBS TV Film	Annie Oakley Prod.	30 min.		
The Tim McCoy Show	MPTv	MPTv	15 min.		
WOMEN'S					
Tv Kitchen	Kling Studios	Kling Studios	30 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. Available in June. ⁴Ethyl Corp. has show in 55 markets. Rest available for local sponsors. ⁵Carter 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.

You can teach a bird to talk BUT—

Can you make him talk when you want him to? Can you be sure of what he will say? Of course you can't! Nor can you be sure with a lot of non-feathered "birds"! There's an answer, of course. A simple, easy answer. You're sure—and safe . . . when you **USE EASTMAN FILM.**

For complete information,
write to:
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N. Y.

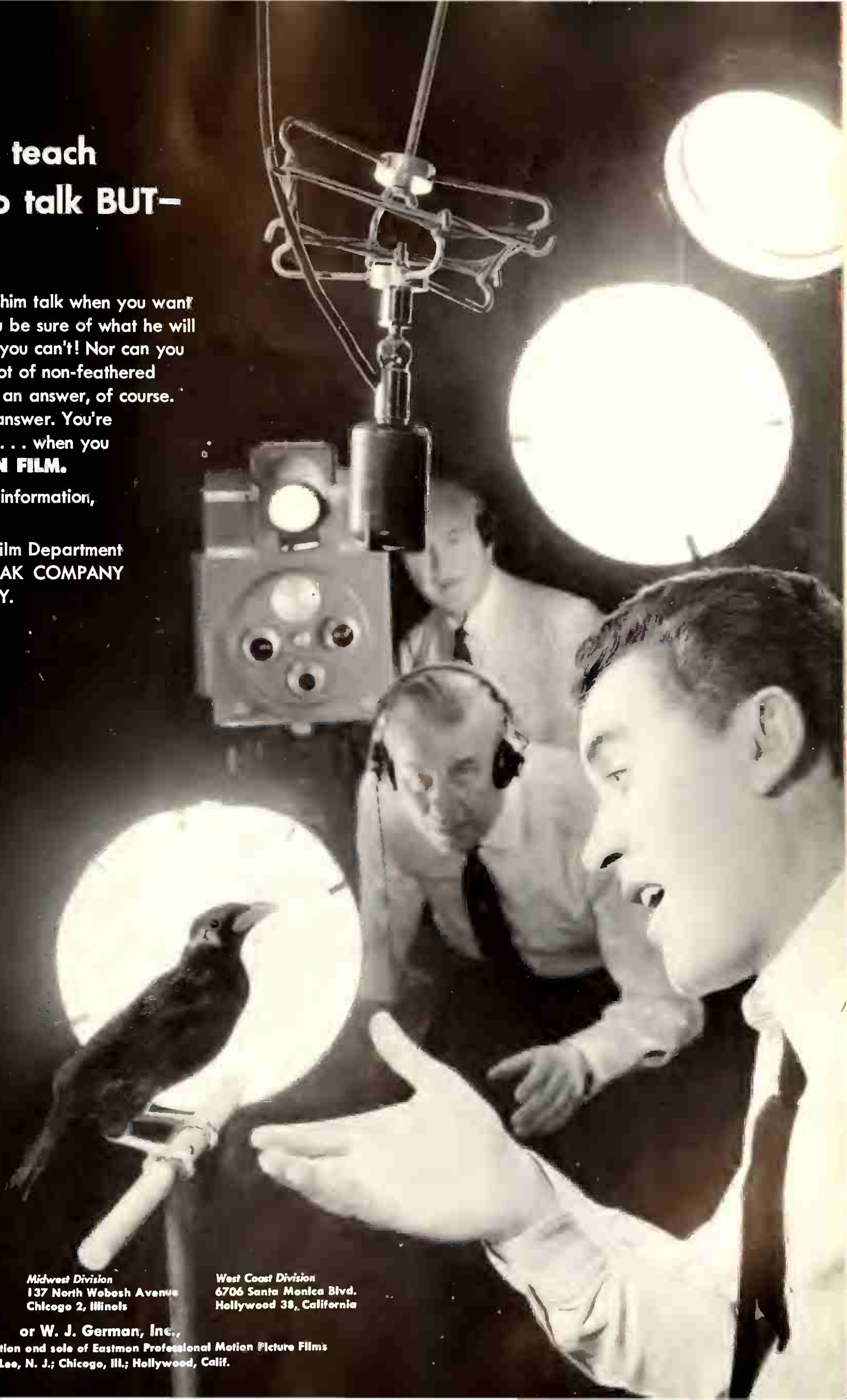
East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
137 North Wabash Avenue
Chicago 2, Illinois

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

or W. J. German, Inc.,

Agents for the distribution and sale of Eastman Professional Motion Picture Films
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.





Yes, 1 buy covers 3 markets . . . when you steer that one buy in Pennsylvania toward WJAC-TV, Johnstown. You not only dominate the Johnstown area—you “free wheel” into the Pittsburgh and Altoona markets, too! Check these Hoopers on WJAC-TV:

FIRST in Johnstown
(a 2-station market)

SECOND in Pittsburgh
(a 4-station market)

FIRST in Altoona
(a 2-station market)

With this kind of proved audience preference—it's easy to see why it makes mighty good sense today to spend your TV dollars on the 1 buy that covers 3 . . .



Get full details from your KATZ man!

Film notes and trends

Today's tv film salesman: expert on programing, research, ratings

by John B. Cron, national sales manager, NBC Film Division



Mr. Cron

Not long ago a salesman for a tv film syndicator needed only a can of film to tuck under his arm and a plane ticket to stuff into his pocket, and he was in business. As the film syndication industry matured in the past year it has grown faster than in its entire previous history—the salesman has developed into a vastly more complex creature. To meet the needs of the local advertiser and the local station in the face of increased competition, he must become a specialist in several different skills.

The reason for the salesman's growth in intellectual and informational equipment is basic: "All television" is local to the viewer. Richard A. Moore, vice president and general manager of KTTV, Hollywood, said recently. "He dials a local station, chooses between local stations. The medium is in fact as localized as a living room."

The salesman must understand the local problems of the advertiser and the station. He must understand local programing, media analysis and the rating services in order to sell the advertiser's goods at a profit and to help the station build a strong lineup.

One advertiser may want to reach a particular group of young men in a given city. The salesman should know that an adventure-mystery type of drama is better suited to this advertiser's needs than a romantic drama. A brewer may want to reach a slightly older group of men: the intelligent salesman will suggest a mature drama—perhaps of the *Inner Sanctum* variety—for

these potential customers.

A biscuit company may want to sell both sweet goods and salted crackers on television. Since children are mainly responsible for the brand of cookies their mothers buy, a program like *Hopalong Cassidy* reaches the right audience. This kind of program would, in effect, be double-barreled, since statistics show that about half of Hoppy's audience is adult and the biscuit company could get across its salted-cracker message on the same show.

Today, the film salesman must understand media analysis. He is sometimes called upon to sell television as against newspaper or outdoor advertising. He must be equipped with information showing that even if the syndicated film's cost-per-1,000 is equal to, or slightly higher than, a page in a newspaper or a billboard, the impact of a tv commercial is greater because it carries with it identification with a program or a personality.

The syndicated tv film salesman must be a research expert. When he is selling to a station, he should examine the program lineup with an eye to strengthening weak spots. Suppose he is programing for an independent station in a multi-station market. He may discard the prevalent network philosophy that you must combat competition with a like product and offer the independent a program that does not compete for the same audience.

For example, if two network affiliates in a particular time spot have programs with strong feminine appeal, the salesman may suggest to the independent a program with a strong masculine appeal. This technique has worked successfully in Los Angeles (KTTV), Philadelphia (WFIL-TV) and New York (WOR-TV), where advertisers have effectively used syndicated tv film packages to beat down competition from evening network shows.

When the salesman is offering a program to an agency for a specific client, he must use rating information intelligently in order to give the advertiser the program with the maximum circulation—of the right kind to sell his product. Each advertiser is after a specific audience. The salesman must understand ratings subtly enough so that he is not deceived by the mere size of the rating. A certain advertiser, for instance, may be able to sell his product more effectively

(Please turn to page 115)

Customers Go On the Storepath

After a commercial is chanted from the KFTV wigwam, customers rise and storm trading posts in 31 Iowa, Nebraska and South Dakota counties, where annual retail sales climb to \$653 million. For example, ten thousand people turned out to see a model home advertised on KFTV recently; the Capitol Theater's biggest hit in 14 months. ("Long, Long Trailer") was promoted on KFTV; "Range Rider" response to a special offer put KFTV in "place" position in a recent test of several stations; Skippy Peanut Butter sales are up 75% in this area, thanks to KFTV promotion. For more big medicine, pow-wow with the Katz Agency.

When Sioux City Sue Beckons



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

KFTV
Channel 9

SIOUX CITY, IOWA

KFTV, 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.



*“La vita comincia domani”**

... not only for nature, but for advertisers, as well.
Life begins (to become more profitable) tomorrow ...
and in the days to come ...
when a Storer station is on the schedule.

*“Life begins tomorrow” — Italian motto

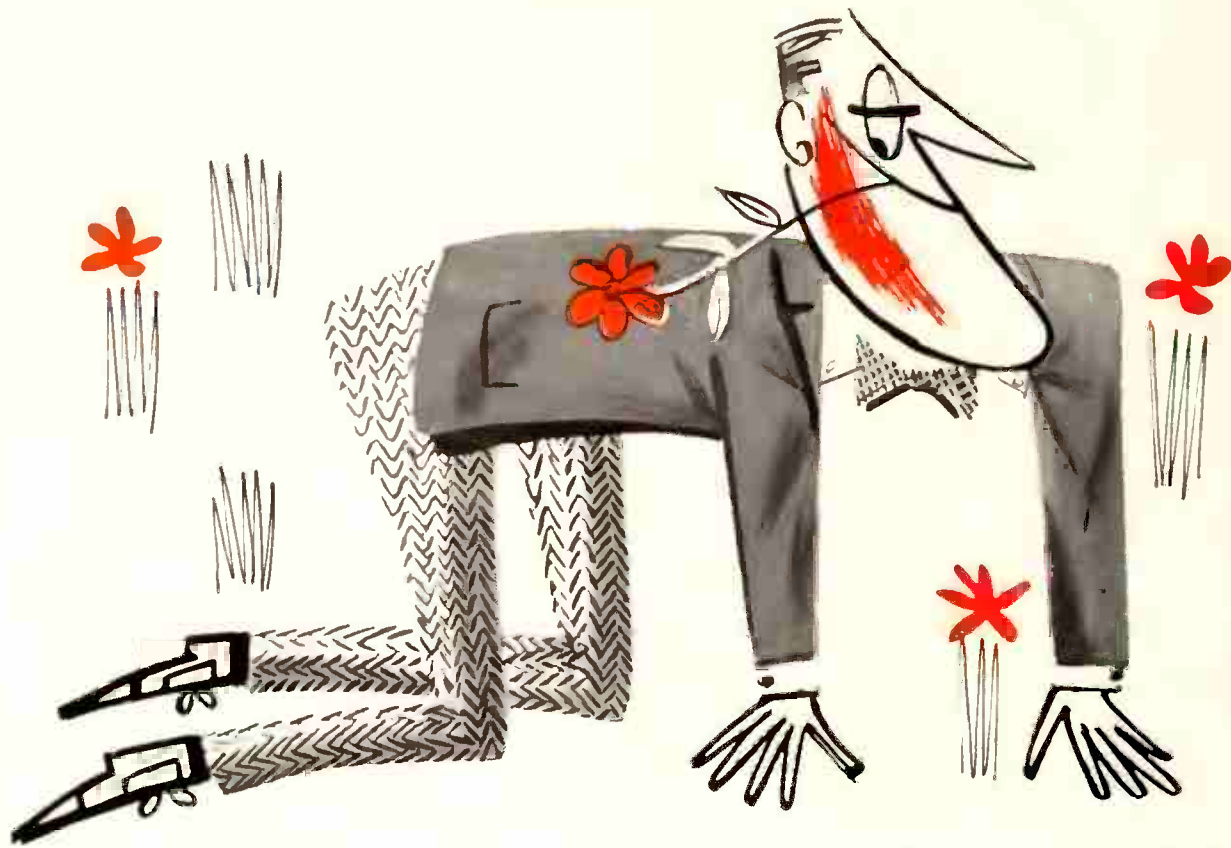


STORER BROADCASTING COMPANY

WSPD-TV Toledo, Ohio	WJBK-TV Detroit, Mich.	WAGA-TV Atlanta, Ga.	KGBS-TV San Antonio, Texas	WBRC-TV Birmingham, Ala.		
WSPD Toledo, Ohio	WJBK Detroit, Mich.	WAGA Atlanta, Ga.	KGBS 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



Ah Spring!

Just when we get our hands on a nice juicy tv statistic, calculated to woo friends and influence sales, we look up and it's Spring.

That makes our as-of-Nov. 1 set-count almost six months tired.

It's the best we can do at the moment, however: There are 194,280 tv sets within our 0.1 mv

You're Here Too Soon

area. Taking out counties contiguous to other stations, we come up with 100,050.

(The last 51 make our sales department very happy.)

Thanks to super power, we think we can justly claim effective Eastern Iowa coverage.



WMT-TV Channel 2 100,000 watts

CBS for Eastern Iowa

Mail address: Cedar Rapids National Reps: The Katz Agency



agency profile

James C. Douglass

Radio & Tv Director
Ted Bates, New York

Jim Douglass looks as dignified as a banker, talks softly like a college professor and rushes around like a traffic cop. Actually he is Ted Bates' director of radio and tv, supervising the air spending of various Blue Book package goods accounts which put an aggregate \$25 million into radio-tv in 1953.

This \$25 million out of total 1953 agency billings of \$41 million represents a sizable jump from over-all 1951 billings of \$30 million. Douglass attributes his department's growth primarily to the added investment by agency clients in tv.

Among network shows that Douglass has bought and supervises for Ted Bates accounts are *Colgate Comedy Hour*, NBC TV, for Colgate-Palmolive Co.; *Our Miss Brooks*, CBS Radio, for Colgate; six out of 10 quarter hours of *Howdy Doody*, NBC TV, for Colgate, Continental Baking and Standard Brands; *My Friend Irma*, CBS TV, for Brown & Williamson; *My Friend Irma*, CBS Radio, for Carter.

Having supervised client spending to the tune of \$18 million in tv in 1953, Douglass was quick to size up the flow of traffic. Before he knew it, he was submerged in color like Fifth Avenue during the Easter Parade. Result: problems—lots of them.

"We discovered problems we'd never heard of before," Douglass told SPONSOR. "After holding a full day color session at NBC with Colgate-Palmolive, we saw color problem No. One: the 'surround' color. In other words, the visual and psychological effect of the background color upon a package product."

"Another stumbling block to color-tv-appeal can be package design—the problem No. Two we discovered."

To catch the kinks in color tv before the medium goes commercial en masse, the agency film department took color films of every Ted Bates account (whether a tv user or not), showed them to all agency a/e's and art directors, then, in a closed circuit set-up with NBC TV, screened the films for Ted Bates clients. "That way we can get a head start on the packaging problem," he concluded.

Next Ted Bates client scheduled for a full-day color treatment is Standard Brands.

At this point Douglass stopped explaining color tv to SPONSOR to speak to Mrs. Douglass on the telephone. He then put on his hat and coat, rushed out of the office, presumably heading for his Connecticut farm to resume his fourth role—farmer. ★ ★ ★



LOOKING FOR TOP TV
AVAILABILITIES IN JACK-
SONVILLE, FLORIDA?



WANT THEM AT
SENSIBLE RATES?



YOU'LL FIND 'EM ON

WJHP-TV

CHANNEL 36 IN JACKSONVILLE

WJHP-TV HAS TOP NETWORK (ABC, NBC, DuM) AND LOCAL PROGRAMMING . . .

WJHP-TV HAS VIEWERS . . .
(estimated 12,600 sets—national re-
search survey soon—)

. . . AND WJHP-TV HAS
CHOICE AVAILABILITIES!

Network co-ops, local shows, and top
spot adjacencies in all time classes.

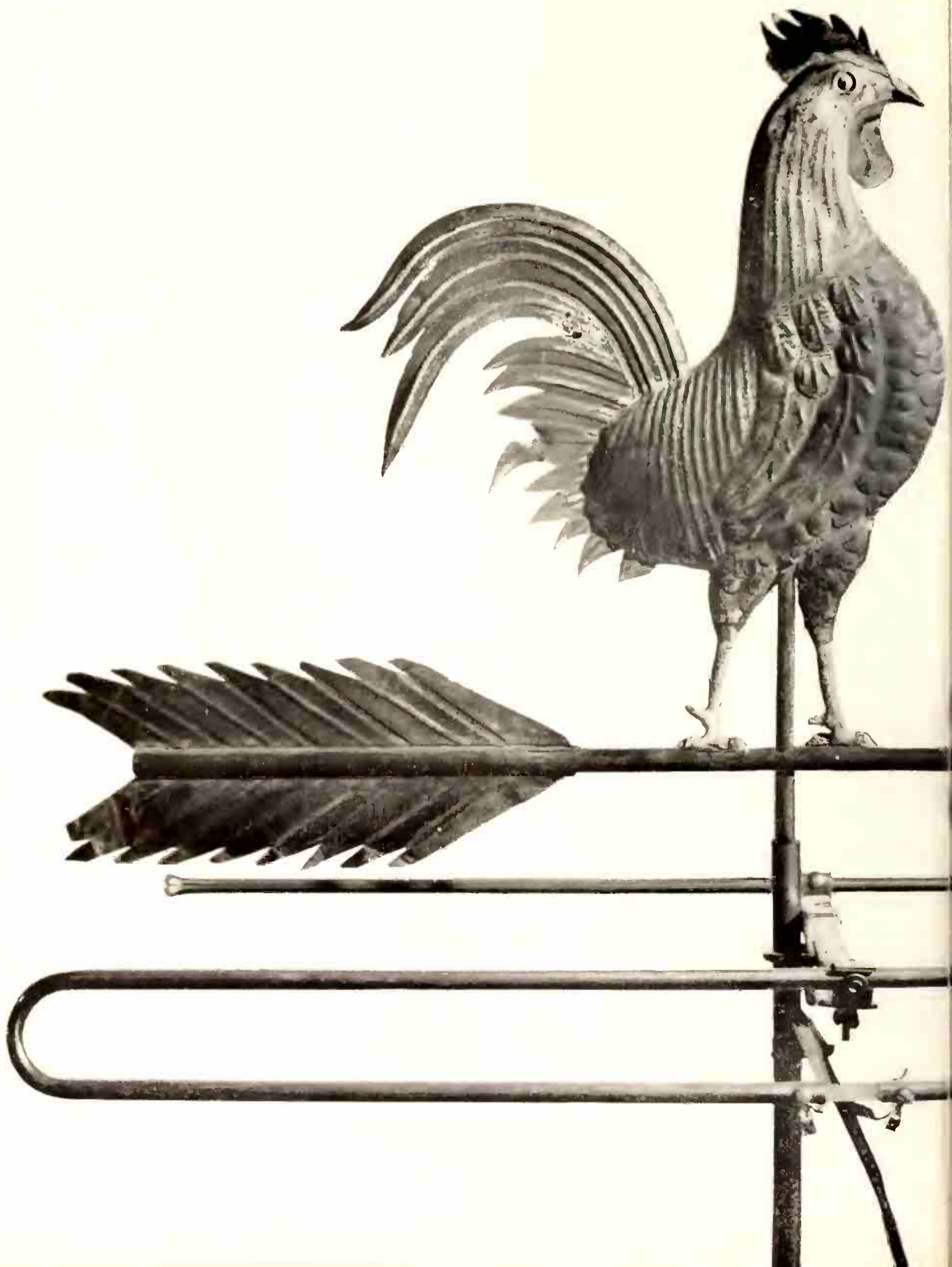
For further information and rates, call or
write Tom Gilchrist, Mgr. or Bill Fraker,
Sales Mgr. Ph. 98-9751

WJHP-TV

JACKSONVILLE, FLORIDA

In New York, dial Mu. 7-5047

Represented nationally by
John H. Perry Associates



early returns on **THE
MORNING
SHOW**

It's off to a great start! In its first five days...

It increased sets in use by 39%.*

It won over 45% share of audience.*

It covered areas—including all major markets—
with close to 23 million television homes.**

It offered the largest early morning station line-up.

It sold at the lowest over-all price in all television.

It brought its first sponsor 16,558 replies to a
single announcement!

Whether your budget is large or small, you can get
big returns on "The Morning Show." Try it once...
or once a day... once a week... once a month...
or as often as you need it.

CBS TELEVISION

*Trendex
March 15-19.

**With outlets in the
Pacific Time Zone
through the
companion program
"Panorama Pacific."

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

Nat. Rep. WEED TELEVISION

**OUTSTANDING
NBC PROGRAMS**
**AGENCY
AD LIBS**

(Continued from page 10)

less little lady in the fastness of her home can be subjected to five or six commercial announcements one after another completely uninterrupted by any form of entertainment.

So, my question is: What kind of advertising impact, what degree of play-back and recall or what sales ability will any *one* of these messages deliver sardined as it is between so many other equally vital messages, each out to catch attention and work it to the interest of a specific product? What a staggering added burden this places upon those who write and produce the copy for these advertisers to make their efforts stand out from the adjacent mob and register pertinent facts about whatever product is buying the time!

Fortunately for television, for time salesmen and television advertisers as well, this jam-packed ad-mania is just as commonplace in newspapers in which some of the most effective advertising placed is just as surrounded by other ads as an A&P Special. And still they manage to survive, register and get renewed.

Doubly fortunate for television is the fact that no matter how many advertising messages follow each other without pause, each—and *this is* the medium's most defensible forte—is on the screen all by itself. No distracting ads at the right or left of it are competing at the very same moment for attention! This means no diffusion of visual impact exists for the nonce.

However, I do think it's about time that somebody not at the station or network level sharpens a pencil and figures out if all this spot revenue is really as essential to the facilities as the packing indicates. And while they are at it, it would be nice to have some sound qualitative research track down what loss of value and dissipation of impact or believability occurs when a tv star who does his own person-to-person selling takes on competitive products, waxing eloquently on the virtues of each from his own personal point of view. The exclusivity clauses written in to some participating programs are such that few advertisers can afford to achieve the happy state of no competitors near them. Hence it is not only possible but common practice for the most competitive of products to be quite adjacent to each other, and what's even worse, each sold by the same star personality.

This latter subject would take a column or two to cover all by itself—which I'll attempt some day, after I've had sufficient time to cool off a bit.

★ ★ ★

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



A star-strewn sky, especially composed ethereal music, a lovely dream girl and inspired optical effects surround Bulova's "Goddess of Time" with an aura of magic. Glamorous display and skillful selling focus on the "incomparable beauty" of the watch. The first in a series of "out-of-this-world" TV spots created by SARRA for the Bulova Watch Company.

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



For the third successive year SARRA has been chosen to produce the Auto-Lite TV series of Salutes to American Automobile Makers. Used on *Suspense*, each commercial presents a prominent company official extolling the virtues of his make of cars. Here you see one of the Chrysler line. Other cars featured—all Auto-Lite users—are DeSoto, Plymouth, Dodge, Studebaker, Nash, Hudson, Kaiser, Willys, and Packard. Produced by SARRA for Electric Auto-Lite Co., through Cecil & Presbrey, Inc.

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



With a trio of amusing cartoon characters sounding discordant "Mi-mi-mis," SARRA animates the announcer's question: "Feeling off key?" The Answer: "Turn to Brioschi, the *pleasant* antacid!" is illustrated with shots of the Brioschi jar beside a fizzing glass. "Ah-h," sings the trio in perfect harmony this time—and a strong sales message is subtly put across. Created by SARRA for Ceribelli & Co. through Pettinella Advertising Company.

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



In this series of TV spots SARRA's talent for the extraordinary in lighting effects dramatizes the beauty of design and the rich sheen of the Mirro Aluminum. The products are shown individually for strong product identification; live action home scenes demonstrate their use, as a persuasive "voice over" brings out their sales points. Produced by SARRA for The Aluminum Goods Manufacturing Co., through The Cramer-Krasselt Co.

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

HOUSES

SPONSOR: Ramagli Cook Realty Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor, with 100 houses to sell at from \$7,500 to \$9,000 each, had found only 75 buyers in the 75 days from November 1953 through mid-January 1954. Then the realty firm bought two announcements daily on Ebony Express and six announcements on Spiritual Sunday programs for a total cost of \$90 weekly. By 30 days later, more than 200 families had moved into their new homes. Said the sponsor: "The greater majority of these homes have been sold through our radio campaign on WFEC." As a result, the sponsor has increased his radio schedule.*

WFEC, Miami

PROGRAMS: Ebony Express
Spiritual Sunday

PLUMBING

SPONSOR: Bodner Plumbing & Heating AGENCY: Direct

CAPSULE CASE HISTORY: *On 1 December last year Bodner Plumbing & Heating began sponsorship of a 10-minute sports program with Jack Wells. The sponsor bought the Tuesday, Thursday and Saturday stanzas. After the program had been on two and a half weeks, the sponsor told CKY that it had received seven direct inquiries from the program, each one resulting in a sale. One inquiry alone resulted in the sale of a \$7,000 sprinkler system installation and the buyer stated specifically that he had obtained the sponsor's name and address from the sportscast. Cost of the program is \$60 weekly.*

CKY, Winnipeg, Manitoba

PROGRAM: Sportscast

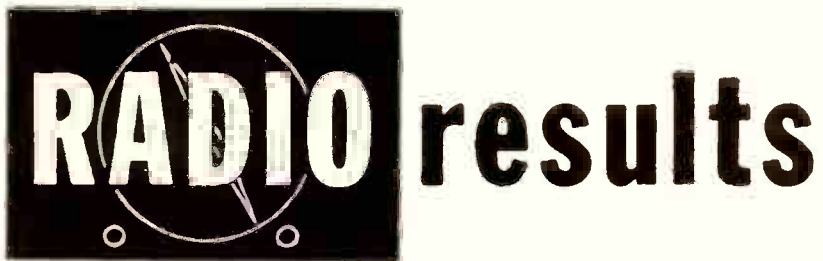
BANK PREMIUM

SPONSOR: The Omaha National Bank AGENCY: Buchanan-Thomas

CAPSULE CASE HISTORY: *People apparently are interested in saving money—even at seven o'clock in the morning. The Omaha National Bank, using seven one-minute announcements during the 7:00 a.m. news broadcast, sold 1,000 savings banks in two weeks. The bank ordered another thousand banks, and they were sold in three days. A third order of 1,000 banks was necessary so the sponsor would have the banks in stock. Total cost of the one-minute announcements was \$182.61.*

WOW, Omaha

PROGRAM: News



RADIO results

DRUGS

SPONSOR: B. O. Heath & Son Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Kermit Heath, retail druggist, bought 32 announcements the week before this past Christmas. The announcements—which cost a total of \$80—helped boost the druggist's 1953 Christmas sales 30% higher than the 1952 Christmas season. And he says the 1952 Christmas season was considered a very good season. Following the successful pre-Christmas campaign, Kermit Heath has signed a year's contract calling for announcements every day.*

WRNY, Rochester, N. Y.

