

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

SPONSOR

magazine radio and tv advertisers use

1 NOVEMBER 1954

50¢ per copy • \$8 per year

RECEIVED

NOV 1 1954

NBC GENERAL LIBRARY

Baltimore
**BIG
BARGAIN**



Radio's rarin' in Baltimore!

... and the **BIG BARGAIN** buy is still **W-I-T-H**

143,000 radio sets sold last year; only 48,000 TV sets!

W-I-T-H's audience is bigger now than ever! And the rates are just the same.

Last year more than 143,000 radio sets were added in the Baltimore area.

Now—more than ever—you get a lot for a little from W-I-T-H.

Baltimore is a tight, compact market. W-I-T-H covers all you need with top Nielson—
at rates that make it possible to get the frequency of impact that produces sales.

Get your Forjoe man to give you the whole story about W-I-T-H
and the Baltimore market.

IN BALTIMORE

WITH



TOM TINSLEY, PRESIDENT

REPRESENTED BY FORJOE & COMPANY

**WHY THE SPOT
RADIO DIP?**

page 29

Texaco back on network
tv with new prog am,
commercial approach

page 32

Int'l Nickel finds
spot radio does good
public relations job

page 34

Using film show talent
in commercials:

Tips on how to do it

page 36

**Tv Dictionary/Handbook
for Sponsors: Part VII**

page 38

**FARM RADIO-TV
SECTION**

starts page 41

Farmers spend 20%
more time with radio
than city folk

page 44



THE BEST FOODS, INC. DOES A COMPLETE JOB . . .

SO DO HAVENS AND MARTIN, Inc. STATIONS . . .

**WMBG
WCOD
WTVR**

The Best Foods Family is a very famous family. Every label on every jar and package means quality—a continuing uniform quality founded on research. Best Foods' highly skilled research staff, working in modern laboratories, assures this uniformity. In addition, there is a constant effort toward further improvement of Best Foods products with the continuing quality through research being the hallmark of Best Foods.

The First Stations of Virginia, WTVR, WMBG and WCOD are also a very famous family. Experience through constant program research and imagination and consistent public service have made the Havens and Martin Stations, Inc. the best buy for advertisers as well as the first stop for the loyal listeners and viewers in the rich markets around Richmond.

WMBG AM WCOD FM WTVR TV

FIRST STATIONS OF VIRGINIA

Havens & Martin Inc. Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. WTVR represented nationally by Blair TV, Inc. WMBG represented nationally by The Bolling Co.



Maximum power—
100,000 watts at Maximum Height—
1049 feet

REPORT TO SPONSORS 1 NOVEMBER 1954

Client reaction to spectaculars

Of 4 NBC TV spectacular clients whose shows have been on the air, 2 are enthusiastic. Spokesmen for Ford and Oldsmobile agencies (K&E, D. P. Brother respectively) said excitement created, extra publicity is proving of great value. Spokesman for Hazel Bishop agency, Raymond Spector, said: "We're taking a constructive attitude. Showmanship will cure the low ratings. We're working closely with NBC to discuss improvements. But we haven't noticed the kind of effect on sales from the spectaculars which we have had following commercials used on "This Is Your Life." Sunbeam, SPONSOR learned, feels the spectaculars have done big job with its dealers. But it can't judge effect on sales till heavy appliance buying season around Christmas.

-SR-

Nielsen ratings higher for specs

Cost-per-1,000 of NBC TV spectaculars is much lower figured on basis of national Nielsen ratings than on first 10-city Trendex. "Satins and Spurs" got 17.5 Trendex; Nielsen rating was 38.7 which figures to to \$26.54 per 1,000 homes based on \$300,000 estimated for time and talent. That's cost-per-M of \$8.84 for each half hour in 90-minute spectacular. Average for all half-hour situation comedies last year was only few cents less, \$8.78 per M.

-SR-

Spot radio may be 5% off

Spot radio revenue expected to be off this year with predictions ranging from level with 1953 to down 5%. Indications this may be part of general trend lie in figures showing newspaper lineage and magazine pages off so far this year. (However, newspaper ad decline is due to classified, since display advertising is up; actual magazine revenue is up due to higher rates, more use of color.) Biggest factor in spot radio dip is tv, industry sources agree. Other factors: lower rates, diversion of spot money to co-op, lack of effective selling. Some factors suggest spot will resume its billings climb in coming years. See story page 29.



Jacob Evans joins SPONSOR as v.p. in charge of sales

Jacob A. Evans, formerly director of national advertising and promotion of NBC, joins SPONSOR effective 1 November as a vice president. Evans will supervise all sales operations. As a buyer of trade publications for many years, he brings to SPONSOR a new concept of using tradepapers. Evans was with NBC for past 8 years as sales development, advertising and promotion manager for NBC Spot Sales, ad and promotion manager for NBC Radio and director of advertising and promotion for NBC TV. He is author of the recently published "Selling and Promoting Radio and Television."

REPORT TO SPONSORS for 1 November 1954

Why L&M airs 'Gunsmoke' twice Reasoning behind Liggett & Myers' exposure of "Gunsmoke" two times on same day over CBS Radio: audience duplication is only about 15%; day-time buy entitles L&M to proportionate hour discount on nighttime show; show has gotten top ratings; daytime repeat of previous week's nighttime program is low cost. "Gunsmoke" is broadcast Saturdays 12:30-1:00 p.m. and 8:00-8:30 p.m. over full network. Agency: Cunningham & Walsh.

-SR-

Guild, Vitapix form film net "Marriage" of Guild films and Vitapix gives national advertisers first crack at varied program buys on ready-made film "network." Stress will be on selling complete Vitapix station lineup to national advertisers, though smaller buys won't be barred. Vitapix has 37 member tv stations, expects to hit 60. Sponsor won't get same time on all stations but is assured choice of prime evening and daytime hours. Coalition of two groups was sparked by increasing network expansion into station time, making multi-market spot time clearance a major problem.

-SR-

Vitapix is owned by stations Vitapix was launched in 1951 as first station-owned film syndicator in tv. Idea was to sell own film properties to national advertisers on member stations. Now Vitapix will concentrate on station relations. Guild will handle film production, sales, distribution. It's producing 5 new nighttime 30-minute weekly shows; 4 15-minute daytime strips for the "network," will also handle Vitapix's 5 film properties. Among new Guild shows: "The Goldbergs," "Connie Haines," "Bride and Groom," "It's Fun to Reduce." Guild says production budget next year will be \$12 million. Shows suitable will also be syndicated in radio versions. (For SPONSOR article on Vitapix see 11 January 1954, page 42.)

-SR-

Whan finds news favored on farm Importance of radio-tv in reaching nation's \$38 billion farm market is highlighted by 18th consecutive study of Kansas air audience by Dr. Forest L. Whan. Study, made in April 1954 and underwritten by WIBW Radio & TV, Topeka, had these highlights: Kansas radio ownership climbed from 84.4% in 1940 to 98.0% in 1954, multi-set ownership from 13.2% to 44.5%, car radio ownership from 16.8% to 62.3%. Tv rose in state from 1951 figure of 4.4% ownership to 1954 level of 37.9% (from 2.9% to 28.9% on farms). Personal interview study showed shift in radio program preferences in past 4 years, with comedy slipping from first to third place and news going from second to first. Pattern coincides largely with general picture of farm radio-tv (see farm section page 52).

New national spot radio and tv business

SPONSOR	PRODUCT	AGENCY	STATIONS-MARKET	CAMPAIGN, start, duration
P. Ballantine & Son, Newark, NJ	Nat'l Restaurant Month	J. Walter Thompson, NY	65 radio mkts	Radio: 5-10 min anncts a wk; mid-Oct; 4 wks
Celanese Corp of America, NY	Special promotion on opulent look	Ellington Co, NY	12 major cities throughout country	Radio: 12 dayti min anncts a wk per mkt; 1 Nov; 1 wk
General Motors, Detroit, Mich	Buick 1955	Kudner, NY	169 radio mkts	Radio: dayti min and stnbrks at night; 16 Nov; 5 da
General Motors, Detroit, Mich	Buick 1955	Kudner, NY	110 tv stns	Tv: stn ID's; 18 Nov; 1 da
Giant Animals, NY	Animal balloons	Duane Jones, NY	50 radio stns throughout country	Radio: 5-, 10-, 15-min music, news progs; 1 Nov; 6-7 wks
Hudnut Sales Co, NY	Quick Home Permanent	KGE, NY	NY, Chi, LA	Radio: 20-30 min anncts a wk; end of Oct; 8 wks
New York State GOP, NY	State elections	Ellington Co, NY	104 radio stns throughout NY	Radio: 7 20-sec stnbrks, so min anncts a wk; 6 Oct; 4 wks
New York State GOP, NY	State elections	Ellington Co, NY	22 tv stns throughout NY	Tv: 12 20-sec stnbrks a wk; 6 Oct; 4 wks
Rockwood & Co, NY	Bits and wafers	Paris & Peart, NY	15 major cities throughout country	Radio: 5-15 min anncts a wk; end of Oct; 13 wks

You're in a scoring position all the time!

Your product scores again and again! You enjoy a long winning streak when WGAL-TV's powerhouse carries the ball for you. Use super-powered WGAL-TV to reach a vast, enthusiastic group of rooters—three million people who have an annual effective buying income of \$4½ billion, who spend \$2⅔ billion in retail sales. *Score everytime with WGAL-TV.*



WGAL-TV

NBC CBS DUMONT

LANCASTER, PA.

316,000 Watts

Representatives

MEEKER TV, INC.

New York

San Francisco

Chicago

Los Angeles

**STEINMAN
STATION**

Clair McCollough, Pres.

CHANNEL 8-LAND

York	Harrisburg	Reading
Hanover	Lebanon	Carlisle
Gettysburg	Westminster	Martinsburg
Chambersburg	Hagerstown	Pottsville
Frederick	Sunbury	Lewisburg
Waynesboro	Lewistown	Shamokin
Hazleton	Lock Haven	Bloomsburg

SPONSOR

the magazine radio and tv advertisers use

Volume 8 Number 1
1 November 1954

ARTICLES

Spot radio dip: what does it mean?

In the face of tv's mushrooming and growth to a national medium, spot radio business has declined somewhat. But spot radio's inherent strength indicates promise for the future

29

Texaco returns to big-time tv

Since parting company with Milton Berle, the Texas Co. has been a stranger to network tv. But this fall they're back, with not one show but two in a new double-barrelled approach, and a changed commercial slant

32

How International Nickel uses spot radio for p.r.

International Nickel has nothing to sell consumers except ideas, knowledge about its organization and good will. It finds that spot radio does a good enough job in these areas to merit 30% of the firm's advertising budget

34

Using your film show talent for commercials

Of top film syndicators, about half offer local-level advertisers the opportunity to use their well-known stars (such as Caesar Romero, Adolph Menjou) in film commercials. Costs are low enough to fit most budgets

36

Tv Dictionary Handbook for Sponsors: Part VII

In tv lingo, "put a button on it" does not mean what it would to a seamstress. For this and other translations of tv jargon, see the current installment of the Tv Dictionary

38

ANNUAL FARM SECTION

starts page 41

1. Should your product be sold via farm radio-tv?

Farmers represent higher-than-average consumption market for a long list of goods and services ranging from ice cream to airplanes

42

2. Farm listening and viewing

How many farm homes watch tv, listen to radio? What programs do they prefer? Nielsen, NBC, Whan studies aided in comprehensive research and opinion round-up

44

3. Profile of the Radio-Tv Farm Director

Closeup of how radio-tv farm directors spend their time, both on and off the job. Detailed account of "week in the life of" one such director

46

4. Analysis of farm market, 1955

Where does the farmer's income stand, what are the trends in the farm business, what's the general outlook? Facts and figures give the picture

52

5. Farm radio and tv results

A dozen capsule case histories illustrate how the use of broadcast media have helped advertisers sell to farmers

54

COMING

The Betty Crocker story

General Mills continues to derive great value from its trademark personality now they're seeking a new tv formula for her and are open to ideas

DEPARTMENTS

TIMEBUYERS

AGENCY AD LIBS

49TH & MADISON

MR. SPONSOR, H. M. Kennedy

NEW & RENEW

SPONSOR BACKSTAGE

NEW TV STATIONS

TOP 20 TV FILM SHOWS

AGENCY PROFILE, S. J. Frolick

TV RESULTS

RADIO COMPARAGRAPH

SPONSOR ASKS

ROUND-UP

NEWSMAKERS

SPONSOR SPEAKS

Editor and President: Norman R. Ge

Secretary-Treasurer: Elaine Couper

Vice President-Genl. Manager: Bern

Editorial Director: Miles David

Senior Editors: Charles Sinclair, A. fre

Associate Editor: Evelyn Konrad

Department Editor: Lisa Lee Seaton

Assistant Editors: Joan B. Maris Ke

tow, Al Zamekani

Contributing Editors: Bob Foreman

Editorial Assistant: Caryl Binder

Art Director: Donald H. Dury

Photographer: Lester Coe

Vice Pres.-Advg. Director: Robert P. M

Advertising Department: Edwin D. Loos

(Western Manager), Homer Griffith

west Manager), Arnold Alpert (Midw

ager), John A. Kovchok (Product

ager) Kathleen Murphy, Stewart Perr

Circulation Department: Evelyn Sat

scription Manager, Emily Curran, M

Kahn, Merna Mitchell

Office Manager: Catherine Scott

Readers' Service: Augusta B. Shearna

Accounting Department: Eva M

Florence Ettenberg

Secretary to Publisher: Janet W

Published biweekly by SPONSOR PUBLICATIONS

combined with TV. Executive Editorial, Circu

Advertising Offices: 40 E. 49th St. (4th &

New York 17, N. Y. Telephone MUrray H

Chicago Office: 161 E. Grand Ave. Phone

7-9862. Dallas Office: 2706 Carlisle St. Ph

Phone 7381. Los Angeles Office: 605 S. S

Ave., Baltimore 11, Md. Subscriptions: Un

\$5 a year, Canada and foreign \$9. Single

Printed in U.S.A. Address all corresponde

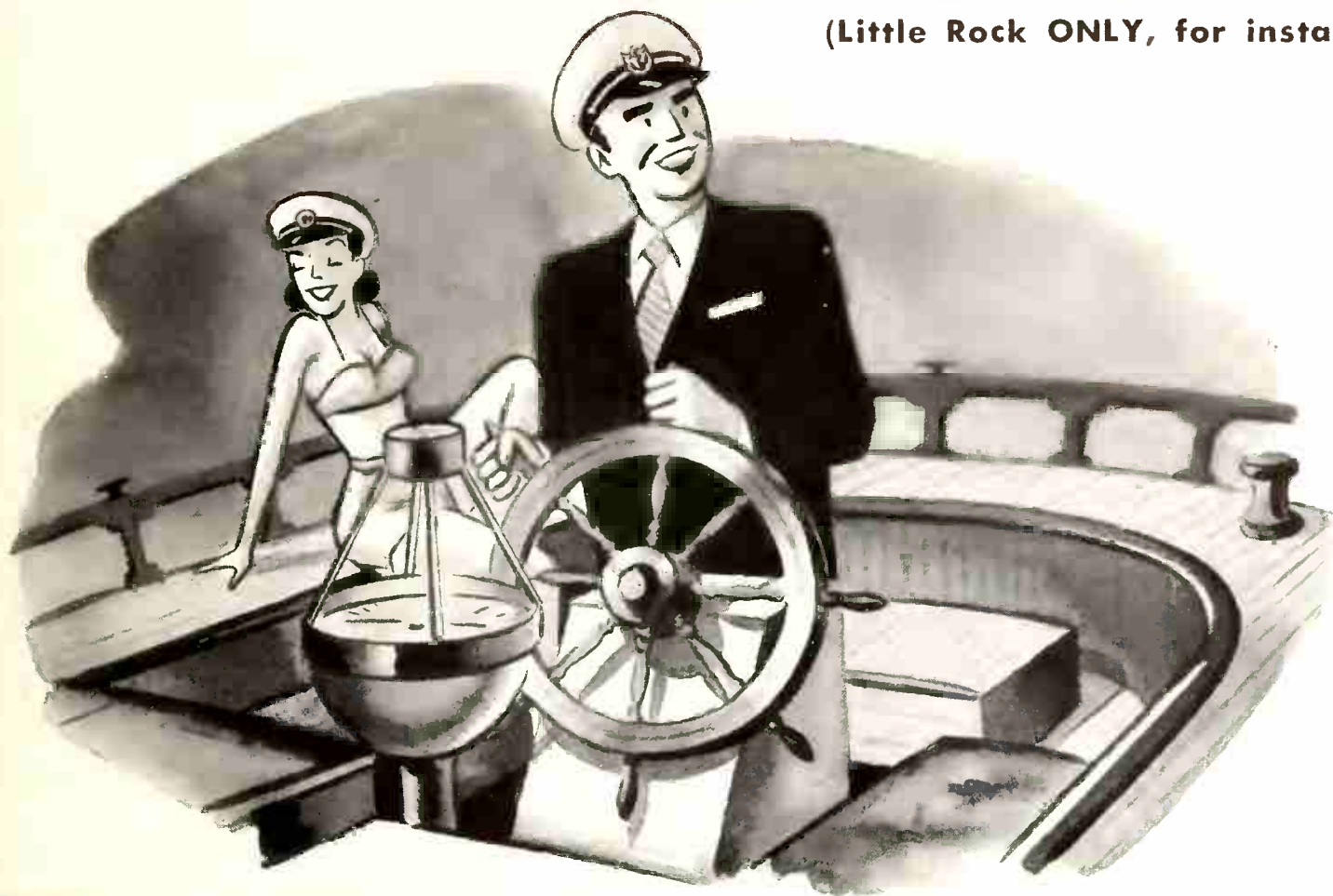
E. 49th St., New York 17, N. Y. MUrray H

Copyright 1954. SPONSOR PUBLICATIONS

DON'T USE KTHS IF YOU SELL A

"Limited Market"

(Little Rock ONLY, for instance)



DO USE KTHS IF YOU SELL

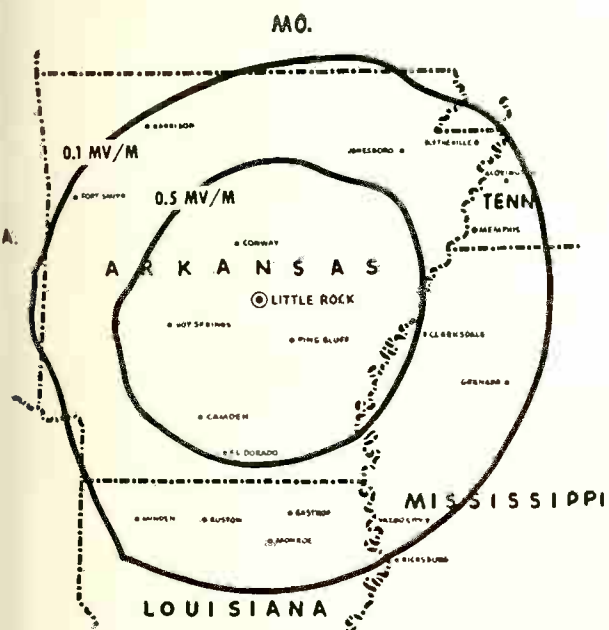
most or all of Arkansas!

If you want to cover anything less than *all* of Arkansas, you wouldn't and shouldn't use KTHS.

OK. So there are two ways to cover Arkansas with radio. One is to use some 15 or 20 stations scattered all over the State. The other is to use KTHS. 50,000 watts, plus CBS, plus location at the center of the State . . . well, look at our coverage map at the left!

But high power, good location, top network *isn't all the story*. KTHS does a magnificent job of Arkansas programming—Arkansas farm service—Arkansas public service. That's why people *DO* listen, wherever they *CAN* listen!

If you need all of Arkansas, the easy, effective, economical way to cover it is with KTHS. Ask The Branham Company for the whole story.



Daytime, the Station KTHS primary (0.5MV/M) area has a population of 1,002,758. More than 18%, or over 100,000, do not receive primary daytime service from any other radio station.

KTHS interference-free daytime coverage extends to the 0.1MV/M contour, except in the southwest quadrant — has a population of 3,372,433.

50,000 Watts . . . CBS Radio

Represented by The Branham Co.

Under Same Management as KWKH, Shreveport

Henry Clay, Executive Vice President

B. G. Rabertsan, General Manager

KTHS

BROADCASTING FROM

LITTLE ROCK, ARKANSAS



**TELEPHONE and
INTERVIEW SURVEYS
GIVE SAME ANSWER**

KBIG
delivers **ALL**
Southern California
at **LOWEST COST**
PER THOUSAND

Two Radio Listener Surveys regularly measure Los Angeles and San Diego. Only FOUR stations register audiences in BOTH markets. KBIG is the only independent.

Whether you use the telephone or personal interview survey method, you'll find that average ratings divided by rates prove KBIG is your best cost per thousand buy.

Any KBIG account executive or Robert Meeker man will be glad to give you complete new market and survey data.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Hollywood 28, California
Telephone: HOLlywood 3-3205

Not. Rep. Robert Meeker & Assoc. Inc.

Timebuyers at work



Cliff Botway, Dancer-Fitzgerald-Sample, New York, says that buying nighttime spot tv has become complicated through network spectaculars' preemption of station affiliates' time. "Because of the one-every-four-weeks spectaculars, a national spot advertiser can't get continuity of impact," says Cliff. "At present, networks encourage the affiliates to sell station breaks during the spectaculars to local dealers of the spectacular sponsor. My point is: Where does that leave the advertiser who's using that local time slot the other three weeks?"



J. J. Passmore, Campbell-Ewald, New York, feels that buyers would do well to rely more on radio station personnel when they're planning campaigns with public service programing. "We got much of the editorial content of our General Motors weekend radio programing from station people's knowledge of local preferences," he told SPONSOR. "This same knowledge of local tastes could sharpen the campaigns of advertisers in related fields. All advertisers can take better advantage of radio's local appeal by consulting with station management."



Walter Cortese, BBDO, New York, feels that field trips into a client's crucial tv markets would help timebuyers in preparing schedules. "By talking to the station people directly, the buyer can give the station management a closer view of the client objectives," Wally told SPONSOR. "Particularly when it's a client with a limited budget, the station people could help figure out more effective schedules. And I'm not talking about special deals by any means—just about the value of having timebuyers more familiar with markets and station personnel."



Eleanor Pryde, Huber Hoge & Sons, New York, says mail-order advertising proves radio's strength. "Be it a program or an announcement, it has to pay for itself with its very first write-in pull," she told SPONSOR. "To date we've found that radio is still the best daytime medium. When we want to sell a woman's product, we immediately think of daytime radio. It may sound as though we're expecting a lot from radio when we expect a particular individual announcement to show appreciable results. But so far radio has done just that."

OVER
454,000 Cook Books
Sold in Food Stores



When nearly half a million—over 454,000—cook books were sold—which was double the original estimate for the Rochester area—the promoters were astonished.

When WHAM Radio exclusively did this job better than any medium previously used, everybody sat up and took notice—in the food industry . . . in the publishing business . . . and in radio.

It was WHAM's persuasive personalities who sent customers into the stores to buy the famous 24-volume "Encyclopedia of Cooking."

In cook book parlance, the best recipe for getting your share of the 22-county market that spent an estimated \$415,855,000 for food in 1953* is WHAM radio.

Want more proof? Ask us or the Hollingbery man to give you the details of this stupendous radio success story.

**Sales Management Survey of Buying Power, 1954*

LET WHAM RADIO SELL FOR YOU



The STROMBERG-CARLSON Station, Rochester, N. Y. Basic NBC • 50,000 watts • clear channel • 1180 kc
GEORGE P. HOLLINGBERY COMPANY, National Representative

“It Happened

THAT'S THE NAME of a movie a lot of people thought was pretty good. It was made by Columbia Pictures. They made a few other “pretty good” pictures, too. Oscar-winning ones like “*From Here to Eternity*.” Or “*The Caine Mutiny*” and “*On the Waterfront*.”

Now, “it” really happened one night a few years ago. On many occasions before, the management of Columbia Pictures Corporation had discussed Television, a more than passing problem for film producers. They were optimistic and intrigued by the challenge this new film medium presented.

They made a decision.

It was decided to tap Columbia's reservoir of thirty years of showmanship talent and entertainment experience to produce first-rate television programs on film. This decision and faith was backed by cash-on-the-line when they created their television subsidiary—SCREEN GEMS.

SCREEN GEMS knew from the start that it would be necessary to have extensive production facilities on both coasts. In Hollywood, Columbia Pictures already had outstanding studios. Immediate steps were taken and complete facilities were set up in New York, the world's advertising capital.

Then, SCREEN GEMS was ready to give to the television advertiser a truly unique and long-needed service—a one-stop film source for:

1. custom-made entertainment to attract the widest possible audience on a national basis and produced at our studios in Hollywood, or in New York
2. quality syndicated entertainment made available through our own organization, for local or regional advertisers; and
3. commercials, to complete the services offered to advertisers.

National Shows



Today in Hollywood, SCREEN GEMS produces *The Ford Theatre*, for the Ford Motor Co. through J. Walter Thompson Company; *Father Knows Best* for Lorillard and Co., through Young & Rubicam; *Captain Midnight* for General Mills, Inc. and Wander Co. through Tatham-Laird; and *The Adventures of Rin Tin Tin* for the National Biscuit through Kenyon & Eckhardt. In New York, we produce *The Big Playback* for The Ethyl Corporation through Batten, Barton, Durstine & Osborn.

Commercials



Although some SCREEN GEMS commercials are produced in Hollywood, most are produced in New York where the advertisers are located, and where they are

One Night”

ectors can participate in production all along y. We have a complete and competent staff of ers, directors, writers and technicians. And we ur own animation artists and department.

lients for commercials are the Honor Roll of sing agencies. During the past few months, in one of the advertisers for whom we have pro-commercials, both live and animated, include: *Strike Cigarettes* • *U. S. Steel* • *Blatz* • *Borden's* *all Cigarettes* • *RCA Victor* • *Cameo Stockings* • *Curtis* • *Ovaltine* • *Continental Can* • *Ipana* *Beer* • *Schaefer Beer* • *Gorham Silver* • *Jello* *e* • *Helena Rubinstein* • *Ford Dealers* • *Richard* *t* • *Cities Service* • and dozens of others.

Syndication

SCREEN GEMS maintains its own nation-wide syndication service for local and regional advertisers. We have sales offices in Atlanta, Chicago, Dallas, Detroit, San sco and Hollywood in addition to our Metropoli-d Eastern regional offices located in New York ur home offices.

programs we are now syndicating are *Your All* *heatre*, *Celebrity Playhouse*, *The Big Playback*, *ckson*, *Rin Tin Tin*, and in some markets, our shows. We're also offering *Top Plays of 1955*, the ated version of the current *Fireside Theatre*, we were invited to market for Procter & Gamble, h The Compton Co.

SCREEN GEMS programs have achieved highest audience ratings. Unexcelled showmanship may be expected of a company which has complete and interchangeably flexible production facilities on both coasts. Every day that passes proves that with SCREEN GEMS any advertiser, large or small, can make sales through television film at the lowest cost.



Why not call us in the next time you have *any* kind of a TV film problem. We think you'll enjoy working with us—and we'd welcome being of service to you. You can write directly to us, telephone or wire collect if you wish.

Screen Gems, Inc.

Television Subsidiary of Columbia Pictures Corporation
233 West 49th Street, New York 19, N. Y. • Circle 5-5044

The only company which provides advertisers with Hollywood and New York custom-produced national shows, commercials, and syndicated programming.

Selling
Something
in San Diego?



Whether you're selling panties or
peanuts—dog food or dishwashers...
KSDO tells the most people all
about it in San Diego's
billion dollar market.

Measured by the HOOPER yardstick...
KSDO is first in San Diego
... delivers the most audience.

May we prove we can sell something
for you in San Diego?

KSDO
1130 KC 5000 WATTS

Representatives
John E. Pearson, Co. — New York
Doren McGovern — San Francisco
Walt Loke — Los Angeles

AGENCY AD LIBS



by Bob Foreman

If, as the naturalist La Marck maintained, it is possible to pass on acquired characteristics, that portion of the human race which dwells in primary tv coverage areas will, in a generation or two, become totally deaf. The cause: atrophy of the ear drums.

It appears that television—those who perform it and those who present it—have completely lost interest in the audio side of their medium. This is especially true where it hurts most—in musical tv, which is shameful indeed to those of us who spent so much of our youth in that field of pure audio—radio.

For example, I witnessed a musical opus in full natural color and lovely it was. However, I could not help but feel cheated when the words of each song were lost in an abyss of color and motion. The audio pickup was so poor that every vocal sounded as if it were delivered as far from the mike as Willie Mays in centerfield is from the broadcast booth.

In marked contrast, yet similar in effect, are those musical programs which attempt to solve their audio problems by pre-recording lyrics and playing them back canned with singer or singers trying to mouth the words in sync with their own recording. All this does is present a new set of problems considerably more trying. Mouthing. This is a difficult feat unless the performer is a Dotty Mack, who is just about the only pro at such illusions and able to mouth to perfection not merely herself but four score and seven other artists at the very least.

The outstanding boo-boo in out-of-sync history was, of course, the now much-publicized Mario Lanza debacle which made the mechanics of the device apparent even to a 10-year-old. Betty Hutton was better but not much. But so it goes causing the public to stop and wonder why tv must resort to such artifice going out of its way to create the phony and inept. Which is a good question.

Getting back to audio-slovenliness, even when a performer is a master of synchronization and his or her timing is as slick as that accomplished in a laboratory for a three million dollar big-screen epic, the audio level is usually as phony as a four-dollar bill. For example, our songstress wanders

(Please turn to page 78)

KWK-TV

channel



ST. LOUIS, MISSOURI

100,000 WATTS • OVER 650,000 RECEIVERS
Represented Nationally by THE KATZ AGENCY, INC.