PROGRAM: Announcements

SEWING MACHINE

SPONSOR: Colorado Industrial Sewing Machine Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor has a retail sewing machine outlet in Denver. The company bought four one-minute participating announcements in Evadna Hammersley's Home Forum, women's program on KOA. The advertiser's total budget was \$144. The four announcements produced 40 inquiries and there were 20 actual sales made. Thus the \$144 advertising budget produced immediate sales results totaling \$1,460—a ratio of about 10 to one for advertising.*

KOA, Denver

PROGRAM: Home Forum

BOOKLET

SPONSOR: Waverly Fabrics AGENCY: Lawrence Kane, New York

CAPSULE CASE HISTORY: *Last fall Waverly Fabrics ran an eight-week campaign on WBZ, Boston, and WBZA, Springfield, advertising a 10c booklet on home decorating hints. The firm's agency told WBZ: "We used nearly 50 of the leading radio stations in the country . . . WBZ-WBZA produced 2,191 inquiries. This fine return placed your station third on the list in the country for mail produced. More important, however, is the fact that your actual cost of 41c per inquiry was the lowest of any station in the country . . ."*

WBZ, Boston

PROGRAM: Home Forum

AUTOMOBILES

SPONSOR: Albuquerque Auto Exchange AGENCY: Direct

CAPSULE CASE HISTORY: *To evaluate Spanish radio the Albuquerque Auto Exchange tried a one-time test using seven of the most requested Latin tunes on a Sunday program. Within an hour after the program an exclusively air-advertised special car was sold for spot cash—and two more cars were sold within three hours. On an investment of less than \$50, the sponsor got Spanish sales of nearly \$2,700—or a sales-to-advertising ratio of 54 to one. The sponsor now is a regular Spanish-language advertiser on radio.*

KABQ, Albuquerque

PROGRAM: Al Tafoya Show

Uses **AP** news alone . . . for successful distributor's program

A familiar problem is that of the local advertiser who represents a prominent national firm. He wants a "big time" package, one that reflects the stature of the product he represents . . . but he wants it at a cost commensurate with local sales volume.

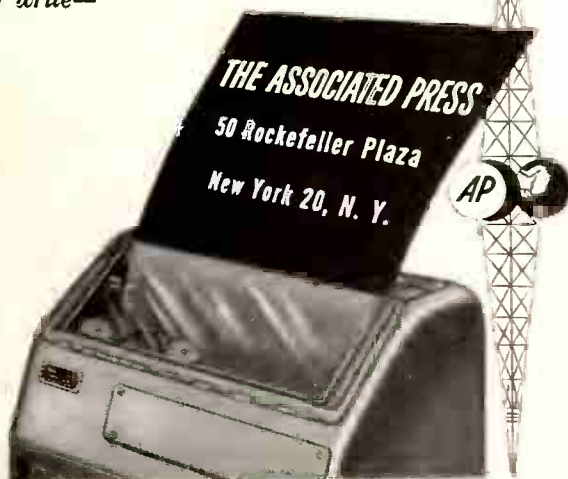
WPPA, at Pottsville, Pa., handled this kind of situation by using only AP news. International, national, state, sports and weather reports are integrated to make a fast-moving, full scale 15-minute program for the regional Tidewater Associated Oil Company distributor. Two announcers, using a beeper system, add to the pace of the show and keep listeners alert.

WPPA sold the program, but it's the distributor-sponsor who's keeping it sold. In fact, it has been sold to this sponsor for three years running.

Manager A. V. Tidmore doesn't lose sight of the target:
"The AP news program is selling Tydol Gasoline and Veedol Oil."



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

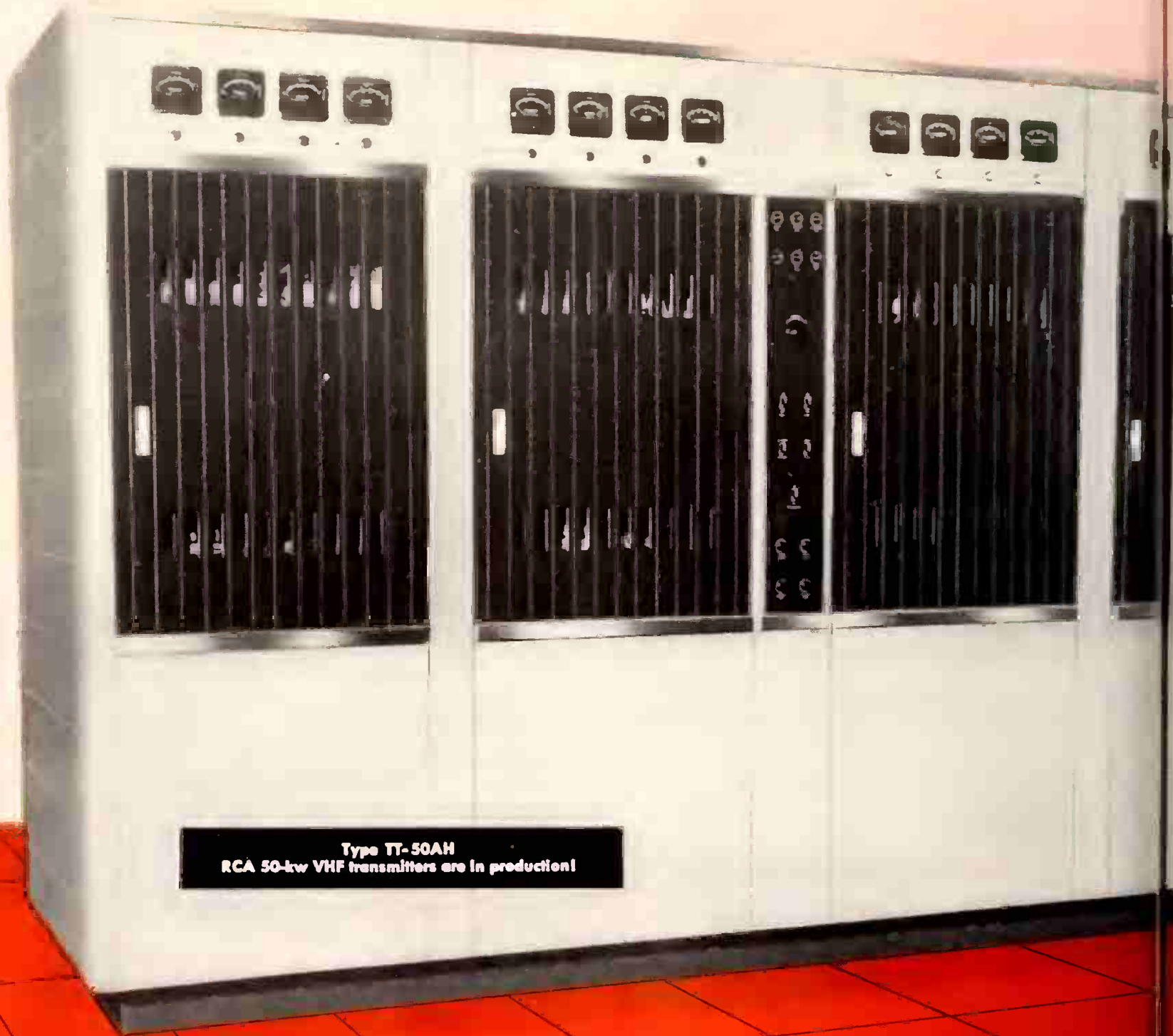


Manager Tidmore also has this to say:

"It's a pleasure and point of distinction for our duo-newscasters to open and close our newscasts by saying, 'From the wires of The Associated Press, the world's oldest and largest news service.'"

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

FIRST **RCA** **50 KW VHF**



Type TT-50AH
RCA 50-kw VHF transmitters are in production!



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

now "ON-AIR"

at WMIN-TV and WTCN-TV
Channel 11
Minneapolis-St. Paul



Here is the one high-power VHF transmitter that easily delivers a "full" 50 kilowatts of peak visual power . . . measured at the output of the side-band filter! And you get this full power output for monochrome—and for Color Operation!

The RCA TT-50AH is designed for the same conservative type of operation that has made RCA AM "Fifties" famous. It is the ultimate in high-power transmitters for channels 7 to 13. Operated in conjunction with an RCA 50-kw antenna (type TF-12BH) you can saturate your service area with strong signals. Even with antennas of medium gain, this transmitter develops Effective Radiated Power of 316 kw with power to spare!

Air-cooled throughout, the TT-50AH uses RCA-6166 high-gain tetrodes in both aural and visual "PA's" (RCA-6166 tetrodes are readily available from any RCA Tube Distributor). R-F amplifier and modulator circuits employ the very latest design principles which result in superior transmission fidelity.

Flexible mechanical design makes it convenient and practical to set up cabinets and power components in a variety of compact arrangements. Small size cabinets are moved in and out of standard elevators, doors, and hallways with ease.

For delivery information on the RCA 50-kw transmitter—call your RCA Broadcast Sales Representative.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION

WMIN-TV and WTCN-TV PLANT . . .

. . . atop Foshay Tower Building in Minneapolis

The remarkable mechanical installation flexibility of the RCA 50-kw VHF makes it easy to set up in compact areas. Small-size cabinets can be moved in and out of standard elevators, doorways. Benefits: (1) You save floor space (2) You save on installation expense.



SPONSOR Asks...

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

What lessons have you learned about the use of color in television advertising



THE PICKED PANEL ANSWERS



Mr. Sinn

When we first started to produce color films for television, we foresaw many problems. Strange to say, the largest and most difficult problem was completely unforeseen.

We knew, of course, there would be increased costs. We knew, too, that there would be new techniques to develop in lighting and photography completely different from any the motion picture industry had developed for theatrical color. After filming more than 200 pictures in color, those problems have disappeared. We know exactly what our costs are, and we know exactly what kind of lighting, photography, raw stock, etc. give maximum results on the tv color system.

But we are still at work trying to solve what has turned out to be the most difficult problem of all, and the one that was unforeseen. This is the problem of turning out high quality, 16 mm. color prints rapidly and efficiently. Up to now, all color film work has been geared to meet the needs of the motion picture industry, and they, of course, have been handling only a relatively few color negatives, and in every instance had literally months (sometimes as long as a year) in which to make prints. Television demands high quality color printing at a speed the motion picture industry never contemplated. As matters stand right now, if you were releasing films currently for color tv, there would have to be a minimum lag of six months between

the completion of production and the first release date. We are working closely, however, with the laboratories and with the manufacturers of the print stock. Again, new techniques are being developed and within a matter of months this last problem will be solved too.

JOHN L. SINN
President
Ziv Tv Programs, Inc.
New York



Mr. Blake

Every ad agency has spent time getting ready for the advent of color television. Most of them have had their clients' products photographed in one or more of the popular color processes; many of them have participated in live telecasts. Everywhere you go you hear the pros and cons of one network versus another or Technicolor versus Eastman negative-positive versus kodachrome or what have you.

But, unfortunately, the true potentialities of color as a selling force in television have hardly been discussed, much less investigated. Sure, everyone knows that food and fashion will come into their own with color helping to create desire. But, less obvious and equally important are the many ways in which color will revolutionize visual selling. For example, the "medium grey" background for a product will now give way to an infinite variety of tones, each of which conceivably can suggest a different mood or connotation. Between "red hot red" and "iceberg blue" lie endless possibilities in

color background alone to suggest the use of a product or a frame of mind of the potential consumer. Similarly, a simple changing tone as background can have an interest value far beyond the optical effects that tend to serve the same purpose in black and white commercials.

Color adds an additional measure of "appropriateness" to television commercials. If it is true that more women prefer red than any other color and more men prefer blue, additional research will undoubtedly discover color combinations and tones that will make a particular product more desirable and more appealing to the audience at which it is aimed.

So, let's keep right on testing in color and experimenting with better techniques, but let's not forget that color is far more than a gadget; it opens an entire new world of visual selling!

GEORGE BLAKE
George Blake Enterprises, Inc.
New York



Mr. Kudisch

As a research corporation we have been testing programs with color for the past few months. We have found out two rather interesting things:

1. We found that the type of program has a lot to do with how much color adds. For example, a women's home economics or cooking show gains tremendously with color.

2. We found that within the program type—dramatic shows for example—a very well liked show gained rel-

atively little when color was added. But a show that was not particularly well liked gained a great deal with color. From this, then, we may conclude that color television tends to strengthen a weaker vehicle more than a strong vehicle.

LEONARD KUDISCH
Schwerin Research Corp.
New York



Mr. Wood

The NBC Color Corps. has been working for some time now to iron out the kinks of color production.

Their work covers the entire sphere of color production, but I think you will be most interest-

ed in four specific fields, because these fields give you, as advertisers, your most direct contact with consumers.

These fields are: makeup and complexion tones, costuming, stage settings and commercial art (what the industry calls titles and graphics).

Let's take makeup and complexion first, because it involves the actors and actresses who appear in commercials—as well as in the shows themselves. Most people in the audience are more aware of the accuracy, or inaccuracy, of flesh tones than of any other colors. To make sure that these flesh tints come across, we called in the lab technicians of America's foremost makeup authority. We devised a whole new palette of makeup tones. Because of compatibility (viewers with color receivers will see programs in color which are transmitted in color; viewers with black-and-white receivers will see the shows in black-and-white), these had to register perfectly for the color camera and also look natural on B&W receivers.

In the field of costumes, every aspect has become more complex in color than it ever dreamed of being in black-and-white. Previously, the designer had only to go to the racks and select whatever costume appealed to him. But now the color also must be considered—in regard to the actor's skin tones, to other costumes, to the lighting of the set and the physical properties used in the show—and, the

(Please turn to page 114)

"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



WAAB foreign-language program appeals to all groups

A United Nations type of radio programming is being aired by WAAB, Worcester, Mass.

The station's *All Nations Dancing Party* is broken into half-hour segments, each segment featuring the music typical of a different country. But instead of limiting the program's appeal to those from the particular nation whose music is featured in each segment, the station seeks to make each part of the show interesting enough so that the entire foreign and foreign-born audience can enjoy it all.

The program features Swedish, Irish, New England barn dance, Lithuanian, French and Italian dancing music. Each of the half-hour segments is primarily announced in English, with

each foreign language adding only flavor. Comments, social notes and news of each nationality are also broadcast during the program. WAAB says that by making the show interesting enough so that all nationalities want to listen, it reaches about 75% of Worcester's foreign-born.

The station reports that sponsors are happy with the program. One dry cleaner offered custom-made trousers on the Irish show and as a result of the announcement six people came into the store on the Monday following the broadcast. A body and fender repair shop is getting like results, the station says. And a gas station has done so well since the show began that its owners are building another. ★ ★ ★

35-40% of tv stations in red ink this year, 350 out of 500 in black by '55, report states

Ever wonder how much of its income a television station gets from carrying network programs? According to a study made by Richard P. Doherty, radio and tv station management consultant, the typical tv station derives about one-fourth of its revenue from network payments. Doherty, who was vice president and director of employer-employee relations for the National Association of Radio & Television Broadcasters for eight years before establishing his own management advisory company, says an average tv station gets about one-third of its income from national spot and another one-third from local sales, with the balance (about 1/12) from production and other services.

Tv stations can figure out the revenue potential (for all the stations in their market) at about \$10.25 per tv set. Thus a tv station in a market with 50,000 sets should gross about \$512,500 annually providing it's the only station in the market. The average revenue per set tends to increase, however, with the advent of a second, third or fourth station Doherty says.

So far total annual vhf station reve-

nues run at better than 100% of total capital investment. Uhf stations, as a group, average appreciably below the revenue-investment ratio of vhf's.

Doherty has found that the typical station, within the category of profitable stations, makes between 27 and 30% margin of profit before taxes on its total station revenue. Fixed capital is being depreciated on an over-all basis over a six-year period or at the

Tv stations in markets with 50,000 sets should gross about \$512,500 annually, says Ex-NARTB V.P. Richard P. Doherty

composite rate of about 16%. Depreciation ranges from 9 to 15% of total operating costs.

Speaking of profit, Doherty predicts that by late 1955 there will be about 500 tv stations on the air, of which about 350 will be in black ink. Some 150 of these will be blue chip operations but the other 200 will prove to be good, sound investments if well conceived and well managed. There'll be about 150 marginal or "loss" stations.

This year won't be as bright as next year, however, Doherty warns. He

Detroit's next tv outlet will be outside the U.S.

Detroit's fourth television station will be on foreign soil. But it expects 95% of its billings from the U. S.

The outlet is CKLW-TV, Windsor, assigned vhf Ch. 9 by the Canadian Department of Transport. It plans a July debut.

Managed by J. E. Campeau, the station will base its rate structure on coverage of the Detroit-Windsor market, will feature U. S. talent. ★ ★ ★

Briefly . . .

Television of the future will find its audience becoming more selective. That was one of the prognostications made recently by Rodney Erickson, manager of the radio and television department of Young & Rubicam, New York, in a speech before the Radio-Television-Advertising Executives Club of New England in Boston. Erickson said nighttime tv ratings would eventually settle to a point where a program enjoying an 18 rating will be considered

(Continued next column)

forecasts that about 35 to 40% of the 1954 tv stations will lose money, and the next 15 to 18 months will find the going tough for one out of three to one out of four stations.

Why will stations lose money? Doherty figures that loss factors will be excess manpower, poor scheduling of manpower, inadequate financing, lack of sound cost control, excessive operating costs, inefficient operation and inadequate charges to sponsors for services and facilities.

The average station employs a staff ranging from 55 to 65 persons. The largest area of staff employment is the technical department with about 40% of the station staff. Doherty's study shows the programming department makes up about one-third of the total payroll. Employee compensation, exclusive of talent payments to staff and others, absorbs about 41% of the total operating costs.

Total staff payrolls average close to \$5,000 per employee per year for established stations. Outlets which have come on the air during the past year pay about \$4,500 per employee per year. ★ ★ ★

a top-rated show. Specifically, he forecast sets-in-use figures for nighttime (8:00-11:00) at 50%, and 25% at the earlier evening and daytime hours. Meanwhile, he said the over-all daytime and nighttime level of radio would be 25%.

* * *

Public interest in color tv sets is cooling off, according to the results of a survey recently completed by Emerson Radio & Phonograph Corp., New York. Emerson said the "overwhelming majority" of those interviewed said that their initial interest in color sets has been dampened by the knowledge that the first receivers will cost between \$700 and \$1,200 and will have small screens compared with the size of the current black-and-white receivers which are available at considerably less.

Emerson reported that 37% of the interviewees said that they have been in the market for a tv receiver, either as a replacement or as a second set. Out of this group, said Emerson, 87% of the interviewees said they would not wait for color receivers and would buy black-and-white sets now. About 95% of the group expressed a preference for table model sets.

* * *

NBC TV's *Home* show features, among other things, an indoor garden. As part of its promotion, the network had the 48 state governors each send *Home* a sample of soil for the garden. Overlooked: the District of Columbia.



V.P. Nixon presents NBC's Smith with D.C. soil

But Vice President Richard Nixon got some soil and gave it to Carleton D. Smith, NBC vice president and general manager of WNBW, Washington. Said Nixon: "... Since this soil represents America's heritage of freedom for all people, it is fitting that it should be included with the soil of our 48 states on *Home* . . ."

5 APRIL 1954



"THE MORE THE MERRIER" WE ALWAYS SAY...

WBNS-TV takes great pride in its fast growing group of national promotion awards.

Last year WBNS-TV received the Billboard, duPont and Sigma Delta Chi plaques.

So far this year 4 more have been added!

Namely:

- ★ *Billboard's* Film Service Poll awards (one first place, two second places, one third place and one specific mention)
- ★ *Billboard's* Audience Promotion award.
- ★ *Billboard's* Merchandising Promotion
- ★ *Zenith Television* award (for public service programming, received by WBNS-TV's Fern Sharp for her "Sharp Comments" series)

WBNS-TV accepts these honors as a responsibility. The high standard of operation which made possible these awards will continue to provide top ranking service and programming on both national and local levels.



WBNS-TV

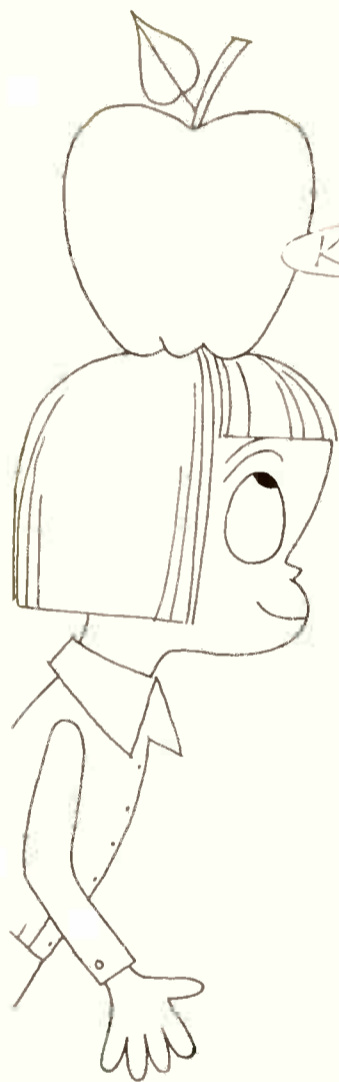
COLUMBUS, OHIO • CHANNEL 10

CBS-TV NETWORK — *Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.*

REPRESENTED BY BLAIR TV

You can't miss

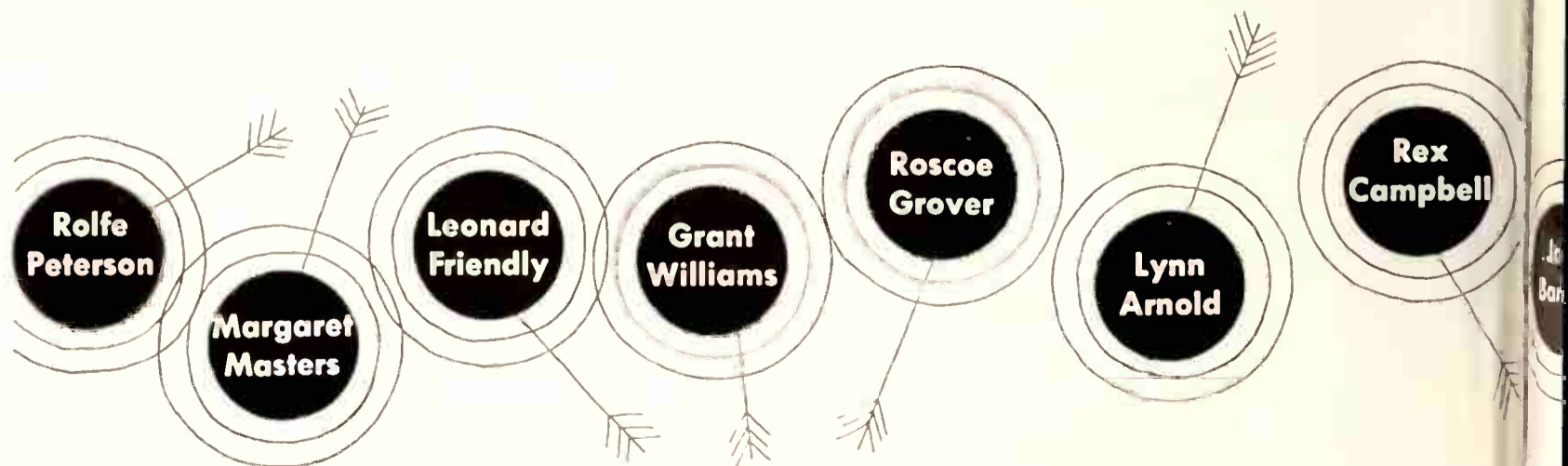
When you reach your target of
1¼ million listeners with
proven accuracy.

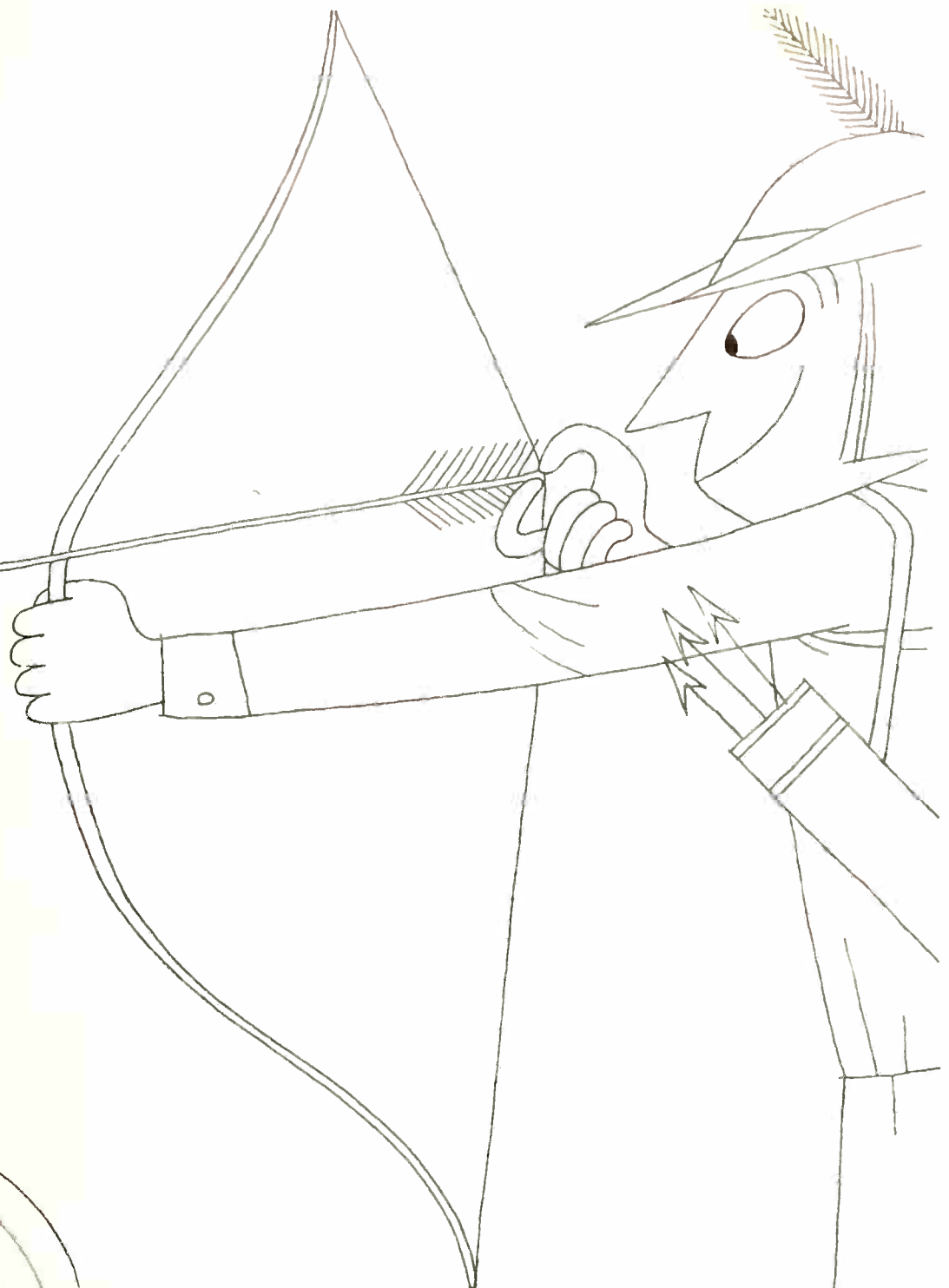


KSL Radio

With a whopper of a Hooper and a sensational Nielsen . . .
plus 50,000 watts of power . . . top KSL-CBS Radio programming
takes the guesswork out of area coverage.

CBS programs always speak for themselves. So to keep up with such
excellence on the local level, KSL Radio has lined up scores of
direct hits which continually hold the vast audience of
the Mountain West's billion dollar market tuned to KSL Radio.

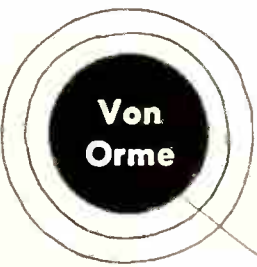
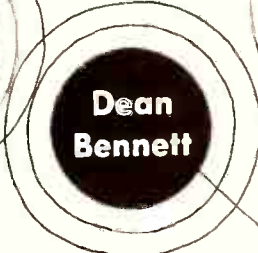
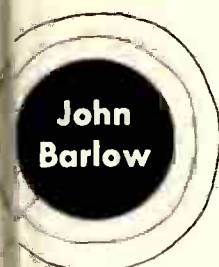




*Reach
the
Mountain
West
best
with*



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



4 ways you can use this valuable SPONSOR feature

In every issue of SPONSOR you will find the handy, up-to-date listing of new tv station grants which appears below. Here's how this compilation can help you.

1. You can plan campaigns far in advance by check-

ing on-air target dates given in chart.

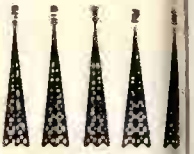
2. Names of permittee, manager and rep for each new c.p. and station make it easy to get additional data.

3. List of all stations newly on air with commercial programming during two weeks preceding issue is handy reference list to update timebuyers.

4. Box score at bottom of page is succinct summary of tv's status. Includes total number of U.S. stations.



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 REPT
					VISUAL	AURAL				
EL PASO, TEX.	KELP-TV	13	18 March		49	28	2	37 vhf	Trinity Bestg. Corp. Barton R. McLendon, pres. Gordon B. McLendon, v.p. John Euler, sec.-tres.	Everett-McKinn
GRAND FORKS, N. D.	KNOX-TV	10	10 March		3	1½	0	NFA	Community Radio Corp. Carrol E. Day, pres. Don E. Whitman, v.p. Adolph Lund, v.p. Elmer O. Hansen, v.p.-gen. mgr. Arthur Tweet, tres. Elroy Schroeder, sec.	Walker
GREEN BAY, WIS.		5	10 March		100	60	1	191 vhf	Valley Telecasting Co. George N. Burridge, pres. Elmer R. Brennen, v.p. Meyer M. Cohen, sec. Clayton Ewing, tres. Rolando F. Gran	
MONTPELIER, VT.	WCAX-TV	3	12 March	15 Aug.	19	10	0	NFA	WCAX Bestg. Corp. C. P. Hasbrook, pres. Marla Hasbrook, v.p. A. Pearsley Feen	Weed Tv
SPOKANE, WASH.	KREM-TV	2	18 March		100	53	2	55 vhf	Louis Wasmer (sole owner) Robert H. Temple, gen. mgr.	Bolling

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					
ELKHART, IND.	WSJV	52	22 March	1	½	ABC, Du M, NBC	1	118 vhf	Truth Publishing Co. John F. Dille Jr., pres. Carl D. Greenleaf, v.p. Walter R. Beardsley	H-R Repts
GREAT FALLS, MONT.	KFBB-TV	5	21 March	25	13	CBS	1	NFA	Buttrey Best. Inc. Joseph P. Wilkins, pres.-gen. mgr. (owns 59%) (Ananoda Copper Co., through a subsidiary, owns 24% of station)	Headley-Reed
JACKSON, MISS.	WSLI-TV	12	27 March	214	112	ABC	3	85 vhf	Standard Life Bestg. Co. Charles H. Russell, bd. chmn. W. R. Newman, pres. L. M. Sepaugh, tres. T. B. Lanford	Weed Tv

III. Addenda to previous listings

Since SPONSOR's 8 February 1954 issue, 18 more television stations grantees have relinquished their construction permits.

ALEXANDRIA, La., KSPJ, uhf ch. 62.
BATON ROUGE, La., KHTV, uhf ch. 40.
BENTON HARBOR, Mich., WHBF-TV, uhf ch. 42.
BILLINGS, Mont., KRHT, vhf ch. 8.
BOISE, Idaho, KTVI, vhf ch. 9.
CEDAR RAPIDS, Iowa, KEYC, uhf ch. 20.
CLOVIS, N. M., KNEH, vhf ch. 12.
DAYTON, Ohio, WIFE, uhf ch. 22 (station was on

Four of these stations were on the air and operating commercially. This raises the number of stations which have returned

the air operating commercially).
DURHAM, N. C., WCIG-TV, uhf ch. 46.
KANSAS CITY, Mo., KCTY, uhf ch. 25 (station was on the air operating commercially).
LEWISTOWN, Pa., WMRF-TV, uhf ch. 38.
LINCOLN, Nebr., KFOR-TV, vhf ch. 10 (station was on the air operating commercially).
MARION, Va., WMEV-TV, uhf ch. 50.

c.p.'s to the FCC to 59. Thirteen were vhf outlets. 46 were uhf stations. The deletions as of SPONSOR's 26 March deadline, are

OSHKOSH, Wis., WOSH-TV, uhf ch. 48 (station was on the air operating commercially).
POUGHKEEPSIE, N. Y., WEOK-TV, uhf ch. 21.
SAN JOSE, Calif., KVIE, uhf ch. 48.
SHERMAN, Tex., KSHM, uhf ch. 46.
WATERTOWN, N. Y., WWNY-TV, uhf ch. 48 (permittee was granted c.p. for vhf station which will serve same area the uhf outlet would have covered)

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (26 March '51)
Markets covered

370
227

Post-freeze c.p.'s granted (excluding 28 educational grants; 26 March '51)
Grantees on air

527
260

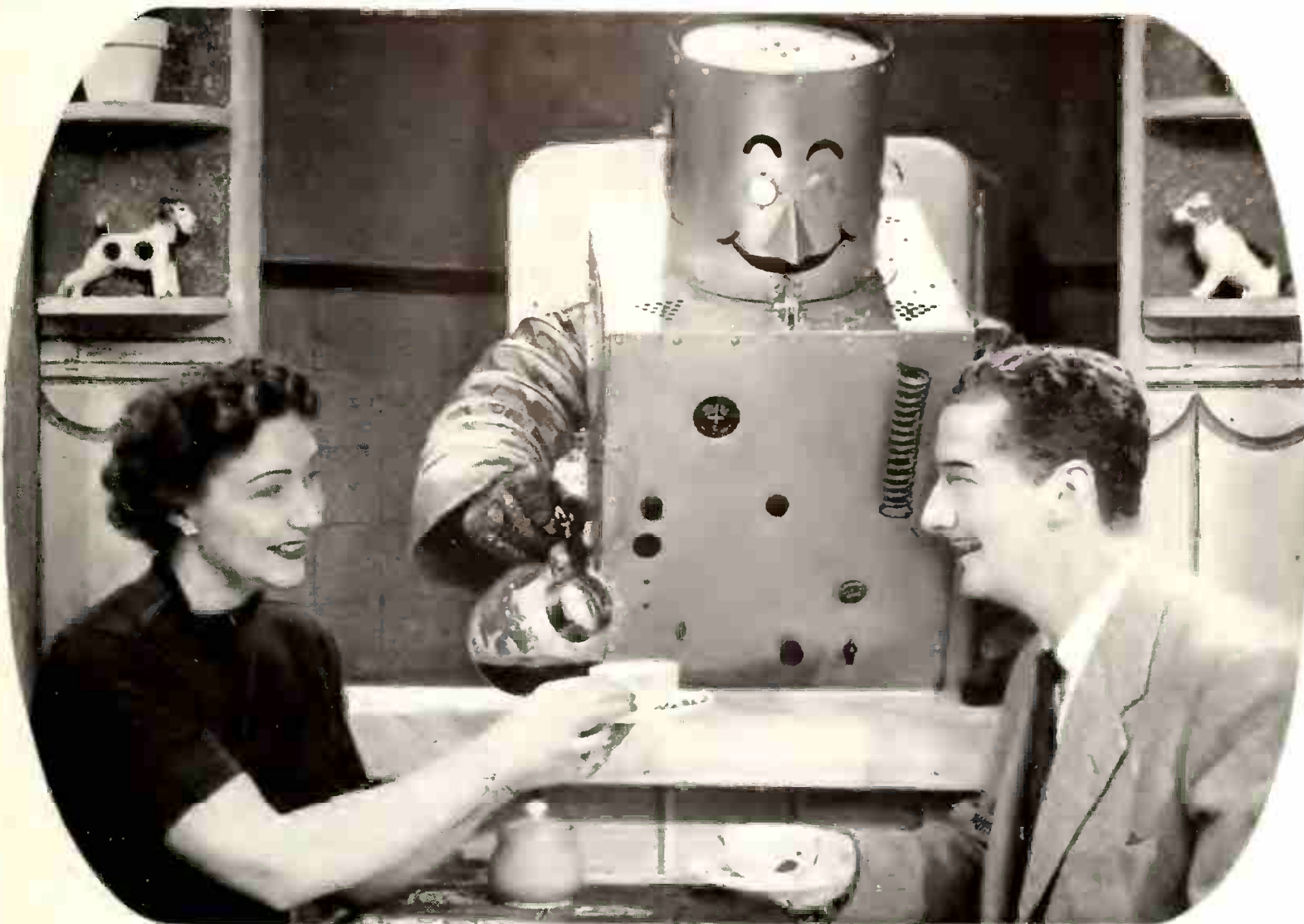
Tv homes in U.S. (1 Jan. '51)
U.S. homes with tv sets (1 Jan. '51)

27,500,000\$
60%\$

*Both new c.p.'s and stations going on the air listed here are those which occurred between 13 March and 26 March or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Power of c.p.'s is that recorded in FCC applications and amendments of individual grantees. †Information on the number of sets in markets where not designated as being from NBC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data from NBC Research and Planning.

Percentages on homes with sets and homes in tv coverage areas are considered approximate. †In most cases, the representative of a radio station which is granted a c.p. also represents the new tv operation. Since at presstime it is generally too early to confirm tv representations of most grantees, SPONSOR lists the reps of the radio stations in this column (when a radio station has been given the tv grant). NFA: No figures available at presstime on sets in market.

Now Together . . . Philadelphia's Top TV Personality and America's Top-rated Kitchen Show



Alan Scott, new star of "LET SCOTT DO IT," meets his cast.

Alan Scott, Philadelphia's outstanding radio and television personality for the past 18 years, has been named host conversationalist on America's highest rated kitchen show, now titled "LET SCOTT DO IT."

All the features which helped make WPTZ's kitchen show the highest rated of its kind in all television when titled "Let Skinner Do It" have been retained—Jane King; the Mechanical Man; outstanding music and conversation; the ever-popular cartoons; and the helpful household hints. All this plus Alan Scott.

Developed by WPTZ, the "Let Scott Do It" format has reached ratings of 20.0 (January 1954, ARB). Ratings of 10.0 are the average, not the exception. For 1954 the average is 10.1 in ARB, 9.0 in Telepulse.

Now, with Alan Scott joining WPTZ's roster of top-notch personalities, even greater things are expected for the 9:00 to 10:00 daily "Let Scott Do It" program. The same is true of WPTZ's afternoon "Spotlight" program, on which Scott will also appear.

A few of the advertisers who have sponsored Alan Scott or participated in shows conducted by him are . . .

White Sewing Machine	Proctor Irons
Admiral	Amana Freezer
Whirlpool Washer	General Electric (Blanket)

Learn the full story of "Let Scott Do It." It's Philadelphia's outstanding television success in moving merchandise. Give us a call now, LOcust 4-5500, or see your Free & Peters "Colonel" right away.

WPTZ

FIRST IN TELEVISION IN PHILADELPHIA/channel 3



WESTINGHOUSE BROADCASTING COMPANY, Inc.
WBZ • WBZA • KYW • KDKA • WOWO • KEX • WBZ-TV • WPTZ





Something's happening

And this newsclip of French soldiers bringing in Vietminh prisoners is just a split second of the story.

For Newsfilm—a service of CBS Television for *all* stations—covers all the news that happens every 24 hours... then supplies stations with the 12 most dramatic minutes.

With Newsfilm, something long needed is happening in station news programming.

It's a service that stations told us they wanted... prepared wholly *for stations* by a staff which knows and keeps up with station needs...superior technically... adaptable as many ways as there are news shows... and above all, *custom-shipped* to arrive on time.

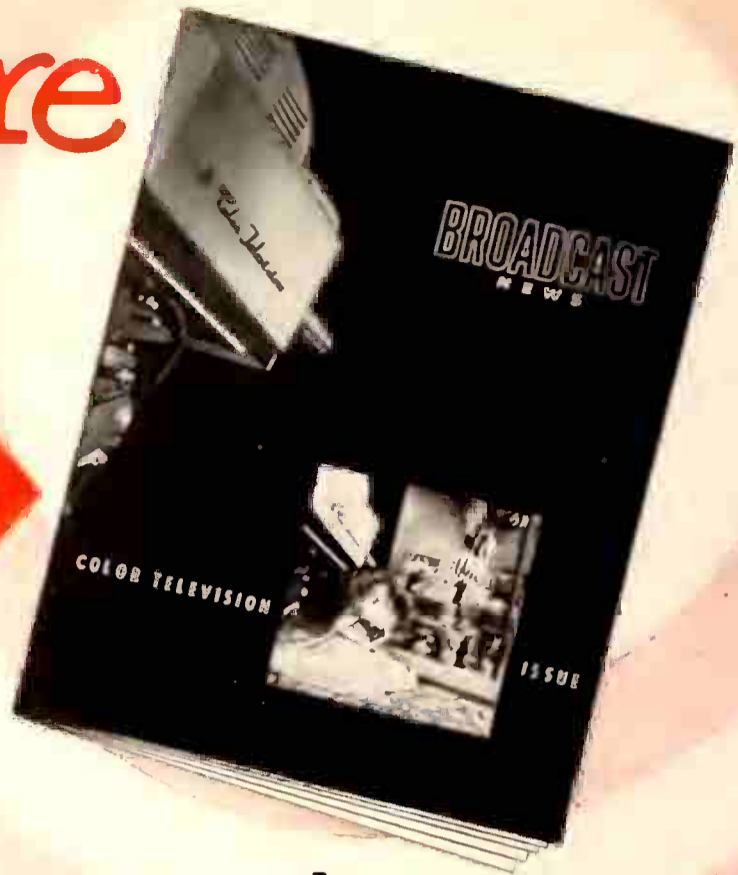
And it's happening on more and more stations all the time. It can happen on yours.

For details on Newsfilm, just call your CBS Television Film Sales representative in New York, Chicago, Los Angeles, Boston, Atlanta, Detroit, St. Louis, Dallas or San Francisco. Distributor in Canada is S. W. Caldwell Ltd., Toronto.

CBS TELEVISION FILM SALES *also distributors of the following:*
Amos 'n' Andy, Crown Theatre with Gloria Swanson, The Gene Autry Show, Art Linkletter and the Kids, Files of Jeffrey Jones, The Ronge Rider, Holiday in Paris, Cases of Eddie Drake, Strange Adventure, Hollywood on the Line, Annie Oakley, Eye on the World and Varsity U.S.A.

How to prepare for

Color TV



The indispensable equipment guide for every TV Station planning color operations

What's in the Color Edition

- The RCA Color TV System
- What Color TV Means to the Broadcaster
- Television Transmitter Operation with Color Signals
- How to Plan for Color TV
- RCA Color Studio Camera, TK-40A
- RCA Color Slide Camera, TK-4A
- RCA Color Film Camera, TK-25A
- RCA 16mm Color Film Projector, TP-20A
- RCA Color TV Monitor, TM-10A
- RCA Colorplexer, TX-1A
- Test Equipment for Color Television
- RCA Color Sync Generator Equipment
- Video Amplifiers in Color Signal Transmission

THIS SPECIAL 80-page issue of RCA Broadcast News has been prepared specifically for the TV station man who is getting ready to work with color. Filled with authentic information not found in its entirety anywhere else, this issue includes important facts you'll want to know about color Now . . . such as general operating theory of the color telecast-

ing system, how to plan studios and stations for color, types of equipments and systems required, how to make equipment changeovers for color.

Copies of this special color issue of Broadcast News may be obtained from your RCA Broadcast Sales Representative. Or write Section 503, RCA Engineering Products, Camden, New Jersey.

The only 100% engineering-operations journal for station men



Read by broadcasters and telecasters longer than any technical magazine of its kind in the industry, RCA BROADCAST NEWS is prepared specifically to keep station men up-to-date on equipment-and-station operations. It includes straight-to-the-point facts on planning installations, testing and operating station equipment—newsy stories about stations from the stations themselves—interesting articles on “how-it-works” and “how-to-do-it” for the everyday job—plus equipment information you can find in no other periodical. RCA BROADCAST NEWS is published every other month. Ask your RCA Broadcast Representative to put you on the list to receive it regularly.



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



SUNDAY

MONDAY

TUESDAY

WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

Main table containing TV program listings for various networks (CBS, NBC, ABC, etc.) across all days of the week. Each cell lists the program name, time slot, and network.



316,000 WATTS

on channel 7 to better serve the rich

WHEELING* market...

On March 25 we increased our signal strength to a maximum 316,000 watts full power, offering better than-aver television coverage to advertisers and viewers in the big, buying upper Ohio Valley market area surrounding Wheeling.

phone Wheeling 1177



Radio Affiliates WTRF • WTRF-FM Robt. W. Ferguson, VP & GM

Notes and explanations to use this chart

Sponsors listed alphabetically with agency and time on air

Detailed notes and sponsor information for various TV programs, including agency names and broadcast times.

No other service provides so much for so little. Your choice of 80 TV markets - the whole "package" or individually.



TOP SERVICE!

Where the U.S. Population is concentrated and where the public buys the most of everything, PULSE interviews more than 1,200,000 families. This is the largest, most accurate sampling outside U.S. Census.



Table with columns for days of the week (SUNDAY to SATURDAY) and rows for time slots (9:30, 10:00, 10:30, 11:00, 11:30, 12:00, 1:00, 1:30, 2:00, 2:30, 3:00, 3:30, 4:00, 4:30, 5:00). Each cell contains network abbreviations and program titles.

SOUPY SALES
12 O'Clock Comics
Soupy's On

The difference between one sales message and another is very often the personality who delivers the message

The ability to attract, to move, to sell, is an *intangible* quality. Very often the source of such ability is a personal relationship. But while the source is personal and therefore hard to define the results are concrete. The nationally-famous sales personalities at WXYZ and WXYZ-TV have boosted sales in the Detroit market for many advertisers, both local and national. We are confident they can make a real difference in *your* sales, too



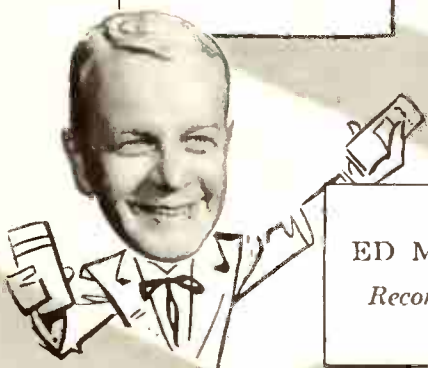
FRED WOLF
Get Up and Go
Bowling Champions



THE LADY OF CHARM
Charm Kitchen
Charm Time



DEE PARKER
The Auntie
Dee Show



ED McKENZIE
Record Matinee



DON WATTRICK
4 Sportscasts Daily
(3 radio, 1 TV)



WXYZ

Television • Radio

28 W. Adams Avenue—Detroit 26, Michigan Woodward 3-8321



American Broadcasting Company
Division of American Broadcasting-Paramount Theater, Inc.

Represented Nationally by Blair-TV, Inc., and John Blair & Company

CHICAGO STORY

(Continued from page 35)

Strotz and Clarence Menser were accordingly moved East. Top network brass talked up the prestige of New York originations to agencies and clients. P&G, radio's advertising bellwether, agreed with the networks and started to move soap operas to New York, with the agencies following closely behind.

A shift was also on in the spot field. New York agencies were "discovering" spot radio around 1939. Client spend-

ing in spot radio was soon stepped up and quickly passed the Chicago level of spot business. Reps opened New York offices or enlarged their quarters and soon found that the majority of the spot business was coming from Gotham contacts.

In the talent field the word was soon out along Michigan Avenue that the time had come to move. And, move they did. Actors, actresses, announcers, directors, producers—many packed their belongings and followed the throng to the glitter of Broadway or the stucco-and-palm-trees of Sunset

Boulevard. It was a mass exodus.

At the end of World War II, except for such hardy Chicago perennials as *Breakfast Club*, *National Farm & Home Hour* and *Chicago Theatre* the Windy City was becoming a ghost town for network originations.

Then came television. Everybody started even. Chicago soon became a name that was talked about in tv. *Kukla, Fran & Ollie* came along to delight a new crop of youngsters and the young in heart. Dave Garroway, Midwestern announcer and d.j. with a great ad lib ability, starred in a nighttime video show that has gone down in tv's short history as the model for relaxed tv entertainment. Other shows—like *Studs Place*, *Saturday Square*, *Quiz Kids*, *The Bennetts*, *Creative Cookery*—soon appeared on the growing number of video screens in the United States.

Admen, critics, the public began to talk about the "Chicago School" of tv, the way people talked about Greenwich Village or the Left Bank of Paris in the 1920's. Chicago was hot. Chicago was managing to produce entertaining shows on shoestring budgets. Talent began to look to Chicago, again, as a great spot to break in and build a name.

Then came the Second Exodus. Garroway moved East to do *Today* and took with him such creative NBC TV staffers as Ted Mills (now an NBC producer), Norman Felton (*Robert Montgomery*), Bob Banner (*Omnibus*), Dan Petrie (*Excursion*) and Bill Hobin (*Show of Shows*). Big star-name shows started up in New York and Hollywood; the tv film industry got off the ground and became a big program factor. Chicago found its wings clipped, its tv shows shuffled around in marginal slots. Again talent made its way to the two Coasts and dug toeholds in the new shows coming from New York and Hollywood.

What about Chicago today? Where does it stand? Is it a creative center, or just the largest network outlet apart from New York City?

The answer may surprise some admen. Although Chicago has several strikes against it, the Windy City continues to be a powerful factor in the nation's radio and television programming. No fewer than 34 network programs—more than half of which are sponsored by leading advertisers—go out on network lines and tv cables from

In the Palm of Your Hand!



Let WINDY, the bright spirit of TV in Central Kansas, show you how to put the big Central Kansas market right in the *PALM OF YOUR HAND!* Let one station—**KTVH**—demonstrate your product before the big TV audience in Wichita and Hutchinson, plus 14 other important communities. Reach for your share of this rich market by contacting a **KTVH** business office in Wichita or Hutchinson. Studios in Hutchinson; Howard O. Peterson, General Manager.

CHANNEL
12



VHF
240,000
WATTS

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

COVERS CENTRAL KANSAS

Chicago. (See list on page 35.)

Almost without exception, these shows have one thing in common. They are informal, folksy shows built around strong, creative ideas and produced at low cost.

As Larry Holcomb, an ex-Chicagoan who heads the New York office of Chicago's Tatham-Laird ad agency, told SPONSOR:

"Chicago producers know they can't out-spend New York and Hollywood producers. So, they try to out-think them." It's as simple as that.

This is actually the great secret of Chicago's present roster of radio-tv network shows and helps to explain a few puzzling contradictions.

Take the matter of talent costs, for instance. The talent costs of Chicago-produced shows are invariably less than the price tags on New York or Hollywood shows—even though the basic radio-tv film scales are almost identical. The difference lies in the fact that today's crop of Chicago shows are, for the most part, not designed around star names and do not call for big casts. Thus fewer people are needed, and over-scale payments are few and far between.