1 NOVEMBER 1954

WKNB-TV DOMINATES the HARTFORD Market

Hartford-New Britain Market 3rd richest in U.S.

You cannot dominate this big Hartford-New Britain Market unless you use WKNB-TV. Scores of proven success FACTS.

FIRST Television station in Hartford County.
FIRST in national and local program popularity.
FIRST in acceptance by local advertisers.



Over 202,000 HOMES delivered

Certified Sept. 1, 1954 figures



The New WKNB Television-Radio Center

1422 New Britain Ave (Corner Ridgewood Road)

WEST HARTFORD 10, CONNECTICUT

Represented Nationally by The Bolling Company

49th and MADISON

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

SPOT RADIO NEEDS

I read with great interest Alfred Jaffe's article, "5 big needs in spot radio" in the October 4 issue of SPONSOR [page 29]. Mr. Jaffe covered the subject extremely well and provided your readers with a fair presentation of an increasingly important problem.

I was personally pleased to note that the article made clear the fact that under the present conditions my publication of *Spot Radio Report* provides the industry with the only centralized source of spot radio information. but that the lack of adequate industry cooperation as outlined in the article makes my task more than a little discouraging. This is especially true in view of the precedent now established by the almost complete records of the *Rorabaugh Report on Spot Television*, as well as the data contained in Publishers' Information Bureau reports and the Media Records service, which emphasizes the fact that similar information with regard to spot radio should be available to the industry.

I would like to go on record as saying that my firm is ready, willing and able to act as a spot radio information bureau any time the advertisers, the agencies, the representatives and the stations are willing to correct the existing lethargy and agree on a cooperative dissemination of vital and complete information. I have an established firm, a completely capable staff, adequate production facilities and the necessary knowhow and the enthusiasm required for the project.

You might say I feel a little like a guy with a ring, a license, a clergyman and an ivy-covered cottage—but the bride won't make up her mind.

JAMES M. BOERST
Publisher
Executives Radio-TV Service
Larchmont

TV DICTIONARY HANDBOOK

Would greatly appreciate your reserving a copy of your new *Tv Dictionary Handbook* for Sponsors.

I have been following this series in your recent editions and feel certain it will be an invaluable source of reference.

DIRK A. WATSON
N. W. Ayer
Philadelphia

Please reserve a copy of your *Tv Dictionary/Handbook* for me, when it becomes available. I'm sure that it will be helpful to me, in teaching a television course at New York University.

GEORGE F. FREY
Instructor in Marketing
N.Y.U. School of Commerce
New York

● SPONSOR's *Tv Dictionary/Handbook* is now running in installments in regular issues. It will be published in book form later on; price, \$2 each. You may reserve your copy now by writing to Sponsor Services Inc., 40 E. 49 St., New York 17.

ROTATION SCHEDULES

Just a note to let you know that Boyd Whitney, who held a Hooper larger than the four competing stations (Beaumont, Tex.) has now joined the KABQ staff, with a two-hour hillbilly segment Monday through Friday.

Incidentally, I think you'd be doing a big service in bringing to the attention of your readers the value of this new "rotation" thing that's catching on at the local level. Much like the "tandem" and "multi-message" arrangements, it's proving highly satisfactory at the local level, and I see no reason it shouldn't work also for national advertisers who place through reps, on individual market arrangements. We heard through BAB that one of the Chicago indies has started this, and we've been doing it with great success since February of this year. The cutest thing, from the station angle, is that in two instances, the man buying a two-a-week rotation schedule spoke up and filled out the rest of the six-a-week schedule as it became available! We love it, needless to say. . . .

LOWELL T. CHRISTISON
News Director
KABQ
Albuquerque

MEDIA DEPARTMENTS

Your series on media department organization is not only interesting but very instructive.

I have mislaid my July 26 and Sep-

W

J

I

M

BAY CITY

T

V

CHANNEL

6

FLINT

LANSING

JACKSON

**GRAND
RAPIDS**

**BATTLE
CREEK**

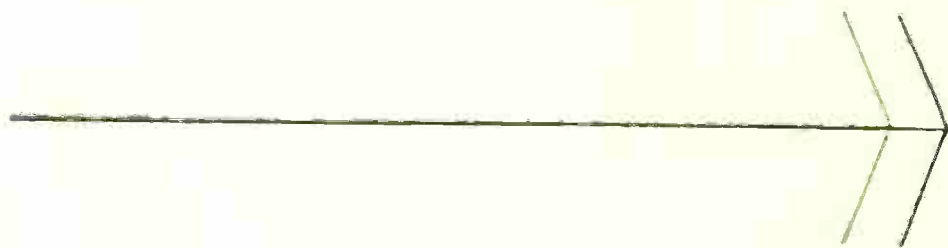
SAGINAW

Coverage that Counts!

7 major Michigan markets .

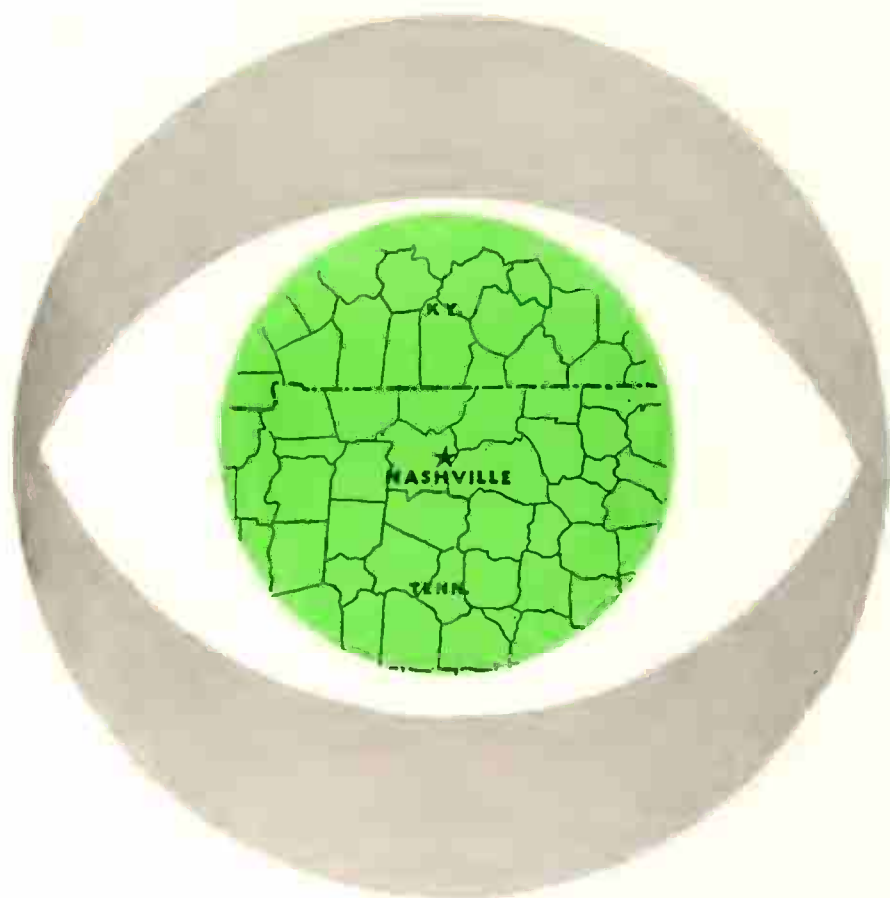
for NBC, CBS and ABC

Now 100,000 watts!



*To reach
Greater Nashville
and the
Great Mid South*

**DON'T
GUESS . . .
GO
CBS**



**Television Comes alive
on CHANNEL 5 . . .**

for 62 Tennessee and Kentucky counties—the billion dollar market reached by Nashville's newest, maximum powered, highest towered station, **WLAC-TV**.

With programming based on highly rated CBS network shows, augmented with local personalities and the pick of filmed productions (including Foreign Intrigue, Ellery Queen, Amos & Andy, Front Page Detective, to name a few), WLAC-TV offers highly desirable adjacencies in an important market. The Katz man has complete information.

WLAC-TV

100,000 watts Channel 5

CBS Basic Affiliate

*National Representatives:
The Katz Agency*

tember 6 issues. Enclosed is 50c for a reprint of each article. . . .

JO ANNE REBSTOCK
Weill & Eby
Buffalo

● The series of three articles on media department organization included: "I. The group approach at B&B," 26 July 1954, page 36; "II. The all-media buyer at Y&R," 9 August 1954, page 34; "III. The media specialist at FC&B," 23 August 1954, page 36. Extra copies of these issues are available at 50c each.

QUALITY RADIO GROUP

This note cannot possibly express adequately my great appreciation and that of my colleagues on the board of the Quality Radio Group for the splendid story you did for us in the September 20 issue ["Quality Radio Group: what it has to offer," page 40].

There is one point the article didn't quite quote me accurately on, but I trust that those who read the article will understand actually what I meant. At this point in the quotation, I was touching upon the fact that as long as these major stations can secure adequate revenue from national advertisers, they are certainly not going to reduce rates and go into competition with the smaller stations and, therefore, invade the smaller stations' local markets. I definitely feel that all stations, including the very smallest and those that could not possibly qualify for our lineup, will benefit.

We are gratified by the interest of many topflight people in the post of managing director. This speaks well of the soundness of our planning, for I'm sure you'll agree that the people who have expressed interest in the top operating post wouldn't have done so if they hadn't realized the thoroughness of our planning.

WARD L. QUAAL
Vice President-Asst. Gen. Mgr.
Crosley Broadcasting Corp.
Cincinnati

CONSTRUCTION ADVICE

Due to the fact that we are making some plans toward the construction of a studio building for combined operations at the transmitter site near DeKalb, I am wondering if any of your readers might give us some help.

We are exploring into the possibilities of building a ranch house type structure, or similar, possibly ready cut. We would like to get information from any station manager who has adopted this type of construction and

found it satisfactory. We would, of course, also like to get an idea of costs and the amount of floor space. . . .

GEORGE C. BIGGAR
General Manager
WLBK
DeKalb, Ill.

ALL-MEDIA BOOK

Your All-Media Evaluation Study series makes very interesting reading.

Would you please send me a copy of this series in book form. . . .

GEORGE ANTHONY
Media Director
Stromberger, LaVene, McKenzie
Los Angeles

● Copies of SPONSOR's All-Media Evaluation Study book containing the 26 articles in its all-media series are now available. Price is \$4 a copy. You may order by writing to 40 E. 49th St., New York 17.

NET RADIO'S FUTURE

The letter below on network radio is from Rex Howell, president of KFXJ and KFXJ-TV, Grand Junction, Colo. Mr. Howell takes the position that network radio's salvation lies in its ability to adapt to the changing patterns of listening today via such concepts as Mutual's Multi-Message Plan.

"Where does network radio go from here?" [6 September 1954, page 44] presents three possible, though not necessarily probable, courses that may be followed. As your article clearly indicates, network officials are loathe to give credence to any possible departure from the classic pattern of network operations. One network president (Tom O'Neil of Mutual) has expressed the view that it is no longer economically feasible for four radio networks to continue to operate in the established manner. General Sarnoff told NBC TV affiliates at the recent Chicago meeting that "There was only one direction for (network) radio to go, and that is down." When taken out of context the General's comment can be made to sound like a prophecy of doom for the whole of radio (which is *not* what the General said). Nevertheless, it can hardly be said that his remark was in the least optimistic for the present concept of network operation. It gave CBS some nice fodder for their competitive fire at the CBS Radio affiliates' meeting which also opened in Chicago the following day, but here, too, there was little more of encouragement beyond the chest
(Please turn to page 128)

Some guys are always thinking of **WOMEN!**



Including **WREN**
Choice of
Topeka Women

When you're talking about women—that's a subject we're expert on. Year after year, WREN's daytime ratings surpass those of any other Topeka station — and by a good margin. Local and network programs, tailored to the tastes of Eastern Kansas housewives make WREN tops with the ladies all day long.

5000 WATTS
ABC • TOPEKA, KANS.

WREN

Weed & Company

**SELLING IN
MONTREAL?
That's our
business!**



**YOUR PRODUCT
advertised on
CFCF means more
business for you**



CFCF

MONTREAL

IN U.S.—WEED
IN CANADA—ALL CANADA



Mr. Sponsor

Henry M. Kennedy

Director of Advertising
Prudential Insurance Co. of America, Newark

"The toughest job an insurance agent has is cold-canvassing," Henry Kennedy, Prudential's advertising director, told SPONSOR. "Our national advertising is intended to put our agents' foot in a prospect's door before he even makes a call."

Prudential does this job through three media: network tv programming for prestige, network radio for continuity of impact, Sunday supplements for coverage.

This year Prudential's almost \$3 million budget (through Calkins & Holden) breaks down this way: \$1.6 million, or about 50%, for *You Are There*, (alternate Sundays 6:30-7:00 p.m. over 117 CBS TV stations); \$800,000, or some 26%, in Sunday supplements carried by more than 100 newspapers; \$520,000, or approximately 18%, for the opening commercial on *Fibber Magee and Molly* (NBC Radio, Sundays through Thursdays, 10:00-10:15 p.m.).

Every month Prudential sends direct-mail pieces to Prudential's regional agents telling them of forthcoming tv programming. Individual agents get postcards about *You Are There* that they can mail to prospects in their own name.

"Originally, tv had given us the biggest headaches," Kennedy told SPONSOR. "We had the problem of translating our service commercials into something visual. On film this would have been easy, but we would have had to spend a fortune to film the many commercials we'd need to explain all the uses of insurance policies that we want to stress."

Today Prudential's commercials are done live, but with all the visual effectiveness of filmed opticals by use of the Cellomatic rear-projection screen.

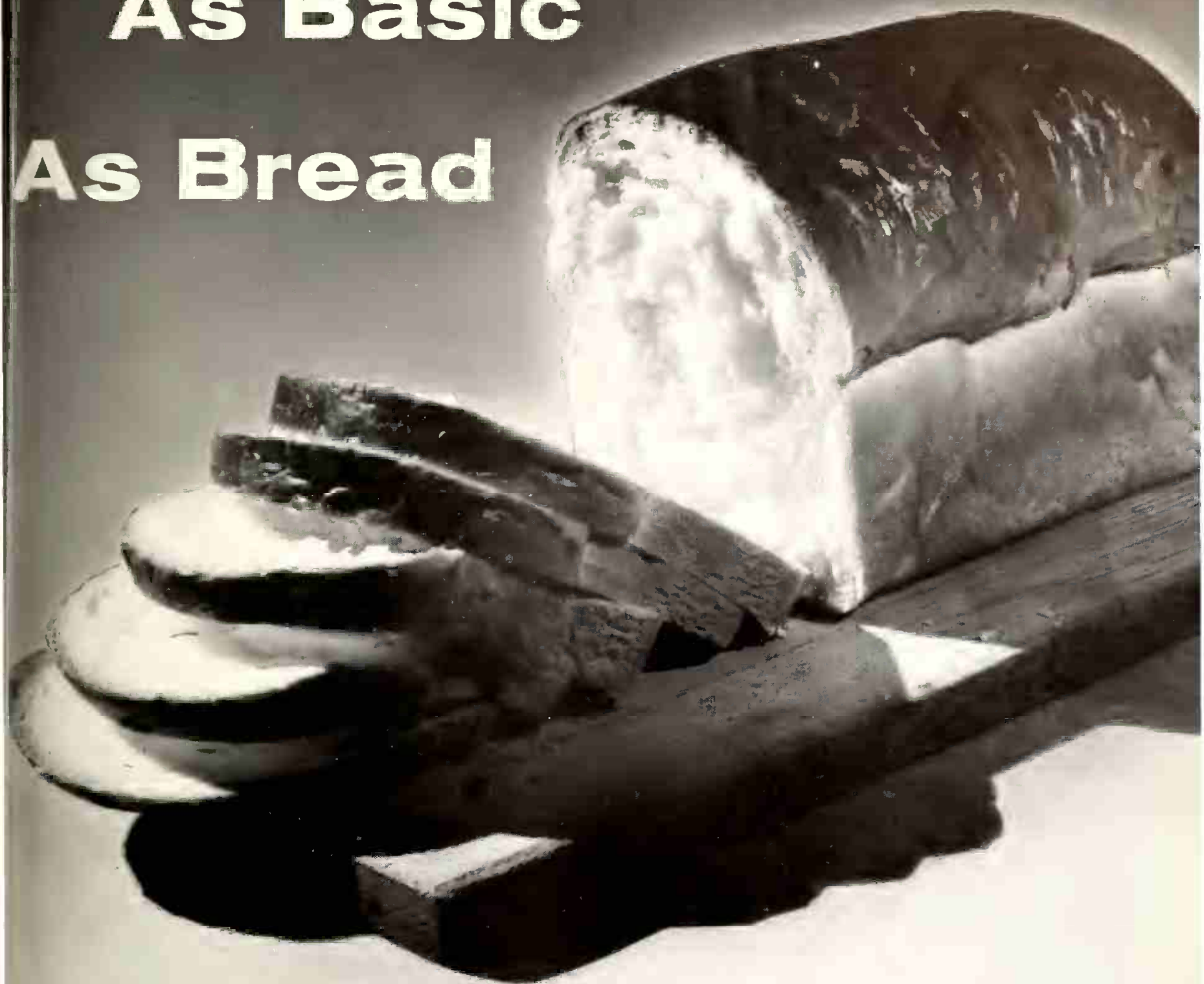
Can Kennedy tie down Prudential's growth during the past five years to a particular advertising approach?

"Not really," he says. "It's a matter of showing the public what our policies can do for them, and persuading the agents to use our national advertising as a door opener."

"But," he adds, "last year we underwrote more life insurance than any other company."

A Princeton man, Kennedy occasionally takes his two adolescent boys to the University. "Not that I want to pressure them. Just a little advertising."

As Basic As Bread



It's a fact! WJBK-TV is as basic to your advertising budget as bread is to the nation's table! Get the biggest slice of the sales in the rich midwest industrial area with WJBK-TV's commanding Channel 2 dial position, top CBS and local programs, 1,057 foot tower and 100,000 watt power.

WJBK-TV

DETROIT

Represented Nationally
by THE KATZ AGENCY



National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690



It started in the Spring

Selling, too, depends upon
the seed and the soil.

Plant your product
on the Starer stations
and reap a rich harvest.



STORER BROADCASTING COMPANY

WSPD • WSPD-TV
Toledo, Ohio

WJBK • WJBK-TV
Detroit, Mich.

WAGA • WAGA-TV
Atlanta, Ga.

KGIS • KGBS-TV
San Antonio, Texas

WBRC • WBRC-TV
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 E. 57th St., New York 22 ELdorado 5-7690

• 230 N. Michigan Ave., Chicago 1, Franklin 2-6498



smart man, that Moses Cleaveland . . .

Even 159 years ago, he could tell a good thing when he saw it! Heading a party of 52 settlers coasting along the shores of Lake Erie, the good General arrived at the mouth of our Cuyahoga River one July day in 1796. That did it! Soldier-lawyer-pioneer Moses Cleaveland picked this site for his new town; his party, with no less enthusiasm, named it after him. (The extra "a" dropped out about 35 years later.)

As a man of consuming interests and progressive tendencies, old Gen'l. Cleaveland would volley the buttons off his weskit if he could revisit today the community he started. From 52 souls and a lot of wilderness, Greater Cleveland has grown to more than 2,000,000 customers and a panorama of diversified industry unsurpassed in the nation!

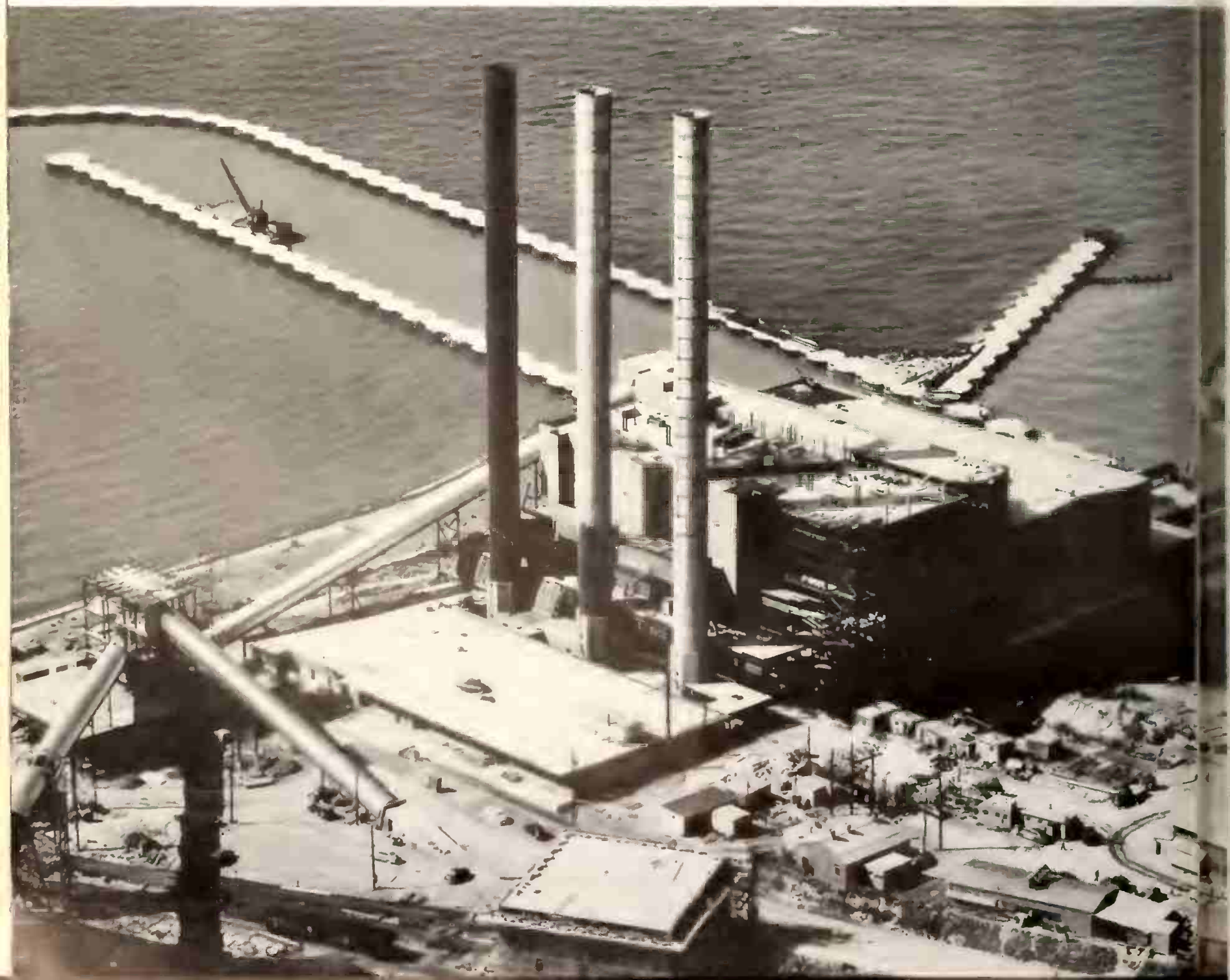
Here are over 3,000 manufacturing plants with a total output pegged at about *five billion dollars* annually . . . family income that today has reached the rank of No. 4 among all U.S. metropolitan areas . . . and retail sales topping two billion a year.

Spang in the middle of all this opulence is a device old Gen'l. Cleaveland never anticipated in those pre-science-fiction days—WXEL, the fastest growing television station of Greater Cleveland. With the same sure decision that led a smart pioneer to pick Cleveland's locale, we think he'd also have picked WXEL as a salesman-extraordinary to cover this incredibly rich area. You could do worse in judgment than

Moses Cleaveland—particularly when you can have the help of the KATZ agency in planning for giant results in a gigantic market.

WXEL

Cleveland Channel 8



New and renew

1. New on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Armour & Co, Chi	FC&B, Chi	NBC TV 105	George Gobel Show; alt Sat 10-10:30 pm; 2 Oct; 20 wks
Bristol-Myers, NY	Y&R, NY	CBS TV 49	Arthur Godfrey; M, W 10:30-10:45 am; 25 Oct; 52 wks
Colgate-Palmolive, Jersey City	W. Esty, NY	NBC TV 60	Feather Your Nest; M, W, F, alt wks T-Thu 12:30-12:45; 4 Oct; 52 wks
Colgate-Palmolive (Ajax, Fab) Jersey City	Bryan Houston, NY	NBC TV 90	Modern Romances; M-F 4:45-5 pm; 4 Oct; 52 wks
Frawley Corp (Paper-Mate Pens) Culver City, Cal	FC&B, LA	NBC TV 115	People are Funny; Sun 7-7:30 pm; 17, 24, 31 Oct; 14, 28 Nov; 12, 19 Dec
Gemex Corp, Union, NJ	BBDO, NY	NBC TV	Stork Club; Sat 10-10:30 pm; 10-min seg; 13 Nov; 52 wks
General Motors (A.C. Spark Plug div), Detroit	D. P. Brother, Detroit	NBC TV 77	Big Town; alt Wed 10-10:30 pm; 20 Oct; 52 wks
Hartz Mountain Prod, NY	G. Hartman, Chi	NBC TV 16	Captain Hartz and his Pets; Sun 12-12:15 pm; 3 Oct; 39 wks
Lever Bros, NY	Ogilvy, Benson & Mather; SSC&B, McCann-Erickson, NY	NBC TV 77	Big Town; alt Wed 10:30-11 pm; 6 Oct; 52 wks
Mogen David Wine Corp, Chi	Weiss & Geller, Chi	ABC TV 116	Dollar A Second; Fri 9-9:30 pm; 1 Oct; 52 wks
Pet Milk Co, St L	Gardner, St L	NBC TV 105	George Gobel Show; alt Sat 10-10:30 pm; 2 Oct; 19 wks
Procter & Gamble, Cincinnati	Compton Adv, Chi	NBC TV 84	This is Your Life; alt Wed 10-10:30 pm; 29 Sept; 52 wks
Revlon Prod, NY	SSC&B, NY	ABC TV	What Goes?; Sun 9:30-10 pm; 28 Nov; 52 wks
Roto-Broil Corp, L. I. City	Product Services, NY	NBC TV	Election Night Returns; Tues 9:30 till returns are in; 2 Nov
Swift & Co, Chi	McCann-Erickson, Chi	Du Mont	All About Baby; Fri 2-2:15 pm; 3 Oct; 39 wks
Swift & Co, Chi	McCann-Erickson, Chi	CBS TV	Morning Show; var; 6 dbest; 11 Nov



2. Renewed on Television Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Kellogg Co, Battle Creek, Mich	Leo Burnett, Chi	CBS TV 50	Arthur Godfrey Time; T, Th 10:45-11 am; 26 Oct 52 wks
Liggett & Myers, NY	C&W, NY	CBS TV 87	Perry Como Show; M, W, F 7:45-8:00 pm; 27 Sept; 52 wks
Jules Montenier, Chi	Earle Ludgin, Chi	CBS TV 68	What's My Line?; alt Sun 10:30-11 pm; 3 Oct; 52 wks
Parker Pen, Janesville, Wis	JWT, NY	CBS TV 98	Four Star Playhouse; alt T 9:30-10 pm; 30 Sept; 52 wks
Philip Morris, NY	Biow, NY	CBS TV 57	Public Defender; T 10-10:30 pm; 30 Sept; 52 wks
Remington Rand, NY	Y&R, NY	CBS TV 80	What's My Line?; Sun 10:30-11 pm; 10 Oct; 52 wks
Singer Sewing Machine, NY	Y&R, NY	CBS TV 109	Four Star Playhouse; alt T 9:30-10 pm; 23 Sept; 52 wks

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

3. Advertising Agency Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
Christy Allen	BBDO, NY, acct supvr	Same, SF, vp
George Balterman	Storm & Klein, NY, acct exec	Same, vp
Dr. Seymour Banks	Leo Burnett, Chi, media supvr	Same, mgr of media dept
Barry Barron	Gui de Buire Ltd, London, sls dir	McCann-Erickson, London, tv exec
F. Kenneth Beirn	Biow, NY, pres	Biow, Beirn, & Toigo, NY, assoc
E. M. Bresset	Duane Jones Co, NY, exec vp in chg of planning	Same, dir
Richard L. Brown	L. W. Ramsey Co, Chi	J. R. Pershall Adv, Chi, vp
Alfred J. Carter	Barbara Gould div of Bourjois, asst to vp in chg of sls	Doherty, Clifford, Steers & Shenfeld, NY, mdsg of Bristol-Myers unit
Terence Clyne	Biow Co, NY, r-tv dir	McCann-Erickson, NY, vp & gen exec
Jerome Cowen	C&W, NY, acct exec	Same, vp
Christopher Cross	K&E, NY, exploitation dir	Grey Adv, NY, dir of prom & publicity dept
Tom Daisley	WIS-TV, Columbia, S.C., sls mgr	Tom Disley Adv, Columbia, S.C., hd
John L. Del Mar	Sweet's Catalog Service, NY, asst sls prom & adv mgr	Am Assoc of Adv Agencies, NY, stf exec
Allen Ducovny	Rockhill Prodn, NY, exec prodr	D'Arcy, NY, r-tv prodr
Robert S. Ferguson	Former wrestler	Advertising Associates, Phila, acct exec
Mina M. Flinn	Scheideler, Beck & Werner, NY	Doyle Dane Bernbach, NY, timebuyer
Archie Foster	Cecil & Presbrey, NY, acct exec	Ted Bates, NY, acct exec
Robert Gibbons	Lang Fisher & Stashower, Cleve, r-tv mgr	McCann-Erickson, Cleve, dir of r-tv copy
T. Carter Gleysteen	JWT, NY	Y&R, NY, contact dept
Storrs Haynes	McCann-Erickson, NY, r-tv acct exec	Compton, NY, vp
J. H. Hoffman	Maxon, Detroit, copy supvr	FC&B, NY, copy supvr
Roland F. Howe, Jr	R&R, NY, r-tv dept	Same, mgr of r-tv prodr
Ralph Hunter	WWJ-TV, Detroit, prog prodc mgr	Katz Agency, NY, sls stf
Edward C. Jones	Syracuse Univ, Syracuse, asst prof of r-tv	Barlow Adv, Syracuse, r-tv dir
Ray Jones	N. W. Ayer, NY	Y&R, NY, contact dept
Robert P. Keim	Air Force, NY, dir of OIS	Advertising Council, NY, acct exec
Edward J. Lauesen	Fuller & Smith & Ross, Chi, vp & mgr	Same, chmn exec comm