And take the matter of talent source. Even Chicagoans admit that there is a steady migration of talent who graduate Cum Laude from the Chicago School of radio-tv.

As Cy Harrice, one of broadcasting's top announcers and a former WLS and WGN (Chicago) staffer, explained things:

"I came to New York in 1946, and broke clean with Chicago—even though I was doing pretty well there. For a long while, I knocked myself out trying to find work in New York. But I knew the work was there in New York and that there was no ceiling to how high I could go."

But Chicagoans are proud of the fact that Midwestern talent—from Minneapolis, Peoria, Cleveland, Milwaukee and other cities—looks to Chicago as a better spot to "break in" than New York. For one thing people at the top are constantly being lured away so there's more room at the bottom than there usually is in New York and Hollywood. For another New York has little use for "new faces." What's wanted is star values. Thus many actors, actresses and budding directors still head to Chicago for their Golden Chance.

Chicago's talent pool is therefore more limited than that in New York or Hollywood—but it is in a constant state of turnover and seldom gets stale.

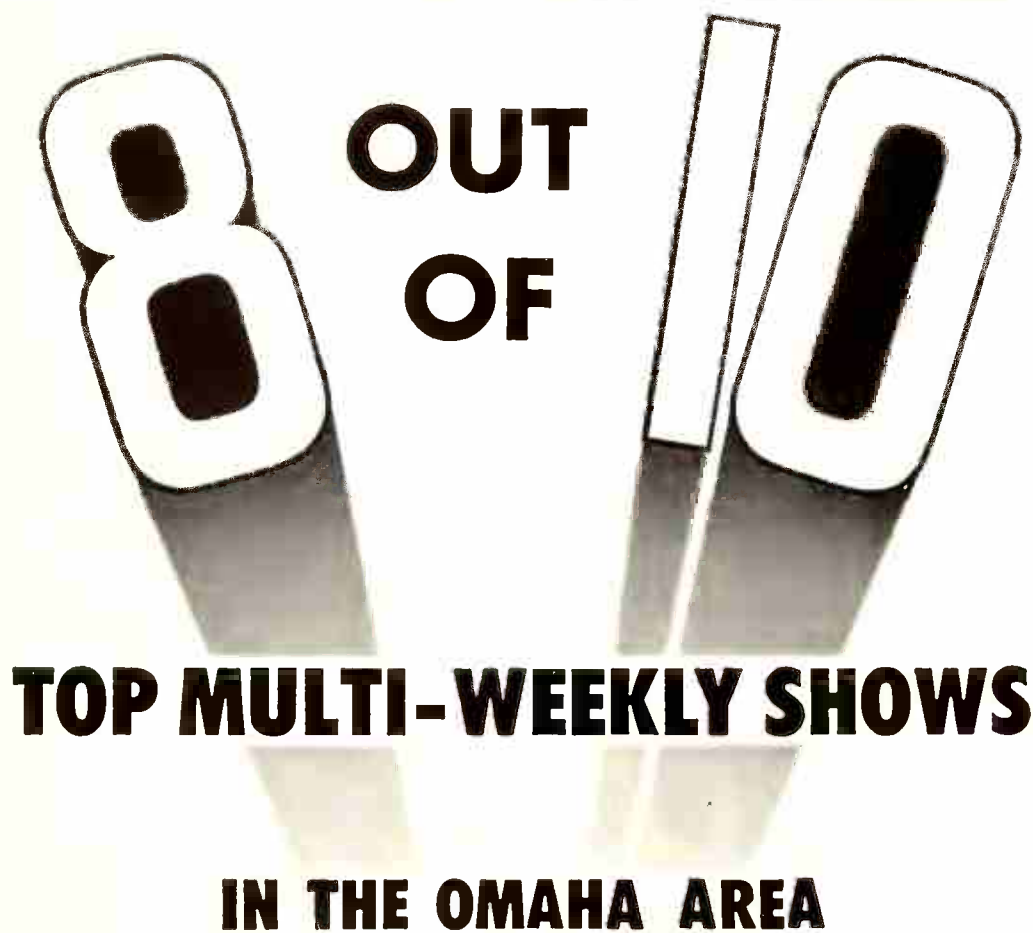
Chicago producers are also more adept at discovering homegrown talent—something a New York producer, with a reception room full of hopeful and handsome young people, isn't likely to do.

Dr. Bergen Evans, moderator of two low-budget panel shows, *Down You Go* (about \$6,000 weekly for production costs) and the new *It's About Time* (about \$3,000 weekly) is a good example of this kind of "discovery."

A little-known educator a few years ago, the gifted, witty, urbane Dr. Evans makes a quiz-panel into a stimulating intellectual workout. Chicago tv producers tumbled onto Dr. Evans' entertainment gifts when they discovered that his classes at Northwestern, where he teaches English literature, were always jammed.

Now Dr. Evans is known to millions—a developed-in-Chicago tv star. One of the shows, *Down You Go*, is sponsored by Helene Curtis Industries; the other, as SPONSOR went to press, is sustaining on ABC TV.

Or take Dr. Frances Horwich, the



8 OUT OF 10

TOP MULTI-WEEKLY SHOWS

IN THE OMAHA AREA

ARE ON

- Trail Time*
- Eddie Fisher
- Camel News Caravan
- Weather, Sports (10:00 p.m.)*
- Dinah Shore
- 6:20 p.m. News*
- Stand By For Action*
- TV News Roundup (10:15 p.m.)*

*WOW-TV "Live" Studio Shows

WOW TV OMAHA

100,000 WATTS • NBC • DUMONT • BLAIR TV, Inc., National Rep.
A Meredith Station • Affiliated with "Better Homes & Gardens" and
"Successful Farming" magazines.

charming, patient schoolmarm of NBC TV's daytime moppet stanza, *Ding Dong School*. Her simple, easy-going show for pre-school-age youngsters (cost: about \$1,160 per half hour, across-the-board) is sponsored by General Mills and Gerber. But Dr. Horwich, an expert on child psychology, would probably never even get as far as the audition stage in Hollywood or New York, barring a minor miracle. Miss Frances, as she's called on the show, will never cause Marilyn Monroe to worry.

This is not to say that Chicago radio and tv feature only apple-checked ingenues fresh from Iowa farms or educators who never saw the inside of a studio until recently. Chicago has its own crop of stars who like Chicago and feel quite content to let New Yorkers toil on their little concrete island and to leave Hollywood to its own special intrigues, show politics and smog.

One of the best-known Chicago radio-tv performers is Don McNeill, master of ceremonies on the simulcast *Breakfast Club* on ABC. Don has been in Chicago for 21 years with the show and recently stated, "My family is here. My three boys are in school within the Chicago vicinity, and I feel

Chicago has been very good to me." Don's show is also probably the biggest and fanciest thing in radio-tv on the shores of Lake Michigan. But it is still basically a simple show; a folksy, genial m.c. chatting with visitors to the big city.

There are many others, too, who feel the same way, from Burr Tillstrom and Fran Allison of *KF&O* to Tommy Bartlett of *Welcome Travelers*. They like the relaxed atmosphere of Chicago, and dread the thought of their shows being re-cast into a glossy New York or Hollywood mold. As one Chicago radio-tv performer told SPONSOR:

"I don't work for New York money here. But I don't work under New York pressures either. If I fall on my face once in awhile it isn't such a big crisis."

A Chicago-born talent organization called *Chicago Unlimited* is doing a lot to promote Chicago radio-tv, and to call the attention of agency men and advertisers to Chicago programming.

Ned E. Williams, editor of a *CU*-published directory of Chicago radio-tv talent, told SPONSOR:

"Although there always is an intangible factor in promotional campaigns, we believe that Chicago Unlimited, in

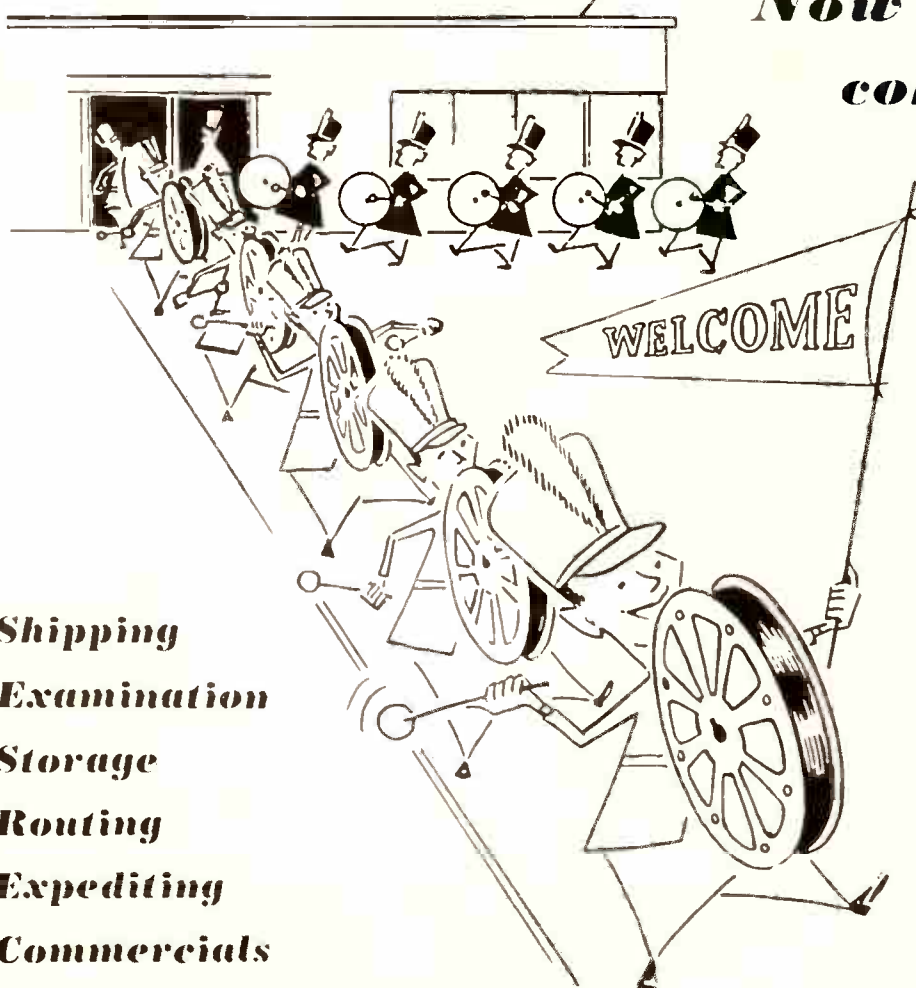
the two years of its existence, definitely has stimulated Chicago programming. Top agencies — Arthur Meyerhoff; Foote, Cone & Belding; Leo Burnett; Sherman & Marquette; Erwin, Wasey; Wright-Campbell, Malcolm-Howard and others have given direct financial support to our *CU* directory, agency men are to be included in our board of directors and we already have had support and participation by network execs.

"Chicago is developing into a major production center for film tv programs and especially for film commercials. Such studios as Wilding, Atlas, Sarra, Kling and Vogue-Wright have a tremendous volume of business and daily are doing work for national advertisers through a surprising number of New York advertising agencies."

Networks, including CBS and NBC, are currently developing new Chicago studios to take the squeeze off the over-crowded facilities in the East. CBS TV, for example, recently plunked down \$1,500,000 to buy the huge Chicago Arena to be converted into new tv sound stages—for network and local originations—for WBBM-TV.

And, even though many desert Chicago to seek the Big Buck in the two

BONDED TV FILM SERVICE, Inc.



- **Shipping**
- **Examination**
- **Storage**
- **Routing**
- **Expediting**
- **Commercials**

Now BONDED'S
complete dependable
TV film Service
is on the
West Coast Too!

Newly opened facilities on the West Coast provide the largest physical plant for handling TV film in the country.

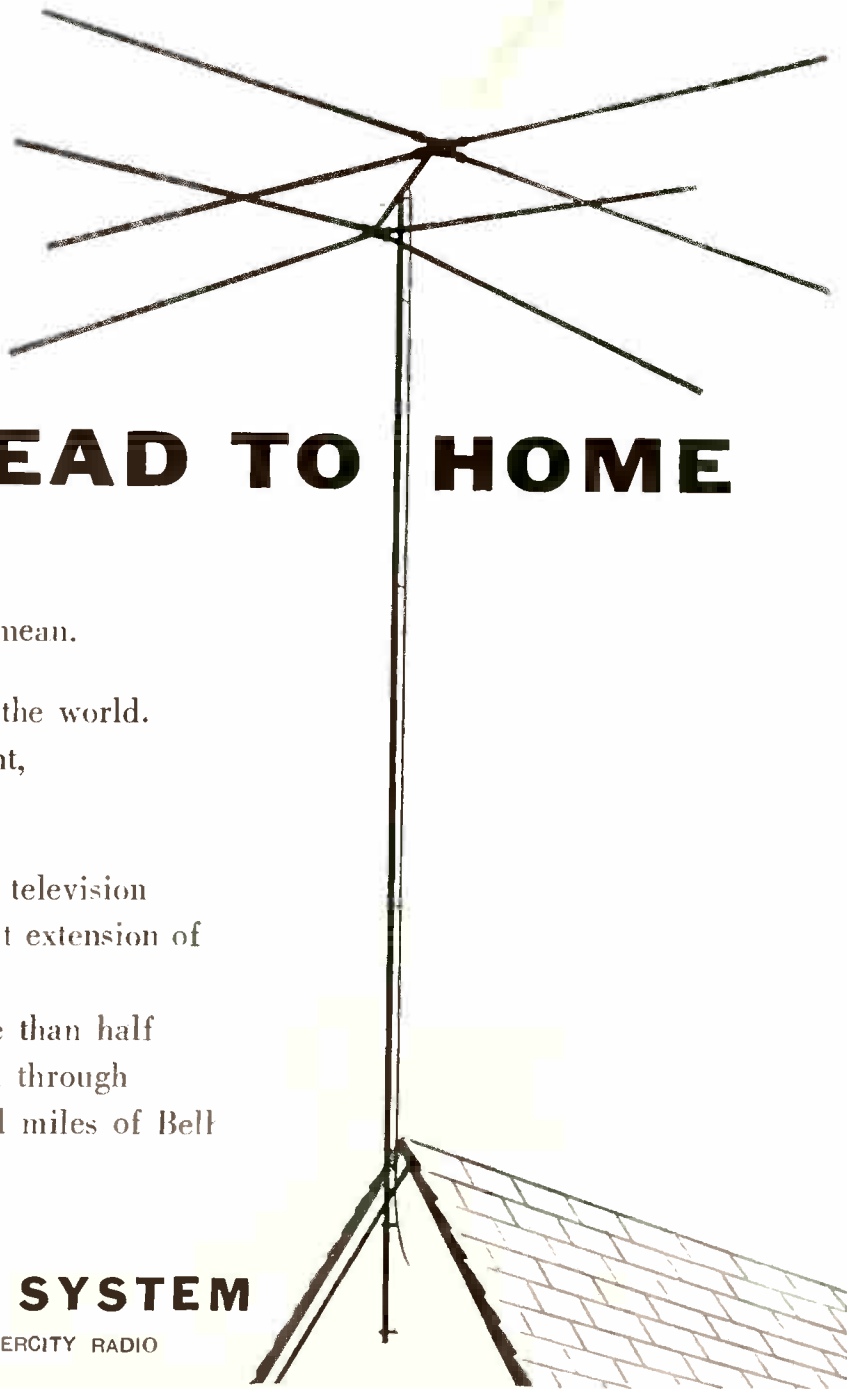
BONDED TV FILM SERVICE is the new, full-fledged subsidiary of the worlds largest, most experienced film handling and storage company — BONDED FILM STORAGE Co., Inc.

For complete TV film service—you know it will be done best—by BONDED.

BONDED TV FILM SERVICE Inc.

630 Ninth Avenue, New York 36, New York
 904 North La Cienega Blvd., Los Angeles 46, California

Judson 6-1030—9
 Crestview 4-3112 — Bradshaw 2-7825



ALL ROADS LEAD TO HOME

The "roads" that television travels, we mean.

Today the American home is unique in the world. Television keeps it rich with entertainment, information and new ideas.

The broadband transmission "roads" of television are complex, and expensive to build. But extension of facilities is going ahead in stride with industry requirements. Right now, more than half the nation's population could be reached through stations connected by the 50,000 channel miles of Bell System television network.



BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO
AND TELEVISION TODAY AND TOMORROW

coastal radio-tv centers, there is a constant flow of fresh talent into Chicago.

As a network v.p. in Chicago told SPONSOR:

"I believe a day of reckoning may come when the mounting costs of television and the lack of sufficient facilities in both New York and Hollywood will catch up, and then Chicago may fill the breach. How? By ingenious methods—ideas so new, so simple that in New York they would be considered naive and yet may succeed because a national audience considers

them fresh."

What can a sponsor do about getting in on Chicago's creative act?

Here are some of the tips passed along to sponsors by Chicagoans:

1. Check the list of current sustaining Chicago-originated shows on the networks. Ratings are seldom startling, but very often the cost-per-1,000 is much lower than network averages.

2. If you buy a Chicago network show, leave it in Chicago. Don't think in terms of moving it to Hollywood or

New York and dressing it up to the teeth with fancy production. A chorus line and a platoon of writers would do absolutely nothing for a show like *Ding Dong School*, for instance.

3. If your agency has a Chicago office (and most do), have them scout around for local radio-tv shows that might be developed simply into network programs. Chicago radio-tv is full of simple, low-cost "how-to-do-it" programs, panel programs, musical sustainers and farm programs.

4. Don't feel that Chicago radio-tv is at a standstill. As Montgomery N. McKinney, v.p. of Chicago's Earle Ludgin agency, told SPONSOR:

"In my opinion Chicago will continue to come up with good radio-tv shows and show ideas at comparatively low costs." And, as Robert Hibbard, assistant to the manager of WGN and WGN-TV, Chicago, stated:

"Chicago can continue to excel in what it has always predominated in in the broadcast field: producing programs which depend upon ideas rather than name personalities. In the field of sports, Midwest brand of football has no equal in the nation, and the coverage of this sport by WGN and WGN-TV has traditionally been tops. Special events, particularly of the agricultural type, and general news coverage are done better in this section of the country and always have been.

"Chicago initiated the low-budget strip shows and the idea programs, and we can do it again." ★★★

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

You Hook a BIG Market With—

WSJS

DRUG SALES of \$16,949,000*
in WINSTON-SALEM'S

WSJS

15-COUNTY MARKET

*Sales Management's 1953 Survey of Buying Power

Affiliate

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.

DRUGCASTING

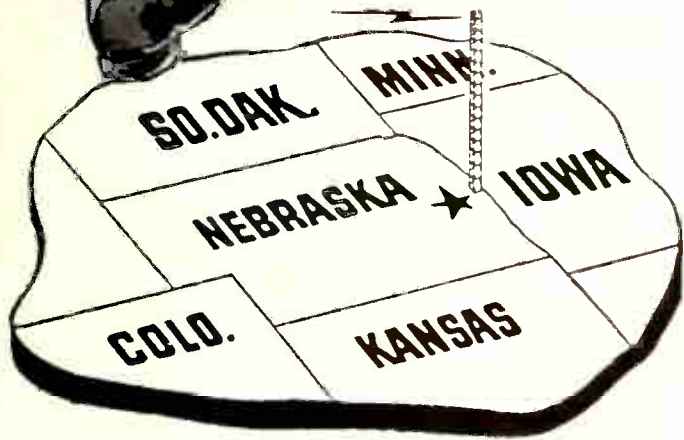
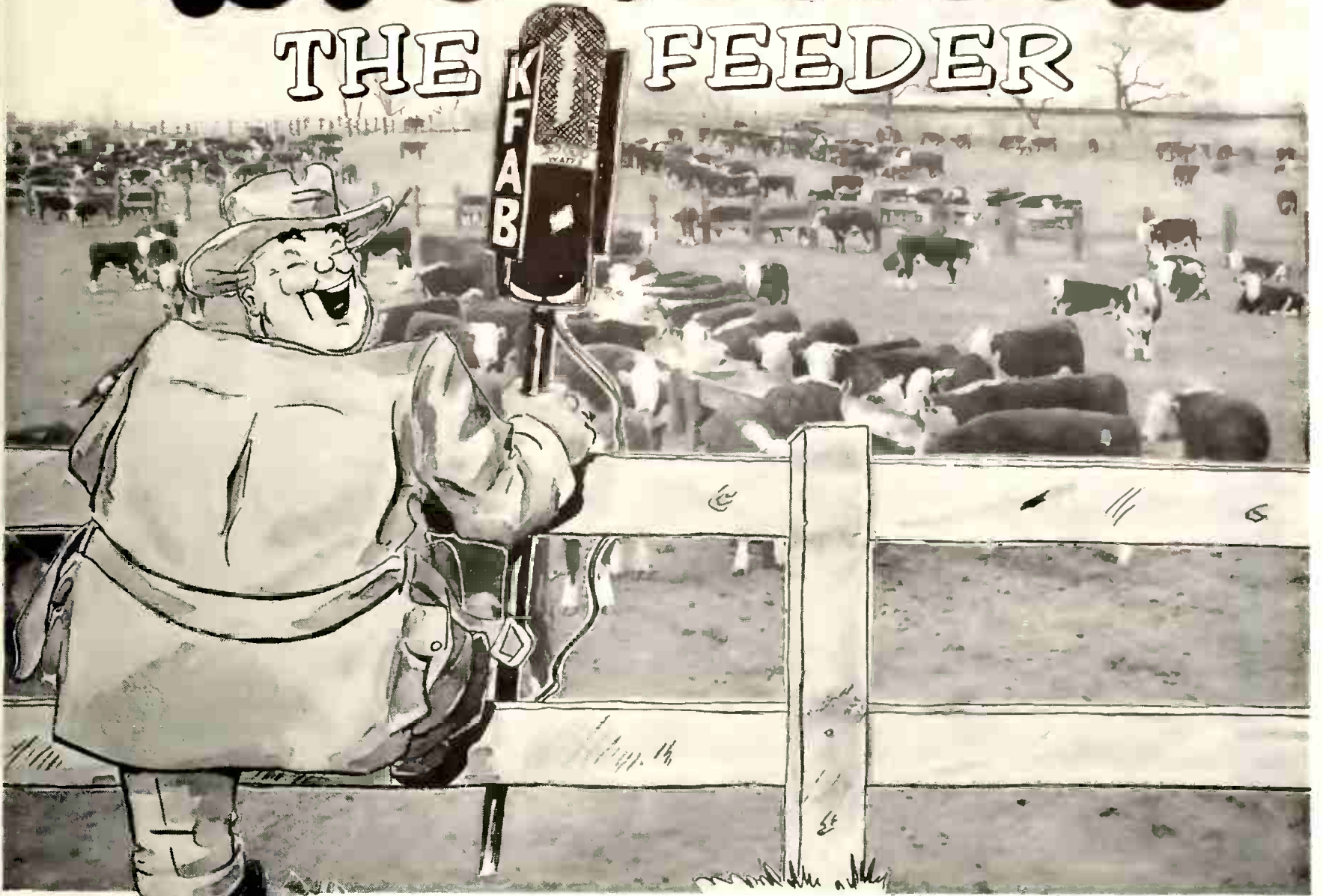
(Continued from page 46)

store. Only difference: The home set isn't equipped with a gadget to raise the volume when the commercial goes on. If all this mention of a device to turn up the volume reminds you of Transit Radio and the "beep" signals it used for the same purpose, you're right. In-store radio's gadget is the same thing—a tone too high for the human ear to hear which throws a switch in the loudspeaker.

For WWDC-FM, as a matter of fact. Drugcasting is a lineal descendant of Transit Radio. The station was a Transit Radio outlet until a long series of court battles culminated in suspension of Transit Radio operations in Washington and several other cities. The court battles were over the con-

BIG MIKE

THE FEEDER



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

"The cattle feeder has helped to make Omaha the nation's largest beef packing center," Big Mike points out as he tells another chapter in Nebraska's industry story.

Located for the most part in a huge circle around Omaha's Union Stockyards, the feed lots receive range-fed cattle...almost 700,000 annually...from western Nebraska, Colorado, Wyoming, Montana and other ranch states. It is the feeder, with his physical equipment and know-how, who readies the range cattle for the market...and triples their value. Most of the beef cattle fattened in Nebraska and western Iowa feed lots are sold at the Omaha market and bought on the spot and processed in Omaha plants by the nation's major packers.

There's more...much more to the Nebraska Feeder story and how he plays an important part in making Nebraska a great market. And there's much more to the Big Mike story...how KFAB serves all—industry and individual alike...how people listen most to KFAB...and how this influences what they buy. Find out more from Free and Peters...or check with General Manager Harry Burke.

THE MIDWEST-EMPIRE STATION

KFAB

1110 KC.

50,000 WATTS OMAHA CBS RADIO

RADIO STATION

WSAZ

HUNTINGTON, WEST VIRGINIA
SERVING 3 STATES

A Personality Show In Its 11th Year!

"History Marks The Date"

with
Bert Shimp, M.C.
8:15-8:30 a. m.
Mon.-Fri.

*A few availabilities
at press time!*

Contact:

C. Tom Garten, Mgr.
or

The Katz Agency, Inc.
National Representatives

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

WSAZ



TELEVISION AFFILIATE
WSAZ-TV

Represented by THE KATZ AGENCY

tention of several Washington, D. C., bus riders that Transit Radio constituted an unconstitutional invasion of their privacy. Though Transit Radio eventually won the case in a Supreme Court decision, the legal battle left the company in no position to continue. At one time Transit Radio was in about 20 markets; now it's in Kansas City, Mo., and Trenton, N. J. only.

Neither Drugcasting, operating in Washington, D. C., nor Storecasting in markets including Pittsburgh, Chicago and Philadelphia, has run into similar complaints from store customers to any significant degree.

Drugcasting, in fact, has scored a quick record of sales increases. The Drugcast loudspeakers are installed in the 75 stores of Peoples Drug Stores, key Washington chain druggist.

WWDC-FM recently got a letter in which Peoples noted that sale of various products advertised via Drugcasting had increased by as much as 120%.

Comparing the first two months of 1954 with the same two months last year (when there wasn't any Drugcasting), Peoples' sale of Children's Baum Bengue is up 111%.

Rybutol (25-capsule size) is up 120%; Rybutol (100) is up 107%.

Minipoo Shampoo is up 63%.

The Minipoo Shampoo story, WWDC-FM told SPONSOR, is representative. In December Peoples (which the station said accounts for 60% of all drug sales in the Washington area) sold 30 dozen Minipoo shampoos. During January, the first month it used Drugcasting, Minipoo sales jumped to 72 dozen—more than a 100% increase in what's usually considered a slow month.

The manager of Peoples Drug Store No. 1, W. O. Lewis, said, "We had three bottles of Minipoo on the shelf for several months. When the stuff went on Drugcasting we sold all three in one day."

It doesn't take too many Drugcasting announcements for store managers to realize that Product X is doing some advertising. If the company has a lot of commercials every day, the store manager gets the impression the company's a big advertiser. It's a completely self-merchandising campaign eliminating the need to tell the retailer what you're doing to back up the product.

The clerk is affected the same way.

If he hears about Product X all day, the chances increase that he'll mention it to the customer who wants that type of product.

And customers, too, hear enough of the commercials to be swayed. Store managers report they have seen customers react to Drugcasting announcements by immediately buying the product offered — frequently telling the clerk that the commercial reminded them to buy.

One product that found Drugcasting beneficial is Slendz. It began a Drugcasting schedule 15 February and at the end of the following week interviews with store managers brought these comments:

"The sale of Slendz jumped so fast we had to send in a special order to the warehouse" (store No. 132).

"Slendz sold out so fast after it went on Drugcasting that we were caught with our order blanks down" (store No. 114).

"Slendz was a dust-catcher until Drugcasting made it into a hot item" (store No. 38).

"We didn't know there were so many people in Washington who wanted to reduce" (store No. 128).

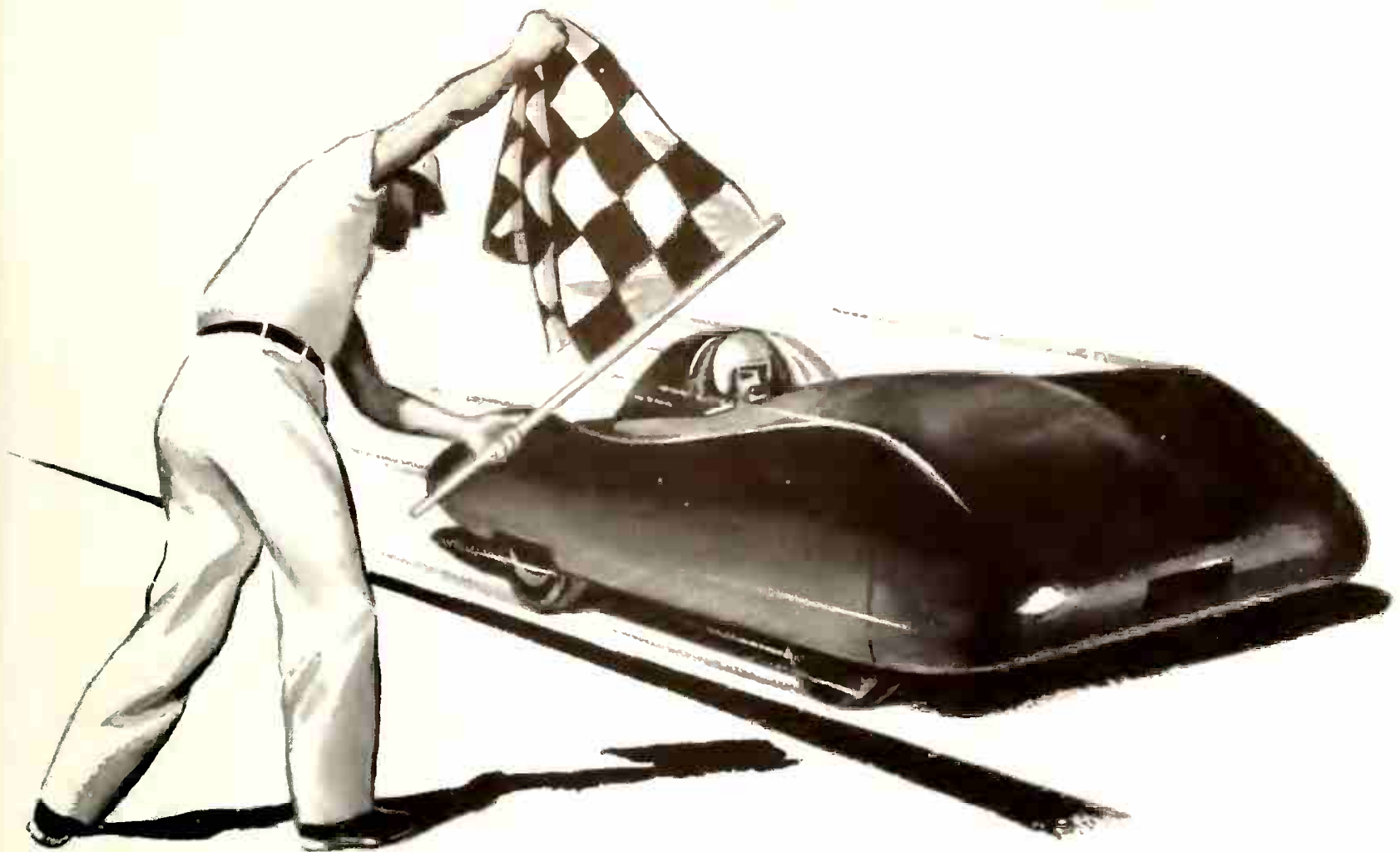
Sponsors interested in catching store managers, clerks and customers with one net can buy Drugcasting in either of two ways. Under one plan, they buy both WWDC (the am outlet) and WWDC-FM. The combination schedule gives the sponsor twice as many announcements on the fm or Drugcasting station as on the am outlet. A schedule might consist of 12 announcements weekly on WWDC, 24 on WWDC-FM; cost for 26 weeks would be \$5,330 or \$205 weekly.

With the other plan, using just the fm station, the sponsor could buy 70 announcements weekly for 13 weeks at a cost of \$2,730 or \$210 weekly. The Drugcasting commercials, 75 words of copy, are rotated during the Peoples Drug Store business hours.

Drugcasting was conceived last August when Clayton R. Sanders, advertising director for Peoples; Ben Strouse, vice president and general manager of WWDC, and William D. Murdock, of the ad agency bearing his name (Peoples' agency), got together for a sales conference. They decided to use in-store radio as part of Peoples' point-of-sale merchandising.

On 1 October Drugcasting began. Since then products ranging from *Life*

SPONSOR



YOU MIGHT DRIVE 403 MILES AN HOUR*—

**BUT... YOU NEED WJEF RADIO
TO GET INTO HIGH GEAR
IN GRAND RAPIDS!**

Metropolitan Grand Rapids is Western Michigan's biggest market, and WJEF is Grand Rapids' biggest radio value. Conlan figures, left, show WJEF's superiority. Of the area's 116,870 radio homes, WJEF delivers:

12.6% more morning listeners than the next station—

25.2% more afternoon listeners—

9.6% more evening listeners!

WJEF also costs less than the next station—*morning, afternoon and night!* On a 52-time basis, you can actually buy a daytime quarter-hour for less than 25c per-thousand-radio-homes!

**CONLAN RADIO REPORT
METROPOLITAN GRAND RAPIDS
NOVEMBER, 1953**

	Morning	Afternoon	Night
WJEF	29.6%	30.8%	33.1%
B	26.3	22.8	28.6
Others	44.1	46.4	28.3



The Feltzer Stations

WKZO — KALAMAZOO
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WJEF — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN — LINCOLN, NEBRASKA
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD — PEORIA, ILLINOIS

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY

Avery-Knodel, Inc., Exclusive National Representatives

*On Sept. 16, 1947, at Bonneville, Utah, John R. Cobb was clocked at 403.135 miles an hour.

magazine to wastepaper baskets have been advertised over the medium. Sponsors have included Rem. Old Spice Shaving Lotion, Bonne Bell beauty aids, Kraft candy, Cal-o-metric, cigars, flashlights, Wildroot cream oil, Musterole and greeting cards.

A continuous check of Drugcasting's reception in the drug stores is carried on by Herman M. Paris, WWDC general sales manager. "At the outset," he says, "our problem was to find out how Drugcasting affected the customers. We have come to the conclusion

that it serves as a constant reminder to them that they may have forgotten to buy something before going home.

"And as far as sales clerks are concerned," Paris continues, "it really keeps them on the ball."

The older in-store radio operation, Storecast Corp., began in 15 super markets as an experiment. At first telephone lines were used, but then Storecast switched to fm and now broadcasts in the fourth, fifth and sixth largest food chains in America—a total of 725 super markets with 3.5

million shoppers a week.

Stations currently carrying Storecasting include WHOM-FM, New York; WFMF, Chicago; WIBG-FM, Philadelphia; WJAS-FM, Pittsburgh; WMMW-FM, Meriden, Conn.

Storecast—which says it has sold more fm time than any other single organization—has about 125 sponsors. These include a number of major advertisers like Armour & Co., General Foods, Kraft, Beech-Nut, Swift, Johnson & Johnson, Sheffield Farms, Peter Paul, Bristol-Myers, Canada Dry Bottlers of New England and Penick & Ford.

Elliot L. Levene, program and promotional director for Storecast, told SPONSOR: "Our success hinges on a philosophy of helping the stores—of coordinating the promotional activities of our many sponsors with the best interests of the stores. Storecast is able to integrate and time the advertising and merchandising efforts of individual products with the super market."

Storecast crews visit super markets every 10 days. They do everything from dust the stock to work with the store managers to get better shelf positions, better traffic location and displays.

Referring to the revenue potential for fm stations in Storecasting, Levene says he gets a letter or two every week from fm stations. He tells them that while Storecasting can be profitable, there's a lot more to it than merely piping music into stores. Then he tells them about the merchandising they'd have to do—the follow-through. ★ ★ ★

VITAMIN CORP.

(Continued from page 43)

"Now I hope you're all warm, snug and comfortable watching tonight's film, because this is the season when our resistance is generally lowest. Winter colds and all these viruses that are going around leave us feeling tired and worn out.

"And when you're feeling low, that's just like putting out the welcome mat for the next cold to come right in. Here's one of the reasons why that happens.

"You may need vitamins. Even the effects of an ordinary cold can be to leave you short of Thiamin and Riboflavin . . . wear out body cells faster than Nature can replace them. So we



WDAY

(FARGO, N. D.)

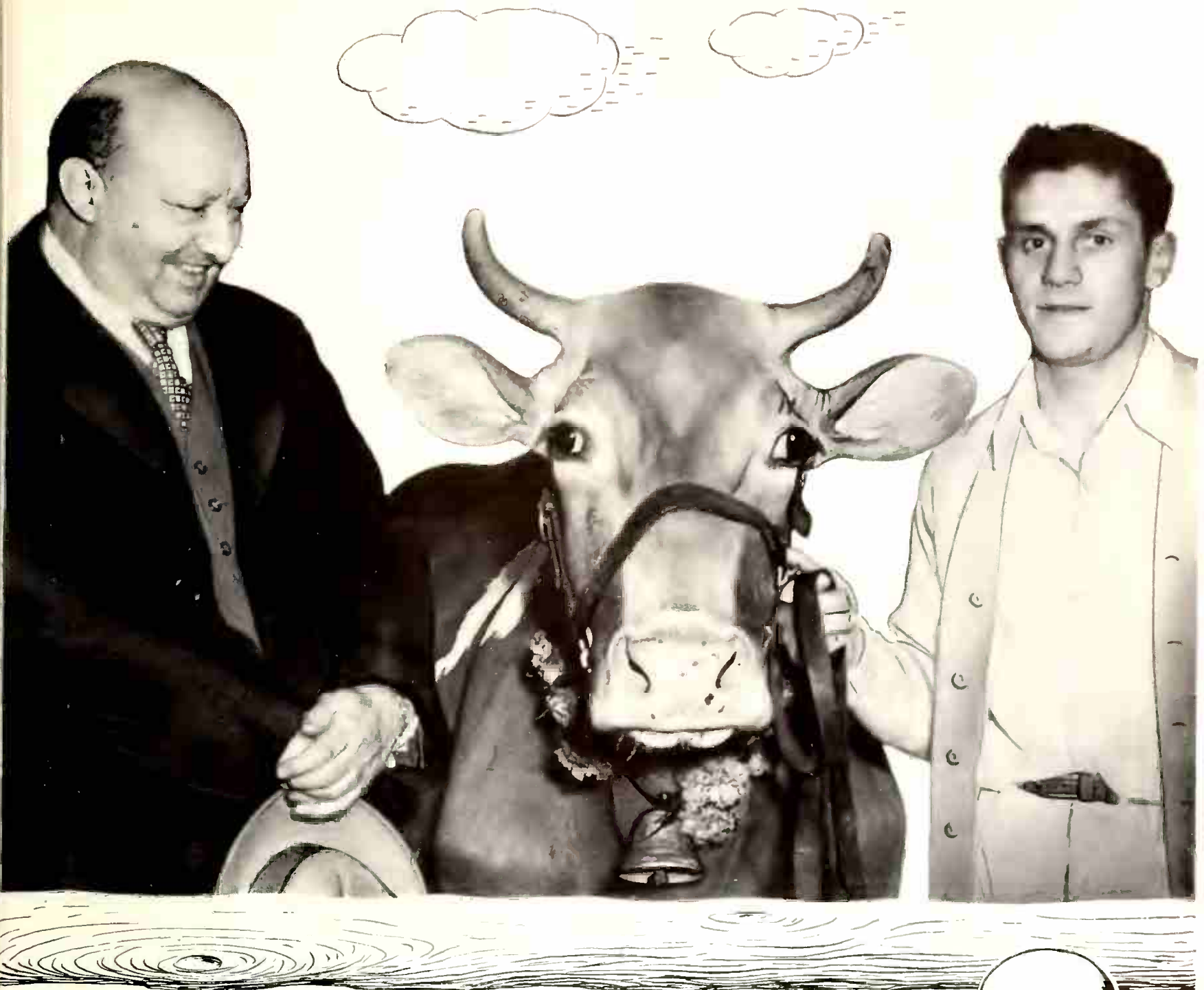
IS ONE OF THE NATION'S MOST POPULAR STATIONS!

Last year, WDAY was swamped with 145,659 letters and postcards from its listeners! This is the equivalent of a letter or card from over 70% of the 211,550 families who listen regularly to WDAY—an average of slightly over 399 letters per day, including Sundays and holidays!



NBC • 5000 WATTS • 970 KILOCYCLES

FREE & PETERS, INC., Exclusive National Representatives



VIC DIEHM Says:



Meet Another Champion from the Land of Diehm!

There's no bull about "Dotty". She is the new national champion among milk producing cows, with a record of 25,338 pounds of milk and 1,329 pounds of butterfat. "Dotty" is a 12-year old registered Guernsey cow and hails from the S. C. Price, Coldsprings Farm, Hazleton, Pennsylvania. This is "Dotty's" second great record, and three times she classified as excellent. Price's Dairy has for years been a consistent advertiser on WAZL and at the present is sponsoring six newscasts a week. Now all this leads up to the fact that when you buy any one or all of the Vic Diehm stations they will produce champion results just as "Dotty" has.

P. S. Vic Diehm says "Dotty" is in the middle. The fellow on her left is her trainer, Charles Good.

WAZL

WHOL

WHLM

WIDE

WVDA

Hazleton, Pa. NBC-MBS

Allentown, Pa. CBS

Bloomsburg, Pa.

Biddeford-Saco, Me. MBS-Yankee

Boston, Mass. ABC

(Represented by Robert Meeker Associates)

(Represented by Paul H. Raymer Company)



Duane Jones
(Chairman of the Board and Pres)
Duane Jones Co., Inc.

**LIKE MOST
"Newsworthy"
ADVERTISING
EXECUTIVES
MR. JONES'
LATEST
BUSINESS
PORTRAIT
IS BY ...**

Jean Raeburn

Photographers to the Business Executive
565 Fifth Avenue, New York 17—PL 3-1882

need these body-building agents to make us strong again . . . to make us feel energetic and vigorous.

"In that event, take Rybutol . . . Rybutol with its 22 vital elements to rebuild your worn-out body cells, to make you feel alive, full of pep and vitality . . ."

By buying the full feature films and not sharing them with other sponsors, VCA gets the multiple advantages of identity with a show, identity with a host-personality and seven or eight commercials during the actual showing of the feature.

Every week stations in various markets submit a list of available feature films to Hope Martinez, time-buyer on VCA, who then consults with Homer Metzger and the client and makes the choice.

"We don't necessarily buy the most recent film," Hope told SPONSOR. "In fact, often an old-timer with its nostalgic appeal has a greater value for us than one relatively fresh out of the first-run houses."

This stress on the emotional and nostalgic sell makes good sense when you keep in mind the fact that the majority of Rybutol's customers to date have been the housewives over 35. Not that the product is designed for women's use, but because women are main buyers of drug products.

To cover markets other than the major cities where VCA sponsors *Best Movie of the Week*, Hope buys heavy spot radio and tv announcement schedules. The \$600,000, or 8% of its 1954 budget, which VCA spends in radio goes into minute announcements in some 20 major radio markets. A concentrated Rybutol radio campaign in Miami last February gave VCA its all-time frequency record with 105 radio announcements a week for four weeks.

Hope also buys minute and 20-second tv announcements and participations for Rybutol in some 30 major cities. Close to 40% of these announcements are 20-second films in Class A adjacencies. The remainder are divided between participating daytime shows and late-night movies.

Juvenal, VCA's kiddie vitamin, is aimed primarily at a women's audience. It gets hitchhikes on VCA's network tv show, as well as daytime tv announcements on a spot basis. Juvenal, too, has come in for heavy local radio spending. During several weeks this product was sold via 150

announcements a week in Los Angeles, 90 a week in New York.

Cal-O-Metric weight control, a reducing tablet product aimed at both men and women, still has spotty distribution. The product, however, is advertised on a test basis in various cities. Currently, for example, VCA is spending \$6,000 a week on KLAC-TV, Los Angeles, for a 13-week campaign that offers 90 tablets of Cal-O-Metric free with every \$3.50 purchase. The product also gets commercials on *Best Movie of the Week* in its 10 markets.

Cal-O-Metric's birth in 1953 had cost over \$1 million in advertising investments, close to 75% of the money going into the air media. However sales had not come up to expectations, causing both an agency switch to BBDO, and a cut-back in advertising expenditure.

Placid Skin Cream and Placid Skin Lotion, VCA's two newest products and their bid for attention in the cosmetics line, were tested in November 1953. They were introduced in a four-week radio-tv campaign in Providence, Dayton, St. Louis and Milwaukee, supplemented with full-page newspaper inserts each week, through Ruthrauff & Ryan. The cosmetics account has since joined the rest of the VCA line at BBDO, with distribution being forged through print media. Radio and tv are again expected to be added as the budget increases.

With its barrage of radio and tv advertising, Rybutol has captured 27% of the over-all vitamin-compound market, according to Larry Paskow, VCA executive v.p. In retail dollars, Rybutol's rise looks like this compared with the remainder of the industry:

Year	Rybutol (in millions)	All vitamins (in millions)
1951	\$10	\$212
1952	\$12	\$219
1953	\$16	\$220

Rybutol also accounts for better than half of VCA's total annual production:

Year	Rybutol (in millions of gellucaps)	Over-all VCA (in millions of gellucaps)
1951	200	375
1952	225	400
1953	300	500

Despite the great strides that the sales and production picture indicates, VCA's race has not been without its hurdles. The firm began its razzle-dazzle radio-tv salesmanship on a national scale in March 1951 with its



Care to say a few words?

At a loss for words? Many people are when confronted by a microphone. But don't let it throw you. The audience waiting for your voice has been listening to WGY for 32 years. They've grown up with WGY and have come to look on us as their neighbor. They're not overly critical. They're friends. But what an audience! They're the families of the factory workers and executives of Northeastern New York and Western New England's teeming industrial areas. They're the suburbanites and farmers of the rolling countryside through 53 counties of four states. They're the people at home, in their cars, vacationing throughout one of the most influential markets in the country—a market with a buying power greater than that of 31 states in the Union. They're 878,130 radio families who turn regularly to WGY. But don't let it throw you. We're all neighbors. They're waiting to hear your message. So . . .

WGY

A GENERAL ELECTRIC STATION, SCHENECTADY, NEW YORK

Represented Nationally by Henry I. Christal Company
NEW YORK — BOSTON — CHICAGO — DETROIT — SAN FRANCISCO

sponsorship of *Gabriel Heatter* over MBS, through Harry B. Cohen. By fall of that year, the firm had upped its budget from \$500,000 to \$1.5 million in order to buy the hour-long *Lorraine Cugat Show* on eight ABC TV stations, as well as short-run but high-frequency spot radio-tv announcement schedules.

Within less than a year the account had moved to Duane Jones, with Irving Rill as its executive, and *The Goldbergs*, Mondays, NBC TV as backbone of their early 1952 advertising effort. Rill and the account then moved over to Kastor, Farrell, Clifford & Chesley, where stress continued to be on heavy spot buys. Agency and client parted company in summer 1953, shortly after the costly introduction of Cal-O-Metric Weight Control on the West Coast. From summer 1953 to date, VCA has been a BBDO account, except for its new cosmetics line which was introduced via Ruthrauff & Ryan from November 1953 through February, when it too went to BBDO. (For details about VCA's start in radio and tv, see SPONSOR 19 November 1951.)

The Goldbergs will replace *On Your Way*, ABC TV, Saturdays 7:00-7:30

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

p.m., a tv package which VCA bought through BBDO starting 23 January 1951 for a 13-week run. *On Your Way* is a Larry White-BBDO package starring Kathy Godfrey, Arthur's sister. In Kathy VCA had hoped to find the type of strong and highly merchandisable personality and name that can best sell VCA products. As wife of a pediatrician, mother of two youngsters, and former tv women's commentator in Arizona (not to mention Brother Arthur), Kathy looked like the ideal m.c. for an audience-participating "quiz-help" show. John Reed King was picked to sell Rybutol and Juvenal on the program. Agency and client both thought that these two would be just the type of confidence-inspiring personalities who could put over the emotion-packed VCA pitch.

The show got its start with a 25-station lineup, but ran into difficulties almost immediately. Its premiere virtually coincided with the adverse publicity that was beginning to break over Walt Framer's *Strike It Rich*, granddaddy of the "quiz-sob" shows. Furthermore, Kathy Godfrey still needed building to give the show the star-appeal it lacked. Within three telecasts BBDO and Executive Producer Mike Dutton revamped the format of the show into a pattern similar to Brother Godfrey's *Talent Scouts*, featuring relatively undiscovered performers rather than needy couples wanting to win money to go somewhere.

The show, however, still didn't go anywhere. With no major competition on the other networks, *On Your Way* managed to eek out only a 10.4 Nielsen rating for the last two weeks of January, had slipped to 6.0 by mid-February. At SPONSOR's presstime the show's fate had not been officially announced, but with VCA's close to \$3 million expenditure for *The Goldbergs* in 1954, it seems unlikely that the firm will keep *On Your Way*.

Despite its bumpy advertising history, however, VCA's growth has been unchecked. One picturesque way of measuring the firm's expansion is by tracing the floor space of its plant:

In 1941, on Williams Street, New York City, VCA occupied 1,000 square feet. In 1942 they moved to Fulton Street, New York City, where they used 6,000 square feet. By 1949 plant facilities occupied 100,000 square feet on Lafayette Street in Newark, N. J. and in 1952 VCA bought two ware-

houses, one in California and one in Canada.

"And," adds Paskow, "we're still bursting at the seams."

A crew of carpenters and electricians are constantly at work devising means of using VCA's four floors more economically.

Financially speaking, the firm has not been without its "four o'clock let-down."

In 1952 Morton Edell found that phenomenally quick expansion and resulting expense made it tough for him to back up VCA's spectacular rise in the vitamin field and clear the net profit that he should out of the size business that it had become. High-pressure advertising had catapulted Rybutol orders way ahead of production, but VCA was having a hard time keeping pace financially. Growing from a family set-up in the back of a New York pharmacy in 1941 (financed by family capital totaling less than \$10,000) to a firm with \$10 million in sales in 1951 had taken some fancy footwork on the part of VCA management, financially speaking.

Until 1952 the three Edell brothers who'd built VCA (Louis, Morton and Philip) had solved the problem of rapid expansion by getting loans from A. J. Armstrong, a private loan association, which in turn factored VCA's accounts receivable. Their credit limit with A. J. Armstrong Co., in fact, had grown from some \$10,000 in the beginning of the association to \$1.2 million in summer 1952. However, when they hit the multi-million dollar league, the Edell brothers found this method of financing a pretty costly deal.

In fall 1952 two major events took place: VCA hit a sufficiently liquid financial status to finance its expansion and advertising program without the aid of a private loan company. Also, along came Rexall Drug Co. with a lucrative offer. This giant firm whose 1952 sales reached \$178 million offered to buy out VCA for some \$5 million, 20% of it payable that year, the remainder over a period of eight years.

VCA was in the 45% tax bracket. The only way besides selling to Rexall that the owners of the firm stood to make as large a personal profit in one chunk would have been from the profits deriving out of an \$86 million annual sales turnover. The capital gain from the sale looked good to the



Hour after hour, day after day—Radio Station WMAQ has the “For Sale” sign up before millions of Mid-America families on behalf of scores of products. And the response is better than ever, thank you.

For instance, a recent broadcast of Len O’Connor’s “News on the Spot” program (Monday-through-Friday, 5:05 to 5:15 p.m.) prompted R. W. Blair, general manager of the Industrial Hot Coffee Service of Chicago, to report to O’Connor that the broadcast had “done us more good than anything” with “phone calls from as far away as St. Louis.”

Len O’Connor is only one of a full crew of favorite personalities ready to offer a loyal and growing audience for your product or service when it is “for sale” on

the Quality Radio Station of Mid-America



REPRESENTED BY NBC SPOT SALES



Edells. Louis Edell, treasurer of VCA, retired at that time, while Morton Edell continued as VCA's president.