Numbers after names refer to New and Renew category

Robert Sawyer (3)
 Peter Vogel (1)
 Phil Reilly (3)
 David Mayer (3)
 Ralph Hunter (3)

In next issue: New and Renewed on Radio Networks, National Broadcast Sales Executives, New Agency Appointments, New Firms, New Offices, Changes of Address

New and renew

3. Advertising Agency Personnel Changes (cont'd)

NAME	FORMER AFFILIATION	NEW AFFILIATION
John C. Maddox	Fuller Smith & Ross, Cleve, vp & mgr	Same, exec vp
Harry Maus	Russel Seeds, Chi, acct exec	Same, exec vp
David Mayer	Grey Adv, NY, sls prom div dir	Same, mktg & sls dev dept dir
John F. McAndrew	CGW, NY, sls & mdsg mgr of Castleton China acct	Same, exec of Lenthric acct
Harlan McFadden	FCGB, NY, acct exec	McCann-Erickson, NY, acct exec internat'l div
Havis Medwick	FCGB, NY, r-tv dept	RGR, NY, r-tv dept
A. Mittelhauser	Cincinnati Milling Machine Co, Cinci, public rel dir	Wasser, Kay & Phillips, Pitt, acct exec
Ralph W. Nicholson	Fuller Smith & Ross, NY, vp & exec asst	Same, mgr NY office
Arthur A. Porter	Leo Burnett, Chi, vp in chg of media	JWT, NY, vp & media dir
Phil A. Reilly	KOMO-TV, Seattle	Miller, Mackay, Hoeck & Hartung Adv, Seae acct exec
J. H. Robinson	FCGB, NY	Same, copy supvr
Edwin R. Rooney, Jr	Doremus & Co, Chi, r-tv dir	RGR, NY, r-tv dept
Martha Rose	Ted Bates, NY, chief estimator	Product Services, NY, timebuyer
Robert R. Sawyer	MGM, Hywd	Campbell-Ewald, Detroit, r-tv dept
Charles Schrameck	Glidden Co, dist sls prom mgr	J. T. Chirurg Co, Boston, copy stf
Betty Shoemaker	BBDO, NY, creative gr hd	KGE, NY, sen copywriter
Walter H. Smith	Kastor, Farrell, Cheley, & Clifford, NY	YGR, NY, contact dept
B. J. Stapleton	Barlow Adv, Syracuse, r-tv dir	Same, acct exec
John Toigo	Biow Co, NY, vp	Same, associate
Reginald W. Twiggs	Meldrum & Fewsmith, Cleve, acct exec	Erwin, Wasey, LA, acct exec
John M. VanHorson	Biow, NY, vp & acct supvr	Bryan Houston, NY, acct exec
David Wallace	Time, NY	Ogilvy, Benson & Mather, NY, mgr res dept
James Wangers	Weintraub, NY, asst acct exec	Campbell-Ewald, Detroit, asst acct exec
Robert H. Wesson	KB'D-TV, Fresno, gen mgr	Miller & Co Adv, Seattle, media dir
Frederick Widlicka	Storm & Klein, NY, art dir	Same, vp
Lee Williams	Needham, Louis & Brorby, Chi, vp	Same, chmn plan bd
J. Nelson Wisner	FCGB, NY	Same, internat'l div acct exec & supvr



4. Sponsor Personnel Changes

NAME	FORMER AFFILIATION	NEW AFFILIATION
H. J. Allen	Crosley & Bendix Appliances div of Avco Mfg, Cinci, field sls mgr	Same, gen sls mgr
James M. Bierer	Corning Glass Works, NY, div mgr of prod control	Same, mgr of adv & sls prom
Walter S. Bopp	RCA Internat'l, sls mgr of home appliances	Avco Mfg, NY, sls mgr Latin Am
W. B. Colvin	WLW-A Crosley Bdcst div, Atlanta, dir of client ser dept	Crosley div of Avco mfg, Cinci, r-tv mdsg det
John M. Hartwell	Electronic Prod, NY, controller & sec	Vick Chemical, NY, spec asst on fin comm
Andrew Hause	Canadian Admiral Sls, Toronto, sls dept	Same, tv sls mgr
William J. Hecker	Cecil & Presbrey, NY	National Biscuit, NY, dir of adv
Murray Laub	Gerald O. Kaye Assoc, dis mgr	Lewyt Corp, Blkyn, retail mdsg mgr
Charles Todd Lee	Standard Brands Internat'l, mktg mgr	Avco Mfg, NY, mktg & adv mgr
Charles Lipscomb, Jr	Pepsodent div of Lever Bros, NY, pres	J. B. Williams Co, NY, pres & dir
Benjamin L. Matthews	Corning Glass Works, Leaside, Ontario, prod supvr	Same, NY, div mgr of prod control
Bert Schaefer	Admiral Corp, NY, sls mgr	Republic Electric Co, South Bend, Inr, sls mgr
Lee Schoenfeldt	General Electric, Louisville, Ky, distribution analyst	Same, Syracuse, mktg res mgr
Parker B. Smith	Borden Co, NY, purch agent & gen ser mgr	Same, asst to vp of export
Edward Stirbis	Frigidaire div of GM, export mgr	Avco Mfg, NY, sls mgr eastern hemi
Karl W. Vail	Canadian Admiral Sls, Toronto, sls dept	Same, appliance sls mgr
Peter Vogel	Miracle Adhesives Corp, NY, western dis sls mgr	Same, vp

5. Station Changes (reps, network affiliation, power increases)

KANV, Shreveport, La, on air July, all Negro stn
 KILO, Grand Fork, ND, new nat'l rep Everett-McKinney, Co
 KLX, Oakland, Cal, new nat'l reps in East Grant Webb Co, new nat'l reps in West Tracy Moore & Assoc
 KNBH, LA, new call letters KRCA
 KOIN & KOIN-TV, new nat'l spot reps CBS Radio Spot Sales
 KOSI, Denver, new nat'l reps Forjoe Co
 KOTV, Tulsa, Okla, power inc from 17 kw to 100 kw
 KOVR, Stockton, Cal, joins DuMont Tv network
 KTVW, Tacoma-Seattle, on air 11 Oct
 KULA-TV, Honolulu, new nat'l rep Adam Young
 WABI, Bangor, Me, new 5000 watt remote transmitter
 WATV, Newark, NJ, new nat'l reps Edward Petry Co
 WBTW, Florence, NC, on air 18 Oct, 316 kw, Jefferson Standard Bdcst Co, owners

WCOP, Boston, new nat'l sls rep Weed & Co
 WJBF, Augusta, Ga, new call letters WBIA, new nat'l rep Forjoe
 WJBF-TV, Augusta, Ga., new call letter WJBF
 WKDA, Nashville, Tenn, new nat'l reps John E Fearson
 WNBC, WNBC fm, WNBT, NY, new call letters W A
 WRCA fm, WRCA-TV
 WNBW, Wash, new call letters WRC-TV
 WTOM-TV, Lansing, Mich, formerly WILS-TV, new nat'l rep Everett-McKinney
 WTVP, Decatur, Ill, inc power from 17,100 watts to 211 watts
 WWKY, Winchester, Ky, new station, 1 kw, 1380 kc Mod affil

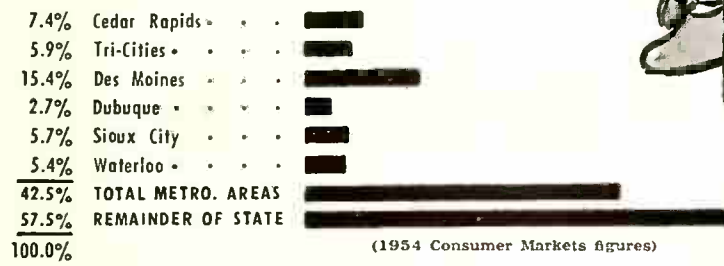
Numbers after names refer to New and Renew category

- Terence Clyne (3)
- Jerome J. Couen (3)
- John Hartwell (1)
- John Toigo (3)
- H. J. Allen (1)
- F. Bresset (3)
- Stotts Haynes (3)
- George Balterman (3)
- Barry Barron (3)
- Alfred Carter (3)



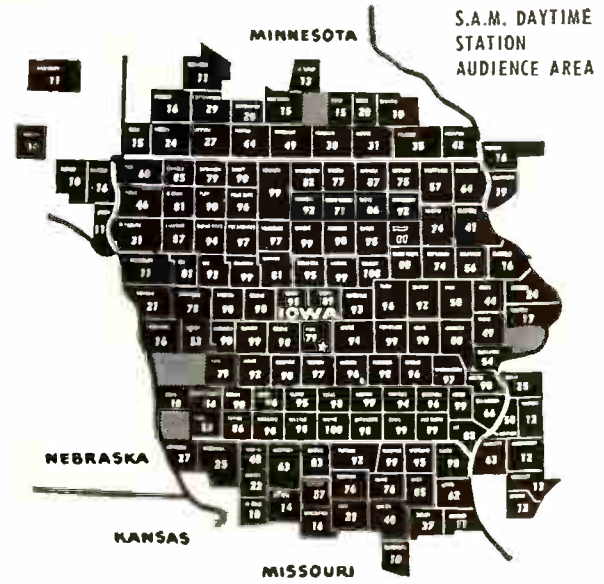
Buy **WHO** and get Iowa's **METROPOLITAN AREAS,** **PLUS** the **Remainder of Iowa!**

APPAREL SALES PERCENTAGES



Iowa has six Metropolitan Areas which, all combined, do 42.5% of the State's Apparel Sales, as shown above.

Quite a number of radio stations can give you high Hoopers etc., in ONE Metropolitan Area. *WHO* gives you high coverage in virtually ALL the State's Metropolitan Areas, plus practically all the REMAINDER of Iowa, too!



**At 10 p.m., WHO gives you
77,699 Actual Listening Homes
for only \$85.50 (9.1 LISTENING HOMES per PENNY!)**

According to the authoritative 1954 Iowa Radio-Television Audience Survey, 77,699 homes all over Iowa are actually tuned to WHO at 10 p.m., every average weekday. Figuring time costs at our 1-minute, 26-time rate, WHO gives you 9.1 actual listening homes, per penny!

That's the result of ALL-STATE programming, ALL-STATE Public Service, ALL-STATE thinking, here at WHO. Ask Free & Peters for all details!



FREE & PETERS, INC., National Representatives

**BUY ALL of IOWA—
Plus "Iowa Plus"—with
WHO
Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager**

WWOR-TV

WORCESTER, MASS.

**THESE WWOR-TV PROGRAMS
HAVE CAPTURED THE TRE-
MENDOUS WORCESTER
AUDIENCE.**

MONDAY NIGHT BOUTS ★ THE
NAMES THE SAME ★ THE
UNITED STATES STEEL HOUR ★
THE ELGIN HOUR ★ CHANCE
OF A LIFETIME ★ THE GOLD-
BERGS ★ LIFE IS WORTH
LIVING ★ WEDNESDAY NIGHT
WRESTLING ★ SATURDAY
NIGHT FIGHTS ★ SUNDAY
PROFESSIONAL FOOTBALL ★
JOHN DALY AND THE NEWS
★ MARTHA WRIGHT SHOW ★
DOCTOR I Q ★ SOLDIER
PARADE ★ THEY STAND
ACCUSED ★ A DOLLAR A
SECOND ★ THE VISE ★ THE
STORK CLUB ★ LIBERACE ★
TREASURY MEN IN ACTION ★
ANNIE OAKLEY ★ DANGEROUS
ASSIGNMENT ★ DREW PEAR-
SON ★ HOPALONG CASSIDY ★

PLUS 60 LIVE LOCAL SHOWS WEEKLY

**THESE ADVERTISERS HAVE
USED WWOR-TV TO SELL
THIS CAPTURED AUDIENCE.**

OLDSMOBILE ★ U. S. STEEL
★ ELGIN WATCH ★ EXQUISITE
FORM ★ QUALITY JEWELERS
★ CHEVROLET ★ MOGEN
DAVID WINE ★ STERLING DRUG
★ OLD GOLD ★ PACKARD ★
FORD ★ STUDEBAKER ★
ADMIRAL ★ KRAFT FOODS
★ PONTIAC ★ DODGE ★
REVLON ★ TIDEWATER OIL ★
QUAKER OATS ★ MOTOROLA
★ PHILCO ★ HERBERT TAREY-
TON ★ FIRESTONE ★ GENERAL
FOODS ★ CHESEBROUGH MFG.
★ JACOB RUPPERT ★ RALSTON
★ MUTUAL OF OMAHA ★
GENERAL TIRE ★ HELENE CURTIS
★ NASH ★ GENERAL MOTORS
★ GREYHOUND ★ SS KRESGE
★ ARMSTRONG TIRE ★ VITA-
MIN CORP. OF AMERICA ★
CHEFMASTER ★ CHRYSLER ★
ATLANTIC REFINING CO. ★

PLUS 178 MORE

SEE PAUL H. RAYMER CO.

WWOR-TV

1ST STATION IN NEW ENGLAND'S NO. 3 MARKET
ABC—DUMONT

SPONSOR BACKSTAGE



by Joe Csida

It's nice, when you're doing a column, to discover you haven't been talking to yourself. Thus, when Ted Granik called me to tell me that the piece suggesting one of the networks consider doing a "spectacular" about the spectacle of juvenile delinquency was stirring some interest. I was highly pleased. It seems that DeWitt Wallace, headman of *Reader's Digest*, told Ted he would be willing to put a whole corps of *Reader's Digest* researchers on the trail of the ideal delinquency case history, for purposes of building a major video show on the subject, and following through with coverage in the *Digest*.

Around the networks, too, said Ted, the suggestion was discussed at some length. From this chair, I can only hope that this display of interest will lead to something concrete. The conviction is strong within me that a network presenting such a show with top actors, a first-rate writer, director, producer, et al could not fail to do itself proud.

Matter of fact, I just read a review (though I haven't yet read the book itself) of a new novel about juvenile delinquents, called *The Blackboard Jungle*. Maybe this book could be adapted effectively for just the show we've got in mind.

I was also pleased by the response to the thought expressed in our first column that sponsors, agencies, stations and other interested parties might profitably organize a group to study buying, selling, rerun and other problems in connection with tv film. Among the letters which came in on this column was the following, which contains some food for thought:

"... I am in complete accord with your suggestion that a group be formed to study tv film procedures, and think that the first project of this group would be to arouse more awareness than seems to exist among advertisers and stations of what a large percentage of the national advertisers are being frozen out of television program sponsorship by the encroachment of the networks upon station (option) time periods all over the country.

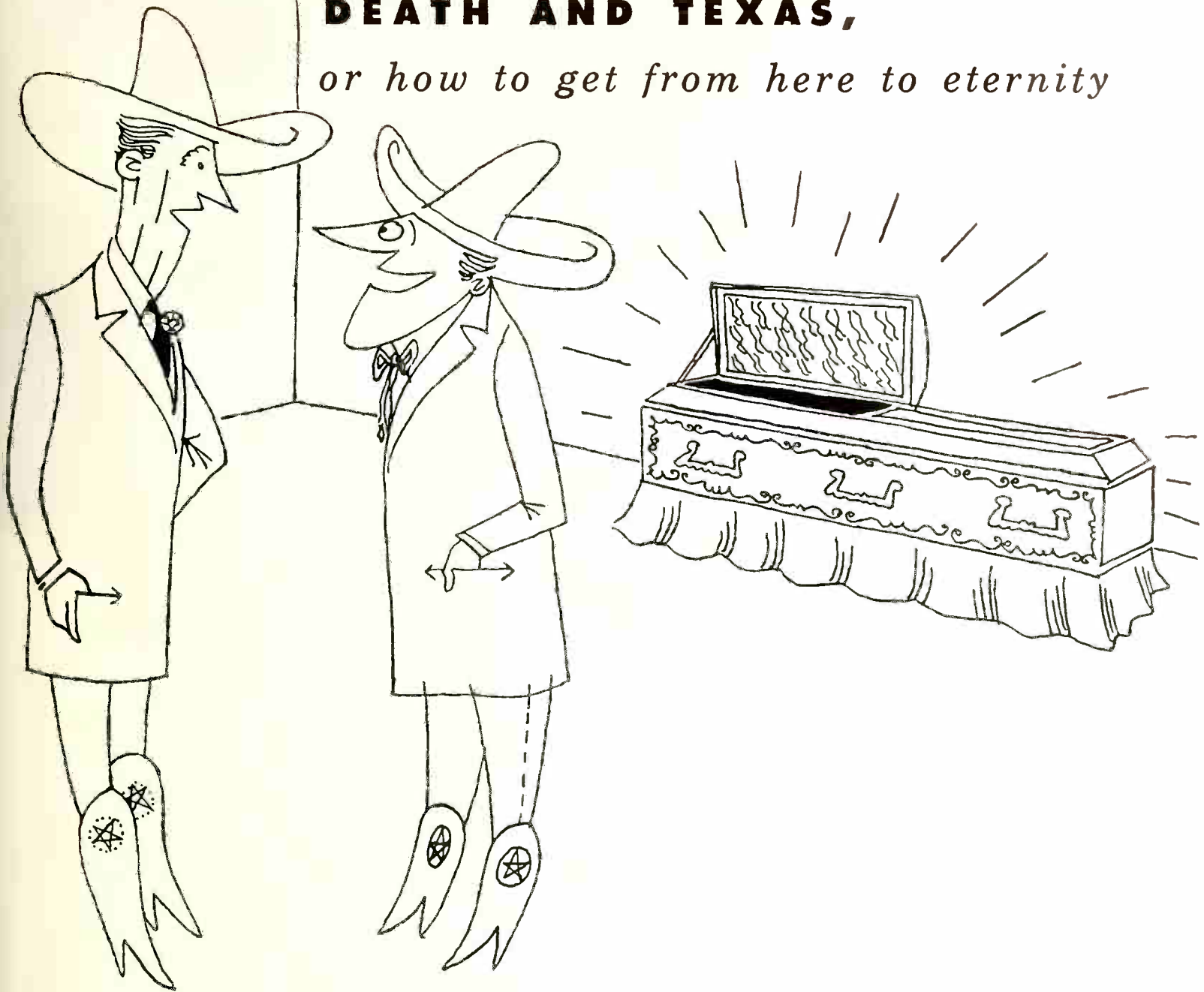
"Because of this, the very richest advertisers who can afford spectacular network presentations get into the markets and their less-well-heeled compatriots and competitors who would like to just go into some of the markets—their weakest and their strongest, perhaps—find it impossible to get time.

"Basically, this is an unsound state of affairs from the

(Please turn to page 126)

DEATH AND TEXAS,

or how to get from here to eternity



"Show me the best coffin you got," commanded a puissant Texan to a mortician.

"Death in the family? My deepest sympathies," said the undertaker, as the adding machine started whirring in his brain.

"Nope. It's for me. Gotta die sometime. Want to see what I'm getting into. How much is that one?"

"You've hit on the best in the house. Silver handles, inlaid mahogany, silk lining, down filling, gold nails, stainless steel core. Complete with a fifty-car funeral and a hundred sad mourners, \$4,750.00."

"Sold. Here's the cash. Hold the thing for me."

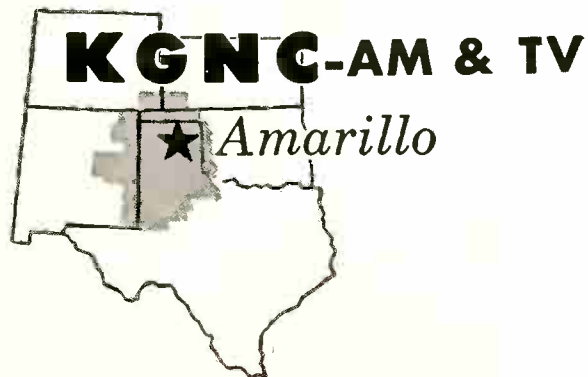
The Texan returned to his office. "I'm all set now. Just bought a ring-tailed tooter of a coffin. Gold, silver, mahogany and silk," he told his partner.

"How much?" the partner asked.

"\$4,750.00."

"\$4.750! You nuts, man? For five hundred dollars more you could be buried in a Cadillac!"

Lively note: No retail trading area in the entire nation enjoys greater retail sales per family than Amarillo's. No other tv station can reach our potential audience of 398,000. No time like now to check with The Katz Agency.



NBC and DuMONT AFFILIATE

AM: 10,000 watts, 710 kc. TV: Channel 4. Represented nationally by the Katz Agency

EXIT



RAS!

The best news of the day is delivered *every* day by CBS Newsfilm...the headline events of 24 hours distilled into a comprehensive, dramatic 12 minute package...custom-shipped to arrive on time anywhere...adaptable to a variety of programs.

But there's more to shout about...CBS Newsfilm also provides valuable extras—like a weekly quiz show, a weekend news review, and special reports by noted CBS correspondents—which go out every week to all subscribers *at no extra cost*. In the next few months many new features, exciting additions to Newsfilm's present extras, will become available.

Newsfilm's special features add new dimensions to local news programming. No surprise then, that Newsfilm was chosen by hundreds of industry leaders (in Billboard's Annual Poll) as 1954's best syndicated news film service.

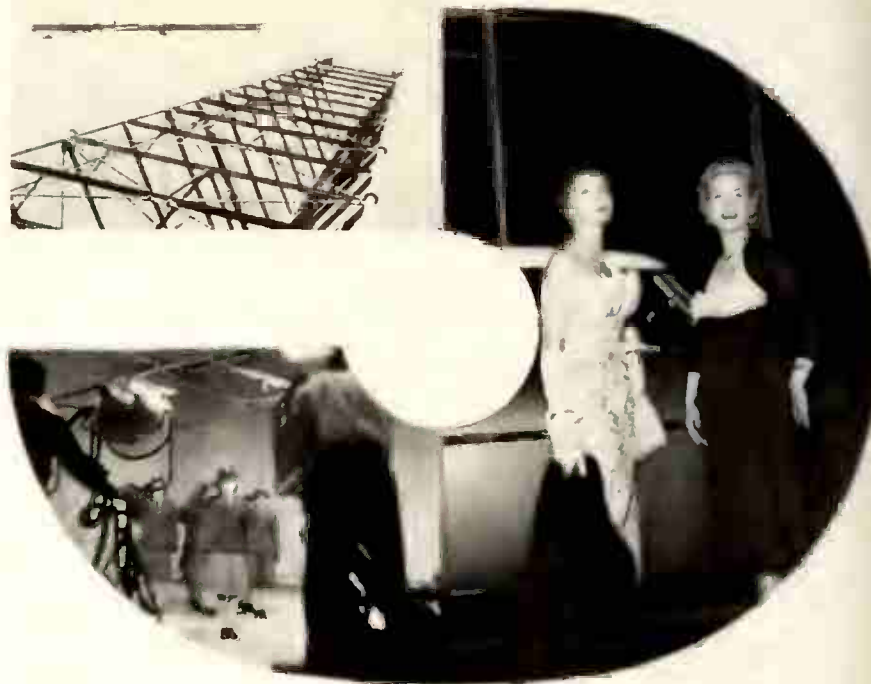
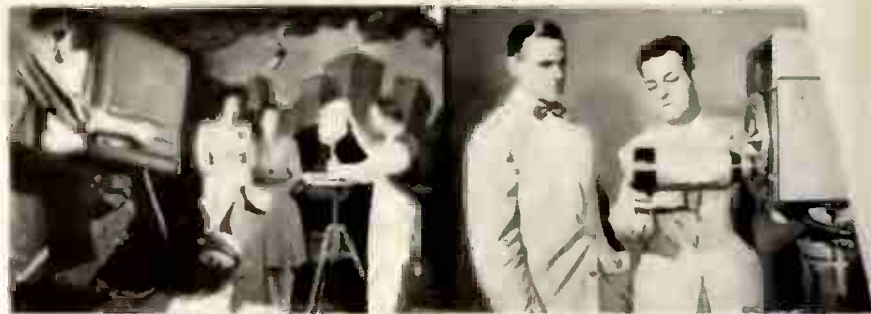
And business is booming. Newsfilm goes into the Fall season with subscribing stations up by over 100% in the past 8 weeks!

Newsfilm's comprehensive service is available at reasonable cost to *all* television stations. For a screening call

CBS TELEVISION FILM SALES

offices in New York, Chicago, Los Angeles, San Francisco, Dallas, St. Louis, Detroit, Atlanta, Boston and Memphis. Distributor in Canada: S.W. Caldwell Ltd.

WRGB's



YEARS OF TELEVISION HISTORY

- ★ From experimental beginnings in 1928—the first dramatic program; the first remote in television history.
- ★ To first regular operation, November 6, 1939.
- ★ To full-time, maximum power, network color and black and white service to 386,700 TV families.

WRGB MARKS ITS 15TH ANNIVERSARY

AS A LEADER IN THE TELEVISION INDUSTRY

WRGB

A GENERAL ELECTRIC STATION

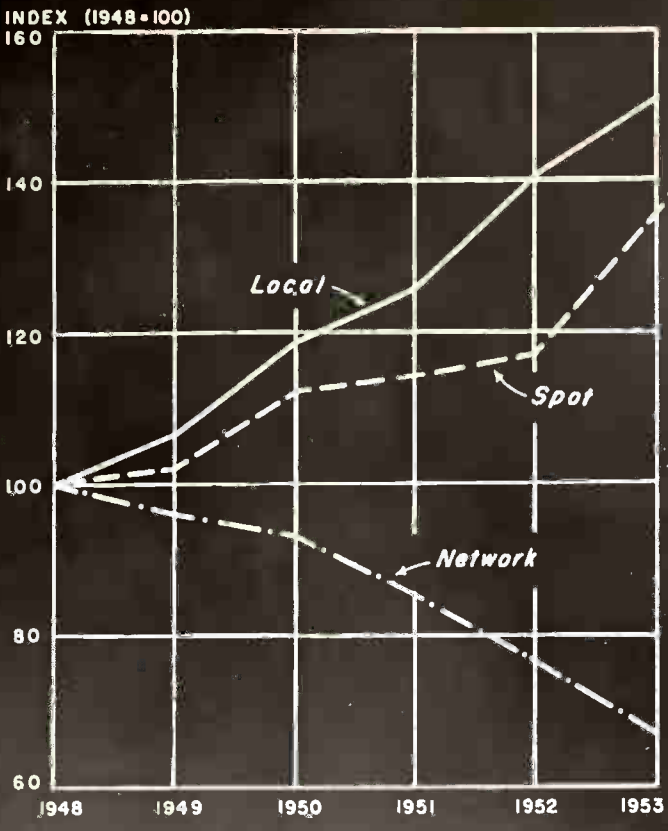
Albany ★ Troy ★ Schenectady
Represented Nationally by NBC Spot Sales

*THE CAPITAL DISTRICT'S
ONLY FULL-TIME TELEVISION STATION*

SPONSOR

NOVEMBER 1954

SOURCE OF CHART: Richard P. DeCherty Television-Radio Management Corp. Picture: Underwood & Underwood



As chart above shows, spot radio revenue has slanted steadily upward up to present. Likelihood of a dip in 1954 has brought stations face to face with problem of digging hard in their files for new advertisers. Spot radio dip is due primarily to tv but there were other factors responsible, some of which suggest that spot may recover in 1955 or 1956

Spot radio's time of decision

First revenue dip in years signals danger and opportunity

The year 1954 may turn out to be spot radio's time of decision. For the first time since the 1930's spot radio billings appear to be turning toward a downward trend. While the figures are not all in, to all appearances this year's billings will end up somewhere between minus 5% and level with last year. The word for this is authoritative: some 30-odd broadcasters and advertising people were interviewed by sponsor, including most of the top reps. What's happened to spot this year? A lot of things—and they all happened together. Standing out above all the others is television. The other factors are important, however, for they not only reveal a more complete picture of what is happening to spot radio but suggest, in some cases, a recovery in 1955 or 1956. The fact remains that spot radio is traveling a rocky road right now. It's not

only a matter of dollar billings, it's a matter of spot finding its proper place as a medium. Call it what you like—a media revolution, a re-adjustment, a re-evaluation—spot radio is faced with the fact that it must do a better job in interesting advertisers (or interesting more advertisers) in its undeniable strengths and advantages. Spot radio business may well go up next year, but it won't do so without dynamic sales effort.

From conversations with important men in all phases of air advertising, SPONSOR has isolated what it considers the major factors in spot radio's business dip. Here, with spot radio standing at the crossroads, is the picture:

1. *Tv goes national:* Mentioned more than any other reason for the current status of spot radio was the post-freeze rush of tv stations on the air last year. At the beginning of 1953 only about a dozen new video outlets were telecasting, making a total of about 120 tv stations in the U.S. By the end of the year, the station total had zoomed up to 350 with about 220 markets covered compared with 75 at the beginning of '53.

Parallel with this was the increasing set saturation, which reached about 60% as 1954 dawned. What also dawned was the realization that tv

RECENT SPOT RADIO GROWTH WAS IN NON-TV AREAS ONLY

Markets	1952	1951	- + % Comparison 1952 to '51
12 tv markets with 3 or more stations	\$12,492,000	\$11,745,000	+1.8
51 other tv markets	36,151,000	37,279,000	-3.0
Total 63 tv markets	78,646,000	79,024,000	-0.5
Non-tv markets	45,012,000	40,535,000	+11.1
Total, tv and non-tv markets	123,658,000	119,559,000	+3.4

Latest figures on station revenue show that, before the freeze was lifted, spot radio was just barely holding its own in tv markets. However, this slight upturn in the larger (and older) tv markets suggests that spot radio may snap back to normal after a time

SOURCE: FCC, final am fm financial data, 1952

was emerging as a national medium.