Rexall Drug Co., on the other hand, had its own good reasons for wanting to own this growing manufacturer of vitamins. It was headed by President Justin Dart, a man also in his mid-forties, like Morton Edell. However, while Dart's company was chalking up large sales volume, net earnings had been slipping over the past five years. For Rexall, therefore, the purchase of VCA meant a broadening out—new sights were set upon greater production of vitamins. Although the firm was pushing its own line of a dozen or so vitamin products, Rybutol and Juvenal were an obviously going proposition and an opportunity for marketing drug products on an open-market basis.

Having operated in the red in 1950 and 1951, Rexall needed strengthening in the drug field to hold its own against the super market competition on the retail level. VCA's expansion into allied fields with Cal-O-Metric Weight Reducer and the two cosmetics products, Placid Skin Cream and Placid Skin Lotion, are a natural consequence of Rexall policy.

By mid-1953 former Northwestern football hero Justin Dart was able to report to his stockholders triple earnings for the first quarter of 1953 compared with the same period in 1952. He credited Rexall's big-spending advertising drive (through BBDO) with the gain as much as the several new policies that he had put into effect. In 1953, Dart upped Rexall's ad budget by 50% over the previous year.

The parallel in leadership of Rexall and VCA continues into 1954. Edell has bet on *The Goldbergs* to continue VCA's spectacular growth. Although the cost of the Cal-O-Metric campaign ate into most of VCA's profits for 1953, Justin Dart is watching the expansion of the VCA line as a propelling force to drive his Rexall earnings up in 1954. * * *

LONGINES ON RADIO

(Continued from page 33)

terms of "sponsored quarter hours," rather than looking at it in terms of programs. Longines' strategy is clear.

Longines-Wittnauer has at the moment a total of four quarter hours in the daytime and four at night. This fall, L-W will have five quarter hours in daytime periods, and five at night.

By this arrangement, Longines-Wittnauer can stretch its ad budget several notches. CBS Radio's rate card permits advertisers to buy a daytime quarter hour and a nighttime quarter hour and then pay for the nighttime segment at the evening "contiguous rate." This makes radio an even better buy for L-W. The contiguous nighttime price represents a neat saving of 37.5% on evening time.

Longines' research-minded advertising brass—Fred Cartoun; advertising director Harrison J. Cowan; Alan Cartoun, radio-tv manager—feel that the radio schedule outlined above will do more than just save money. It will give Longines a stepped-up impact.

As board chairman Cartoun stated last month to the dealers:

"Because of the almost prohibitive cost of television advertising very few advertisers, even among the largest, find that they can afford full network program television coverage every day of the week—whereas Longines-Wittnauer, through the facilities of the CBS coast-to-coast radio network, is in a position to blanket the 45 million

homes of the nation every day of the week with one or more broadcasts."

No other watch firm—even those whose sales and ad budgets are comparable to Longines-Wittnauer—has anything like this daily programing impact. (Agency: Victor A. Bennett.)

Bulova concentrates on tv and radio station breaks, time signals, and 10-second "I.D." spots. Bulova, which imports its watch works from Switzerland and cases them in this country, spends an estimated \$5 million in spot tv and spot radio, with 95% of it going to television.

The Bulova formula has been very successful. Last year, Bulova totted up net sales of over \$60 million and led the industry. However, Bulova feels that a constant, hard-sell attack is necessary since the firm sells primarily on the basis of low price and eye-catching style—something fairly alien to Longines, which puts most of its airselling behind the trade name rather than into promotions for different models.

Benrus and Gruen also use spot tv and radio, but put the biggest slice of their \$2,500,000 budgets into tv programing. Benrus is the last charter advertiser left in NBC TV's *Show of Shows*, with participations slotted in the Saturday 9:30-10:00 p.m. period.

Gruen is an alternate-week sponsor of *Walter Winchell*, which is simulcast on ABC Radio and ABC TV on Sunday nights. Both watch firms get big audiences for their commercials. But their thinking is more along the lines of putting all the eggs in one air advertising basket, rather than the Longines philosophy of buying more programs at a lower unit price. Last year's net sales for Benrus: nearly \$22,250,000. For Gruen: an estimated \$40,000,000.

Hamilton Watch Co. (1953 net sales: about \$22,000,000) has been an alternate-week spot tv program advertiser, using the filmed *Jeweler's Showcase* series, but is currently out of big-time tv.

Elgin Watch, largest of the firms who make all their watches in the U.S. (1953 net sales: \$50,800,000) uses a periodic seasonal splash in tv, with spot announcements and programs, but puts most of its year-round ad budget of some \$2,000,000 into magazines and newspapers.

Helbros, which follows the Bulova formula, spends about \$500,000 an-

In Kansas City, The Swing is to WHB and WHB-TV

Don Davis, Pres.
John T. Schilling,
General Mgr.

WHB
710 KC 10,000 WATTS
MUTUAL NETWORK

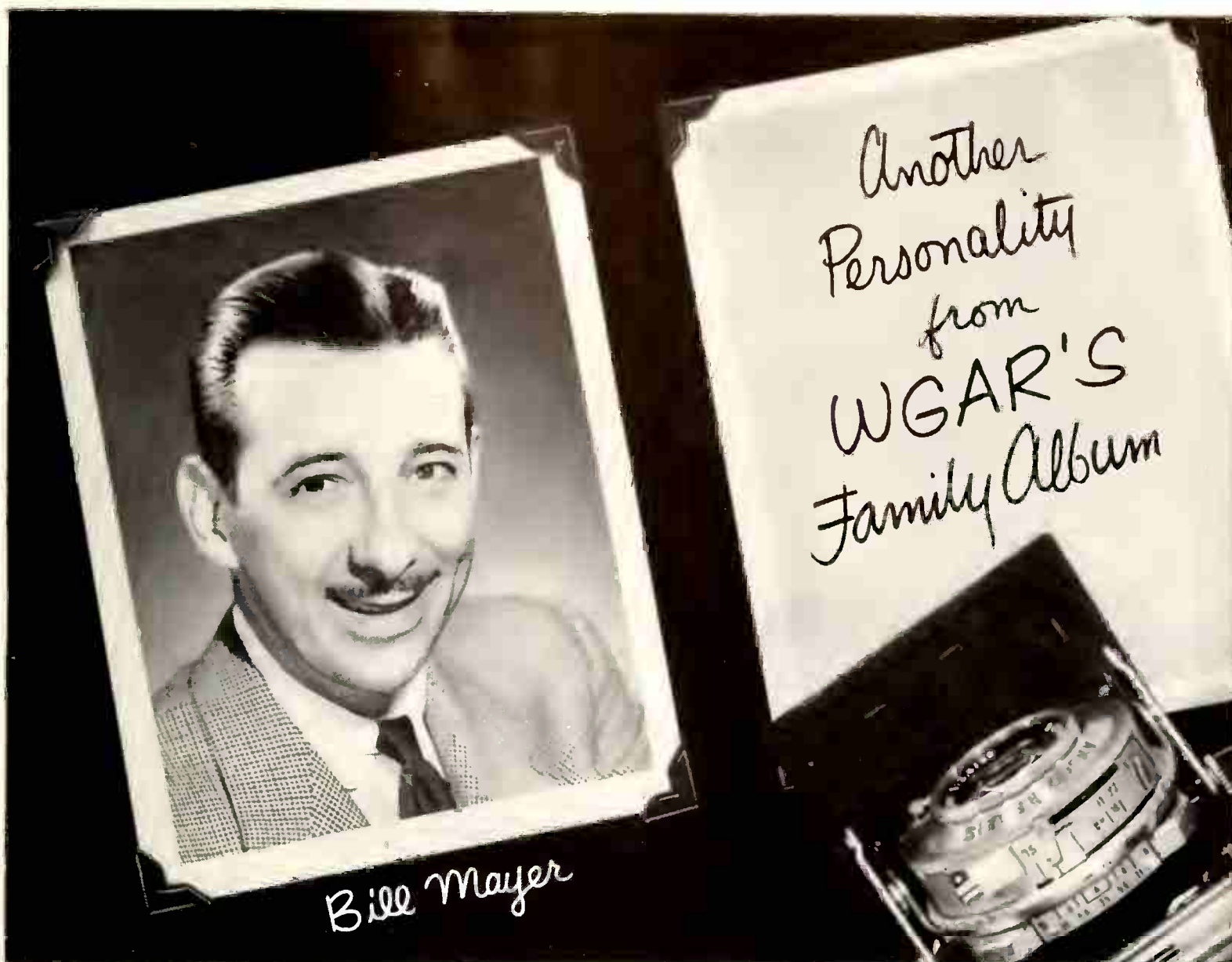
KANSAS CITY'S
OLDEST
CALL LETTERS

Represented
JOHN BLAIR & CO

WHB-TV
CHANNEL 9 BASIC CBS-TV
Including that with NBC TV
Kansas City

Represented Nationally by **ELTV** INC

Sales
Swing in
Line
on
Channel
Nine!



Bill Mayer

His magic touch moves merchandise

You've met men like Bill Mayer. The look in the eye, the easy smile, the sincere manner of talking, the warmth of the handshake . . . all tell you, "Here's a man we can trust."

Bill Mayer has radio's magic touch—the ability to inspire *confidence* in those who listen to him.

Recognized as the area's outstanding commercial announcer, he has the confidence of both listeners and advertisers in Northern Ohio. From 6:30 a. m. to 10:00 a. m., Bill, known to millions as the "Mayor of the Morning", presents listenable music and interesting comment in his inimitable, easy-going style.

His popular show reaches a dual audience—homemakers, and motorists on their way to work. If yours is a product bought by women

or by car owners, Bill Mayer's sincere voice can do an effective selling job for you.

Ask your nearest Christal representative for current spot availabilities.

WGAR

THE STATION WITH
**4½ MILLION FRIENDS
 IN NORTHERN OHIO**

CBS—Cleveland—50,000 Watts
 The Peoples Broadcasting Corp.
 Represented by The Henry I. Christal Co.
 In Canada by Radio Time Sales, Ltd., Toronto

nually in spot tv and about \$150,000 in spot radio.

Other watch firms—including Certina, Cyma, Gothic, Kingston, Lux, Ollendorf, Rensie, Shriro, Tissot, Tourneau, Waltham, Wyler and Zodiac—use small amounts of spot radio and tv, usually announcements and time signals.

Few of the leading watch firms could be persuaded to switch their current air advertising tactics to follow the Longines radio pattern. But more than a few look upon the Longines air operation with respect and mild envy.

As the advertising manager of one of the top watch firms—a company which relies on “hard sell” and style changes to keep sales humming—told SPONSOR:

“If I had another million dollars to spend for advertising, I wouldn’t try to copy Longines’ formula. I think their music shows and their news program have a definitely limited appeal. What we want here is a mass audience and the visual impact of television.

“But I must admit that they are certainly getting plenty of mileage out of their ad budget. We could never stretch a budget that far, or get those dis-

counts, in tv. We’ve tied up a lot of good tv time, which we aren’t likely to relinquish for quite a while. So have a lot of other watch companies. And if Longines tried to establish a big tv foothold now, they’d have a tough time. But I think they’d be crazy to drop the formula they’ve developed over the years.”

Added the watch adman, with a touch of wistfulness in his voice:

“It certainly seems to work for them.”

What is really working for Longines-Wittnauer in its big radio schedule; in its thrice-weekly *Chronoscope* tv show; in its hour-long holiday-season tv shows, and in WNBC, New York, *Symphonette* airings, is a rather unique blend of low-pressure and high-pressure selling.

The actual air commercials, both radio and tv, are basically simple. As voiced by veteran Longines announcer Frank Knight, they are a low-pressure sales message which puts the emphasis on the fact that Longines watches are of top quality (“The World’s Most Honored Watch,” “. . . have won more Worlds Fair grand prizes,” etc). Wittnauer commercials, also by Knight, plug the lower-priced Wittnauer as “the sturdy, dependable companion” to Longines. Tv commercials follow along the same audio path as radio, with the visual side concentrating on the latest Longines models.

The selling is high pressure in that there is a lot of it, and it seldom varies. In the radio shows, the brand name is mentioned early and often, from the title to the closing credits. In the tv show, the walls of the simple *Chronoscope* set (it is one of the lowest-cost shows in network tv, and compares cost-wise with *Ding Dong School*: \$1,300 vs. \$1,160) are plastered with Longines plaques and logos; the cameras can hardly miss them.

Actually, Longines—which has had the *Symphonette* going in radio since 1941, the *Choraliers* since 1948, and the three-times-weekly *Chronoscope* tv show since 1951—uses one of the most durable formulas for radio in a tv age: music and news.

The *Symphonette* is a sort of musical *Reader’s Digest*. A junior-sized symphony orchestra (same general instrumentation as a symphony, but fewer men in every category) plays “selections” of music, rather than full-length works, and Victor Herbert

rather than Bartok. Many of the programs are built up out of tapes and master disks already in Longines’ huge recorded library of *Symphonette* selections, so talent costs and recording problems are held to a minimum.

The *Choraliers* are a sort of vocal version of the *Symphonette* and work in much the same way. You’ll hear them singing numbers like *Give Me Some Men Who Are Stouthearted Men* a lot more often than you’ll hear them performing a Handel oratorio.

Chronoscope is often interesting, but rarely tackles any super-hot news.

However, all three shows are geared to an average, or somewhat above-average public taste and gather a large audience over a long period of time.

Two other activities in connection with radio-tv also help to bring customers to Longines-Wittnauer jewelers.

At Thanksgiving and Christmas, Longines has, since 1951, been tele-

★ ★ ★ ★ ★ ★ ★ ★

“We have nothing against television. We think it is a truly great and powerful means of mass communication. It probably packs the greatest impact wallop of any medium today. But it is still only an advertising medium and as such has its own strengths and weaknesses just as any other medium. And like the rest of the media, it is best used in conjunction with, rather than in competition with, the others.”

LINTON BAGLEY

Advertising Manager
J. A. Folger & Co.
Kansas City

★ ★ ★ ★ ★ ★ ★ ★

casting special hour-long live holiday shows on CBS TV. Combined time and talent costs amount to well over \$75,000 apiece. These shows are usually built around *Symphonette* and *Choralier* talent groups.

Since 1946, the *Symphonette* has gone on three-month concert tours of the U.S., paying for the tour out of admissions. This adds extra impact to the *Symphonette* air shows.

SPONSOR asked a veteran agencyman, the account supervisor of a rival watch firm, to characterize Longines’ air selling tactics. He replied:

“Longines attracts the audience it wants with a suave, dignified, middle-brow intellectualism. Then, once they’ve got the audience comfortably seated, they close the doors and give them the ‘sell’ with both barrels. Eventually the names ‘Longines’ and ‘Wittnauer’ are so firmly planted in peoples’ minds that it motivates a sale. A lot of sales.”

★★★

Wise Judgment Plus Showmanship

GEORGE FELDMAN

That's our boy!!! George Feldman is the top salesman in the Evansville market. He carries more local sponsors than any other Evansville personality. That's proof of the pudding. When George sells on the air—the Evansville market humps. If you want to reach the women, George is your boy. Two big shows daily:

6:45 A. M. — 8:00 A. M.
1:00 P. M. — 4:00 P. M.

Let us prove our worth to you.

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

WJPS
A RADIO IN EVERY ROOM
Evansville, Indiana



OAK HILL is SECOND IN WEST VIRGINIA!

OAK HILL'S WOAY—WITH 10,000 WATTS

—IS THE STATE'S SECOND MOST POWERFUL STATION!

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 18,190	WEST VIRGINIA								
	FAYETTE	1	18,490	90	18,220	89	10,150	49	
	GREENBRIER MONROE SUMMERS	3	15,490	85	15,130	83	6,720	36	
66,940 14,570	KANAWHA	1	10,310	15	7,180	10	4,410	06	
	LEWIS	4	3,110	21	2,280	15	1,680	11	
	BRAXTON DODDRIDGE GILMER								
18,260 19,440 14,290	LOGAN	1	2,780	15	1,960	10	1,020	05	
	MERCER	1	8,000	41	6,480	33	3,990	20	
	NICHOLAS CLAY WEBSTER	3	11,450	80	11,080	77	6,620	46	
23,930 12,290	RALEIGH	1	20,220	84	19,610	81	8,540	35	
	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 for yelling at you, but we *do* want to point out that Oak Hill is the home of 10,000-watt WOAY—*West Virginia's second most powerful station!*

Nielsen credits WOAY with a 21-county audience of 102,200 daytime families—yours for a quarter-hour at a cost of *less than 22c per-thousand-homes!* (26-time rate)

If that's your idea of a good radio buy, we'd certainly like to discuss availabilities with you. Just address Robert R. Thomas, Jr., Manager, at:

WOAY

OAK HILL, WEST VIRGINIA

10,000 Watts AM

20,000 Watts FM

PSYCHOLOGY OF MEDIA

(Continued from page 41)

psychological testing is a relic of the past, of course. From now on media testing has to consider sight and sound vs. sight or sound.

Yet a look at the past may not hurt, especially since the results of two decades of eye-vs.-ear testing can serve as benchmarks for post-tv research.

Klapper's findings: In 1949 Joseph T. Klapper surveyed 20 years of experimentation in mass media for the Bureau of Applied Social Research of Columbia University. (He is now with the Voice of America.) A summary of his findings appears on page 39. Here is a list of the advantages he found attributed to the various media, as reported in his book, *The Effects of Mass Media*, published in mimeographed form in 1950:

PRINT: Klapper found these five advantages of print were variously noted or emphasized by such writers as Lazarsfeld, Doob, Waples and Berelson:

1. Reader controls exposure. Radio and screen (and tv) set the pace for

the audience. But with print the reader can set his own pace, reads when he pleases.

2. Exposure may be and often is repeated. Unlike radio or movies (or tv), printed matter is not necessarily limited to single exposure. It can be turned to again and again for reading and reference.

3. Treatment may be fuller. Print alone may develop a topic to whatever degree seems desirable. Radio programs and films are of predetermined and relatively brief duration.

4. Specialized appeal is possible. Print is less standardized than other media. Unorthodox views can be more readily found in print than on the air or screen. Specialized publications are limitless in number.

5. Possible greater prestige. All mass media have prestige by their very massiveness. But some authors believe print has the highest because of habit ("my paper"), because it is the oldest of the mass media and because print and "culture" are traditionally associated. Other research, however, has shown that print is *not* the preferred medium of the less cultured.

RADIO: 1. Audience structure. Radio reaches persons who are not often reached by print and movies. This audience tends to be less cultured and more suggestible than the audience of other media, therefore more easily influenced. (Print audiences tend to be more critical.)

2. Dramatic participation. Radio permits its audience "virtually to participate in ceremonial occasions."

3. Resemblance to face-to-face contact. The listener gets a sense of "personal access" from radio because of human elements. This "represents an approach to a face-to-face contact." (Lazarsfeld, Berelson and Gaudet have noted points two and three.)

4. Speed in presenting material. Doob suggests that radio has a unique advantage by virtue of its swift distribution of news. Since persons often first learn of an event via radio, this "fact of primacy" makes them accept whatever slant radio gives it and resist changing their opinion later. At least one study, however, suggests the opposite.

5. Feeling of group participation. Doob also suggests that radio listeners may see themselves as members of a gigantic group simultaneously listening to the same material; this group feeling may increase the suggestibility

of the audience. No objective data are offered in proof or denial.

SCREEN: (Note: These conclusions were drawn from tests before tv became a major medium; whether they can be applied to tv is open to question.)

1. Picturization. Some writers, including Doob and Blumer, say it is generally uniquely effective, but this is doubtful in regard to some matters.

2. High degree of recall. Tests have shown this but that this recall is greater than that elicited by other media has not yet been convincingly demonstrated.

3. High belief. Holoday and Stoddard discovered that most children and many adults tend to accept unquestioningly all presumably factual information in commercial films. Whether this blind trust in screen material is any greater than that inspired by other material has not been investigated.

4. "Emotional possession" of children (not of adults). This is a postulate by Blumer on the basis of personal reports. He attributes this possession to the concrete setting, deliberate emotional stimulation and attractive scenes of film.

FACE-TO-FACE DISCOURSE: Virtually all social scientists and public opinion experts agree that face-to-face discourse is far more effective in teaching and persuasion than any impersonal medium. Lazarsfeld, Berelson and Gaudet cite these five reasons:

1. It is more casual, often non-purposive, thus less self-selective than mass media material which largely attracts persons already sympathetic to the view expressed.

2. It is "flexible when countering resistance."

3. It provides "immediate and personal . . . rewards for compliance" or punishment for non-compliance, being in itself capable of expressing social pleasure or displeasure.

4. It may be exerted by a trusted or "intimate source."

5. It may accomplish its ends without first instilling conviction. (Example: "The lady where I work wanted me to vote. She took me to the polls and they all voted Republican, so I did too.")

COMBINATION: Extreme effectiveness of mass media supplemented by face-to-face contact has been demonstrated by controlled experiments. Examples: (1) Map reading lesson consisting of an Army training film sup-

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 May:

- "National Music Week"
- "Mother's Day"
- "The Astor Place Riot"
- Edward Forrest
- First Great American Actor
- "Thirty-Three Hours to Paris"
- Lindbergh's Flight—1927

"Milestones" is available for commercial sponsorship—see your local station for details

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

EDITOR BILL'S

Your Man



You bet he is! "Editor Bill," heard Monday through Friday at 9:55 P.M. with news of "50 Years Ago" is your man if you want to sell to the buying-minded folk of the KVOO market area! This great program has been on KVOO for two years, charming young and old alike with the still exciting news of 50 years ago. It's more than just entertainment—it's an historical review of Oklahoma's early days . . . of the Nation and the world in action 50 years ago.

Who listens? — just about everybody in Oklahoma's No. 1 Market, plus a lot of folk elsewhere in surrounding states.

How do we know?

In response to just 20 announcements Editor Bill received 3,454 requests for a reproduction of the front page of the "Guthrie Leader" dated November 16, 1907, the day Oklahoma became a State.

Get the full story and interesting price from KVOO or your nearest Edward Petry & Company office.

"50 Years Ago" delivers the courtly old charm of yesterday with the satisfyingly effective sales impact of Oklahoma's top radio voice of today!

"50 Years Ago" is a great program . . . a program to sell your product!

Oklahoma's Greatest Station for More than a Quarter of a Century

RADIO STATION KVOO

NBC AFFILIATE

EDWARD PETRY AND CO., INC. NATIONAL REPRESENTATIVES

50,000 WATTS

OKLAHOMA'S GREATEST STATION

TULSA, OKLA.

plemented by face-to-face lecture was far more effective than was film alone. (2) Film-strip designed to teach phonetic alphabet was also found more effective when used with audience participation.

But Klapper cautions: "It is to be noted that increasing the motivation of the soldiers to learn the material, accomplished by merely announcing that a quiz would be administered, increased learning as effectively as did audience participation."

Combination of mass media and face-to-face contact has characterized several highly successful propaganda campaigns, Klapper says. He cites Father Coughlin, the Nazis and the Soviet Union as examples. Several social observers, particularly Lazarsfeld and Merton, "regard this combination of mass media appeal and face-to-face contact as in itself an especially powerful persuasive technique."


Can an advertiser apply any of the above to his particular problem? And if so, how?

Psychologists caution against wholesale and uncritical use of these findings. But two possible points may be considered here:

WHBF
ROCK ISLAND, ILL.

CBS for the Quad-Cities 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
PM
TV

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

- Social scientists knew and had proved the added influence of a prestige name in a lecture or a text long before Stanley Resor's wife-to-be at J. Walter Thompson used the testimonial for the first time in an ad for Pond's cleansing and vanishing creams in 1924.

- Rayco and the Emil Mogul Co. have scores of examples from their weekly media-effectiveness tests for newspapers, radio and tv in selling car-seat covers and tops showing that use of two media is invariably better than one. (See "How Emil Mogul tests media weekly for Rayco," SPONSOR, 19 October 1953.)

What Lazarsfeld learned: Dr. Paul F. Lazarsfeld, director of Columbia University's Bureau of Applied Social Research, has devoted his life to studying mass communications. He already had won a reputation as an expert in Vienna back in the early Thirties. In 1949 he directed a study of 702 housewives in the Oranges, N. J., for the now defunct American Newspaper Advertising Network. His report, *Psychological Impact of Newspaper and Radio Advertisements*, met the fate typical of most surveys carried out for media. Newspapers extracted facts favorable to newspapers. Radio countered with a similar campaign. The report never got the circulation it deserved. (See "Reading vs. Listening," SPONSOR, 26 September 1949.)

Actually Lazarsfeld's basic finding was that "there are special advantages which accrue to advertising in each of the two media, with differences by education and income."

Here then, for what SPONSOR believes is the first time, is an objective summary of what Lazarsfeld really found out in the Oranges back in 1949:

Qualitative interviewing technique was used and carried out in three phases: (1) each woman was asked to recall a single definite newspaper ad and radio commercial; (2) eight selected pairs of newspapers and radio ads were shown to each housewife or played on a phonograph and her reaction marked down; (3) the women were questioned about their opinions on newspaper and radio advertising in general.

The findings:

1. *Attention.* Radio commercials get more quantitative attention because of women's greater exposure to the medium during typical day.

Newspaper ads get better qualitative attention—"active, focused attention, with re-reading and ad-clipping."

2. *Recall.* Women remember more radio than newspaper ads through greater repetition.

Newspaper ads remembered carry greater buying interest than radio commercials recalled.

3. *Images induced.* Radio and newspaper advertising are about equal in vividness of images, ideas and thoughts stimulated.

Less educated women believe they learn more from radio commercials; the better educated, more from newspaper ads. When actual ads and commercials were used, however, the printed ad produced images, ideas and thoughts in greater number and variety for both types of women than did the radio commercial.

Radio-produced images tend to center on the presentation of the advertising matter.

Newspaper-induced images tend to center on the product. This difference is found on all educational and income levels.

4. *Feeling tones.* Radio commercials tend to be either liked or disliked.

Newspaper ads tend to fall in between at a center of emotional neutrality.

Over-all, radio commercials are much more disliked than newspaper ads.

But when housewives were exposed to specific ads, this difference persisted to only a slight degree.

5. *Belief in advertising claims.* Higher credibility is attached to newspaper advertising claims by all except women of low education, who favor radio claims.

Where radio is given a greater credibility, judgments tend to be based on voice, delivery and presumed personality of the announcer. Where greater credibility is attributed to newspaper ads, emphasis is placed on straight factual contents.

Current consumers of products covered in test ads accepted product claims to much greater extent than



CLOCKS ARE SET IN THE
NEGRO MARKET
EVERY MORNING WHEN
CHUCK MITCHELL
HITS THE AIR VIA
WSOK
NASHVILLE, TENN.
1000 WATTS



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.

we love people

22,000 of them

for that is the number of votes cast for 60 families who selected the music on **FAMILY CHOICE**

WHAT IS FAMILY CHOICE?

A two hour musical portion of **MORNING DIGEST** in which Roanoke families acted as program directors.
(the most popular won a '54 Plymouth)

AND MORNING DIGEST?

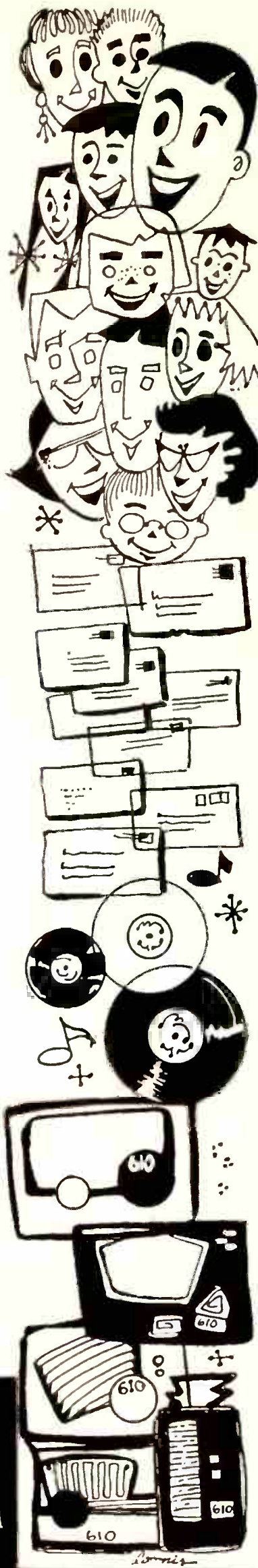
Offers 4 hours of the best radio listening in Roanoke each morning, 5:30 to 9:30

Your **VERY-KNODEL** man can tell you all. Just call him!

WSLS RADIO
NBC IN ROANOKE, VIRGINIA

Shenandoah Life Stations.
Incorporated

1,000 watts dial 610 AM
10,600 watts dial 99.1 FM



non-consumers or ex-consumers. This finding points to advertising's important function of strengthening "product loyalty," Lazarsfeld said.

In general, the high credibility of advertising in both media is based on two considerations in the minds of respondents:

- a. False or exaggerated claims will boomerang on the advertiser.
- b. The fact a product is advertised is proof of its quality, that is: If it were not good, it would not sell, and if it did not sell, it would not be advertised.

6. *Over-all preference attitudes.* Housewives who prefer one medium to another also prefer advertising in that medium to advertising in the other. Preference for newspaper advertising increases directly with the income and educational level.

Women who prefer radio advertising give the superior techniques of presentation as their reason. But women who prefer newspaper ads do not offer presentation as a basis.

Radio commercials have thus seemingly gone farther technically with their opportunities than has newspaper advertising, Lazarsfeld concludes.

The reasons housewives gave Lazarsfeld's interviewers for liking or disliking the two media should be known to every adman by now but are worth repeating:

Those who preferred newspaper advertising said they did so because they could (1) set their own pace, (2) read only what they pleased, and (3) re-read or even keep the ads.

Critics of newspaper advertising singled out the length of time it took to read it and cited the lack of forced attention as a disadvantage.

Those who prefer radio advertising listed (1) ease of listening, (2) the possibility of doing other things at the same time, (3) the "personal" character of the human voice and (4) the unavailability of hearing the commercial as advantages.

Critics of radio advertising cited as disadvantages: (1) the fact that "forced attention" was required with "no choice of listening or not listening," (2) use of jingles and announcers who "talk down" to the audience; (3) "repetition" of commercial.

In general, the reasons a medium was liked or disliked were carried over to the advertising as well.

However, Lazarsfeld cautions, "the majority of women vote for one me-

SPONSOR

dium in regard to one aspect, for the other in regard to another aspect; they are not really as strongly for or against either medium as one might assume on the basis of votes on any one attitude question."

Another point to consider: Though women on a higher educational or economic level prefer newspaper to radio advertising, they are far fewer than women of high school education or less and on a lower economic level, who generally prefer radio advertising.

Harvard experiments: The radio experiments in the Harvard Psychology Laboratory in the early 1930's are a landmark in the field of radio psychology. Under the direction of Dr. Hadley Cantril and Dr. Gordon W. Allport, they covered many months and consisted of five groups of detailed tests:

(1) Voice and personality. (2) sex differences in radio voices, (3) speaker vs. loudspeaker; (4) listening vs. reading and (5) effective conditions for broadcasting.

These experiments were later superseded by the work of Dr. Lazarsfeld, Dr. Stanton of CBS and others, but a brief review of their findings is of interest if only to show that basically they were sound contributions to radio psychology and have not been proved erroneous since.

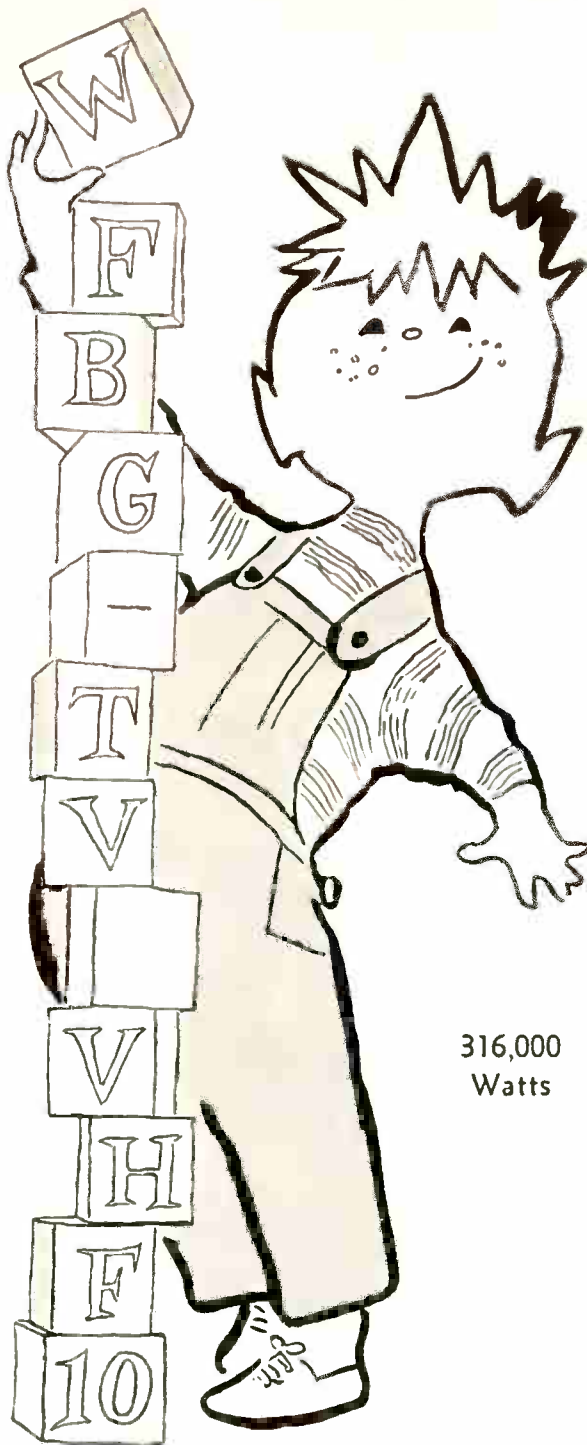
The findings appear in *Psychology of Radio* by Drs. Cantril and Allport (1935) but the chapter on listening vs. reading was written by Dr. Merton E. Carver. Seven experiments were made to test the differences between reading and listening; 52 adult non-college people and 39 male undergraduates were used. Four principal variables were tested: difficulty of material, type of material, mental functions and cultural level. Here were the results:

1. *Difficulty of material.* Visual presentation is more effective than auditory (radio) if the material is difficult; conversely, the easier the material the more effective the radio presentation.

2. *Type of material.* Auditory presentation is most effective when familiar and meaningful material is presented: it is "markedly inferior" to visual when strange or meaningless material is used.

3. *Mental functions.* When you hear material instead of reading it, you're more apt to score higher in rec-

To Build Consumer Acceptance



Can You Afford NOT to Use WFBG-TV?

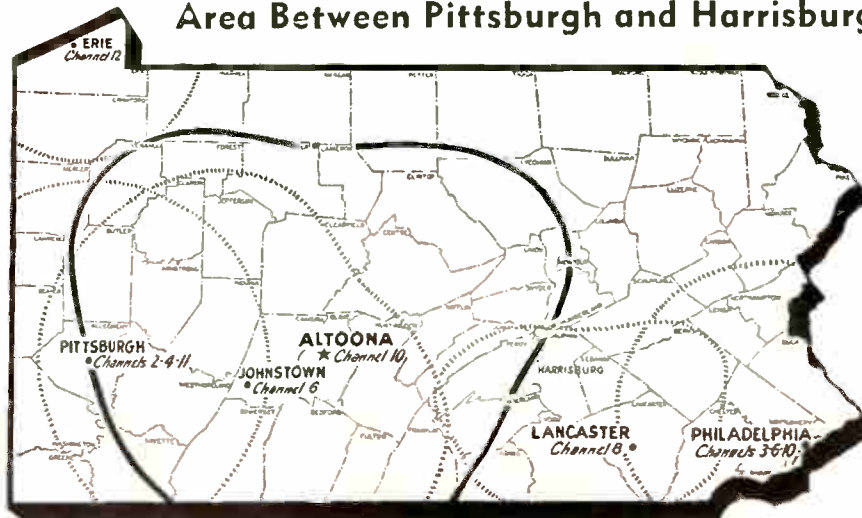
316,000
Watts

Set Count, 418,798

Retail Sales, \$1.9 Billion

Families, 640,000

The Only Station You Need to Cover the Rich Pennsylvania Area Between Pittsburgh and Harrisburg



The Gable Broadcasting Co.

ALTOONA, PA.

ABC

NBC

DU MONT

Represented Nationally by H-R Television, Inc.

LOOK

what a single year of SPONSOR brings you . . .

55 carefully-researched case histories containing the dollars-and-cents values of radio and tv advertising.

14 articles on media evaluation—how advertisers select media and markets; testing methods used; relative merits of each ad medium; which media give you the most in relation to cost.

12 major stories on radio and tv research.

13 feature stories dealing with programs, casts, talent, trends.

91 capsule tv case histories

91 capsule radio case histories

26 network comparagraphs (13 tv and 13 radio) showing the complete lag of network programs, time segments, casts of shows, sponsor and agency of each.

26 sparkling comments on radio and tv commercials by Bob Fareman who also reviews commercials for SPONSOR readers.

13 SPONSOR-Telepulse ratings of syndicated films in markets ranging from one tv station to seven.

AND a dozen other important tools and services to help you use and understand radio and tv better.

Make sure you own your own copy of SPONSOR every issue. It is your best guarantee to stay ahead in the fastest-paced business in America today. Simply fill in and mail the order card below.

SPONSOR 40 E. 49 St., New York 17, N. Y.

Please send me the next 26 issues of SPONSOR and bill me later.

NAME _____

FIRM _____ TITLE _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

check one: \$8 one year (26 issues) \$15 three years

ognition, verbatim recall and suggestibility (noncriticalness). When you read it, you're more apt to comprehend it better, be more critical and discriminatory. Hearing esthetic prose and humor was preferred to reading it. But selections of poetry gave equivocal results. In all cases difficulty of material and cultural level of the subjects tested were kept constant.

4. *Cultural level.* You learn more by sound the more cultured and better educated you are. Carver cautions: "There is, however, a point reached where the factor of the difficulty in the material outweighs the relative advantage of cultural training and the advantage of auditory presentation is lost in favor of the visual."

(Research since then has also indicated that Americans, after two decades of radio and sound movies, are becoming more auditory-minded than visual-minded. But with the advent of tv, the process may now begin to be reversed. There is no evidence on this last point, however.)

Carver has a detailed explanation of why you can grasp "easy" and "familiar" things better when you hear them and do better with reading when the material is difficult. Basically it's a matter of pace—in listening the speaker sets it for you, in reading you set your own. For example, in listening you get the word groupings given you by the speaker, sometimes only a word or two at a time. In reading, you might absorb five or 10 words at a time.

As for listening generally, Carver makes these interesting observations: "Listening is a friendly activity, usually more enjoyable and more interesting than reading. It depends upon other human beings. We are usually sympathetic when we listen; at least we are on our good behavior. Through long training we have learned to listen patiently; the plethora of platitudes reaching our ears during the day would be unbearable if we encountered them in print. And so it is that whatever is human, personal, or intimate seems favored by auditory communication—humor, for example, and suggestibility. The listener seems as a rule to be friendly, uncritical, and well disposed toward what he hears. The reader, on the other hand, tends to be more analytical and more critical, and in the long run probably more accurate in his knowledge and better informed."

Stanton's experiments: While teaching at Ohio State University back in the early Thirties, Dr. Frank N. Stanton, now president of CBS, Inc., ran a series of experiments with 160 students to determine which mode of transmitting fictitious advertising copy was more effective: print or radio loudspeaker. The results have gladdened the hearts of radiomen ever since. Interestingly they have not been disproved to any great extent by later research. The results, in brief, were that you remember more about what you hear for a longer period than what you read, if simple advertising copy is used.

The copy was presented by loudspeaker without a program—no music or dialogue. The printed material, exactly the same in content, was given the subjects without illustrations or display type. Two groups of eight ads each were used for both auditory and visual presentation. The students were then given recall, aided recall and recognition tests one day, seven days and 21 days after exposure for correct trade-name-commodity association. Here were the results:

1. The auditory method proved superior in all three tests for all three time periods (one day, seven days and 21 days).

2. Auditory scores in the pure recall and aided recall tests were highest after seven days—at which time they also reached the peak of their superiority over visual scores.

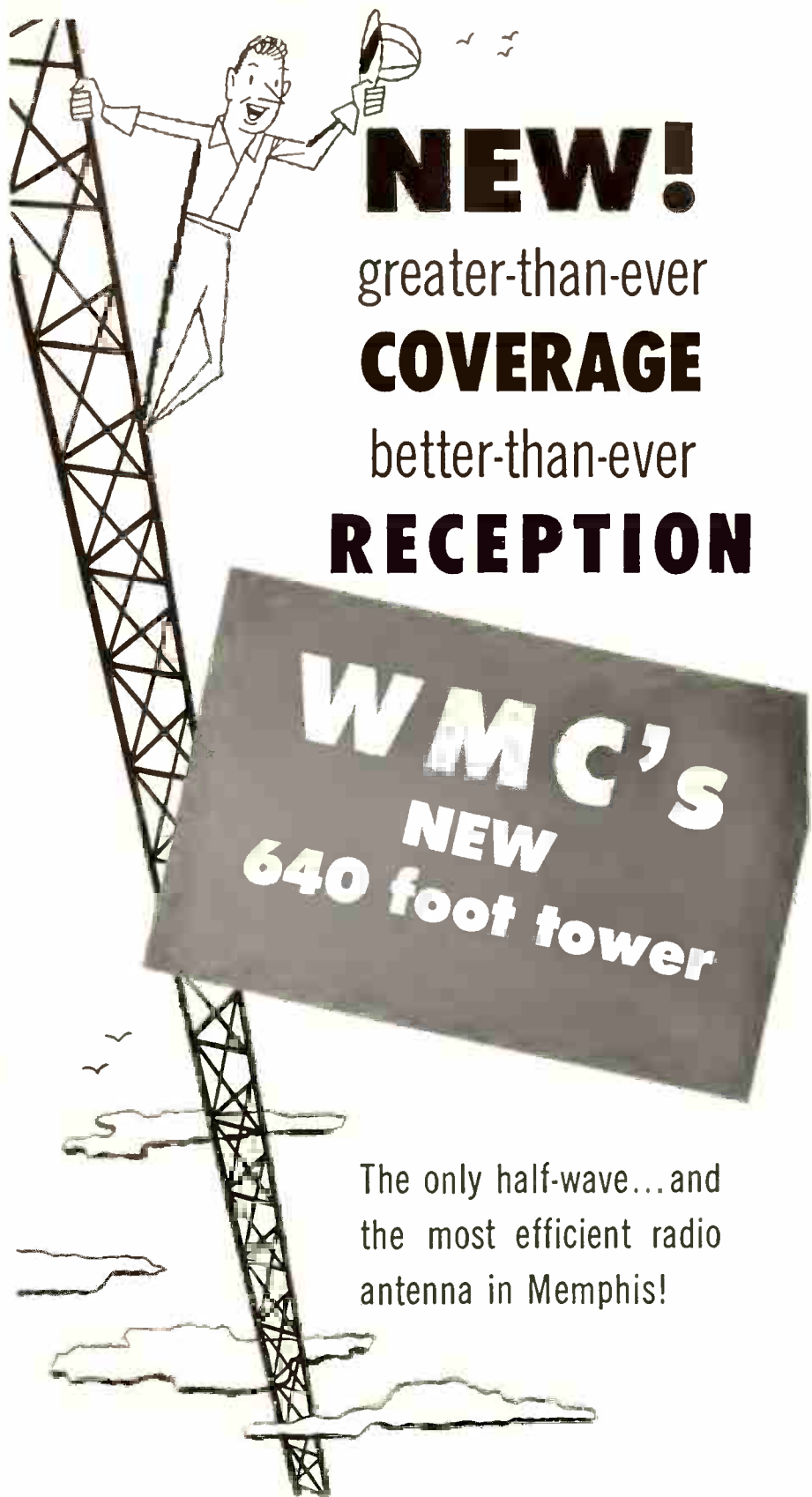
3. After 21 days all scores in both media were lower but auditory scores for recognition showed less drop than visual scores.

Writing up his tests in *The Journal of Applied Psychology* (February 1934). Stanton cautioned against jumping to hasty conclusions.

“The principal variable that might indicate the desirability of qualifying the results was the discrepancy arising from the experimental situation between actual reading-listening conditions and the ones set up in the study,” he said.

He also said, however: “When we consider that the college student is a trained reader, such an experiment with other persons may even show a greater difference in favor of audition for certain economic levels.”

As a matter of fact, later experiments did just that. ★ ★ ★



NEW!
greater-than-ever
COVERAGE
better-than-ever
RECEPTION

The only half-wave... and the most efficient radio antenna in Memphis!

Producing 65% more efficiency over the typical quarter-wave antennas operated by other stations in Memphis. It is equivalent to 8,300 watts used on a typical quarter-wave tower.

WMC MEMPHIS
NBC — 5000 Watts — 790 K. C.

National representatives, The Branham Company

WMCF 300 KW simultaneously duplicating AM schedule

WMCT First TV station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal



**"It's not genuine—
but ain't it BIG?"**

When it comes to radio coverage of Kentucky, it's easy to go overboard on "bigness". Kentucky is big, all right—so big that you need *many* of the State's 50 radio stations to reach it all.

5000-watt WAVE offers you a smarter tack—concentration in the big Louisville Trading Area, *exclusively*. This densely-populated market accounts for 53.9% of Kentucky's retail sales, 50.8% of its food sales, 59.2% of its drug sales—and you get it all with WAVE alone!

Ask NBC Spot Sales for all the facts.

5000 WATTS

NBC AFFILIATE

**WAVE
LOUISVILLE**

NBC Spot Sales, *Exclusive National Representatives*

TIME FRANCHISE

(Continued from page 31)

programming, to reach every slice of the population. This cannot be done unless networks can control their programming. Furthermore, the only way to bring in to network advertising the small and medium budget sponsor is to provide the participation type of program. Here, again, this can be done only by the network.

The legal aspects of the time franchise, despite the absence of clear-cut law on the question, seems pretty clear: No client has a legal right to air time beyond the span of his facilities contract. These don't exceed 52 weeks. It was pointed out, additionally, that facilities contracts are limited by the fact that FCC regulations forbid networks to sign contracts with affiliates for more than two years. While advertisers used to get renewal options on 52-week contracts, this is seldom given nowadays. There can be no implied legal right to a time franchise in the absence of a specifically stated renewal option.

Furthermore, there are clauses which permit mutual cancellation of the facilities contract every 13 weeks. This is more common on network tv than network radio and NBC has become more insistent recently on its right to cancel on tv if the client asks for such a right for himself.

Here's one lawyer's explanation of the legal aspect of time franchises:

"In discussing broadcasting law you've got to talk about the stations. It's the stations which are licensed, not the networks. As licensees, the stations have certain responsibilities. One of these is programming. For stations to grant any advertiser a time franchise in perpetuity or until the advertiser willingly gives up his time is to abdicate this responsibility."

A network lawyer took a less legalistic tack.

"Ordinarily a business seeks to keep its customers happy and satisfied. The same can be said of a network: if an advertiser occupies a certain time period the network will ordinarily let him keep it—even if the customer has no actual legal right to stay there indefinitely. But the fact remains that when the chips are down the network can sell its time to whom it pleases, so long as it is not actually conspiring against any advertiser and so long as

it is fulfilling its programing obligations to the public."

A lawyer for one of the biggest of the top 10 agencies said:

"The term 'time franchise' has no legal standing. It is a trade term. It refers to a custom and practice within the broadcasting industry. For example, network program package contracts have renewal options. If the advertiser renews the program contract it has been the custom and practice to renew the time period also. Under certain conditions it may be logical to argue that because of custom and practice the advertiser who loses his time franchise has been unfairly discriminated against. But, personally, I don't think such an argument would hold up in court unless there was clear evidence of a conspiracy against a specific client. And don't ask me what conspiracy means."

SPONSOR raised the question whether the case involving *The Web* could shed any light on the *Martin Kane* issue. P. Lorillard sponsored *The Web* for Embassy cigarettes on CBS TV Wednesday nights. In the spring of 1952, the client was informed the network was not renewing its facilities contract. Lorillard was offered another time period, however.

Lorillard bristled, not only because it was losing a valuable time period but because it felt CBS was adding insult to injury by substituting a competitor's show—R. J. Reynolds' (Camel) *Man Against Crime*.

Seeking a temporary injunction in New York State Supreme Court, Lorillard's lawyers brought up the time franchise concept but centered much of their legal fire on the argument that the firm's contract for the show (a Goodson-Todman-CBS package) was binding on facilities also.

A network lawyer familiar with the case told SPONSOR: "The action of the court didn't do anything to settle the time franchise question one way or another. In a memorandum opinion the court merely turned down Lorillard's point that it had a contractual claim on the time period. The facts were such, the court said, that it could not grant a temporary restraining order against the network."

The result was that, for a short time, *The Web* was not seen and Embassy had no network exposure. Eventually Lorillard settled into a Sunday night slot, pacified by a CBS program

FIRST

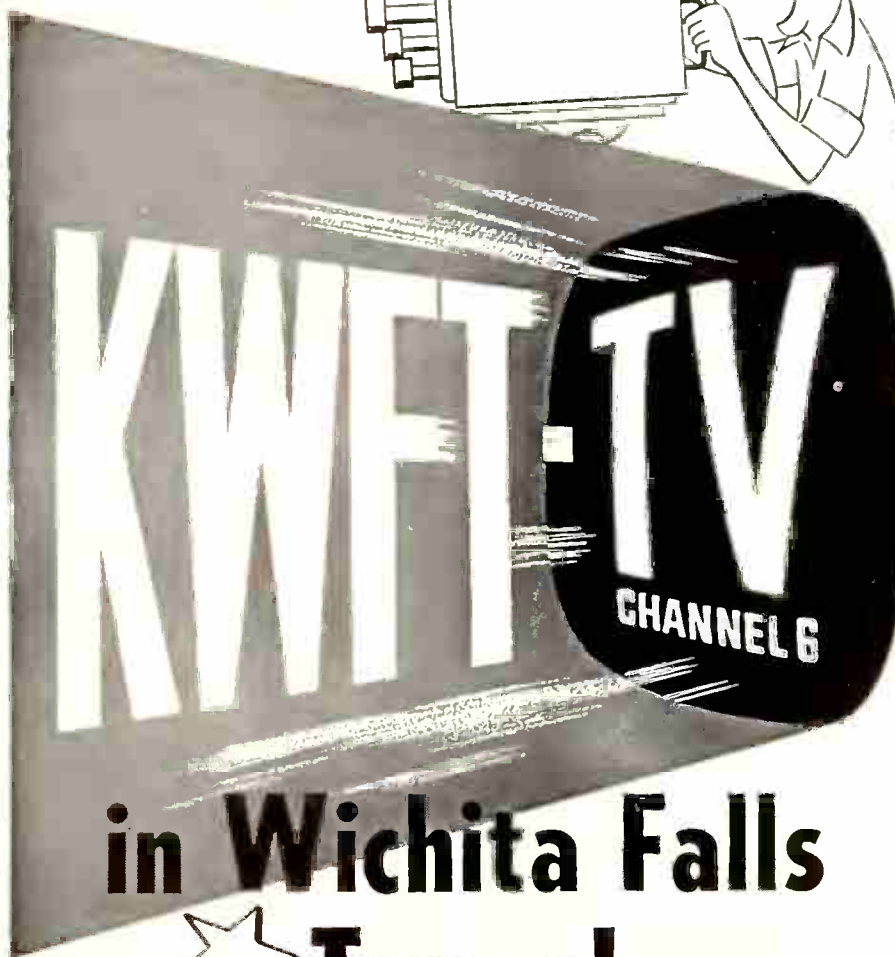
IN RADIO!



NOW

FIRST

IN TV!



in Wichita Falls ★ Texas!

**CBS AND DuMONT
TELEVISION NETWORKS**

Wichita Falls Television, Inc.

Another Reason Why Morning Radio PAYS OFF for WSYR Advertisers



Jim Deline and the Gang

After 16 years, the Jim Deline show is still the top radio variety show of Central New York. Sponsors' sales figures prove it. Participating, Monday through Saturday.