Advertisers began quietly cutting down on spot radio and moving into tv. By the end of the second quarter of the year, it was apparent spot radio was in for tough sledding this year.

There is no real exodus from spot radio. The picture is complicated by some advertisers increasing their spot radio budgets and new clients coming in. For example, just looking at one category (automotive) of advertisers

in James M. Boerst's *Spot Radio Report*, the picture for the first half of 1954 vs. 1953 shows five advertisers using more stations, five using less and five using about the same number. On a broader scale, this picture is borne out by reports from reps, who told SPONSOR that some of their stations were doing better than last year.

On balance, however, the minuses have been greater than the pluses. The list of clients that reps reported slicing spot radio reads like a gilt-edged roster of air advertisers. Cold remedies, such as Vicks, Bayer, Anacin, and Grove, led the parade. Other names include Continental Baking, Bab-O, Colgates Fab, Vel and Ajax, Clorets, Chase & Sanborn's instant and regular coffees, Simonize, Ipana, General Electric tv sets, Prestone, Blue Bonnet margarine, Lever's Chlorodont, Plymouth, Carter's Arrid and Little Liver Pills, Minute Tapioca, Pream, Pan-American Coffee, Cheerios, My-T-Fine, Bulova.

Spot radio's continued rise in the past and its big year in 1953 have masked the fact that what's happening in 1954 is not new. Bulova, to take one example, has been cutting spot radio gradually as its agency built up announcement franchises in tv. One of the most well-informed men on what the Big Three (P&G, Colgate and Lever) are doing in spot told SPONSOR the soap trio have been paring their spot radio budgets for five years.

Anyone taking the time to analyze FCC figures could have detected signs

SPONSOR'S FIVE REMEDIES FOR SPOT RADIO'S PROBLEMS*

1. **Industry promotion:** Stronger effort to sell through industry machinery is a necessity. BAB, some of national representatives, are doing fine job. But it's not enough. Newspaper industry has much stronger industry-coordinated sales effort than spot radio.

2. **Programming:** Station managers, especially of big outlets, must once more concentrate on radio programming, other neglected facets of station management. They should go all out to improve the spot radio medium they are selling to lick the decline.

3. **Selling the right man:** Radio must reach the men who can make media decisions, ad managers, account men, members of plans boards. Like printed media representatives, radio's salesmen must influence ad plans at the source rather than competing between themselves.

4. **Role of the reps:** National representatives have been doing an increasingly better job. But they can still do more with respect to creative selling and in counseling stations on their programming, other matters.

5. **Stations must decide spot's fate:** If stations so decide, they can allow national spot to wither. They must make up their minds whether they want to go all out to insure spot radio revenue or whether they are willing to rely on local advertising. Latter would be self-destructive decision.

*These are suggestions made in a SPONSOR editorial this issue. See page 136.

of trouble for spot radio before this year. For example:

SPONSOR compared spot radio station revenue in the 16 top tv markets, excluding New York, Chicago and Los Angeles, in 1950, video's first big year, and 1952, the year the freeze was lifted. (The top three cities are not included because key network stations in those markets are covered separately in FCC tabulations.) Of the 16 markets, 10 registered a drop in spot radio revenue, while six showed an increase. During that period, total spot radio revenue rose from \$118.8 to \$123.7 million.

A sharper picture of tv's impact on radio spot is shown by a comparison of spot radio revenue in tv versus non-tv markets between 1951 and 1952. (The latter year is the latest on which FCC figures are available.) While total spot radio revenue figures rose 3.4%, revenue in non-tv markets rose 11.1% and revenue in tv markets was about level—actually a drop of 0.5%.

A breakdown of spot radio revenues in tv markets shows, however, that the big cities did better than the smaller ones. Radio stations in the dozen markets with three or more tv stations notched up their spot revenues 1.8%, while am outlets in the 51 other tv markets dropped off 3% in spot rev-

enues during that period of time.

Does this indicate that spot radio usually bounces back after tv's initial impact? The above figures are not conclusive, although the bigger markets tended to be first with tv stations. But a number of the reps told SPONSOR there were plenty of examples where their stations, after an initial loss of business to tv, have snapped back.

2. *The business situation:* The extent to which the recession has affected spot radio is disputed. Some quarters feel that the recession has had a small

status report

effect on spot radio—perhaps not enough to make a difference all by itself but enough to show.

The effect, it is said, is not evenly distributed. A number of markets have been hit by the recession while others have been relatively untouched. But it is felt that the knowledge by advertisers of a recession has made them more cagey about spending on spot radio in the face of tv's high cost.

In support of the thesis that economic conditions are not a factor in spot radio's dip, advertising men point

to the probability that total advertising will be up.

It is argued by some that the expected dip in spot radio dollars this year is nothing more than a zag in the upward zig-zag that spot radio will take in the future. The argument goes along this line:

Spot radio did wonderfully well last year. Station revenue reached a figure that various sources estimate are between \$135 and \$150 million, up from \$123.7 million in 1952. Even if spot radio drops 5%, the total will still be higher than 1952.

In talking to reps, SPONSOR found a similar point of view on the individual station level. There were stations which were 20 to 30% behind last year, but still ahead of 1952.

In talking to reps, SPONSOR found this to be true at the individual station level. There were stations which were 20 and 30% behind last year, but still ahead of 1952.

3. *Growth of co-op:* The possibility that the "true" amount of national radio spot income is hidden by diversion of spot money into local radio co-op funds has occurred to a number of people.

While radio stations welcome the growth of radio co-op, they are con-
(Please turn to page 120)

Industry effort to sell spot radio comes from BAB, which calls on advertisers to make presentations; from SRA's Crusade for Spot Radio which also carries on campaign of presentations to potential spot radio clients. Picture below shows SRA Crusade for Spot Radio meeting. Seated, l. to r., Reg Rollinson, Crusade director; Harry Burke, KFAB, Omaha; Philip Merryman, WICC, Bridgeport; Ben Strouse, WWDC, Washington; T. F. Flanagan, SRA managing director; Charles

Phillips, WFBL, Syracuse; William McGrath, WHDH, Boston. Standing, l. to r., Louis Ivloore, Robert Meeker Assoc.; Russell Woodward, Free & Peters; Russell Walker, John E. Pearson; Richard Mason, WPTF, Raleigh; Robert Jones Jr., WFBR, Baltimore; Odin Ramsland, KDAL, Duluth; John Blair, John Blair & Co.; Robert Meeker, Robert Meeker Assoc.; Art McCoy, Avery Knodel and Wells Barnett, John Blair. Both BAB and Crusade seek to influence basic media decisions



Texaco tries for two audiences with one tv time slot

Tv pioneer returns to network big-time with new two-show pattern



DURANTE

While the inimitable Jimmy has always been widely popular, Texaco feels there is a plus in his appeal to old-timers and sentimentalists generally. Durante and O'Connor are on alternate weeks.

O'CONNOR

Young Donald came through with a bang in last season's TV successes. His appeal to younger people, Texaco believes, will win new audiences. Durante is live, O'Connor is on film.

by Herman Land



D. W. Stewart—
Tex Ad. Mgr.



Myron P. Kirk—
Kudner am-tv v.p.



Gerard Johnston
—Kudner a e

The ad team that guides Texaco's tv and radio

Three admen whose pictures appear above guided Texaco back to night-time network tv. SPONSOR estimates that more than one-third of the company's 1955 ad budget is going into tv, about 16% into radio, network and spot. In a highly competitive industry, Texaco is the only concern with 100% national distribution. It ranks second in net earnings, after Standard of N. J.

Texaco is back on tv. This is a major event in the short but hectic career of the visual medium. After a season's hiatus, one of the industry's great pioneers has returned, and with a program entry that may well help to set a sponsorship trend.

The Texas Company made its first big splash in an infant medium on 8 June 1948 when it joined hands with Milton Berle to launch the remarkable set-buying spree that helped tv to grow out of babyhood with breath-taking rapidity.

When Texaco and Berle parted company the medium was a giant. The show that had begun on seven stations was now costing \$110,000 per program for time and talent. Another season would see the cost leap to about \$150,000. At this point the Texas Company decided to call the whole thing off: there was a limit to the amount of money which even a happy client with Texaco's great resources was willing to put behind a regular show, though the Nielsen average for the '52-'53 season was a whopping 48.6.

Mr. Television went on to a new sponsorship under Buick. But the Texas Company, although it ranked as the fifth largest industrial concern in the world, and was the only gasoline with truly national distribution, found it advisable to hold back until

ready before launching any new tv ventures. As ad manager Don Stewart told SPONSOR: "You don't pick up exactly the star and show you want overnight, especially when you are looking for someone to follow a Berle. Better to wait until you land the right property than rush back with a second-rate entry."

In the meantime there were signs of increased competition within the gasoline industry. Powerful ad pushes were extolling the miracle powers of fancy new ingredients. Texaco had its work cut out in trying to do an effective sales job against the shrill competitive claims and counterclaims of an additive-happy field.

Texaco's answer to the coinciding demands of the new tv and gasoline eras is a new concept of alternate-week programing and an abrupt change from its famous integrated, entertainment-type commercials to the straight, hard-sell product pitch.

Two shows in same slot: The new approach is double-barreled. Instead of one, there are two shows, but in the same time slot (Saturday at 9:30-10:00 p.m., on NBC TV). They are *The Jimmy Durante Show* and *The Donald O'Connor Show*, seen on alternate Saturdays. Durante will do 20, O'Connor 19 shows. Every fourth

week, however, the series pauses for an Oldsmobile spectacular, 9:00-10:30 p.m.

Reasons for using the two shows as cited by Texaco's Don Stewart:

1. *Two audiences for the price of one.* Each of the two comics can build a loyal audience, and a large one. But there is reason to believe that Durante and O'Connor have basically different appeals, Durante to the old-timer, O'Connor to the younger element. In all probability there is also an audience which likes both. By uniting the two stars in the *Texaco Star Theater*, it may be possible to broaden coverage significantly.

This is the Texaco hope. Both client and the Kudner agency are ready to admit that the approach is based as much on guesswork as on hard evidence. Obviously, it will become necessary to determine soon whether the two shows are actually reaching different audiences by carefully going over audience composition figures.

2. *Star regularity.* One of the plus

values of the conventional weekly show is the regularity with which the star appears, so that the viewer gets to associate him with a particular time and day. Texaco hopes that to some extent this will be accomplished through its current schedule. On the *Colgate Comedy Hour*, by way of contrast, the viewer knows that a number of stars will be rotated, but he does not necessarily associate them with any

case history

regular schedule, since so many are involved. Each of the Texaco stars, on the other hand, appears on *his own show* with such frequency, that the program can appear as a series to the viewer. He will, it is hoped, learn to associate *The Jimmy Durante Show* or the *Donald O'Connor Show* or both with the Saturday night slot.

In tv you can use two shows in the

same time slot to get different audiences, Kudner account man Gerard Johnston told SPONSOR, because habit is not as powerful as it was in radio. The viewer is more selective and tunes to specific shows. For this reason, it may not be necessary for a particular show to be on every week in order to build a faithful following.

How this fits in with the spectaculars that interrupt the show every fourth week is not clear. Whether a series can achieve its maximum effect on a three-out-of-four-week exposure remains to be seen, as does the mutual rating effect of the Oldsmobile and Texaco shows. Because of the interruption in the schedule, it may prove difficult to arrive at clear-cut conclusions until after a long period.

3. *Material problem.* Even the indefatigable Berle has found it advisable to take a hiatus once a month. By going to two alternating shows Texaco eases the problem of material that plagues every comedy show on tv.

(Please turn to page 102)

Straight-forward sell replaces Texaco's famous entertainment pitch

With Harry Von Zell (below left) delivering a strong, hard-sell demonstration commercial on film, Texaco departs from an old and es-

tablished pattern. Original pitchman Sid Stone (below right) became famous tv personality. He was followed by ventriloquist Jimmy Nelson





How International

Early-morning newscasts in 13m

Here's one of the few things people associate with INCO's product: the nickel. Yet it contains a small portion of this metal, so extensively used in industry and consumer products. Lack of knowledge among general public is big INCO public relations problem.

International Nickel Co. is one of the industrial giants which in recent years have found spot radio an effective medium for public relations advertising.

Their message: Everybody uses nickel in his everyday life, but few people ever see it in recognizable form.

Their audience: All consumers, even though most of these will never be in a position to buy nickel as such.

Their purpose: To make the company name known in a friendly light and to make the importance of the metal known to the public.

INCO embarked on a major institutional advertising campaign during World War II through its traditional ad media: national magazines and newspapers. When World War II ended, the firm continued its campaign, until 1951. At that time Marschalk and Pratt Co., INCO's agency, suggested that they try spot radio to get across their message in the most important industrial areas. For the past three years an increasing percentage of the budget devoted to this p.r. advertising has gone into spot radio.

Only during the past decade has spot

radio been used extensively by major companies for institutional purposes. To show how the medium can do a p.r. job, SPONSOR has analyzed INCO's entry into radio, the studies that preceded its decision and the results the company has obtained from it.

Until 1951 INCO had been a printed media only advertiser. Much of this advertising was direct-sell through some 100 trade publications aimed at industries using nickel. These trade papers ranged from steel magazines to yachting journals, from petroleum to sports magazines. During the war the

HOW INDUSTRIAL FIRMS CAN USE SPOT RADIO TO SOLVE 6 PUBLIC RELATIONS PROBLEMS

1. Labor problems: Local news, weather or sports shows reach mass audiences. Sponsorship of such programming can be used as vehicle to popularize the company's labor policy, encourage peak productivity, avert strikes. Long standing p.r. advertising in a community can smooth over seasonal lay offs or recruit employees

2. Municipal ordinances: By supporting various community drives with its airtime and under the company's name, a firm can strengthen its position in the community. When population of town realizes the good will and importance of the firm to the town, it is not likely to pressure for nuisance legislation

3. New building or dislocation of plants can arouse the ire of an entire community that is being affected. A short term special radio campaign in that area can present the company's viewpoint, avoid citizens' actions to hamper or boycott the firm's efforts. On radio company spokesmen can explain long range benefits

4. Inviting investments: With the broadening base of stockholding, spot radio campaigns in suburban and residential areas can stimulate interest in and buying of the firm's stocks or bonds. A firm might supplement its ads on financial pages of newspapers, with business newscasts in residential areas

5. Forestall hostile Government action: With spot radio a major capital goods or raw material producer can tell people in various sections of the country how his products fit into their life specifically. With informed public support, a firm is not likely to become a political football during critical periods

6. Changes in management: These can arouse hostility in the community where the ousted management plays an important role, they can undermine confidence in the company's policies, financing, plans, they can spearhead labor difficulties. Use of spot radio before a merger or management change can smooth over transitions

Nickel uses spot radio for p.r.

Planes are vehicles for INCO's p.r. commercials

firm also started a campaign of institutional advertising through national magazines and newspapers.

In fall 1951 INCO's agency, Marschalk and Pratt Co., suggested that INCO try radio for its p.r. effort. An INCO vice president got together with Sam Meulendyke, the agency's executive v.p. and INCO account executive, to determine in which cities INCO should stage its radio debut.

They picked two markets that were representative of the industrial areas INCO wanted to reach: Syracuse and Minneapolis-St. Paul. In Syracuse the agency bought *World News Round-Up* at 8:00 a.m. on WFBL. In St. Paul INCO sponsored a 15-minute news program at 10:00 p.m.

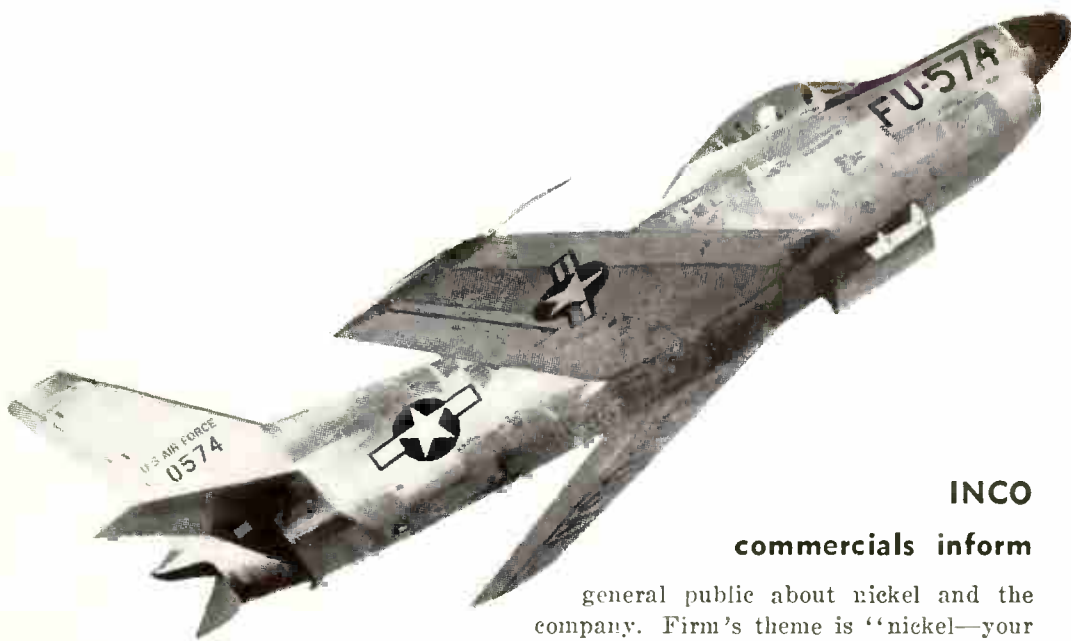
Before going on the air, INCO asked the Psychological Corp. of New York to carry on some pre-radio tests

case history

in those two markets to determine to what extent nickel and INCO were known to the general public. The Psychological Corp. had previously tested INCO's print copy for impact and comprehension. Now this research organization was commissioned to find out the effectiveness of radio in making INCO better known.

The Psychological Corp. divided the test into three stages: before INCO's radio sponsorship; after three months on the air; after six months on the air. They chose a sampling of 1,200 respondents who were given a four-page questionnaire to fill out. This questionnaire was designed to reveal how people felt about nickel and INCO on these scores: (1) knowledge about nickel as a metal—its properties, uses, applications; (2) attitudes toward the importance of nickel; (3) specific knowledge about INCO, what the firm is and what it produces; (4) attitudes

(Please turn to page 98)



INCO commercials inform

general public about nickel and the company. Firm's theme is "nickel—your unseen friend," since everybody uses products containing nickel every day, without realizing it. Firm broadcasts three p.r. messages weekly over 13 stations: "Application commercials" explain uses of the metal, as in jet plane engines (picture above); "Company commercials" tell how INCO mines and produces nickel (picture below). "Research commercials" tell of contributions by INCO scientists to industry.





Cost is less if commercials are made with series, says Ziv Tv. Ann Baker and Bobby Ellis, stars of Ziv's "Meet Corliss Archer," enjoy the sponsor's product while filming Oscar Mayer Co. commercial

TPA insists on "judicious" use of talent, "believable" commercials, suggests minimum order of three commercials so sponsor can rotate. John Hall ("Ramar of the Jungle"), does film for Lay's Potato Chips

Tips on using your film show talent in commercials

Commercials by stars are available from 20 syndicators, survey shows

Once you had to be a national network advertiser before the star of your program would do customized commercials for you. No more. Today you can buy a syndicated film show in one or a hundred markets and in more cases than not you can get the star of the film series to deliver commercials for your product.

Sponsors ranging from Phillips Petroleum, which sponsors Ziv's *I Led Three Lives* in 40 Midwestern markets, to relatively small single-market advertisers are using syndicated film shows—and the personalized selling of the show's stars—to move merchandise.

It's not unusual, for example, to see UTP's Thomas Mitchell talk about Schmidt's Brewery; or MPTV's Ed Gardner leaning across the bar in *Duffy's Tavern* recommending a food product sold in a Midwestern city; or CBS TV Film Sales' Art Linkletter "selling" Bond Bread in 16 markets.

These stars, and many more, are

available to national, regional and even local sponsors who buy syndicated film shows.

Many advertisers, however, aren't quite sure just how they can arrange to use stars in their commercials. To find out SPONSOR went to the film program sources. Out of 86 film distributors, SPONSOR found 20 who have stars available in completed series for cus-

film

tomized commercials (see chart at right).

Suppose you want to buy a syndicated film program and use the star of the show in your commercials. How do you go about it? What does it cost? Do results justify the added expense? Here are the answers.

First of all you have to check to see if the talent will do commercials.

Or you might take the opposite tack

and check the list of stars available for commercials, picking out the star which has the most suitable show for your product.

Some stars, of course, won't make any commercials; a few will make them only for a stiff fee; some will make lead-ins or short opening or closing commercials, but shy away from a one-minute pitch. But even if the star is available, some syndicators will invariably screen the types of products that they will allow their stars to plug.

Let's say your product is suitable and you buy the show in a dozen markets. What's the next step?

You'll want to know how much the commercials using the star of your show will cost. There's no hard and fast rule. SPONSOR found more variations in cost than similarities. Generally, however, a one-minute commercial would cost a minimum of \$500 and could reach a maximum of \$3,000.

(Please turn to page 122)

These 20 syndicators say their talent will do commercials for clients to order

SYNDICATORS WITH THEIR SHOWS WHOSE TALENT DO COMMERCIALS	CLIENTS FOR WHOM COMMERCIALS HAVE BEEN MADE	REMARKS FROM SYNDICATOR
FILM SYNDICATION "Passport to Danger"; "Mandrake"	"Passport": Four advertisers have shown interest but as yet no commercials produced	These two films, recently released, have not been available long enough to gauge sponsor reaction. ABC Film is emphasizing in its promotion that films' stars "deliver the audiences—also your commercials." Cost ranges upward from about \$200 for lead-in of 20- or 30-second length.
KEY V. BARRETT "This is Your Music"	Pacific Telephone & Telegraph Co.	Price of commercial below normal costs. Syndicator suggests commercials be made when series is being filmed to save money.
KEY PRODUCTIONS "Adventures of Blinkey"	Amazo (23 markets), 7-Up, Ogilvy Flour Mills, Soxo Packing Co., various dairies	If local sponsor buys three or more commercials (at about \$1,500 to \$2,000 each) they will be integrated without extra charge into series of 26 shows, including 30-second openings and closings.
TV FILM SALES "Files of Jeffrey Jones"; "The Range"; "Annie Oakley"; "Gloria Swan-Crown Theatre"; "Amos 'n' Andy"; "Linkletter and the Kids"; "The Cases of Eddie Drake"	"Range Rider": Various bakeries; "Annie": Canada Dry; "Linkletter": Bond Bread (16 markets); "Eddie Drake": Dawson's Beer	Commercials will be made at any time but there is cost saving if syndicated series is in production at the time. Price varies widely depending upon what is involved, may run from as low as \$1,000 to more than \$3,000. Linkletter available only for regional accounts.
SOLIDATED TV SALES "Scene with a Star"; "The Drawing Room"; "World of Wolo"	Series have just been released; no sponsors signed as yet for commercials	When star is used in local commercials, syndicator suggests same set be used as is used in show to best identify the star, the show and sponsor's product.
FRY S. GOODMAN "Up Jump of Holliday House"	Various types of products	Sets are scaled down to puppets' sizes—about 40% life size. Openings cost about \$250, closings about \$350 and up.
GUARD FILMS "Liberace"; "Life with Elizabeth"; "Joe E. Tata"; "Frankie Laine"; "Florian C. C. Jones"	More than 50 local sponsors have used one or more Guild Films stars; range of types runs from mortuaries and jewelry stores to department stores, banks and biscuit companies	Sponsors are advised of production schedules so they can plan to film commercials at same time. Cost for regular one-minute commercial may be under \$750. "Liberace" sponsors can use films made by puppets for much less than this (see story); special Libera e musical commercials are created by Song Ads, Inc., for Guild Films.
BARRYMORE STATE TV CO "Glas Fairbanks Presents"; "Ethel Barrymore Theatre"	"Fairbanks": Rheingold uses customized commercials in five East Coast markets and in California	Fairbanks does new opening and closing for each show for Rheingold, integrating some object or curio in his study with the show and the product; where sponsor is in enough markets this technique not too expensive, although it is prohibitive for smaller advertisers. Barrymore has not made any commercials but is available for "institutional" type.
ION PICTURES FOR TELEVISION "Sherlock Holmes"; "Duffy's Tavern"; "Bet Dean"; "Flash Gordon"; "Paris in the Heart"; "The Original Tim McCoy"	"Flash Gordon": Best Foods; "Janet Dean": Bromo Seltzer; "Duffy's Tavern": wide variety of food products and brewers	Some of these films have not been available long enough to gauge sponsor reaction. Most advertisers who have used MPTV stars shoot several commercials at the same time. Cost of commercials varies widely. Most MPTV stars are also available for personal appearances.
FILM DIVISION "Falcon"; "His Honor, Homer Bell"	No sponsors have used stars in commercials as yet	NBC Film has contracts with McGraw and Lockhart in which they agree to make commercials, but fees and other arrangements must be made.
SPECIAL FILMS "Colonel March of Scotland Yard"; "Secret U.S.A."	"Colonel March": Chicago brewery	Official will make commercials for advertisers using its stars, but does not emphasize this service. Official says it takes a major advertiser to pay for customized commercials using leading stars.
RECORDED PROGRAM SERVICES "The Purple Sage"	No sponsors have used star in commercials as yet	This series, recently released, has not been available long enough to gauge sponsor reaction.
REPUBLIC PICTURES (Hollywood Tv Service) "The Purple Sage"	No sponsors have used stars in commercials as yet	This series, recently released, has not been available long enough to gauge sponsor reaction. Republic does not emphasize this service but will make commercials for cost plus 10%.
SCREEN GEMS "The Big Playback"	No sponsors have used star in commercials as yet	Screen Gems will make commercials for advertisers if star is available, but does not emphasize this service.
STERLING TV "Music for Everybody"; "The Paul Killiam Show"	No sponsors have used stars in commercials as yet	Sterling will make commercials for advertisers using its stars, but does not emphasize this service.
FILM ENTERPRISES "Colonel March of Scotland Yard"	Molson's Beer	Stars will make either openings or closings or both, and/or middle commercials. Stars also are available for personal appearances.
TELEVISION PROGRAMS OF AMERICA "Ellery Queen"; "Ramar of the Jungle"; "Captain Gallant of the Foreign Legion"	"Ellery Queen": Breweries, optical companies, furniture stores, gasoline (Clark gas); "Ramar": Good 'n' Plenty Candy, Various dairies, potato chip firms	TPA makes commercials using its stars at cost. While average commercial may cost about \$3,000, if TPA films it while the series involved is in production the cost may be as low as \$500. TPA insists upon "judicious use" of its stars in "believable" commercials.
UNITED TV PROGRAMS "Mayor of the Town"; "Waterfront"; "Rocky Jones, Space Ranger"	"Mayor": Schmidt's Brewery (four markets), Richfield Oil Co. (West Coast), utility companies, household products; "Waterfront": Breweries; "Rocky Jones": Silver Cup Bread (five markets)	UTP will make a standard opening or closing using the stars with sponsor's product for flat \$250 net. Longer commercials can be arranged.
UNITED WORLD "Various subjects"	No sponsors have used stars in commercials as yet	UW will make commercials for advertisers if star is available, but does not emphasize this service.
ZIV TV PROGRAMS "Three Lives"; "Cisco Kid"; "Favorite Story"; "Mr. District Attorney"; "The Corliss Archer"	"Three Lives": Ronzoni, Phillips Petroleum (40 markets), Marcal Paper; "Cisco": Best Foods, Teddy Peanut Butter, Ward Baking; "Favorite Story": Boyle-Midway, Chef Boy-Ar-Dee, Chase Federal Savings (Florida), First National Bank of Atlanta, Tums, Zins-Master Baking Co., White Dove Mattresses; "Mr. DA": Carter, Samsonite Luggage (40 markets); "Corliss Archer": Oscar Mayer (three markets), Pet Dairy Products Co.	Ziv has always offered to make commercials for local advertisers (at cost) as part of its regular service. Commercials have to be consistent with stars' dignity and the setting of the program. Depending on what an advertiser requires, cost of commercials ranges from a few hundred to one thousand or more dollars. Ziv points out that while some advertisers use films in 40 or more markets, cost of customized commercials usually is low enough that one-market advertisers also can afford the price.

TV DICTIONARY/HANDBOOK

FOR SPONSORS

PART 7
P THROUGH S

Sponsor Services Inc. 1954

Whether you're a copy chief or a lighting technician, SPONSOR's tv dictionary offers unusual opportunity to see sprawling tv industry as whole

Television had one of the shortest childhoods in electronics history. Because tv matured so fast, no complete record of its vocabulary existed before Herb True's first tv dictionary was published in sponsor in 1950.

True, now an advertising assistant professor at Notre Dame, brought his background as an adman and station man to the work of compiling

a tv reference book. The 1954 Tv Dictionary/Handbook is the third and by far the largest such reference work compiled by True for sponsor.

Whether you're a copy chief or a lighting technician, the tv dictionary offers an unusual opportunity to see the sprawling tv industry as a cohesive unit and to plug up gaps in your own knowledge of television today. ★ ★ ★

P (continued)

PROPERTY PLOT Detailed list of props required for any given show and usually drawn by prop man.

PROSCENIUM ARCH Low wall which usually divides studio stage or sets from studio audience.

PROTECTIVE FLAT Set flat addition to prevent camera from accidentally shooting off or over set.

PROPS or PROPERTIES All physical materials used in a scene, such as furnishings, decorations or articles utilized by actors in portraying their respective roles.

PROVISIONAL CUT Cut in a show planned before telecasting in case of possible need.

PROXY Character used by a writer to give information to a viewer.

PST Pacific Standard Time.

PUFF (1) Exaggerated praise written for publicity purposes. (2) Highly favorable constructive criticism of a tv show.



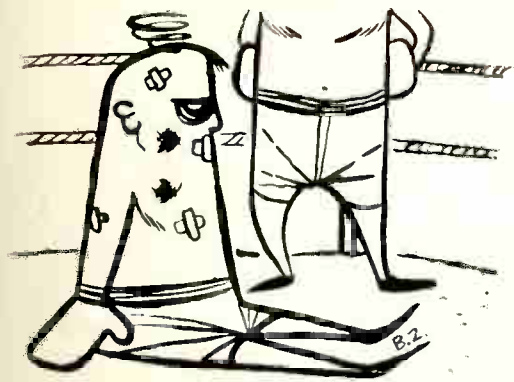
PULL BACK To dolly out from a close-up.

PULSE New York; both radio and tv

research; uses the printed roster aided-recall (personal interview method) on a nationwide and local-area basis; covers over 97 tv and over 89 radio markets. Sample base of 400 radio interviews for once-a-week programs; 1,000 for five-a-week radio shows. Tv: 200 to 400 interviews for once-a-week programs; 1,000 for five-a-week shows. Interview period is usually first seven days of the month. Delivery time is four to five weeks. Cost for stations \$200 to \$1,000 per month; for agencies, \$75 to \$500 per month. Approximately 500 subscribers. Data supplied is both radio and tv quarter-hour ratings, viewers per set, audience composition, share of audience, sets-in-use and number of cities carrying show.

PUNCH IT or PAINT IT UP To accent or emphasize an action, sound effect, music or line of dialogue in order to make it more meaningful.

PUNCH MARKS Perforations appearing in a film to warn the projectionist of changes from one reel to another, or the approaching end. They appear in the upper right-hand corner on three or four frames 12 feet from the end, again at one foot from the end of the reel.



PUSH-OVER WIPE Type of wipe where the first image moves horizontally on the screen as if propelled by the second image immediately following it. Like the lantern slides projector when slides are changed.

PUT A BUTTON ON IT Direction usually to musical director to give a clean decisive ending.

PUT A WATCH ON IT To take an actual timing of a show or scene.

PUTTY BLOWER Trombone player.

Q

QUICK STUDY Person who has the faculty of rapidly grasping essentials of a situation, story line, action or changes in the script. The successful director, cameraman or soundman is usually quick study.

QUICK CUTTING Cutting camera shots so short that they follow each other in rapid succession on the tube. Unless used for special effect, very poor tv technique.

QUICKIE Type of tv film made quickly and cheaply.

QUONKING Distracting conversation or actions by individuals who are not connected with show but are within camera or mike range.

R

RACKED UP Tv or radio apparatus that is situated fairly permanently.

RACKING OUT OF FOCUS Soft and slightly hazy effect obtained by shooting subject slightly out of focus. Effect can be crude and undesirable since it lacks continuity, i.e., nose may be hazy and the ears sharp. (See Soft Focus.)

RAIN Fine scratches on kine or film which become filled with dirt and disfigure the image. Usually acquired from repeated use and age.

RAKE Used in connection with scenery. To rake a set or flat means to shift its position or angle of alignment for more suitable placement, lighting or camera pickup.

RATING Percentage of a statistical sample of tv viewers or radio listeners interviewed personally, checked by meters in the home, telephone or diary who reported viewing or hearing a specific tv or radio show. (See Tv Ratings for comparison and description of various techniques.)

RAW STOCK Sensitized film which has not been exposed or processed. Film or kine which has not been exposed.

RDG Radio Directors Guild.

REACH When a writer or creator gives an obviously contrived solution to a plot.

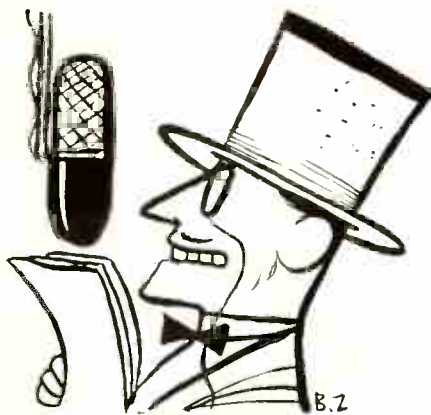
REACTION SHOT Shot showing effect of an emotional thrust on a character.

READ FOR STORY Meaning to get the general idea of the action, talent. Hasty examination of script.

READ THROUGH Usually the first reading of the script by the cast before the dry run.

READER Derogatory term given to talent who sounds and looks as though he is reading or reciting his lines rather than giving them life through interpretation.

READING HIGH HAT Reading or portraying a script in an aloof, unbelievable, lofty manner.



READ-Y Pronounced reedy. Quality of unnaturalness by talent giving viewer the feeling that he is reciting rather than talking.

READY Signal by director to TD and/or cameraman as warning of intention to use an existing shot, previously planned shot, technique or combination of shots.

REALISM An attempt to render the naturalistic elements in the external world with a freer play of interpretation than is allowed in naturalism.

REAR-SCREEN PROJECTION Process where scenes are projected on a translucent screen from the opposite side from where the scene is being viewed. Special advantages include: (1) *Speed*. There is no delay in moving lights; a set is changed by using different slides in the projector. (2) *Economy*. Not necessary to construct new sets or shoot on location. (3) *Flexibility*. Variety of scenes and the art forms used to convey them. (3) *Variety*. Everyday settings can be made to look different, relieve the monotony. (5) *Special effects unlimited*. Use of moving backgrounds, with slides; people can walk through a screen or turn into a silhouette; the sponsor's product can appear from nowhere. (6) *Impact*. The background can be scientifically doctored to focus immediate attention on the advertiser's product. (7) *Perspective*. A single drawing can give the illusion of a corridor 100 feet long. (8) *Avoids agency disappointments*. Backgrounds can be easily changed without new budget changes.

RECALL Method of measurement of the number of people who remember viewing a tv show after the telecast. The technique used by Pulse survey is aided recall.

RECOGNITION Employer's voluntary acceptance of agent or union as the bargaining spokesman.

RECONDITIONING Treating negatives or prints to remove oil, scratches and dirt from their surfaces. Exact methods are trade secrets, but they are based on wax applications and sometimes localized heating of the emulsion to close the scratch.

(Please turn to page 110)



SPONSOR's tv dictionary in book form will be convenient reference containing thousands of key industry terms

From "AAAA" to "Zoomar lens," SPONSOR's tv dictionary in book form will contain literally thousands of key tv industry terms. The book version will be published after the complete dictionary has appeared in installments in regular issues. The book is designed for your convenience as a reference; cost is \$2 each. You may reserve your copy now by writing to Sponsor Services Inc., 40 E. 49 St.

Preferred!..

by listeners, because it **SERVES** . . .

A personal interview survey conducted, August 27 to September 3 at the 1954 Ohio State Fair by Market Research of Cleveland showed WRFD to be the top preferred radio station in Ohio! Of a total one thousand persons interviewed, 641 said they listened to WRFD.

Interviewees were also asked, "Which station has the most helpful and interesting farm programs?" WRFD was undisputed leader in this category, ranking *highest in listener preference* in 55 of Ohio's total 88 counties, second in 22 counties!

There is a good reason for WRFD's remarkable leadership in listener preference among farm and rural people of the Buckeye State. Now in its eighth year of operation, WRFD has consistently *served* rural and farm folks better than any other medium. It has provided farmers with accurate market and weather information, broadcast at the most convenient times of day. It has aired regular general farm information programs, designed to help farm folks save both time and money. And, WRFD has neatly tied this big service package together with the kind of entertainment features preferred among rural people!

WRFD is heard and preferred in the vast Ohio "Town and Country Market" (rural and small town areas) which accounts for more retail sales than any metropolitan market!

Preferred!..

by sponsors, because it **SELLS** . . .

You cannot adequately cover the rich Ohio "Town and Country Market" without WRFD. Put your sales message on WRFD, and get deeper penetration in rural Ohio at lower cost than is possible with any other advertising medium! Check the following list of advertisers who reach rural Ohioans via WRFD; then contact your Robert Meeker Associates man for availabilities:

Implements: Ford Tractor Division—Minneapolis Moline—International Harvester—Palsgrove Manufacturing Company—Cobey Implements.

Farm Feeds: Murphy Products Company—Allied Mills, Inc.—Kosco Mills—Vitality Mills—McMillen Feed Mills—Farm Bureau—Pillsbury Feed Division—Larro Feeds, General Mills—Myzon, Inc.

Fertilizer and Chemicals: Davison Chemical—NACO Fertilizer—Verkamp Ammonia—DuPont—Dr. Hess & Clark—Lederle Labs—Hercules Powder Co.

Petroleum: Standard Oil of Ohio—Fleetwing Petroleum—Sinclair Refining—Sun Oil Company—Gulf Oil Company.

Seed Companies: Funk "G" Hybrids—Pfister Associated Growers—DeKalb Hybrids—Pioneer Corn Company—Scott Seed Company—W. N. Scarff & Sons.

Farm Organizations, Services: Central and Northern Ohio Breeding Associations—Producers Livestock—Ohio Wool Growers—Farm Bureau.

Miscellaneous Farm Companies: Butler Manufacturing Co.—Behlen Manufacturing Co.—Marietto Silo—Doane Builders—D-Con—Conde Milkers—Grand Sheet Metal Products.

Consumer Products: A. E. Staley Co.—Omar Bakeries—Olson Rug Company—Waverly Fabrics—Bliss Coffee—Swansdown Cake Mixes—Robin Hood Flour—Ward Baking Company—Coca Cola Bottling—Pennington Bakeries—The Borden Company.

Ohio's Rural Station

where town and country meet . . .

Robert Meeker Associates
national representative

5000 Watts • 880 Kc
WORTHINGTON, O.

WRFD

What advertisers should know about

FARM RADIO & TV

Highlights of 1954 farm air picture

More than 60% of the country's radio outlets and better than 45% of the nation's tv stations direct part—or even all—of their programming toward the farm market, a SPONSOR checkup shows. Farm homes spend about 25% more hours dialing radio than do city folks. And, where tv is available, the 35% of farms that are tv-equipped spend 18% more time viewing tv than do urban homes. Farm income was down last year, but farm forecasters predict a rise as farm production tries to keep pace with U.S. population, now growing at the rate of some 2,500,000 per year. Farmers have over \$170 billion in assets, \$38 billion in income.

Project Editor: Charles R. Sinclair

1

What can farm radio-tv sell? Here are facts and figures on farm consumption of consumer and farm-use products in U.S.

page 42

2

Listening, viewing is greater on farms. Ruralites look to air media for entertainment, information, and any news of farming.

page 44

3

Farm radio-tv directors: they have the farmer's loyalty, they talk his language, and can do an ace sales job at all times.

page 46

4

The farm market: Here you'll find a roundup of new facts about the state of farming today and its outlook for the year 1955

page 52

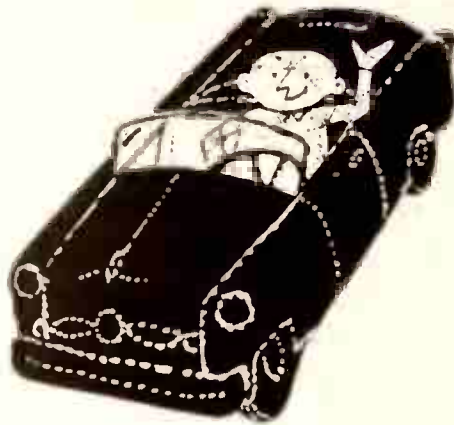
5

Farm air media sell wide range of products and services, as this selection of 12 "success stories" shows graphically to advertisers.

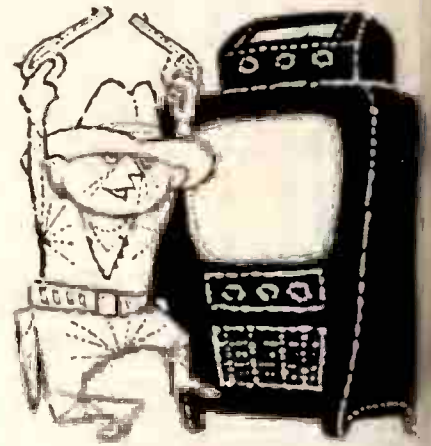
page 54



Better than seven out of 10 farm households have a dog, Capper Publications study shows. Yet, despite stress on "scientific feeding" of farm animals, only 17.2% of farmers buy canned dog food



Farms today are motorized. Recent check-ups show that in many areas more than eight out of 10 farms have cars. There has been an increase of 120% since 1940 in the number of farm trucks, gas use



Farm homes represent a top market for new, additional, or replacement radio and tv sets. Percentage of homes with radio is higher than U.S. average. For future tv set sales potential is important factor

Should your product be sold in

Many consumer advertisers are overlooking rich sales potential

Among admen who plan campaigns for farm-use products—like fertilizers and baby chicks and formula feeds—there's little mystery about the value of the farm market or radio-tv's ability to reach it.

These admen know the farmer is a multi-billion dollar customer. Many of them know from first-hand experience that farm broadcasting can establish farm products quickly and then maintain strong sales. (For examples of this, see "Farm Air Results," page 54.)

Long-range farm-product strategists have kept close—and often rewarding—tabs on the growth of the farm market.

They have watched, for example, the trend toward power farming—which has meant an increase of nearly 400% in the number of farm tractors and corn pickers and an increase of 120% in the number of farm trucks since 1941.

They have noted the trend toward scientific farming—spurred by farm-area broadcasting, a trend resulting in an increase of more than 270% in the

amount of manufactured feed used and more than 300% increase in the amount of fertilizer purchased since 1935-'39.

Thus, the roster of farm radio-tv clients is filled today with names like these: Purina, Murphy Products, Pillsbury Feeds, Davison Chemical, Shell Chemical, Du Pont, Mathieson Chemical, Oliver Corporation, International Harvester, United Implements, Conde Milkers, d-Con, Pioneer Corn, DeKalb Hybrids, Allis Chalmers, Oyster Shell Products and Ferguson Tractors.

But what about farm radio-tv advertising among firms who manufacture products—like gasoline, tires, or paint—which are used in conjunction with farm equipment? What about farm air campaigns by advertisers who market ordinary "consumer" products, from appliances to frozen foods?

On the surface, it would seem that consumer advertisers and semi-consumer products would be hard on the heels of the specialized farm product sponsors in farm broadcasting. Certainly, the market opportunity seems to be there.

For example:

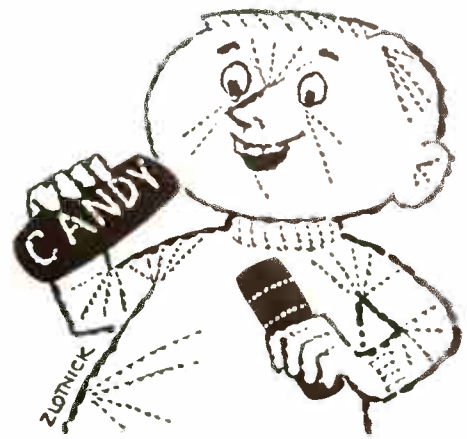
- According to the U.S. Census of Business, nearly 60% of the nation's retail grocery sales are made in towns of less than 50,000 population. By recent government estimates, this amounts to an annual food bill of better than \$14,000,000. The long-range trend, government surveys by the Department of Commerce show, is toward a reduction of food raised on farms for home use and an increase in food purchases in stores.
- Nearly three-quarters—73%—of the hardware store sales, according to the same government source, are made in towns of under-50,000 population, amounting to an annual level of more than \$1.8 billion. That's because farmers are extremely self-sufficient. A survey in 1950 by *Capper's Farmer*, for instance, showed that among farmers 93.2% did their own inside painting, 92.5% handled their own rough carpentry on new buildings, 80.3% repaired roofs on homes and buildings and more than a third installed their own plumbing.
- It's hard for some to picture farm-



farmers represent a big market for light planes. U.S. farmers own, according to CAA, more than 10,000 planes—about 12% of the U.S. total. None are air-sold, though planes are periodically replaced



Home freezers are popular kitchen appliances among farm housewives. More than 30% of U.S. farms, by utility estimates, have freezers. And, freezers invariably rank high on list of intended major purchases



No major candy firm uses farm radio-tv to sell its products. Yet more than 70% of candy sales in farm states, according to "Sales Management," are spread through areas outside of cities, only 30% inside

farm radio-tv?

farm's farm market

farmers as fliers, but the facts prove they are. Throughout the nation, according to the Civil Aeronautics Authority, farmers and ranchers own more than 10,000 airplanes—a whopping 12% of all the privately owned planes in the country. Per-plane investments range all the way from \$3,000 or \$4,000 for the smallest aircraft on up to \$60,000 or more for high-powered twin-engined jobs capable of long flights. Flying farmers, naturally, are big gas-and-oil users, and often fly on shopping trips or to choice vacation spots.

• At the same time, high product consumption in farm areas is not limited to specialty items. Frequently, consumption runs higher on low-price, fast-turnover items—to the point where special farm-slanted ad campaigns would seem in order. Take an everyday item like candy, for instance. A study by *Sales Management* in the summer of 1953 showed that there is a definite shift in candy sales away from cities and into the surrounding area. This was particularly true in farm markets. In Fort Wayne, for example, (Please turn to page 65)

Clockwise, below:
 WRFD, Worthington, Ohio farm directors Clyde Keathley and Jim Chapman sell HQD; KMA set up "Nitrogen Field Day" in Iowa; WLW-TV's "Midwestern Hayride" counts Bavarian Brewing on client list; Jack Timmons of KWKH goes with district salesmen of feed sponsor on calls



Listening, viewing is greater on U. S. farms

Rural homes spend 24% more time with radio, 18% more time with tv than do urban homes today

Farm radio's importance as an advertising medium is spelled out in detail in the charts at right on these pages. These data also show why farm tv, although its circulation is only a third the size of farm radio's, is gaining in value as an advertising outlet.

Capsuled for busy advertising executives anxious to reach the \$38 billion farm market, the rural-area broadcast story can be summed up thusly:

Radio: It's still the dominant medium. And, farm homes spend more time daily with radio—nearly 25% more, according to Nielsen—than do city dwellers. Farm radio set saturation equals or surpasses the national average, particularly in multiple-set homes.

Tv: Video has made great strides in the past three years in farm areas. But, farm tv is nearing a saturation dictated by present tv coverage. On a cost-per-1,000 basis, farm-slanted tv is noticeably higher than farm radio and will probably continue that way. However, farm tv is popular; tv-equipped farms spend nearly 18% more hours

watching tv than do city dwellers.

This pattern, incidentally, is even more pronounced in Canada, where tv is spread very thinly over farm households.

As Bill Brown, radio-tv account executive on Purina (the largest farm air advertiser in the world) at Gardner agency, told SPONSOR recently:

"We feel that radio *still* is the cheapest means of reaching farm people when they're in a receptive mood for buying. But at the same time we recognize changes that television has brought about in the farmer's daily way of living."

Radio-tv ownership: American farmers own more radios in general and more radios per household than any other consumer group. Here's a closeup look at the comparison:

All U.S. households: A May 1954 study by Alfred Politz for the Advertising Research Foundation, the four nets and BAB showed the following picture on multiple-set ownership: 75.6% of radio-tv homes had two or more radios, and 42.8% had three or more radios. Over-all radio ownership: 94.7% of homes had one or more.

Farm households: By comparison, a study by *Capper's Farmer* made in August 1951—nearly three years prior to the Politz study of the U.S.—showed the following: 78.2% of farm families had two or more radios, and 40.5% had three or more. Over-all radio ownership: 97.7% of farm homes had one or more radios.

Every clue points to the fact that farm families have continued, since

(Please turn to page 58)



WLS. Perennially popular show with this Chicago station's huge farm audience is "National Barn Dance," now 25-year vet of farm broadcasting

WRFD: Comely Mary Lou Pfeiffer was awarded special trophy by Grocery Mfrs. of America for her radio shows slanted at rural housewives

CKNX: Canadian outlet with big farm radio audience in Wingham, Ont. area used float in local parade to celebrate 28 years of service

NBC-TV Network does regular weekly tv series from Landmeier dairy farm near Cloverdale, Ill. Show features farm family, aims for rural viewing

KDKA. Homer Martz, agricultural director of Pittsburgh station, interviews spraying expert of Carbola Co., at farm exposition in Butler, Pa.



FARM RADIO-TV BASICS 1954

1. Radio listening on farms tops U. S. average both day and night

	FARM FAMILIES	U.S. FAMILIES
Listen to daytime radio (6:00 a.m.-6:00 p.m.) two hours or more per week	PERCENT 76.1	PERCENT 67.5
	NUMBER 4,328,000	NUMBER 30,645,000
Listen to nighttime radio (6:00 p.m.-midnight) two hours or more per week	PERCENT 55.7	PERCENT 43.4
	NUMBER 3,212,000	NUMBER 19,704,000

Analysis: Farm families use their radios more often than does the average U.S. family. When measured against the total in each group (5,766,000 farm families; 45,400,000 U.S. families) farm families listen to daytime radio 13% more than the national average. At night, they listen 28% more often than the national level.

SOURCE: Daniel Starch study for NBC Research Dept., February 1954.

3. Farm radio program preference is for news, markets, music

Q. What type of radio programs do you, as a farmer, prefer?

A.:

TYPE:	% PREFERRING:
NEWS AND MARKETS	82.1
MUSICAL SHOWS	80.5
RELIGIOUS	26.2
QUIZ, AUD. PARTICIPATIONS	16.7
DRAMAS (ALL TYPES)	11.3

Analysis: This farm area checkup of listening preferences shows clearly that the farmer looks to his radio as a source of news, both general and farm (including weather reports, which he must have), and also as a musical companion, often on location in barns, tractors, storage areas. Radio's entertainment value is important, but plays second fiddle in typical farm communities.

SOURCE: Study by WJAG, Norfolk, Nebraska, Survey made October 1953 in panel of 400 farmers.

5. Tv viewing on farms is below national level since set penetration is low

	FARM FAMILIES	U.S. FAMILIES
View daytime television (early a.m. to 6:00 p.m.) two hours or more per week	PERCENT 20.7	PERCENT 29.9
	NUMBER 1,195,000	NUMBER 13,575,000
View evening television (6:00 p.m. to late night) two hours or more per week	PERCENT 33.0	PERCENT 59.1
	NUMBER 1,905,000	NUMBER 26,831,000

Analysis: Chart above actually tells two different media stories. In one sense, it shows that tv usage on tv-equipped farms is quite high, since saturation figures are as follows: Farm, 35%; All U.S., 60.3% (as of Feb. 1954). In a broader sense, since tv penetration is a lot less for all farm homes than for all U. S. homes, it shows that two-thirds of all farm homes are still missed by tv

SOURCE: Daniel Starch study for NBC Research Dept., February 1954.

2. Farm areas spend 24% more hours than urban areas listening to radio

Total hours per day per home spent with radio, by size of county

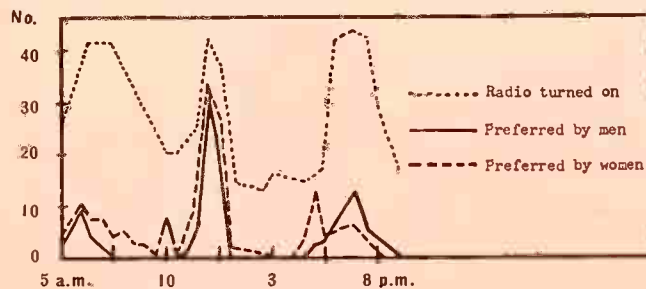
	HOURS
ALL HOMES, ALL COUNTIES	2.70
"A" COUNTIES (500,000 AND OVER)	2.44
"B" COUNTIES (100-500,000 pop.)	2.61
"C" AND "D" (LESS THAN 100,000)	3.03

Analysis: Since virtually all "farm" counties fall into the classification of "C" and "D" counties in chart above, the figures show that farm listeners spend slightly more than 24% more hours per day tuning radio than do people in urban areas. Farm area figure is also 11% higher than national average, as chart shows.

SOURCE: A. C. Nielsen. NRI for March-April 1954.

4. Farmers prefer noon hour for "farm-slanted" programing

Hour of day preferred for farm programs by both farm men and farm women listeners and general level of radio use in farm homes



Analysis: Although over-all farm radio usage peaks in early morning, again at noon, and in early evening, the time preferred by most men and women for farm-slanted news shows is the noon hour. The other popular hours are 6:00 a.m. and 7:00 p.m., although there is some lack of agreement between farm men and women as to the ideal evening slot. Study was an extensive effort by educators; it checked one family in every 50 in large area in central Mississippi. Both Negroes and whites were surveyed.

SOURCE: Mississippi Extension Service, State College, Miss., 1952.

6. Where tv is available, it has faithful farm audience, Nielsen figures show

Total hours per day per tv home spent with tv, by size of county

	HOURS
ALL TV HOMES, ALL COUNTIES	5.11
"A" COUNTIES (500,000 AND OVER)	4.86
"B" COUNTIES (100-500,000 POP.)	5.19
"C" AND "D" (LESS THAN 100,000)	5.74

Analysis: If a farm home has tv (most of those in the "C" and "D" group are rural video homes), the family spends an average of 18% more time per day with tv than do their city cousins. However, admen should bear in mind that farm tv penetration, unlike radio, is much less than U.S. average. (See chart at left)

SOURCE: A. C. Nielsen. NRI for March-April 1954.



Farm radio-tv goes to the farmer for first-hand accounts of developments, problems, ideas. Here, WCCO's Farm Service Director Maynard Speece talks to Minnesota farm family on sheep-raising



Farm directors gain their knowledge by actual work on big farms. Above, WRFD Associate Farm Director Clyde Keathley rides tractor as he sprays a section of farm owned by Worthington, Ohio, outlet



Tv adds sight to the sound of farm broadcasts in many areas. KCMO-TV, Kansas City's Jackson, director of agriculture, interviews Farm official H. A. Praeger on "Meet Your Farm Leader"

Radio-tv farm director: he's the rural air star

Farmers place confidence in "RTFD." buy what he sells

Radio-tv farm directors are to the nation's farm businessmen what the *Wall Street Journal* is to Wall Street.

Yet timebuyers and advertising executives rarely get a chance to meet the "RTFD's" face to face. And, even if admen took the trouble to tour the farm markets to talk to these veteran broadcasters, it would be hard to keep them in focus very long. (For details on a busy week in the life of a typical radio-tv farm director, see story at right.)

Farm directors don't come by their popularity with farmers the easy way.

Few of them can sing, dance, tell

jokes or play a musical instrument. But most of them can handle a tractor or a combine or a milker like an expert. They are well liked, respected, and are listened to by millions of farmers for a good reason: They work hard at understanding the farmer and his problems.

Here's just a sampling of names from the National Association of Tv and Radio Farm Directors' list:

Sam Schneider, KVOO and Bruce Eagon, KTUL, Tulsa; Boyd Evans, WSGN, Birmingham, Ala.; Loyd Evans, KWTO, Springfield, Mo.; Phil Evans, KMBC, Stanley, Kan.; George

German, WNAX, Yankton, S. Dak.; Ted Gouldy, WBAP, Fort Worth; Norm Griffin, CKWX, Vancouver; Mal Hansen, WOW, Omaha; Bill Johnson, WLW, Cincinnati; Howard Keddie, KCBQ, San Diego, Calif.; Amos Kirby, WCAU, Philadelphia; Glenn Lorang, KHQ, Spokane, Wash.; Norman Kraeft, WGN, Chicago; and Chuck Muller, KOA, Denver.

How many do you know?

Chances are, not many—if you're an adman involved in the radio-tv campaigns for an ordinary consumer product. If you're in charge of radio-tv for a farm-use product, the chances

Cooperation with farm officials pays off in prestige for farm directors. WHAS, Louisville's Farm Director Barney Arnold was invited to address a meeting of county agents in special advisory group

One of best-known "RFD's" is Mal Hansen of WOW and WOW-TV, Omaha. Below, 2nd from l., he joins group of farm experts on tv show in discussion of cattle diseases and how best to control occurrence

Canadian farmers, too, depend on farm broadcasting for information and advice, put their confidence in it. Left, Roy Jewell, farm director of CTV, London, Canada presents prize in farming contest



are much better than these—and other “RTFD” names—will be familiar.

But few admen anywhere appreciate the facets that go to make up the background and day-to-day life of the radio-tv farm director. SPONSOR therefore surveyed farm-area radio and tv stations to piece together the factors that make farm radio-tv director tick so well.

Here are some of the key findings:

1. *He must travel, talk to farmers, know them at work.*

Recently, for example, Harold J. Schmitz, farm service director of KFEQ and KFEQ-TV, St. Joseph, Mo., sat down and tabulated how much ground he had covered during a typical year of farm broadcasting.

The tally: KFEQ's “Smitty” covered 24,270 miles by various means, met and talked with 40,245 people, had 920 guests on his farm programs, visited 419 farms and made 45 special broadcasts.

2. *He must be active in farm and fraternal associations of all types.*

The radio-tv farm director can't exist in an ivory tower, and few of them ever try.

Ed Slusarczyk, farm director of WIBX, Utica, for instance, has been a farmer all his life and has been active in many organizations throughout Central and Northern New York. His list of activities is fairly typical:

American Legion, Disabled American Veterans, Farm Grange, Farm Bureau, Holstein Association, N. Y. State Agricultural Society, Cornell Alumni Association, Junior Chamber of Commerce, Oneida County Safety Council, National Association of Television and Radio Farm Directors, N. Y. State Roads Association, and Farmer's Milk Promotion Association.

In addition to his air chores, Ed often busies himself with membership drives, clinics, outdoor shows, preparing leaflets and other committee work.