9:15—9:55 a.m.

(Also 1:00—2:30 p.m.)

Headley-Reed, National Representatives

WSYR ACUSE
570 KC

NBC AFFILIATE

SELL THE
"Golden Market"

1/10 OF AMERICA'S NEGRO POPULATION

WDIA-- 50,000 WATTS



Here is a new "golden market" of 1,466,618 negroes! 37% of the total area population . . . one-tenth of the entire negro population of America! And it can't be reached except with WDIA, the first and only 50,000 watt station to broadcast exclusively to the rich negro market.

TOP HOOPER AND PULSE RATED STATION IN THE MEMPHIS MARKET!

WDIA—MEMPHIS, TENN.

REPRESENTED BY
JOHN E. PEARSON CO.,
DORA-CLAYTON AGENCY, SOUTHEAST

contribution which enabled the sponsor to hold the cost line despite rising production expenses. The show is now selling Kent cigarettes. (See "Diary of a tv drama." SPONSOR 19 October 1953).

While there is little argument that the networks own the time they sell, the advertiser and agency often hang their point of view in favor of the time franchise on a moral peg. It goes something like this:

The advertiser often spends a lot of time, money and energy working on a show, promoting it, merchandising it. His point-of-sale posters and print ads will mention the time period and network. By doing this he builds an audience for the time period. It is only fair that after expending this effort he is entitled to some rights, some return, some consideration. The advertiser should have an "equity" in his time period.

After all (the argument goes on) doesn't the network often come to an advertiser and say: "Your show isn't doing so hot. You'll have to do something to strengthen it."? If the client makes an effort to do something about the show and is successful, he is entitled to some security in his time period. It's not only "fair," but it's good business and the right way to treat a customer.

Said an executive from an agency not involved in either the U.S. Tobacco or Firestone situation:

"The advertiser should certainly have the right to keep his franchise. If his show is poor, it can be changed. The advertiser would be the last to protest against booting out a bad show. But to take away a time period is a serious blow to an advertiser. The whole meaning of the franchise concept is terribly important to advertisers and agencies who buy time on radio and tv."

One of the more bitter comments came from an adman with a quarter-century of experience in broadcasting:

"In the early days of the radio and television networks you should have heard the network salesmen telling us to get in on the ground floor, to establish a time franchise while there was still time. There was no question about the time franchise then. Now that the tv networks are riding high it's a different story."

The networks were also accused of alternately soft-pedaling and stressing

franchises to suit their own convenience. An agencyman said one of the networks had turned down his bid for a time period next season on the grounds that the current client has a "franchise on the time."

A number of agencymen agreed there is a tacit understanding in the network business that a time franchise is usually granted the buyer of a network show, even though it is not specifically mentioned in the contract.

One of those defending the networks said: "I've always felt the networks are sympathetically aware of the advertiser's need and desire for a time franchise. Maybe the client hasn't got a legal leg to stand on when he asks for assurance he can keep the time, but the networks try to keep him happy. Once in a while somebody will suffer but the networks have their competitive problems, too."

NBC is entangled by contradictory feelings about the U.S. Tobacco-Lever situation. The new Lever billings and programs represent heavy ammunition in NBC's battle for No. One position in both radio and tv. They also represent a coup for the new Pat Weaver-Bob Sarnoff leadership duo.

However, failing to renew U.S. Tobacco's time was a tough decision for the network to take. In a closed circuit talk to NBC affiliates on 11 February, young Sarnoff explained why the web



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
Managing Director

WEVD 117-119 West 46th St.
New York 19

acted as it did:

"We did this only because we believe firmly that the addition of the *Lux Video Theatre* to the schedule as an hour show will mean a substantial improvement in our over-all program structure, with benefits to be shared by all. In taking this action we did not overlook the fact that U.S. Tobacco was an early pioneer in television and has been a consistent client of the NBC Television Network for nearly five years. However, if we are to maintain our leadership and build—and when necessary rebuild—our program structure for the maximum benefit of the public and all our clients and all our affiliates, we must, when circumstances require us to do so, take action such as we have done in this instance."

Sarnoff stated that "every effort will be made to relocate *Martin Kane* . . . in a satisfactory time period." (NBC is holding off action now while the threat of legal action is hanging over its head.) Sarnoff also pointed out that U.S. Tobacco had been notified that its time would not be renewed eight months in advance of the expiration of the facilities contract.

NBC's position on the time franchise issue was put succinctly to SPONSOR by a network spokesman: "We give recognition to a time franchise whenever we can but we cannot throw away our right to make program changes in the over-all interest."

The spokesman also defended the network against the charge that advertisers were lured into the networks in the early days of both radio and tv by promises of franchises. "It's true," he said, "that we offered franchises to advertisers. But they were not time franchises. They were franchises in the medium."

One web spokesman (not from NBC) handled the time franchise issue warily. Said this cautious executive: "If we said the advertiser has a moral right to a time franchise it would be practically the same as saying he has a legal right. We would be relinquishing our responsibilities as publicly licensed broadcasters."

"However, I must point out we don't push our clients around. We try to be fair. We take into account our clients' problems and we consider the time franchise to be one of them."

Another network executive went a little further: "I think the networks have a moral, though not a contrac-

tual, obligation to let the client stay in his time period. On the other hand the client has an obligation to present as good a program as possible.

"Of course, if keeping a client in a time period means the network will suffer competitively, that's another story. But under normal conditions, I think I am safe in saying that all networks will protect an advertiser's franchise. We all recognize that the advertiser has a right to security in his time period, especially when it involves making long-term advertising plans. Maybe some of us use more muscle than others occasionally.

"I think all clients realize that network broadcasting is a two-way street. With the exception of some film shows, which involve firm 39-week contracts, most 52-week contracts permit both sides to cancel at the end of each 13 weeks after giving notice either 45 or 60 days before. This bilateral approach is only fair. If we give the client the right to cancel to protect his own interests, certainly the network should have the same right. It doesn't mean we'll take advantage of it arbitrarily but we must protect ourselves and take into account our own interests."

While a number of agency men were critical of the networks, this point of view was far from unanimous. Some of the admen tended to minimize l'affaire U.S. Tobacco. One said:

"This sort of thing happens very seldom and it's not fair to put NBC on the spot because of it. The moral tone put around the whole thing is a lot of nonsense. Considering the rough competition among the networks, especially between NBC and CBS, it's a wonder it doesn't happen more often. Most clients are pretty safe in their time periods, but they can't have their cake and eat it, too. They don't own the air."

Some admen shrugged and took the point of view that: "Well, it's a seller's market. With nighttime sold out, the networks can throw their weight around. If the shoe was on the other foot, the agencies would be throwing *their* weight around. It's supply and demand. That's the way business works."

The advertisers and agencies agreed on one thing: They had very little idea about how to prevent a repetition of the U.S. Tobacco incident.

One adman stated the core of the

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

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.

CBS
IN THE LAND
OF
MILK and MONEY
WBAY
GREEN BAY
5,000 WATTS

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**



* Independent
 Radio Stations



problem was that it couldn't be prevented so long as networks controlled both time and programming. He said that since the agencies couldn't band together such action might be regarded as illegal under anti-trust law—he felt the government should separate the time-selling and program functions of the networks.

No one else went along with this point of view, basically because of the fear that once the government got into the network picture, Federal controls would be hard to avoid. Even the adman who proposed the idea admitted that he wasn't sure independent program firms would provide better shows than the networks.

A typical agency suggestion was: "It's up to the agencies to convince the networks that both the buyers and sellers of time have a joint responsibility in providing good programming. After all, both are interested in the same thing in that if we put on bad shows the audience will walk away from television.

"One problem is that networks are occasionally backward in their attitudes toward clients. They have been talking about bringing in the small advertiser but it seems in the U.S. Tobacco case that the big boys like Lever Bros. are given preference whenever there is a conflict. I appreciate NBC's desire for business and its fight to get on top but if expediency becomes the policy on both sides of the fence the network business will suffer. Don't forget spot tv is always waiting on the sideline."

The complaint that the networks talk about getting the small advertiser and then give him the back of the hand was echoed by a number of agencies. There was also a fear that the smaller advertiser was being squeezed out by the pressure for high ratings. "The smaller guy with his own show can't spend \$30,000 per half hour for production costs and may be satisfied with the rating he has anyway," said one radio-tv adman. "But if the network demands a higher Nielsen and the sponsor of the following show feels the same way about it, what are you going to do? That's the economics of network broadcasting. The coming of color will intensify this situation." ★★★

SPONSOR ASKS

(Continued from page 67)

mood of the production. In order to achieve color perfection in this area we have been working with the dye and fabric industries—again not merely for the color camera but also in the interests of B&W compatibility.

The field of commercial art has also required new approaches. Take title cards, for instance. They were relatively easy in black-and-white, but now they must be done in more detail, with stress on the relationship of colors, not only to each other, but to the show itself and the product advertised.

On the subject of commercials, I'd like to answer the advertisers who keep asking me how color is going to affect the manner and content of the tv commercial. As to content, I can only state that the essence of the commercial is the product itself.

As to the manner, the style of it, let's put it this way: The best commercials will be the simplest commercials and those that are created especially with color in mind.

I'll illustrate with an example.

A few weeks ago, with the cooperation of the New York police department we closed off a whole block of Broadway in front of the Colonial Theatre and took our cameras and models outdoors. It was a cold, raw, wintry day—exactly opposite of what you would think suitable for colorcasting. But there we demonstrated the product—about a dozen motor cars as the customer sees them in his daily life: on the street, in action.

It was an exciting demonstration of color tv's virtues.

The sponsors for the first time saw their product as the customer sees it—and also saw it in black-and-white. They saw how much more clearly the detail of, say, the instrument panel shows up in color; they saw how the tv camera loves the various textures of upholstery fabrics; they saw *everything*, just as in life—which, of course, is what color tv is.

As a commercial it was extremely successful. But I mention it here not by way of patting ourselves on the back, but simply as an illustration: the best commercials will concentrate on simplicity, the product and *color*.

BARRY WOOD

Exec. Producer in Charge Color
 NBC, New York

49TH & MADISON
(Continued from page 23)

TV INSTRUCTION

We have recently formed a group of nine advertising agencies, the object of which is to instruct executive and production staffs on all aspects of commercial television. To this end we are running a course of lectures, and later in the year, members of the group will be asked to produce sample storyboards, and possibly a filmed tv commercial.

Our main problem at the moment is to get hold of information on various products advertised on American television. Each agency in our group has submitted to us three categories of products, making 27 in all, and we now require the following type of information on them:

1. Total amount spent on advertising the product.
2. Percentage of this spent in tv.
3. How it is spent in tv.
4. The results—good or bad.

As you will realize, the case history articles in SPONSOR are proving invaluable in this respect, and we have al-

ready learned a great deal from them. Unfortunately, however, there are still a number of products which have not been covered in the issues we have here. We are therefore wondering if you could spare the time to send us any issues which deal with the following products:

Eye lotion, disinfectant, shirts, radio and tv sets, perfume, gray powder, gas ranges, electric stoves, roll film, dogs' condition powder, table glass oven, rayon garments, pens, pencils and inks, domestic lamps and bulbs, women's shoes, spring mattresses and first-aid dressings.

We should also appreciate it if you could arrange for us to receive any copies of the SPONSOR index which have been issued since June 1952. So far we only appear to have received one of these and we should like to complete our files in this respect as soon as possible.

YVONNE NATHAN
Hector Ross Productions
London

• 1953 "Tv Results" contains many case histories showing how various categories of advertisers use television. The 1954 "Tv Results" book will be out in May, is sent to subscribers free of charge.

**REGIONAL
RADIO WOW**
First In all Periods!*

6-10 a.m.
WOW Pulse 8.3
B station 3.7
C station 2.4

10 a.m.-2 p.m.
WOW Pulse 8.7
B station 4.6
C station 2.3

2-6 p.m.
WOW Pulse 8.5
B station 3.6
C station 3.8

6-10 p.m.
WOW Pulse 10.4
B station 6.3
C station off air

*Mon. thru Fri.
Nov. — Dec. 1953 Pulse of
Regional Radio WOW Area

**RADIO
WOW**
OMAHA 590 • NBC
A Meredith Station
JOHN BLAIR & CO., Rep.

JUST FACTS . . .

NOT  **HOKUM**

NO STATION IN NEW ORLEANS COMES CLOSE TO MATCHING THESE RATINGS FOR NEGRO PROGRAMMING.

 **ERNIE "THE WHIP"**
7 - 8:30 A.M.
LOW-DOWN BLUES
AND FRANTIC JIVE
***3.2**

 **JACK WILLMAN**
with
MORNING SPIRITUALS
8:30 - 10 A.M.
HYMNS, SPIRITUALS, GOSPELS
***3.4**
*Pulse of N.O. (Jan.-Feb. '54)

600 KC THE SEPIA STATION
WMRY
NEW ORLEANS, LA.
Gill-Perna, Inc.—Nat'l Rep.
Mort Silverman, Gen'l Mgr.

FILM NOTES

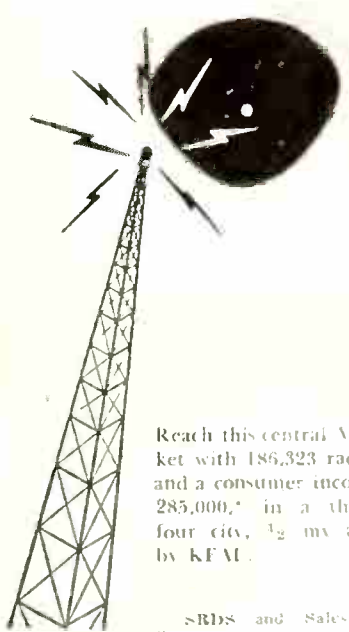
(Continued from page 52)

with a properly time-slotted 15-minute program which has a medium rating than with another, more expensive show which has a more brilliant track record.

If the salesman is to become this kind of many-headed genius, however, his firm must give him the right goods to sell: A wide variety of film programs of outstanding quality, each one equipped with such important service requirements as advertising, promotion, publicity and merchandising devices. The whole package should accomplish the dual mission of the salesman: to provide the station with the finest kind of film programming and to sell the advertiser's goods at a profit.

The syndicated tv film salesman must, in the final analysis, familiarize himself with the widest variety of individual sponsors' marketing problems. He must be able to listen to these problems intelligently and sympathetically and arrive at a solution based upon sound merchandising knowhow and broadcasting experience. ★ ★ ★

*Cover Central
Missouri with*
KFAL

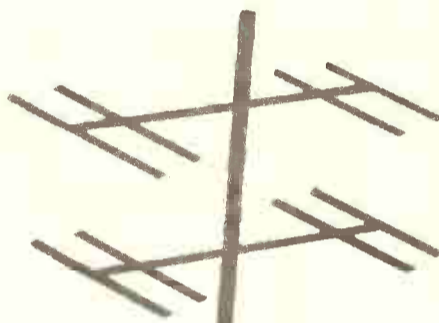


Reach this central Missouri market with 186,323 radio families* and a consumer income of \$698,285,000,* in a thirty county, four city, 1/2 mly area covered by KFAL.

SRDS and Sales Management
Survey

KFAL 900 KC • 1000 WATTS
FULTON, MISSOURI

**THE
SUCCESS-FULL
STATION**



FIRST on the air in
its market.

FIRST in its market
with the viewers.

56%

of sets in use*

WTVP

Channel 17

DECATUR, ILLINOIS

*Conlan Report, January, 1954

NATIONAL REPRESENTATIVES

**GEO. W.
CLARK
& CO.**

New York
Los Angeles
San Francisco
Chicago



Newsmakers in advertising



John P. Cunningham, the newly elected president of Cunningham & Walsh, will continue to direct creative affairs for the agency's 43 clients. He succeeds Fred Walsh, who was elected chairman of the board. Cunningham likes to swim and sail around Cape Cod, play tennis in Westchester and ski in Canada. In between times he acquires real estate that he thinks looks promising; at one time he owned 14 houses. His first job, in 1920, was in the art department of Neuell-Emmett, predecessor of Cunningham & Walsh.



Vincent A. Francis, general manager of KGO-TV, San Francisco, is this year's winner of "The San Francisco Award" by the San Francisco Junior Chamber of Commerce. He's the first broadcaster to receive the award, given to him for "leadership and vision in bringing the Cerebral Palsy Telethon to an actual reality and for continuous effort in the field of public service." Last November Francis was selected by Time magazine and the San Francisco Chamber of Commerce as one of the Bay City's "100 Newsmakers of Tomorrow." He's 39 years old.



Walter N. Hiller Jr. is the West Coast director of radio and television for Toni Co. His is a new job and new title. Hiller will counsel on Toni am-tv shows originating from Hollywood and produce the company's tv film commercials. He joined Toni in 1948, was appointed radio-tv promotion manager two years later and radio-tv manager, 1952. Toni's shows include ABC Radio's Breakfast Club, Whispering Streets; CBS Radio's Godfrey (also tv), Wizard of Odds, Tennessee Ernie, Nora Drake; CBS TV's Place the Face, Valiant Lady.



Alvin O. Branstedt has been named general manager of the Midnight Sun Broadcasting Co. The firm, licensee of KFAR, Fairbanks, and KENI, Anchorage, recently bought two more Alaskan stations—KJNO, Juneau, and KABI, Ketchikan. Branstedt will head all four stations as well as the New York sales office for Midnight Sun. He has been manager of KFAR since 1943. In 1948 Branstedt, as an NBC correspondent with the Air Force, was the first radio newsman to fly over the North Pole. Midnight Sun is three-network affiliate.

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

**The Other Big Market
In Nebraska!**



The Fetzer Stations

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



Chicago: network stepchild?

Some Chicago agencies feel the nets are ignoring America's second city.

In fact, one Chicago executive complained to SPONSOR: "We're tired of the way they've treated us out here. We're tired of building shows and developing talent and seeing them gobbled up by New York or Hollywood where the price tag promptly goes up. Then we have to send people to those cities to supervise or keep in touch with the show. But what can we do?"

And a top Chicago broadcaster adds: "Production and studio facilities of all four Chicago (tv) stations are lousy. New York doesn't care about that. . . . I think the word to managers of all Chicago stations is simply, 'Pour the dough into the home office and we will worry about how to spend it on network productions.' . . . As long as there is this network emphasis on stations in Chicago, I believe that Chi-

cago will only rarely do something unusual or different."

But the networks have an answer too. They say they are building up their Chicago facilities. They say they are encouraging Chicago to do what it can do best—the easy-going, low-cost, imaginative type of show like *Ding Dong School* or Don McNeill's *Breakfast Club*, and they point to the 31 radio and tv programs now originating in Chicago. They also argue justifiably that they can't economically set up Chicago facilities equal to New York and Hollywood, at least not for awhile. So why the fuss?

The fuss is this: Sponsors everywhere, and not only in the Midwest, are more than ever concerned with media costs. If Chicago can do certain types of shows better and cheaper, they want to see it given a chance.

SPONSOR's investigation of this controversial issue uncovered two facts:

1. The networks and the complaining agencies (and station managers) each have a good case on their side.

2. All indications point to a resurgence of Chicago in the air picture, if not immediately, certainly within a year or two, to the benefit of all. (See story page 34.)

* * *

Biggest CARTB meeting

Last month when the Canadian Association of Radio and Television Broadcasters held their 29th annual meeting the occasion was bigger than any of its predecessors in the following ways:

1. *Bigger in vision:* Freedom for the

individual and freedom for mass communication media in the commercial field was expounded with unusual clarity and effectiveness by key speakers from three nations—Goar Mestre, president of CMQ, Havana; Don Henshaw, McLaren Advertising Co., Toronto; Malcolm Muggeridge, editor of *Punch*.

2. *Bigger in attendance:* nearly 400 registrations, by far the largest in CARTB's 29-year history.

3. *Bigger in sponsor and agency attendance:* A sizable number of agency and advertiser executives, far larger in percentage than at any NARTB convention, sat through the meetings and participated in some of the discussions.

4. *Bigger BBM:* At the annual meeting of Canada's unusually well-run and well-used Bureau of Broadcast Measurement it was pointed out that nearly all stations (about 90%) belonged,

* * *

New tool for buyers

Admen will soon be using a new reference source. Its name: *Program Guide*. Its function: to show how many hours a radio or tv station devotes to each type of show. Its potential: tremendous.

We add this perhaps inmodest note to our description of the *Program Guide* because after a year of planning and hard work we're proud of this latest SPONSOR Services aid.

Copies of the *Program Guide* are being made available to subscribers this month. Extra copies and copies to non-subscribers are available at \$2. (For details on trends in programing uncovered see article page 44.)

Applause

B&B's David P. Crane

A year ago it was all tv and rising costs at the ANA Hot Springs meeting.

This year David P. Crane, newly appointed v.p. in charge of media at Benton & Bowles, stepped up to the podium, lifted a little box and said:

"Gentlemen, this is a radio."

The 360-some ad managers present, who spend \$1.3 billion a year on advertising, applauded Crane heartily.

Crane then proceeded to discuss why absorption with tv should not blind the advertiser to the advantages of other

media, especially radio.

B&B buys some \$10 million worth of radio time and talent annually (out of billings of \$60 million). Here is why it likes radio, according to Crane:

- There are about 105 million radios, or two and one-half sets per family, in use in the U.S.

- 70% of U.S. autos, or almost 30 million, are equipped with radios.

- More than 12 million radio sets were produced last year.

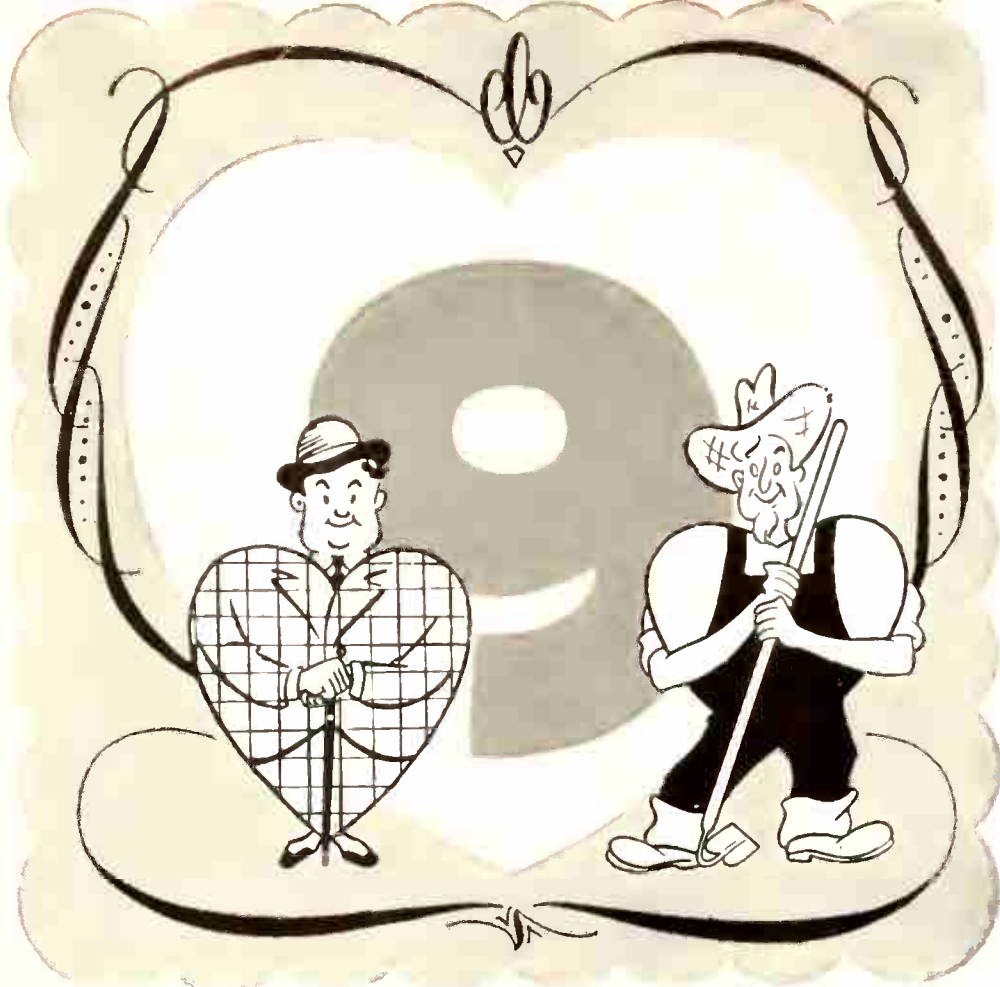
- "And this is rather startling: In the last five years (or since television)

we have increased the total number of radio sets by 35 million."

One of Crane's conclusions is worth noting: "It is likely that our electronic age will produce some techniques which will enable us to measure all of radio listening rather than the something less than total we now know. When this is done, it is very probable that we will find new ways of using radio to advertise. So far in our history, we have advertised largely to America at home. The future of radio advertising must include America in motion."

"FAMOUS FIGURES"

*in
the
Heart
of
America*



There have been many "Famous Figures" come from the Heart of America. They have played important roles in government, in literature, in show business, in science and in progress.

To an advertiser with a product or service to sell in the great Kansas City Trade Area, few are more important than the figures who symbolize The KMBC-KFRM Team—Casey and Kansan.

For years, they have been turning in the top performance in Heart of America radio—program-wise, promotion-wise, facilities-wise and most important, SALES-WISE! Yes, indeed, Casey and Kansan, famous figures are producing "Favorite

Figures" (sales figures) for many happy advertisers.

Another famous figure which has sky-rocketed to the top is that big figure 9—with the CBS television eye. It's KMBC-TV backed with the same know-how that has spelled dominance for KMBC and KFRM.

Any way you figure, you can hit a *new* figure with an advertising campaign on The KMBC-KFRM Team, KMBC-TV or both. Write, wire or phone Midland Broadcasting Company, Kansas City, Mo., or your nearest Free & Peters colonel today.

Use the "Famous Figures" who can make your product into a "Famous Figure"!

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

W

W E E D

W E E D

D *television*

W

E

W E E D

NEW YORK CHICAGO DETROIT BOSTON SAN FRANCISCO ATLANTA HOLLYWOOD

W E E D

television
station

representatives