3. *He must have first-hand experience in farming.*

Virtually all radio-tv farm directors have had years of actual farm experience. Many hold degrees in agriculture, and some are former government farm experts. When he speaks about farming, farm listeners feel he knows what he's talking about.

Typical case: In addition to handling his five regular farm air features on KWTO, Springfield, Farm Director

(Article continues next page)

ON THE AIR:

Murray Cox of WFAA, Dallas did noon-hour show from county fair on such short notice his name on sign was accidentally misspelled



LIFE OF FARM DIRECTOR MAKES HECTIC WEEK

One Monday morning recently, Murray Cox, the big, strapping farm director of Dallas WFAA, climbed out of bed at 5:30 a.m., downed a man-sized breakfast, and started getting together his notes for the 6:45 a.m. “Mr. & Mrs.” show he does with his wife, Polly. There was little time to lose. Reason: Murray had to be at the Montague County Fair, 100 miles away, to do his regular 12:15 p.m. broadcast.

According to Fred Pass, agriculture editor of the “Dallas Morning News” (who reported these facts to SPONSOR), Murray rolled up to the fair in his Chevrolet to find a delegation waiting for him. Montague County had just been declared a drought area and would now qualify for livestock aid. Would Murray tell the farmers on his farm radio show? Murray would, and did. P

After lunch, Murray hopped in his car and was off again, this time headed for a 4-H and FFA banquet in Wichita Falls.

At the banquet, Murray learned he was to judge a speaking contest. The prize: \$20, donated by a local bank. Of six contestants,

two were, as far as Murray could see, a tie.

Said diplomat Cox: “I feel that both boys won. I suggest the bank either split the \$20 or add another \$20.” The bank president laughed, made the total prize \$40.

Next morning, Murray drove north to visit winners in a district contest for pasture improvement, taped some interviews and then drove west to the Texas Experiment station. Object: to discuss his annual Farm Study Tour, on which some 200 Texas farmers go each year.

For the rest of the week, he drove to farms, agricultural experiment stations, demonstrations of mechanized equipment, lunch dates with farm groups and a visit to three giant cottonseed oil mills near Lubbock. Mileage: over 1,000.

On Sunday night, he showed a film of last year's Farm Tour to a farm club. Monday, he drove back to Dallas, only to be off again a few days later for a week's trip to Central Texas.

Said fellow-passenger Fred Pass: “I was exhausted!”



IN THE FIELD

In typical week (see story above), Murray Cox traveled over 1,000 miles, talked to dozens of Texas farmers to gather material for shows



Attention of Madison Avenue admen was called to farm-appeal radio by WRCA (then WNBC), New York farm director Phil Alampi

Loyd Evans lives on, directs and works the 320-acre Arthur Johnson-KWTO Foundation Farm. Although the farm is the testing ground for many developments reported on KWTO farm shows, Loyd willingly signed a contract with the station last December whereby the farm must make money. (Not for the station or Loyd Evans, incidentally.

Profits go into farm research).

Result: Loyd's listeners actually live with him day by day and are interested in how he is making out. The record books are always open to any and all comers. And sponsors have a real tie in with the project because all livestock on the farm (Angus cattle, sheep) are fed on the products made by feed-product sponsors, fuel oil is bought from oil sponsors, fertilizer is purchased from fertilizer advertisers.

When Loyd recommends a product, therefore, listeners believe him . . . and buy.

4. *He is often honored by farm groups for his efforts.*

Part of the reason for farm directors' popularity is their prestige. Many of them have been cited time and again by farm and civic organizations.

Here are some of the honors awarded a representative radio-tv farm director. Jack Timmons of Shreveport's KWKH:

Awarded Honorary State Farmer Degree by Louisiana Association of Future Farmers of America (highest honor the FFA can bestow); cited by Louisiana State University Extension Service for "Outstanding contributions to agriculture;" named Honorary Chapter Farmer by Greenwood and Ringgold chapters of the FFA; selected by three Soil Conservation districts as guest representative at national convention of SCD for two consecutive years; named Special Consultant to Louisiana Association of Soil Conservation Districts; voted membership in Louisiana Cattlemen's Association; selected Farm Radio Consultant by Louisiana Vocational Agriculture Teachers at recent convention; named to Board

of Directors of Louisiana Poultry Market Show; named member of Agriculture Committee of Shreveport Chamber of Commerce; elected to membership in Louisiana Farm Bureau.

These honors are no mean feat; farmers in the KWKH area raise everything from cotton and corn to sheep, beef and dairy cattle, hogs, and lumber crops. Timmons must know and understand the whole farm picture of his area.

5. *He must be alert for new ways to broaden farm horizons.*

A good radio-tv farm director doesn't confine himself solely to the problems of his own immediate area. He will tour other areas, attend conventions, and visit manufacturers during the course of a broadcast season—usually hauling his tape recorder along with him to record interviews.

Sometimes, the tours become fairly elaborate.

Recently, for example, some 200 farmers, ranchers, business men and their wives left Omaha on the Seventh Annual WOW and WOW-TV Farm Study Tour. On the itinerary: 11 western states and British Columbia. Object: to allow farmers an opportunity to study farming methods in other areas, and to apply those lessons to their own.

In charge of the trip, as he has been in past years, was Mal Hansen, the stations' farm service director. During the Farm Study Tours, a total of 886 Midwestern farmers and their wives have gone along. The trips have touched on 36 states and 16 foreign countries.

On the latest junket, tour members
(Article continues page 50)

Farm Editor Johnny Watkins of KWTX, Waco, makes tape of interview with broiler raiser Judge Gardener for use later on radio program



More field work: Jack Timmons, farm director of KWKH, Shreveport, recently interviewed farmers at the Louisiana State Fair grounds



A black and white illustration of a barn with a sign in the foreground. The barn has a gabled roof and a small cupola on top. A sign is attached to the barn's exterior wall. The sign features the text "HEAR 'The Little Red Barn' WITH JAY GOULD EVERY MORNING FROM 4:30 TO 7:30 A.M. WOWO" and is decorated with floral motifs. The background is a plain, light-colored wall.

THERE'S A LITTLE RED BARN IN INDIANA

that'll sell big for you in WOWO-land

This Little Red Barn is a radio program on Fort Wayne's WOWO. It's a farm program so real to its listeners that they can almost tell you the pitch of the roof. Matter of fact, a blind listener built a scale model of the barn and sent it to Jay Gould, who runs the program.

From the sounds that go on, you'd think Jay was talking from his own farm in Allen County. He uses words probably never heard on any other program. But his listeners understand. Because good farming is next to good religion with Jay and his friends in Indiana, Michigan and Ohio.

And do they like it! Here's a typical comment from the hundreds of letters that come in each week: "The very first door I open every morning is the door to the 'Little Red Barn' on WOWO."

You, too, can open the door—for bigger sales of your product. "Tommy" Longworth, WOWO Sales Manager, will gladly lift the latch. Call him at Anthony 2136. Or call Eldon Campbell, WBC National Sales Manager, at Plaza 1-2700, New York.

WESTINGHOUSE BROADCASTING COMPANY, INC.



WOWO, Fort Wayne; WBZ-WBZA • WBZ-TV, Boston;
KYW • WPTZ Philadelphia; KDKA, Pittsburgh; KEX, Portland
Represented by: FREE & PETERS, INC.
KPIX, San Francisco, represented by the Katz Agency, Inc.

Six tips to advertisers from veteran radio-tv farm directors

1. *Be consistent:* Farmers are not impulse buyers. They must be cultivated before big sale results are apparent
2. *Study his needs:* "Efficiency" is a big problem with farmers today. Copy should stress "use" value of air-sold goods
3. *Don't "slick" it up:* If you must use copy, keep it simple and factual. Best bet: let talent ad lib from fact sheets
4. *Tie in dealers:* Make sure dealer names and locations are stressed. And urge dealers to tie in with station promotions
5. *Use testimonials:* If possible, record the comments of farmers or farm wives who used your product, use these on air
6. *Keep selling flexible:* Farm market is changing. Try to keep up with state, local changes. Avoid rigid "national" pitch

visited the world famous Wyoming Hereford Ranch near Cheyenne. Other stops included Sun Valley, Idaho; a study of irrigation farming near Boise; the Grand Coulee Dam; and farmlands in Canada. Later, the tour inspected farming in Oregon and California's Central Valley, the Grand Canyon, and Indian agriculture in New Mexico, winding up at Oklahoma A&M College.

Mal's taped radio and filmed tv shows of the trip invariably gather big audiences among the stay-at-home farmers in the WOW area.

6. *He must be ready and able to help his farm listeners.*

In the Iowa farmlands served by

KMA, Shenandoah, recently, a drought situation existed. Corn was parching in the fields. The farmers needed rain. Many of them appealed to KMA Farm Director Merrill Langfitt. Could he do something . . . anything?

Farm broadcaster Langfitt happens to be a private plane owner, as many farmers are. He had an idea, and called an old friend, Tom Swearingen (of Campbell-Ewald agency, incidentally) in Detroit. Swearingen, too, was a flyer. At Langfitt's invitation, Swearingen flew out to Iowa.

The two men conferred with weather experts, and learned that some "thunderheads" were headed east over the

western plains. Swearingen, Langfitt and other local pilots armed themselves with dry ice and took to the air to "seed" the clouds.

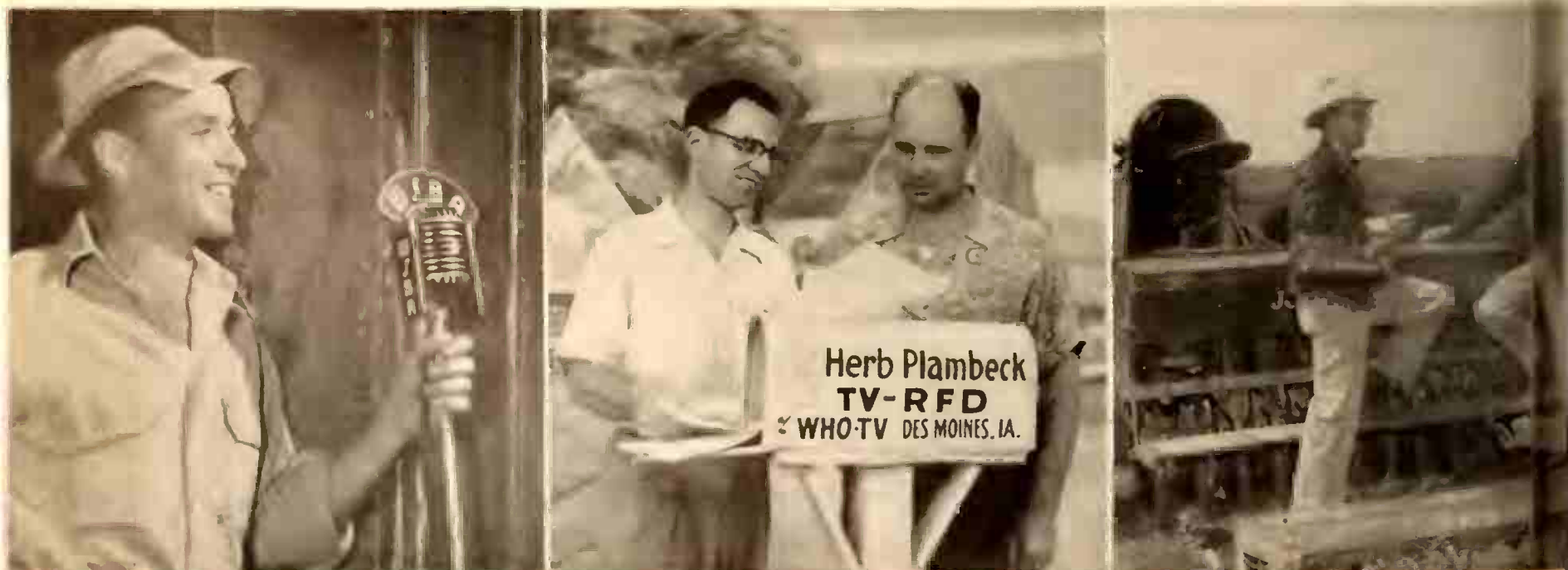
Two hours later, the rains came—nearly an inch and a half in a few hours, plus relief from the heat.

Latest development: Langfitt is spearheading a movement among farmers and civic leaders in the area to set up a four-state "artificial rain" association to hire rain-making fliers next year if there is a return of the drought. Naturally, the station and its farm department have been the object of much thanks from farmers in the area.

(Please turn to page 70)

Farm director of WSBA, York, Pa., is Herman Stebbins; (center picture) Herb Plambeck, WHO-TV, Des Moines, discusses re-planting

flooded areas with Extension Director Grover Hahn; KFEQ-TV, St. Joseph, Mo., Farm Director Schmitz makes tape for Standard Seed Co.



Any friend
of McIninch is a
friend of mine!

And so have Sunkist Growers, Ralston Purina Co. and California Spray-Chemical Corp., farm-wise sponsors whose experience has shown that McIninch is the most influential voice in Southern California's rural homes. In fact, in every local survey conducted by his sponsors, Nelson McIninch has proved to be radio's most highly regarded authority on agriculture by a margin of 10 to 1!

With McIninch as Farm Director, the KNX lead in public service will be greater than ever. KNX will continue to bring its great audience the best in farm information: Farm Topics at 5:30 AM, Farm Digest at 6:00 AM and Farm Reporter at 12:15 PM — plus Southern California's most-listened-to entertainment.*

With McIninch, KNX advertisers reach the most prosperous farm homes in the land... those in Southern California where 9 out of 10 counties are among the nation's top 25 in gross farm income, including Los Angeles, the richest farm county of all!

For further information about KNX's unequalled influence in Southern California's farm families, call CBS Radio Spot Sales or KNX.



KNX

LOS ANGELES

50,000 watts • CBS Owned

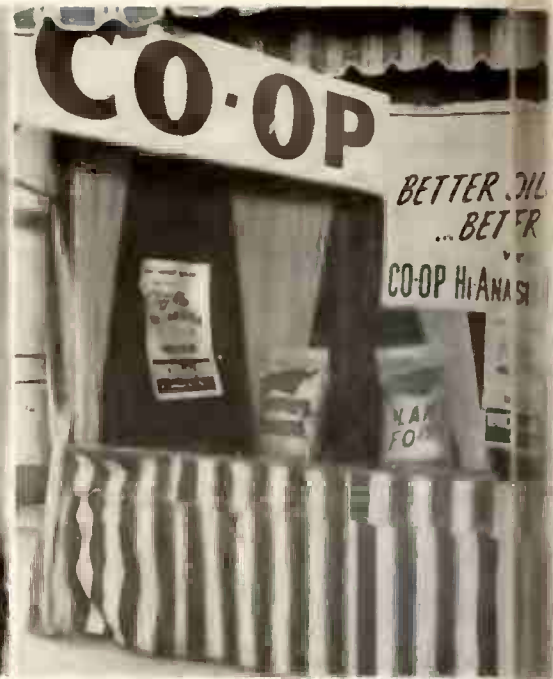
*22% more popular than the second network station. 111% more popular than the leading independent. Full-week average, The Pulse of Los Angeles, July-August, 1954. Other sources on request.



More power: The number of tractors on U.S. farms has increased 400% since 1951. Power trend is continuing. Goal: greater output



Better farms: More than \$2 billion annually is now spent on farm buildings. KMA's Jack Gowing inspects new Reynolds Metal farm roof



More efficiency: Science is the farmer's best friend today. WNOX, Nashville boot to Co-op fertilizer at state fair stresses "use" line

Farm market: what's the outlook for 1955?

Farm income is due to rise as farmers meet the demand for food of growing U.S. population

Last year farm income, according to the Department of Commerce, was down about 10%. But this was the first noticeable setback in more than 13 years of booming farm income.

Said Dr. Vergil Reed, v.p. and associate director of research at J. Walter Thompson:

"Clients of ours who have directed part of their advertising specifically at farmers, particularly through radio, report excellent results. We know from special studies that farmers often consume a much higher-than-average amount of various products. For instance, a farm family may use five times as much gasoline as a city family because of the motor-equipped units on the farm. Recent drops in farm income, therefore, are only part of the story."

And, as New York's Wildrick & Miller agency, specialists in farm advertising, told SPONSOR:

"The farmer has completed 13 of the best years he's ever had. With few exceptions, never was his position stronger, nor more healthy. He's as bullish as a Shorthorn yearling in a new clover patch."

Against farm income losses, therefore, must be balanced factors like these:

The nation's farmers have assets of nearly \$170 billion—three times as much as they had in 1940, although the number of farms hasn't increased much.

Farm bank accounts and cash holdings total somewhere around \$15 billion—about equal to the total farm debt.

On top of this, farmers hold a huge reserve of government bonds—about \$5 billion worth.

And the market for farm products—everything from beef to avocados—steadily expanding in the U.S.

The country's population now stands at around 160 million. In 1953 some 2,725,000 people were added to the U.S. total. The Bureau of Census estimates that in 1960 there will be nearly 175 million U.S. citizens. By 1975 there will be as many as 200,000,000 people in the U.S.—all of them a consumer market for farm products.

At the same time the number of farms in the U.S. has *not* been increasing rapidly, nor has the number of acres upon which farm products will be raised. The farm labor force is shrinking and farm costs are rising.

According to the U.S. Department of Agriculture, farmers must step up their production nearly 20% in the next two decades for us to maintain (much less surpass) our present standard of living as the best-fed nation in the world.

What does this mean to the farmer? How will it affect his purchases? His standard of living? How does it affect farm-slanted advertising?

The answer, on a long-range basis, seems to shape up like this:

1. Farm production must be stepped up to meet the anticipated demands of a steadily growing U.S. population. Each farmer in the nation will have to grow food for about two more mouths in the next seven years alone.

2. Farmers must operate more efficiently, both in the fields and in their homes. Each acre under cultivation must produce food. Each animal must produce more meat, or more milk, or more eggs. And, since time is precious

to the farmer, new ways must be found to cut down on the amount of work around the farm household.

3. Beset by the problems of increased production and greater efficiency, and with farm income likely to rise again to reach new heights of per-farm profits, the farmer will be on the watch for products and services that will help him work and live better—and more efficiently.

4. Government price supports for farm products—an integral portion of the farm economy—are another incentive to the farmer to operate his “factory in the fields” more efficiently. On a number of crops, there are government-set limits on how many acres can be planted before price supports start to fall off. However, there’s no real limit on how much the farmer can raise *on the acreage he’s permitted*. In its simplest terms: more efficiency, more money.

This, therefore, is the climate in

which farm-slanted advertising must operate. The farmer knows he is in a secure financial position and that it’s likely to get better. He knows he must improve his efficiency in and out of his home. He is on the watch for ways and means to do this. He is alert to advertising which shows him how he can live and work better, although he is not particularly receptive to ad campaigns which give him the feeling that someone is merely trying to relieve him of some money.

The farmer’s horizon has broadened. No longer does he resent being told how to operate a farm scientifically—one of the reasons for farm radio-tv’s great success with informative programming, incidentally—and how to improve his standard of living.

For example, the U.S. Department of Agriculture maintains a huge research center at Beltsville, Md., staffed with some 2,300 people, purely to work
(Please turn to page 56)

10 key facts for advertisers about the U.S. farm market today

1. Farm homes: According to U.S. Census estimates there are some 5,766,000 homes located in farm areas. This is nearly 13% of all households in this country.

2. Net worth: The nation’s farmers have assets today of nearly \$170 billion. This is three times as much as they had in 1940 with only a small increase in farm units.

3. Farm income: Last year, it sagged about 10%. But the gross figure still came to some \$38 billion. It is also about 300% higher than the 1940 farm income.

4. Size of farms: Trend is toward fewer and larger farms. Average farm today consists of more than 215 acres, representing an increase since 1940 in size of some 24%.

5. Living standard: In the decade between 1940 and 1950, according to the U.S. Dept. of Agriculture, the standard of living on U.S. farms rose 54%. It’s still rising.

6. Mechanization: The spark plug sparks today’s farming. There’s almost one tractor per farm—a 400% increase over 1941. Other hikes: trucks, 120%; milkers, 225%.

7. Food purchases: Farmers do not raise all their own food. Nearly 60% of U.S. retail grocery sales are made in towns (mostly in farm areas) of less than 50,000.

8. Efficiency: With farm costs rising, U.S. farmers must step up efficiency of their farms another 5% or more to maintain present levels of net U.S. farm income.

9. Outlook: Farm market has healthy future ahead, experts feel. U.S. population is growing at the rate of 2.5 million per year, swelling consumption of food.

10. Radio-tv: About 98% of U.S. farm households have one or more radios; more than 75% are multiple-set homes. Today about 35% of all U.S. farms have tv sets.

RADIO RESULTS FOR 1954 *Listener loyalty means sales*

Hybrid corn seed: A 13-week spot radio contract was placed on WBT, Charlotte's "Grady Cole Time" by Traywick & Traywick, big wholesale grain dealers, to promote a supply of 5,000 bushels of hybrid seed corn. In eight weeks, at a cost of \$1,181, the campaign had exhausted the dealer's supply. Gross sales came to \$50,600 or a sales cost per bushel of only 23¢. Reports WBT: "Traywick & Traywick have ordered 25,000 bushels of corn seed for sale next year, along with a farm radio contract on WBT."

Mail offers: Any radio veteran know that it's tough to persuade listeners to write to station, even for free offers. But farm radio often upsets this rule. Recently WRCA, New York's Phil Alampi, farm director, made a number of offers. Results: 13,045 requests for free bulletins on "Use of Concrete on the Farm"; 6,687 requests after 12 announcements offering Blue Coal thermometers for DL&W Coal; 2,740 orders at \$2.98 each by a fly spray offer; 1,410 requests for a paint sample offered only once.

Christmas promotion: In farm areas, Butter-Nut Coffee stages an annual promotion, urging listeners via farm radio to send in labels and keystrips so that coffee firm will send Xmas gifts to homeless children. KMMJ, Grand Island, Nebraska (one of three "Town & Farm" air outlets) last season pulled a return of 362,412. This was an increase of some 47% over the 1952 figure and some 97% over the 1951 return. Station was one of the leaders in the Butter-Nut campaign. Sponsor used news shows aimed at farmer.

Automotive: Research has shown farmers are choice customers for auto products. Results also show that farm-slanted radio shows will produce results for auto sponsors. On WIBX, Utica's "Farm & Home Show," featuring farm director Ed Slusarczyk, a group of five Ford dealers landed several hundred new customers within a 100-mile area. Goodyear Tires reported that it had gained monthly increases of some \$2,000 in sales for an outlay of \$110, with the majority of radio created purchases being large unit sales.

Farm machinery: In recent years, farmers have bought more power equipment to gain more efficiency which means more money and still more power tools. Radio, and recently tv, has spurred this trend. A typical Allis-Chalmers dealers reacted thusly to Mal Hansen's "Farm Reporter" show on Omaha's WOW-TV: "This program has brought quite a few new faces into my place of business. When I call on a farmer now that has a tv set, the job of selling has been made easier if he has been watching the program."

Lightning protection: Farmers spend freely on items which improve their homes and buildings. E. L. Baker & Sons, Rochester area dealer in lightning arrestors, found this out with media test on WHAM. Total farm ad budget was switched to farm radio. From March to June of this year, radio produced up to 35 leads per month. The score: 20% of leads were negative, 40% were immediate sales, 10% were in "future sale assured" category.

WCCO "RFD" Maynard Speece interviews pretty 4-H winner at Minnesota State Fair; Wayne Liles is farm editor of KOMA and



Holstein cattle: Henry Conklin, Ohio importer of Canadian Holstein cattle, recently told farm-appeal WRFD: "We think your "Farm Sale Program" is today's most direct advertising for our Holstein Cattle, as we average selling from 2,500 to 3,000 head each year." Client uses nearly 200 spot announcements per year, puts bulk of ad dollars into farm broadcasting. WRFD show sold ten top-quality cows in one day, with first call coming within 15 minutes of the announcement in farm-slanted program.

Feed supplements: Myzon, Inc. is a daily quarter-hour sponsor in KMA, Shenandoah's "RFD 960" program. In past three years, show has helped boost sponsor's distribution and sales. The track record: In 1951, there were some seven dealers for Myzon in KMA urea; in 1952, some 30 dealers; in 1953, some 45 dealers; in 1954, a total of 148. Monthly business in Myzon products in station's area has increased from the 1951 figure of about \$2,000 per month to \$20,000. Show features Merrill Langfitt,

Coal: Last fall, the Peek Coal Company in Marshall, Missouri (a town in the center of a rich farm area) aired a series of announcements on KWVO offering coal at a dollar-per-ton discount, FOB the mine. Farmers were urged to bring their own trucks, or to hire a hauler. Company soon sold twice as many tons of coal (some 1,516) as they had the previous year when radio was not used. Firm is again using farm-appeal radio this year, and so far reports "immediate increase" in sales.

Armour contest: To stimulate traffic in their cream-buying stations throughout the listening area of WHAS, Louisville, Armour Creameries recently included a contest in their sponsorship of WHAS' early-morning "Farm News." Rules of the "Name-The-Calf" contest called for listeners to get entry blanks at the nearest Armour station, then mail them to the Armour plant in Louisville. Six-week score in this contest: a total of 33,500 responses from dairy farmers in Station WHAS area.

Farm co-op group: Reported farm director Carl Herzman of Denver's KLZ: "During the time our daily 'Farm Reporter' show was sponsored by the Consumers Cooperative Association, the manager in our area reported a 100% increase in membership and triple gross sales in CCA stores. He attributed a great deal of this increase to 'Farm Reporter's' ability to reach people." Station aims at both ranchers and farmers in its area, recently added a quarter-hour daily farm television show on its tv KLZ-TV.

Purina chows: Purina has long been a leader in farm radio sponsorship. On WNOX, Knoxville, for example, Purina sponsors the early-morning (5:45 a.m.) "Farm Folks" show featuring farm director Cliff Allen. Survey of Purina dealers have shown that despite early hour, listening is high among farmers and results good. Majority of purchasers usually state that they have heard the farm show, and ask for some specific items it recommends.

KWTV, Oklahoma City; Smiley Burnette, famous star of western films, guested recently on farm-appeal "Barn Dance" on WNAX.

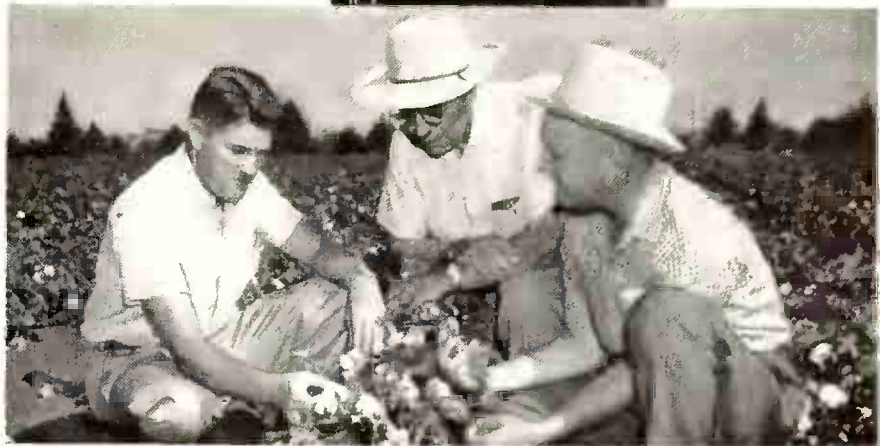
EX-OKIE HOLDS REIN ON BIG TEXAS' BIGGEST INDUSTRY . . .

WFAA'S Murray Cox makes hay with Texas' farm-ranch market!

Broadcaster, editor, traveler, promoter Murray Cox has Texas' big, fertile farm-ranch market under thumb. To farmers, Murray is one of them: son of an Oklahoma cotton farmer and former county agent, Murray's feet fit a furrow. Backed by the singularly broad (even for Texas) coverage of radio station WFAA, Murray's first-hand knowledge of farm problems and first-name acquaintance with farm-folks made his broadcasts unusually successful at selling the 35% of Texans who get their living from the land,



Murray goes among 'em for fresh program material. He carries a tape recorder for interviews, often makes remote broadcasts from the field.



On the road as often as on the air, Cox covers about 1000 miles a week. Here he inspects irrigated cotton near Lubbock. A tireless worker for soil conservation and pasture improvement, Murray is recognized "one of the best friends of farmers in Texas."



Wife Polly, farm agent's daughter and home economist, rounds out Murray's breakfast-time program. Her home-making hints make Murray's visits on the air farm family-affairs. (Ask Petry & Co. for their revealing presentation on WFAA's coverage of Texas' rural and farm areas and Murray Cox's success selling them.)



This salesman is a farmer's daughter. New addition to Murray's WFAA farm department Jean Tyra, the "Gal from the Country," mixes farm family and community activities with music.

820 • WFAA • 570
 50,000 WATTS DALLAS 5,000 WATTS
 NBC • ABC • TQN
 ALEX KEESE, Station Manager • GEORGE K. UTLEY, Commercial Manager
 EDWARD PETRY AND COMPANY, NATIONAL REPRESENTATIVE
 RADIO SERVICES OF THE DALLAS MORNING NEWS

FARM MARKET

(Continued from page 53)

on farm problems of all sorts. Each state in the nation has an experimental station. Altogether, there are some 725 agricultural laboratories and stations to guide the farmer.

The farmer today is quick to learn. Only two years after the introduction of antibiotic supplements in hog feeds in Iowa, for instance, some 54% of farmers were using them. In North Carolina 50% of the cotton growers reported using new organic dusts to

combat boll weevils within four years of their introduction. Farmers can now afford more power aids; 13 years ago there was an average of one tractor for every four farms but today the average is just under one tractor for each and every U.S. farm.

"We believe there is an excellent future in advertising to the U.S. farm market," Arthur L. Decker, v.p. of Chicago's Buchen agency and the account chief of the Oliver line of farm implements, told SPONSOR.

"The trend to mechanized 'power' farming will continue," he added.

"That's why Oliver spends a sizable budget in farm radio and farm printed media despite the fact that farm income has recently suffered reverses."

One of the most important trends which affect the advertiser's approach to the farm market is the fact that farms continue to be fewer in number, larger in size, better equipped.

At the moment there are some 5,766,000 farmers in the U.S. But about 100,000 of them—according to the USDA—leave the farming industry every year, sometimes to seek city jobs that will pay the same for less effort.

What happens to the farmlands thus "vacated?" For the most part, they pass on to other farmers—usually those in a stronger economic position. Thus, the farms get larger; in 1940 the average farm consisted of about 174 acres but by last year the average stood at 215 acres—with an increase of only 1% or so in the total land under cultivation or used for farm purposes.

The big trend in farm income, therefore, is toward concentration and away from a "diffused" income picture. As this trend continues, marketing men feel, the farmer will more and more represent a bigger businessman with whom to deal—a businessman with more purchasing power, bigger demands and greater importance.

And, as farm labor becomes increasingly scarce and increasingly expensive, the farmer is looking more and more to products which increase his own efficiency and which help him to live better.

Summed up in advertising terms, the 1954-'55 farm market outlook is this:

1. Although farm income has outwardly tightened, the farm market is a first class market for all types of goods and services.

2. To "get across" to the farmer today, the advertising message must be in step with the great trends in farming: that is, it must present the product so that the farmer will know how it will benefit him.

3. The emergence of farmers as major businessmen keyed to scientific progress means that the media which provide him with information—news, weather, farm advice—for his business and entertainment for his leisure hours will grow in advertising importance. On a long-range basis, farm radio-tv will gain value. ★ ★ ★



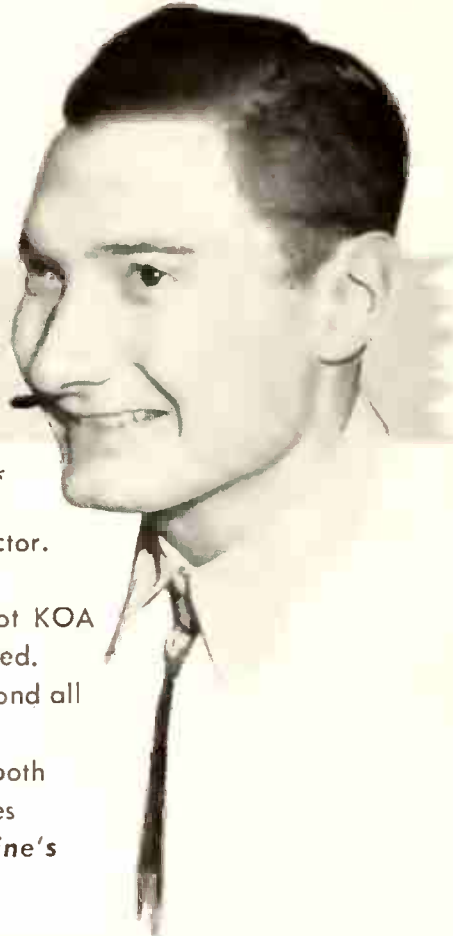
Top hand...

over 480 million acres*

Chuck Muller is KOA's Farm Service Director.

As such, he's responsible for the aggressive and comprehensive service that KOA offers to agriculture. He's well qualified. Chuck is a farm owner and has worked the land all his life. He has a degree in Agriculture.

A veteran broadcaster, he has won both a Farm Program Contest and Farm Sales Promotion Contest in *Billboard Magazine's* competition.



KOA is the *only* station serving the farms and ranches of the Western Market...it serves with 18 hours a week of agricultural programs. As such, it serves a farm population of 804,400 with a farm income of over \$2 billion. The Western Market income per farm household is \$9,922...61% higher than the national average.

Chuck Muller and KOA are a winning twosome. They serve and sell! Call on them to sell for you! Get on the single-station network!

Call Petry or



WRITE FOR THE OCTOBER "WESTERN MARKET" FACTS!

*Land area in KOA's Western Market of 302 counties in 12 states.

HERE'S THE
HOTTEST
FARM SPOT
 PROGRAM...

EVER OFFERED
 FOR SALE BY
WOW

15 Golden Minutes — 6:45 - 7:00 A.M.

WOW's FARM NEWS and INTERVIEWS draws a whopping 7.6 Pulse rating against the 2.6 of its nearest competitor — every morning of the week.

When Mal Hansen says "go!"—Things happen!

The 7th annual Farm Study Tour sponsored by WOW is just completed. When Mal said "go" — 260 Farm families traveled 6000 miles . . . and spent \$100,000 on his Farm Study Tour thru the West!

Farmers listen to the men they respect and know

Mal Hansen is a member of the Advisory Committee to Secretary of Agriculture Ezra Benson. That makes him a top authority. But *best of all* . . . he's a leading figure in *local* farm circles. And with his assistant, Arnold Peterson, he travels 40,000 miles a year visiting and talking with mid-west farmers.

Mal Hansen
 WOW FARM
 DIRECTOR



Arnold Petersan at 1954
 Corn Picking Contest

Mal Hansen sells Farmers . . .

If farmers buy your product, here's the man to sell it. Ratings don't begin to measure the effectiveness of Mal Hansen's personal recommendation. Figure cost-per-thousand. Figure penetration. Figure anything you like — here's the one Farm Program that gets the selling job done . . . in this region.

*For availabilities: Phone your nearest
 JOHN BLAIR office: Or call Bill Wiseman,
 WEBSTER 3400, Omaha, Nebraska*

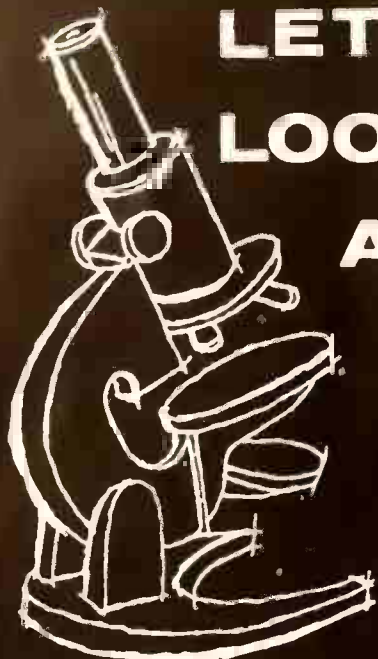
*Regional
 Radio*

WOW

NBC Affiliate
 590 KC — 5000 Watts

A MEREDITH STATION • Affiliated with "Better
 Homes and Gardens" & "Successful Farming" Magazines

OMAHA
 NEBRASKA



LET'S
LOOK
AT

FACTS

WTHI-TV Channel 10
is the **ONLY** station
with complete coverage
of the Greater

Wabash Valley

227,000 Homes
(147,000 TV homes)

\$714,500,000 Retail
Sales in year '53-'54

One of the Mid-west's
most prosperous industrial
and agricultural
markets

Blanketed **ONLY** by
WTHI-TV's 316,000
watt signal

118,000*

**UNDUPLICATED
TV HOMES!**

**WTHI-TV
CHANNEL 10
TERRE HAUTE, IND.**

316,000 Watts

Represented nationally
by:
The Bolling Co.

* Send for Proof

FARM AIR TRENDS

(Continued from page 45)

1951, to hold their lead over city dwellers in radio ownership-per-home. The last Nielsen Coverage Service set count of radios, made in the spring of 1952, showed that radio saturation in most farm states and farm counties was noticeably higher than urban areas. The farm state of Iowa, in fact, had the highest radio set saturation figure (99.5%) of the entire U.S.

Television is a different matter.

Tv is gaining in popularity with advertisers as a vehicle for reaching farmers, and some advertisers have used it as far back as 1949 to air farm-slanted video commercials.

John H. Dow, a v.p. of the Omaha office of Bozell & Jacobs ad agency, gave the following opinion of farm tv recently to SPONSOR:

"Since the fall of 1949 we've experimented with various times of day and program formats in an effort to find out how to reach the farmers via tv. We've gone through four phases: (1) a noon market report with pictures, (2) a farm interview program at the noon hour, later moved to evening, (3) a panel quiz show, and (4) a noon show with stock market reports, weather and so forth."

As far as evening tv farm programming of the informative kind, Dow, who is the Staley Milling Co. account chief, had this to say:

"At night, the farmer—like the city person—wants to be entertained. After chores are done—and they're done pretty early now with our electrified farm—he wants to relax. We haven't been successful using tv for information and education at night."

Tv ownership among farm households, according to NBC's Research Department, currently stands at 35%, a little better than one-third of all farm households. In other words, radio at its best can reach virtually every farm home in the nation while tv at its best reaches only about one out of three farm homes.

Naturally, these statistics are of the broadest nature. Advertisers who are considering any kind of double-barrelled use of farm tv in addition to farm radio will have to examine each market closely. In some Midwestern states tv saturation is fairly heavy.

NBC updated the Nielsen Coverage Service count of tv sets made last fall

for CBS TV—for spring 1954. Here are some of the farm figures which emerged. In Indiana, where there are 67 farm counties, 54 counties—or a little better than 80%—have tv saturation of over 40%. In Ohio, where there are 53 farm counties, a total of 44 counties—or 82%—have over-40% tv set saturation. In Michigan, where there are 60 farm counties, a total of 26 counties—or about 43%—have tv saturation of over 40%.

But in most farm states, the figure drops lower. Tv is spread much more thinly in such states as North Dakota, South Dakota, Louisiana, Texas and Mississippi.

Altogether, about two out of three farm counties in the nation have tv set saturation of less than 40%.

The point: Advertisers are fairly safe in assuming that farm radio ownership will be 95% or better in almost every major farm area. But tv ownership must be checked carefully, since some areas match the national level in saturation but others are far behind.

Farm radio trends: In its annual survey of nearly 300 farm-area radio-tv stations, SPONSOR asked farm broadcasters and farm directors to single out what they felt to be the most important trends at work in farm radio.

Here is a round-up of their comments:

WRFD, Worthington, Ohio: Manager Joe Bradshaw told SPONSOR:

"Now in its eighth year of broadcasting to a 72-county primary audience, WRFD has followed the preferences of its listeners closely, providing complete market reports, weather conditions, general farm information features, news broadcasts and special-event coverage.

"Consistently the most popular radio farm service feature, 'market reports' offers sponsors an effective sales tool for selling seeds, feeds, fertilizers, implements and other farm products. WRFD schedules seven market programs daily, beginning at 7:10 a.m. and ending at 5:15 p.m., reported by associate farm director Clyde Keathley.

"One of the more recent trends in farm radio broadcasting is an expansion of client servicing. This may include anything from the farm service man speaking at company functions to on-the-farm interviews with customers. Now, more than ever be-

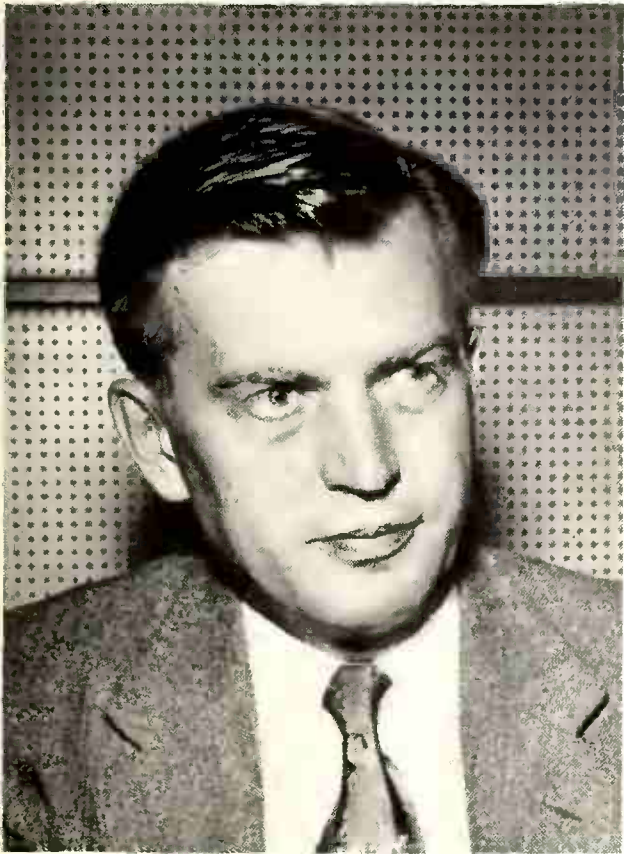
WLS

personalities build

LISTENER LOYALTY

WLS has long been noted for its station personality — and for the personalities on the station. One of those who is helping to build that reputation is . . .

HARRY CAMPBELL



The friendly voice of Harry Campbell is the first one WLS listeners hear each morning. With a cheery greeting of "Hi Neighbors" he starts the WLS broadcasting day and its first farm program at 5:00 A.M. He follows this with "Farm Bulletin Board" at 6:00 A.M., bringing the listeners the livestock estimates, weather reports, and farm news and events.

As a young country singer, fiddler, and guitar-harmonica player, Campbell was first heard over WLS in 1929 on many programs, including the National Barn Dance.

He left WLS to enter college in his native Indiana, and before returning to WLS in 1953, he had been a farm program director on stations in three Midwest states, spent some years running his home farm, and served as Information Specialist for the Indiana AAA Committee and the United States Department of Agriculture War Board.

As an agricultural broadcaster, Campbell has been honored with a ten-year award for outstanding contribution to agriculture by radio by the National Farm Radio Directors Association. Recently, his voice was selected to transcribe sales messages on more than forty stations by a nationally-known farm advertiser.

Harry Campbell is an agricultural expert who knows farming. That's why he enjoys the confidence and respect of the WLS farm audience. And that's why his sincere, friendly voice SELLS that audience for WLS advertisers.

**LISTENER LOYALTY
PREDICATES
ADVERTISING RESULTS**



CHICAGO 7

CLEAR CHANNEL HOME OF THE NATIONAL BARN DANCE
890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

SEE YOUR JOHN BLAIR MAN

to reach
SOUTHERN CALIFORNIA'S
FABULOUS
FARM MARKET
 you must include

KXO

Maintains black out nearly all
 non-valley Radio & TV
**THIS LUSH MARKET CAN BE
 REACHED ONLY FROM WITHIN!**

KXO enjoys over 50% share-of
 audience, day and night average†

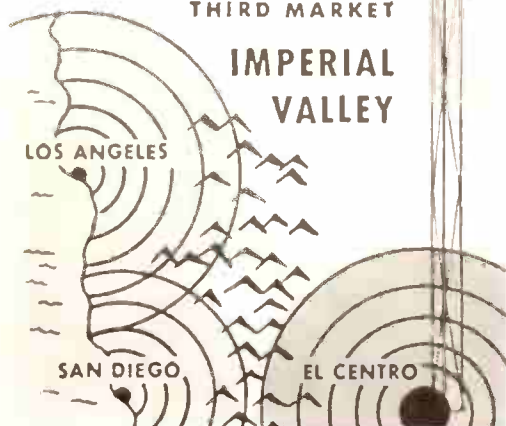
HERE'S WHY:

KXO FARM PROGRAMS

- **SOUTHWEST REVIEW.** 5:30-6:00 AM Mon thru Fri. Music. Sports. Farm News. Market. Weather. (Participations available.)
- **VOICE OF CALIFORNIA AGRICULTURE.** 6:30-6:45 AM Mon thru Fri. Award winning program originating in Oakland. Of interest to all Imperial Valley Farmers. (Participations available.)
- **GROWER'S JOURNAL.** 12:30-1:00 PM Mon thru Fri. 12:20-12:30 PM Sat. Farm News. Interviews. Markets. Oldest, most popular daily farm program. (Availabilities rare.)
- **TEMPERATURE, MARKET, and WEATHER.** 7:00 PM Mon thru Fri.
- **FARM NEWS.** 12:00-12:15 PM Sun. Weekly summary of important farm news. (Available first time in seven years.)
- **FROST WARNING.** 8:00 PM, 9:00 PM, 10:00 PM. Nightly. November thru February.

\$113,242,000 Cash Farm Income
 7th Farm County in entire U.S.*

SOUTHERN CALIFORNIA'S THIRD MARKET



* Sales management 1954 † Hooper, Ward, Conlan
 REPRESENTATIVE: PAUL H. RAYMER CO., INC.

fore, a radio personality must be well-acquainted with both the product he is selling and the organization for which he must do the selling job."

WCCO, Minneapolis: "There has been a definite demand for more farm programs as the years progress," Jim Hill, associate farm director, said. "On March first this year, another farm director was added to the Farm Department to handle additional accounts. We have broadened our shows to include old familiar music and one of our farm shows includes world news.

"We are changing the 4:50 p.m. *Market Summary* to 5:25 p.m. effective in October to reach more farmers later in the afternoon when they are around the farmyard doing chores. We have started an evening record show which includes familiar music, poetry, philosophy and sidelights on agriculture. Response has been good."

KFBB, Great Falls, Mont.: Commercial Manager W. C. Blanchette summed up farm radio trends on KFBB in these words:

"If a 'trend' in expanded farm programming is indicated for this station over the past few years, that trend has been upon increased emphasis of promotion and sale of our farm programming periods.

"Such promotion has taken the form of illustrated brochures showing specific farm audience availabilities, staff personalities, coverage, farm market economic data and farm programming facilities and services."

WOWO, Fort Wayne, Ind.: "We have definitely expanded both our morning and noontime programming and are about to make another expansion in the noontime schedule," reports Hilda Woehrmeyer, promotion manager. "Our principal objective is to create a better understanding between the farmer and the city non-farmer.

"Our project of 'Health from the Soil Up' is a positive approach to health and significant of what we are trying to instill—that agriculture, after all, is our source of life and health.

"Our outlook for farm programming is even better because of two things:
 "1. There is an increased amount of farmland coming into the ownership of the people who make a major part of their livelihood in town.

"2. We are more and more including in our programming a number of services to the new farm rural popu-

lation—town gardening, horticulture, floraculture, wildlife, insect and pest control, power machinery, cement mixing, building materials and everything for the 'do-it-yourself' home builder and repairman."

KWKH, Shreveport, La.: Radio Farm Director Jack Timmons told SPONSOR:

"Although KWKH has programed for a rural as well as urban audience for many years, there has been a notable trend toward more complete farm service type programming in recent years. The only trend in the time of day for farm service broadcasts has been the addition of noon time in recent years."

WHIO, Des Moines: This Corn Belt station airs a series of daily farm shows which start as early as 6:15 a.m. and run up through the noon hour. WHO-TV airs a daily half-hour farm show. Lately, according to WHO's Herb Plambeck, the station has been placing a lot of stress in its farm-slanted programming on "the interdependence of farm and urban folk."

"Advertisers should remember they are speaking to urban people too, and many of these urban people own farms," Plambeck added. "Copy should be slanted to include these people—at least not exclude them."

WNAX, Yankton, S. D.: Stated Chet Randolph, farm service director:

"Years of experience have proven our programming accurate in time and content, and so there has been no major change in programming and in sponsorship in the last few years. This past year we have added as sponsors Purina, Gurney's, and Northrup King on Saturday, and an entire new series at 1:00 to 1:10 p.m.

"Based on our increased programming this past year, we fore-see nothing but good years ahead in the farm department here. We are in an area where the very life-blood is agriculture. Farmers depend on and must have radio for their daily work."

CFPL, London, Canada: Farm Director Roy Jewell told SPONSOR:

"Present farm shows are not too long established. Radio *Farm Page* started in 1947. The Sunday radio show started in 1950 and the television show started in 1953 when the television station was established.

"An early-morning farm show with news and markets, considered effective, cannot be done here however be-

**WNAX
START ORDER**

Programs Minutes for: Behlen Mfg. Company

Announcements ET min Words

Product Corn Crib Agency R. J. Potts-Calkins & Holden

Starts 9-9-54 Last Broadcast 10-25-54

on the following schedule:

Time	S	M	T	W	T	F	S
7:15-30 AM		X		X		X	
6:45 AM			X		X		
7:15 AM							X

Rate per broadcast \$ 28.50

Representative Gordon Laughhead

Remarks and Merchandise Information:
This is a 13 line extension on
original order extending from
10-8-54 to 10-25-54

Date 9-8-54 By co

GREATEST INVENTION SINCE THE WHEEL

This is the form that starts wheels rolling in Big Aggie Land. In this case the "wheels" are attached to corn cribs. But it could be for practically anything that rolls, flies, walks, stands, moves, eats or is eaten, or helps farmers or townfolk.

WNAX-570 has been putting its voice to the wheel for 32 years in Big Aggie Land—Minnesota, the Dakotas, Nebraska and Iowa. Wheels within wheels start turning with a WNAX Start Order. Distributors perk up their salesmen. Retailers get calls; displays get displayed. Consumers consume.

To be a big wheel in this market, see the Katz Agency.



WNAX-570

Yankton-Sioux City

CBS

Represented by The Katz Agency

WNAX-570, a Cowles Station, is under the same management as KVTU-Channel 9, Sioux, City, the tv station reaching 32 farm-rich counties in Iowa, Nebr. and S. Dak. with 632,000 population, \$746 million in '53 retail sales.

I'M JOE FLOYD...



I SWING THE FARM VOTE

IN THE GREATER SIOUX EMPIRE*

Yes, humming sales demonstrate daily that KELO-TV cues the farm block's tastes in everything from toothpaste to tractors. And now KELO-TV is hoggishly reaching out to bring you even more cash customers with our new power of

now
216,000
WATTS

*South Dakota, Minn., Iowa.

KELO's presently operating sports "off the air" pickup turns to inter-connecting cable as of Nov. 15th.



Channel 11 - Sioux Falls, S. D.

JOE FLOYD, President

NBC (TV) PRIMARY
ABC • CBS • DUMONT

NBC (Radio) Affiliate

cause of government restrictions of signal pattern in dark hours. Such a show might be considered here for summer months when a broader daytime signal would reach the rural homes at 6:00 or 6:30 a.m.

Farm tv trends: SPONSOR queried both farm video outlets and radio stations in areas where tv stations were reaching farmers on the subject of tv trends. Here are some of the opinions of farm broadcasters:

KCMO-TV, Kansas City: "This is strictly my personal opinion," Farm Director Jack Jackson stated, "but television has made radio more attractive to farm advertisers. It seems to me that the common opinion is that a vast majority of the city audience has turned to tv while farmers are sticking with radio, and that radio, therefore, is the way to reach farmers.

"Actually, both farmers and city people have turned to tv. Both still listen to radio. And, in my opinion, the industry is greatly underestimating tv's ability to reach the farm market. That opinion is based upon comments heard from farmers who watch our two farm tv shows daily, many of whom live 100 or 125 miles away.

WBAY-TV, Green Bay, Wis.: Reported the Farm Service Department of this station and Haydn Evans, manager of the outlet:

"Roughly 60% of the farm homes in this area have tv sets. However, farm tv will not play as great a part in the total tv schedule as farm radio does in the total radio program schedule. But farm tv results are greater. In the field, our tv viewers make themselves known to us more so than our radio listeners. We know early-morning farm radio selling is effective, and we've found too that farm tv selling in the evening is also very effective.

"Our tv farm shows, especially the evening programs, are aimed at a little more general audience than the average farm radio program."

KATV, Little Rock, Ark.: Reported John Holmes, farm service director:

"KATV has a full-time Farm Department three months old. We found through personal contact with farm families in our area that they preferred an agricultural program at 12:30 p.m. So we started our farm program in July in this slot.

"Of course, early-morning farm radio hasn't been affected by tv. But

our farm folks with tv sets watch them during the noon hour and in the evening. Many of the women watch daytime shows. And, farm youngsters—like city youngsters, watch their favorite late-afternoon programs.

"I believe that farm television will play a bigger role than farm radio ever has. The big problem that I see for most of us in selling farm television right now is to sell the national advertiser. A few who have gotten their feet wet have been sold."

KDKA, Pittsburgh: "We are not in television programming at the present time, so all of my answers are based upon 12 years of radio experience," Homer Martz, agricultural director, told SPONSOR. "Don't minimize early-morning listening time on radio. It has become more important as television makes inroads later in the day.

"Television has probably increased the opportunities for farm radio prior to 7:00 a.m. It has, undoubtedly, cut into farm radio as well as all other types of programming at many times throughout the daily schedule. While farmers will eventually come to viewing more television, in our area most of this is now done in the evening.

KERG
EUGENE, OREGON

CBS

For a Rich and Growing
Central Willamette Valley

EARL BRITTON

IN HIS 13TH YEAR OF
RADIO FARM BROADCASTING
REACHES THIS VITAL
MARKET WITH

"FARM SPOTLIGHT"

FOR RESULTS LET EARL
AND THE SPOTLIGHT WORK
FOR YOU

NOW

5000 WATTS

1280 KC

REPRESENTED NATIONALLY
BY
WEED & CO.

KFI

LOS ANGELES

K*eeps* **F***armers* **I***nformed*

In The Nations Number One Agricultural Area

There is only ONE radio station that

HAS DONE—IS DOING—and WILL CONTINUE TO

INFORM—SERVE—and SELL

The Farmers, Ranchers, and Growers of the West

KFI

THE PACIFIC COAST'S ONLY

CLEAR CHANNEL STATION

If your product, and your message is for this large buying market

Have it delivered and SOLD by the ONLY voice all these people

LISTEN TO, BELIEVE IN and TRUST

The only voice that ALL of them can HEAR

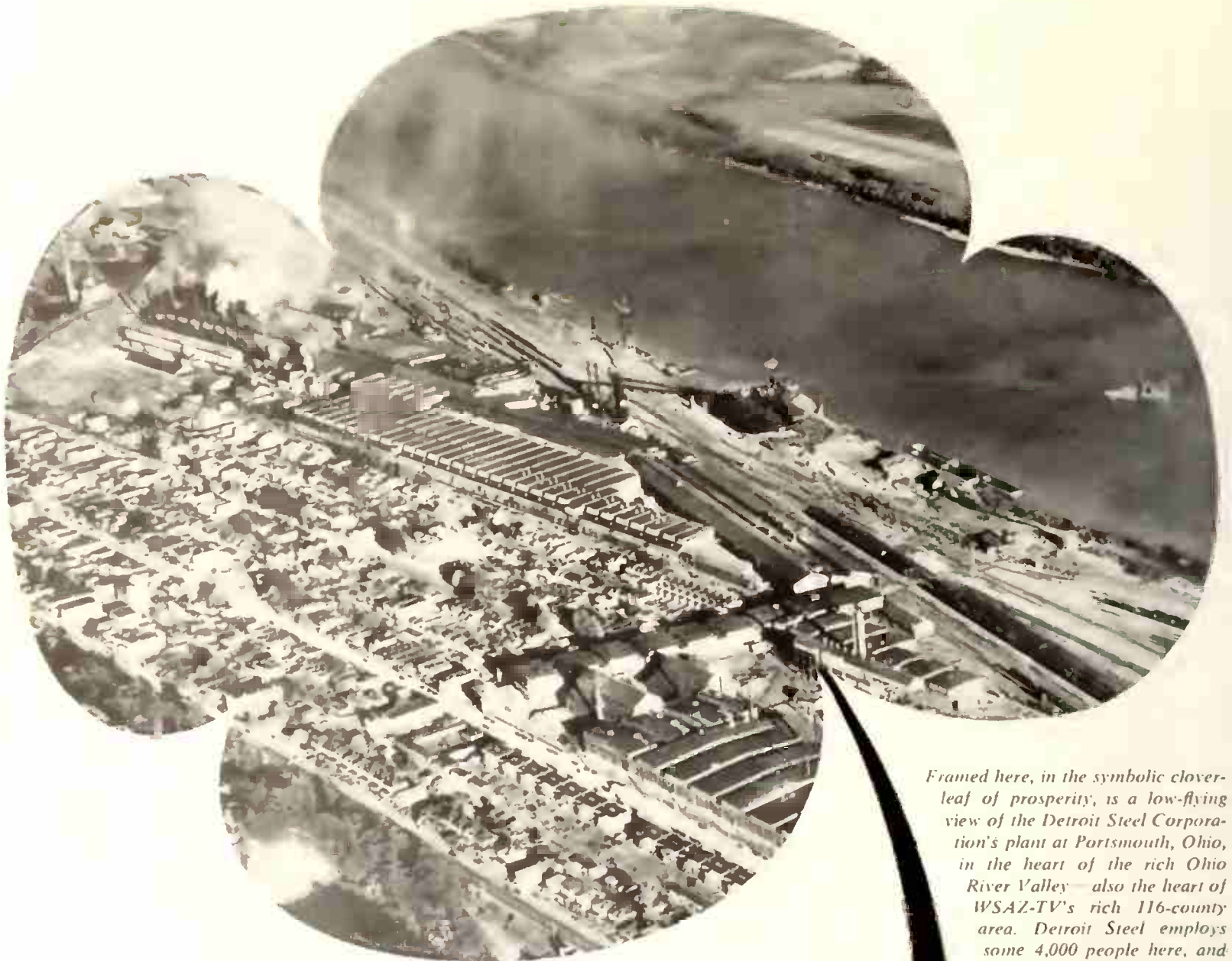
CLEAR CHANNEL

KFI

50,000 WATTS

N B C FOR LOS ANGELES

Earle C. Anthony, Inc.



Framed here, in the symbolic clover-leaf of prosperity, is a low-flying view of the Detroit Steel Corporation's plant at Portsmouth, Ohio, in the heart of the rich Ohio River Valley — also the heart of WSAZ-TV's rich 116-county area. Detroit Steel employs some 4,000 people here, and has spent over \$63,000,000 on expansion in the past four years on this largest existing plant in the Portsmouth area.

America's Clover Patch . . .

It's less pastoral than the description would indicate — but infinitely more lush than the greenest meadow that ever made happy a herd of Guernseys. This industrial heart of America served by WSAZ-TV is a richer type of clover patch — an area of 116 counties bulging with industries, ever-growing payrolls, and the kind of sales opportunity that soon makes a sales manager run short of vertical room on his wall chart.

Elementary as it is, we must remind you how people with money are always anxious to spend it. What they need most is help in deciding what to spend it on . . . help in the form of persuasive messages, ably delivered by a medium in which they have neighborly faith.

Here, in the WSAZ-TV area, that's a set-up. For WSAZ-TV is the *only* medium — counting *all* media — fully and deeply covering these 116 counties where over 400,000 of the biggest-earning (and TV-owning) families live. This is a clover patch of remarkable stability . . . a region where big industries are commonplace, and small industries are everywhere . . . and *better than two-and-a-half-billion dollars* were spent last year on consumer goods not much different from what *you* sell.

Opportunity here grows tall and profit-green. Whether, saleswise, you want to graze or gulp greedily, WSAZ-TV can be counted on to mow over this whole, incredible pastureland of sales potential for you. But to appreciate the magnitude of WSAZ-TV's whole five-state range, you need the facts. They're awaiting your inquiry at the Katz agency.



T E L E V I S I O N
Huntington-Charleston, West Virginia

Channel 3 — 100,000 watts ERP

NBC BASIC NETWORK-affiliated ABC and Du Mont

Also affiliated with Radio Stations WSAZ, Huntington; WGKV, Charleston
 Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.
 Represented nationally by The Katz Agency

WSAZ-TV, Huntington, W. Va.: Reported C. T. Garten, assistant general manager:

"Our farm programing consists of five minutes (7:25-7:30 a.m.) Monday through Friday; farm news and market reports in a news program from 1:00-1:15 p.m., Monday through Friday, and a half-hour program, *Down on the Farm*, 1:00-1:30 p.m. Saturdays.

"Farm programing is increasing over WSAZ-TV, and we are broadening the types of shows. At the present time we do not have any regular sponsors in our farm programing. However, we have evidence that there is interest there both at the consumer and farm level."

KFEQ-TV, St. Joseph, Mo.: "In our opinion, television has not as yet affected farm radio to any extent," Farm Service Director Harold Schmitz stated. "Farm radio will always have a definite place.

"But we honestly believe that farm television programs will increase in importance to the point where they will be as important to tv operation as farm radio programs have been to radio station operation. ★ ★ ★

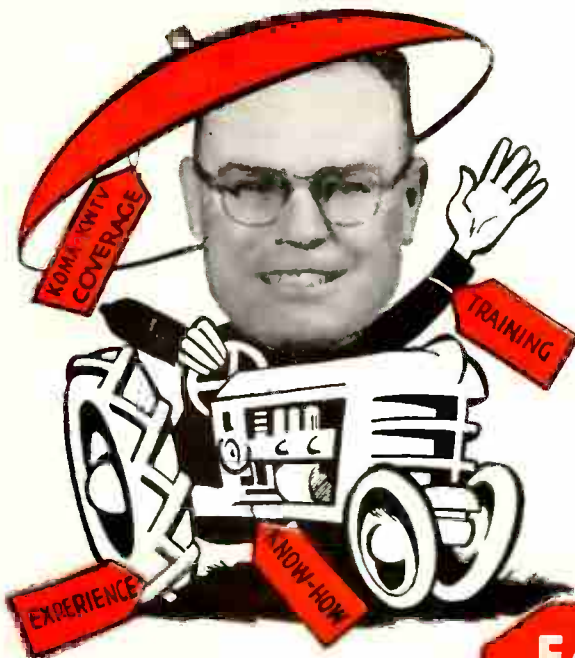
YOUR BRAND ON FARM AIR? (Continued from page 43)

some 32% of area candy sales are made in the city but 68% are made in the small communities and farmlands around the city. In Van Wert, Ohio, some 15% of sales only were made in the city area, and 85% were made outside.

• A couple of seasons ago researchers of Capper Publications surveyed farm households, asking "What is the next major purchase you will make costing \$64 or more?" High on the list of items mentioned in answer to this \$64 question were, not tractors and combines, but items like food freezers, kitchen ranges, washing machines, living room furniture, tv sets, new cars and air conditioners.

The lists go on and on. Other surveys show that more than eight out of 10 farm households buy and use furniture polish, ice cream, canned soups, packaged rice, fresh citrus fruits, and catsup; that nearly 90% of farm households are electrified today, as against a figure of only 11% in 1935;

(Please turn to page 68)



USE THE

FARM DIRECTOR

KOMA-KWTV's WAYNE LILES

WHO HAS WHAT IT TAKES:



KOMA-KWTV COVERAGE

KOMA, Oklahoma's "saturation" station, serves 1,321,800 people in its .5 mv. area. KWTV, with 316,000 watts and world's tallest TV tower, reaches more homes than any other Oklahoma television station.

EXPERIENCE

Farm Director Liles for 8 years was a County Farm Agent, served as state president of Oklahoma County Farm Agents Association.

TRAINING

Wayne Liles is a 1937 graduate of Oklahoma A&M College, Stillwater.

KNOW-HOW

Liles is not a "drug-store farmer." When he's not on the air, he's down on his farm living up to his reputation of "Oklahoma's No. 1 Farm Director."



KOMA • KWTV

50,000 WATTS

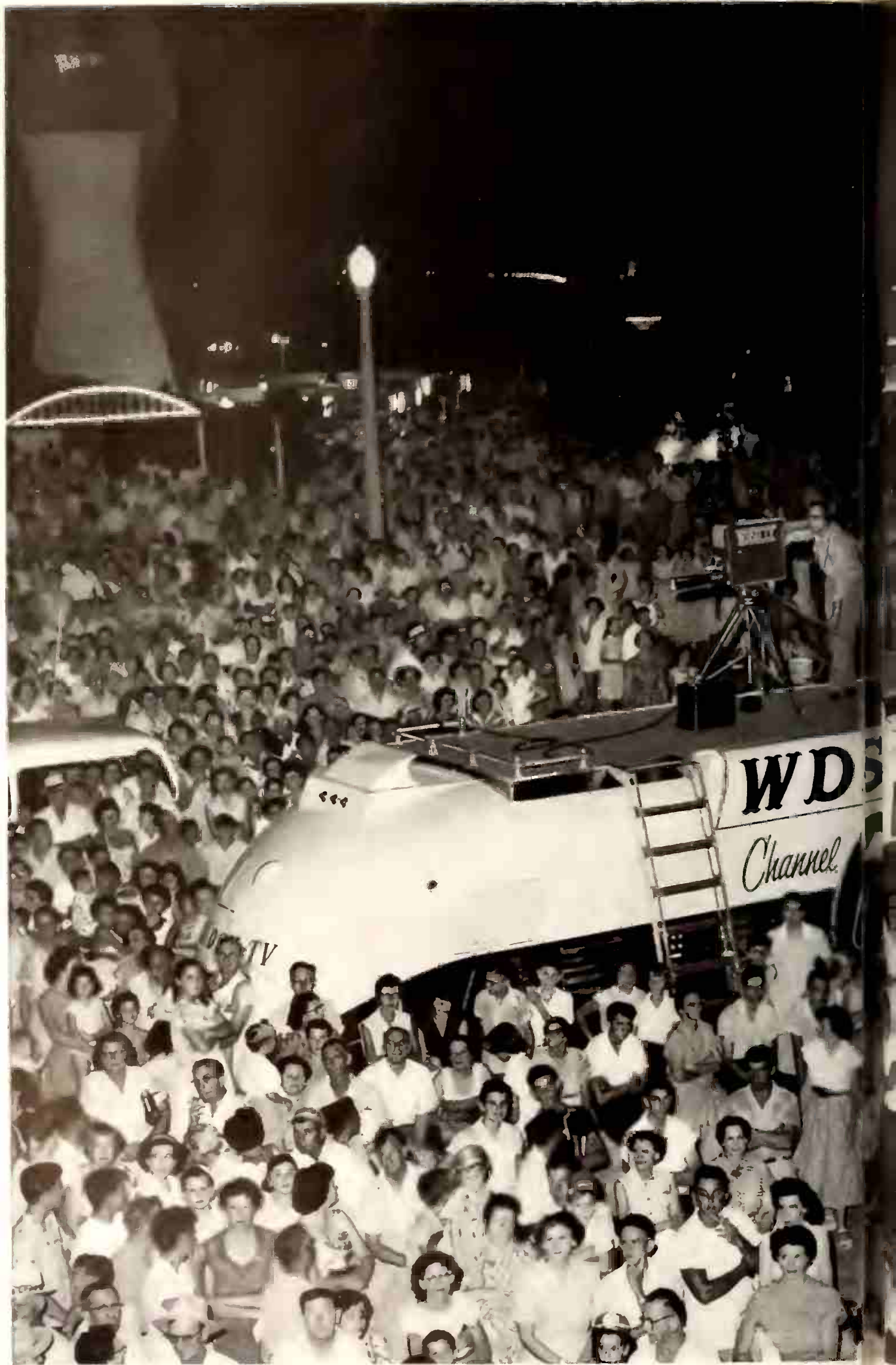
CHANNEL 9

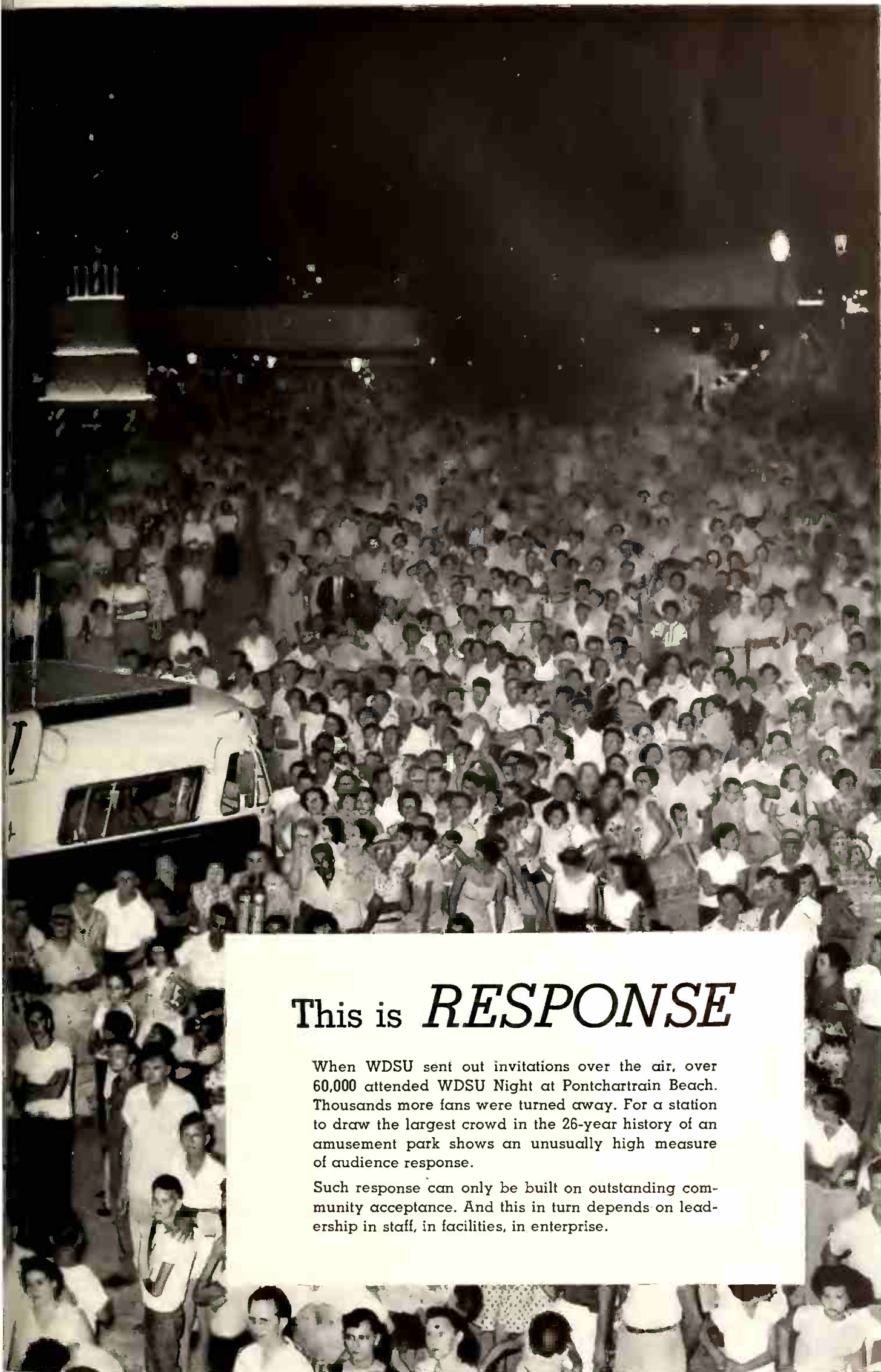
OKLAHOMA CITY



BOTH REPRESENTED BY
AVERY-KNODEL, INC.

EDGAR T. BELL, Executive Vice-President
FRED L. VANCE, Sales Manager KWTV
GENE RIESEN, Sales Manager KOMA





This is *RESPONSE*

When WDSU sent out invitations over the air, over 60,000 attended WDSU Night at Pontchartrain Beach. Thousands more fans were turned away. For a station to draw the largest crowd in the 26-year history of an amusement park shows an unusually high measure of audience response.

Such response can only be built on outstanding community acceptance. And this in turn depends on leadership in staff, in facilities, in enterprise.

KPQ

The Heart of Washington State
SERVING THE WORLD FAMOUS

Columbia Basin—

AMERICA'S FASTEST GROWING
FARM AREA

Eventually 1,000,000 Acres

PARTICIPATIONS AVAILABLE IN

KPQ FARM SHOWS



6:45 AM & 12:30 PM DAILY
Tom Templeton, Farm Dir.

**5000 WATTS
560 K. C.
WENATCHEE
WASHINGTON**

Reg. Rep.-MOORE & LUND, Seattle, Wash.
Nat'l. Rep.-FORJOE & COMPANY, Inc.



2,181,504

COWS

and . . .

LOTS OF PEOPLE, TOO!

Cows that help produce an income of over \$3.4 billion, and people who spend over \$2.7 billion of it at the retail level—That's the profit picture of WKOW's 53 county market. For more facts on this low cost coverage see your Headley-Reed man.

WKOW-CBS

MADISON, WIS.

Wisconsin's most
powerful radio station
Represented nationally by
HEADLEY-REED CO.

that in the Midwest more than nine out of 10 farmers own a car and one out of every seven owns two or more, often burning up so much gasoline (farmers drive an average of 15,000 miles a year) that gas for the farm is often bought in bulk.

The point is made over and over again: farmers are a first-class consumer market. Increasingly, they are well-educated, well-fed, well-housed, well-entertained—and well-off, despite recent reversals in farm income.

But when it comes to consumer-product ad dollars channeled specifically to farm radio and tv, only a relative few advertisers are active.

Why?

SPONSOR posed the question to a number of advertising executives and marketing men among large ad agencies. The following comment, from a v.p. of a large Rockefeller Center ad agency in New York, pretty much summed up the general feelings:

"We sometimes find it very difficult to sell an advertiser on the advantages of aiming a campaign at the farm market specifically.

"The biggest stumbling block is the fact that the farmer, with more time on his hands and with a better standard of living, is paying more attention to the usual national media—radio-tv, magazines, newspapers and the like—we recommend to our clients. In other words, many advertisers feel that farmers are being reached, at least in proportion to their percentage of the population, by ordinary means."

The usual effect of this type of thinking is to make farm-slanted radio-tv campaigns by consumer products few and far between.

At the national level, there is some network activity. Curtis Publishing's "Country Gentleman" uses NBC Radio's *Fibber McGee* to reach farmers. General Foods has used *Renfro Valley Folks* on CBS Radio. Alcoa, Ford and Reynolds Metals aim part of their network tv commercials at farmers. Allis-Chalmers uses *National Farm & Home Hour* and R. J. Reynolds uses *Grand Ole Opry* on NBC Radio. But this is a small fraction of total network radio-tv advertising.

At the spot level, the picture is somewhat brighter—but not by very much. Here is what some farm broadcasters told SPONSOR:

WRFD, Worthington, Ohio: "There is a definite trend toward using farm

programming to sell consumer goods. Our clients include Olson Rugs, Waverly Fabrics, Bliss Coffee, and Swansdown Flour."

KXLY-TV, Spokane: "Farm clients are mainly feeds, farm implements and supplies, although I think there should be a broadening of thought. There seems to be an 'opinion' that farm programs should be used to advertise things that relate mainly to cows and chickens."

KWKH, Shreveport: "Our billings on farm programs are about the same as last year; they have remained sold out almost constantly. There has been little change in sponsorship. Thus far, we are *not* getting any more of the general consumer products on farm programs."

KSJB, Jamestown, N. Dak.: "More and more, sponsors on our farm shows are including more general goods like tv and home appliances, as well as the specific farm items such as feed, fertilizer, etc."

WCCO, Minneapolis: "So far, our farm program accounts have been strictly farm accounts, although some participation spots have started that are of general consumer interest."

This in-and-out pattern of consumer air advertising in farm radio, incidentally, was found throughout replies by broadcasters to SPONSOR's 1954 survey of farm radio-tv outlets. The pattern was not related, by all indications, to station size nor power, and it bore little relationship to the value of various farm market areas.

What lies behind the consumer advertiser's attitudes toward farm radio-tv?

One of the basic problems is the fact that some advertisers are several jumps behind the times in their picture of the farmer and his potential as a consumer. Another difficulty is in the area of farm market research. Although government bureaus, manufacturers, independent researchers, colleges and universities and ad agencies have piled up mountains of figures on U.S. farming, some of the most important data are still missing.

For instance, how does the consumption-per-household in farm areas compare with urban home consumption of most of the everyday products and services classified as "consumer" products? Nobody knows for sure.

"I've been after these figures for nearly 15 years," a marketing and research v.p. of one of the "big five"

agencies told SPONSOR. "Often, the Bureau of Labor Statistics will provide figures about the 'average family consumption' of soap or cigarettes or beer, but can't give us a break-out on farm families for comparative purposes. Or, we'll get our hands on some farm-consumption figures and have no general figures to compare them with.

"We have a hunch that farm households top the average household in the use of a long list of items—something which would more than justify the use of extra farm radio-tv for consumer products. But, for the most part, we can't prove it."

Does this mean that most major advertisers should start placing farm-area broadcast schedules as quickly as their agency timebuyers can figure out schedules?

There's no clear-cut "yes" or "no." There's no yardstick to gauge the necessity for a farm-area air campaign for consumer or semi-consumer products.

As New York's Wildrick & Miller agency pointed out:

"Statistics don't tell you how the farmer thinks . . . how he talks . . . how he reacts. They don't tell you how he makes his decisions . . . how he meets his day-to-day problems . . . what impels him to buy. You have to know this man to sell him."

But some advertising signposts are clear:

1. Research in general shows that the farmer represents a modern, up-beat market for consumer and farm-use products.

2. Broadcast research shows that the farmer can be reached—and reached effectively—by farm radio tuned to his entertainment and information needs.

3. For individual advertisers, research (which the advertisers will probably have to do for themselves) is likely to show that farm consumption of many products, on a per-capita basis, is higher than the urban average usually justifying extra expenditures for farm radio-tv programs.

4. With the farmer's income picture likely to brighten in the near future as the country's population grows larger, it's important for advertisers to keep their brand names active in the farm market. When the farmer starts his next big round of purchases, he's likely to look first to those advertisers who have skillfully sought his trade via farm-slanted media. ★★★



For 31 years, WMC has offered an unmatched combination . . . the best of NBC programs, plus such outstanding local personalities as,



GENE STEELE, King of the Hillbillies . . . outstanding early morning favorite for the past 15 years . . . more than 3,300 programs for the same sponsor.



WALTER DURHAM, WMC's Farm Director. Farm Editor of The Commercial Appeal . . . Director of nationally-famous Plant-to-Prosper Program. Holder of the Reuben Brigham award. His morning and noon programs are farm favorites.



SLIM RHODES, and his Mountaineers . . . 8 consecutive years for the same sponsor. This six-piece hillbilly band is a WMC noontime favorite.



CHARLEY DIAL, rates high with early risers and the Mid-South rural audience . . . unique western and pop music by this former star of famed Kansas City Brush Creek Follies.



OLIVIA BROWNE, conducts the Mid-South's top women's show in the early afternoon (Pulse, June, 1954). Features interviews with national personalities.

The only station in the Mid-South with both AP and UP news services.

The only station in the Mid-South with two experienced, full-time news writers.

WMC

MEMPHIS
NBC—5,000 WATTS—790 K. C.

WMCF
WMCT

300 KW Simultaneously Duplicating AM Schedule
First TV Station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal

National representatives, The Branham Company

RADIO-TV FARM DIRECTORS

(Continued from page 50)

7. *He must be able to sell the sponsor's product.*

Some of the burden of any salesman—such as winning the buyer's confidence—is already solved for most radio-tv farm directors. But farm directors have learned how to sell products, as well as advise their listeners and viewers.

How well they can sell is shown in a dozen typical success stories on page 54. Also, many of the practical tips

these air salesmen have learned in years of farm broadcasting are summarized in the box on page 50 of this report.

Through their national organization, the nation's farm directors recently stated the following as a general guide to advertising men anxious to sell to the farm market:

"Flexibility is the key to farm radio-tv. You can buy one or more radio-tv farm directors to bolster a single salesman or territory, or you can buy your choice of the 300 or more farm directors across the nation for coverage.

"Farm radio and tv can be purchased on a spot or program basis—five, 10, 15 or 30-minute segments. Frequency of messages is also flexible. Where actual farm programs are not available on the station, good agencies can usually be purchased.

"At most radio stations, the radio-tv farm director is known personally to more members of the listening audience than any other man on the station staff. He is not just a voice that comes to them out of the ether, but rather is the pleasant fellow who may have visited their farm to make an on-the-spot recording, or perhaps they met him when he spoke at the annual 4-H Club Banquet or the County Fair.

"Frequently, the RFD knows the entire farm family. Small wonder there are usually friends from the farming country waiting to shake hands at the close of the days farm program.

"He's a welcome salesman to the farmer he sells."

8. *He should act as a "voice of agriculture," be able to talk to urbanites as well as rural air audience.*

A noticeable trend in farm-market broadcasting in recent seasons has been the "broadening" of farm programming to include city dwellers as well as ruralites in the listening or viewing audience.

Part of this is caused by the fact that many city dwellers own farms, or have moved out to farms (or homes in farm areas) from which they commute to city jobs. But another, and more major, reason is a growing attempt on the part of serious-minded farm broadcasters to interpret the farmer and the farm market to the city consumer.

As Sam B. Schneider, now known as the Farm & Home Director of Tulsa's KVOO, told SPONSOR:

"The farm radio and tv editor who really wants to serve the farmer is going to have to let up just a bit on production information and begin to bear down more on consumer education—particularly to the gal in town.

"In other words, we are rocking along in a surplus farm production era, and yet our consumers are still in the dark. In the past, the farm editor has left this to the home economists with the gas companies and such. But, to my notion, it now becomes an obligation of the farm editor.

"For that reason, we have made two moves that I think will prove very significant.

for quick, easy reference
to your copies of
SPONSOR
get the durable new
Sponsor binder

looks like a million . . .

costs only

\$4.

SPONSOR

40 E. 49th St.
New York 17

- \$4 one binder
- \$7 two binders

Please send me Binder holding 13 issues and bill me later.

Name _____

Firm _____

Address _____

City _____ Zone _____ State _____

"First, in our farm radio department, we have made a deal with a college to hire a consumer education specialist who will work with the farm department part time, aiming broadcasts at the city consumer as well.

"Second, when we set up our television programming, we set it up as a Farm & Home Department—and we don't mean farm and *farm* home. We now feel that when food is talked about, whether it be production or consumption, it should be tied together in the one department.

"With that in mind, I will be supervising the home economics on radio, and then will have about an hour a day on television for home information which will be everything from a cooking school to style shows.

"Our objective will be to serve agriculture by aiding in food, clothing and shelter production, and in addition to get into marketing and preparation for the consumer, whether she be in town or country."

In other parts of the nation in recent weeks, similar attempts to bridge the gap between town and country audiences have been made by farm broadcasters. Here are some examples:

- Early last month, Norman Kraeft, farm service director of WGN, Chicago, inaugurated what the well-known Windy City outlet calls "a new approach to the problem of creating better public relations for American agriculture." The gimmick: a gigantic agricultural parade, staged in Chicago's famed Loop, in connection with the opening day of the International Dairy Show.

With WGN Radio and WGN-TV covering the event, and with several hundred thousand Chicagoans looking on, the parade was, by all indications a great success.

Floats featured such dairy and other agricultural industries and organizations as: the six major dairy breed associations, the Oliver Corporation (makers of farm machinery and major farm radio-tv users), the American Dairy Association, the U. of Illinois College of Agriculture, Union Stockyards, the state of Wisconsin and the Illinois Future Farmers of America. Guests ranged from Secretary of Agriculture Ezra Taft Benson to shapely Miriam Stephenson, "Miss Universe."

Said Norm Kraeft: "The parade gave city people, particularly city chil-

dren, a novel opportunity to see and appreciate some of the factors involved in the production of the food they eat. At the same time, the parade symbolized the respect Chicago pays to agriculture, the industry so very largely responsible for the city's wealth and position."

- Also in Chicago, WNBQ, the NBC TV owned-and-operated video outlet, airs a show called *Town and Farm* which is designed specifically to appeal to urban dwellers and farmers. In charge of the show is Everett Mitch-

ell, a farm broadcasting veteran, having been associated with NBC Radio's *National Farm & Home Hour* since 1930.

Mitchell uses specially-prepared film clips and charts to discuss different types of farms, up-to-date farming methods and equipment, and other topics. He also presents film stories of leading Midwestern farms and films made on his various survey trips throughout the world. Weather reports given daily, are also slanted in terms of city gardening. ★ ★ ★

KGA

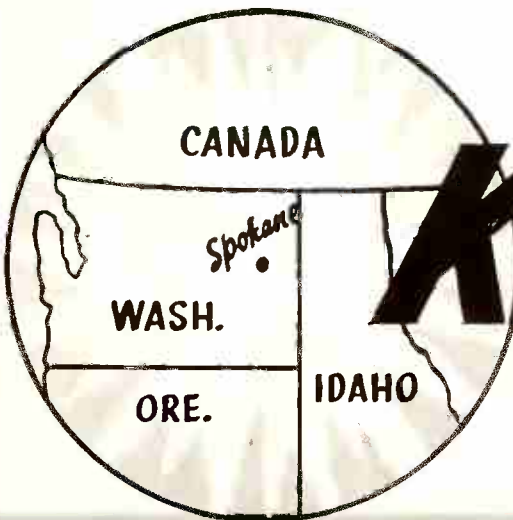
located in the market center of one of the nation's richest farm areas . . .

WAKES 'EM UP IN THE MORNING



and
PUTS 'EM TO BED AT NIGHT

Spokane's 50,000 watt KGA covers one of America's wealthiest farm market areas. Over the years . . . KGA has become a listening habit with these farm families who make Spokane their market-place. Fifty cents of every retail dollar spent in Spokane comes from the income of these families of a Tri-State-Canadian area covered best by KGA.



KGA

50,000 Watts ABC
Represented by
VENARD, RINTOUL and McCONNELL
Chicago • New York • San Francisco
Los Angeles



NEW AND UPCOMING TV STATIONS



I. New stations on air*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw) ^{**} Visual	Antenna (ft) ^{***}	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET (000)	PERMITEE & MANAGER	REMARKS
ALEXANDRIA, La.	KALB-TV	5	1 Oct.	28	543	NBC	None	NFA	Alexandria Broadcasting Co. W. H. Allen, pres. Willard L. Cobb, gen. mgr. Marvin Rueben, com. mgr. Jesse Sexton, chief eng.	Waed
CARTHAGE, N. Y.	WCNY-TV	7	22 Oct.	180	720	ABC, CBS	None	NFA	The Brockway Co. John B. Johnson, pres.-sec. Catherine Johnson, v.p.	Waed
MILWAUKEE, Wis.	WTVW	12	27 Oct.	37	300	ABC, Du M	WCAN-TV, WOKY-TV, WTMJ-TV	696 vhf	Milwaukee Area Telecasting Corp. Paul A. Pratt, pres. Loren E. Thurwachter, v.p. J. Martin Klotsche, v.p. Maswell H. Herriott, sec. Ro'ando F. Gran, gen. mgr. Thomas E. Allen, sjs. mgr.	Petry
SIOUX CITY, Iowa	KTIV	4	19 Oct.	51	770	NBC	KVTV	113 vhf	Dietrich Dirks, pres., gen. mgr. & film buyer Gene Flaherty, v.p. Al Smith, chief eng.	Hollings
WATERTOWN, N. Y.	See Carthage									
WAUSAU, Wis.	WSAU-TV	7	17 Oct.	92	728	CBS	None	NFA	Wisconsin Valley Tv Corp. John C. Sturtevant, pres. George T. Frechette, gen. mgr. Richard D. Dudley, com. mgr. James Harelson, pgm. dir. & film buyer Roland Richardt, chief eng.	Meeker
WICHITA, Kan.	KAKE-TV	10	16 Oct.	316	1,030	ABC	KEDD	124 vhf	KAKE-TV, Inc. Mark H. Adams, pres. Martin Umansky, gen. mgr.-com. mgr. John Q. Qulgley, oper. mgr. Harold H. Newby, chief eng. Jack Miller, prom. mgr. Don Waldron, regional sjs. mgr.	Hollings

II. New construction permits*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	ON-AIR TARGET	ERP (kw) ^{**} Visual	Antenna (ft) ^{***}	STATIONS ON AIR	SETS IN MARKET (000)	PERMITEE & MANAGER	REMARKS
SACRAMENTO, Cal.	KBET-TV	10	29 Sept.		316	1,618	KCCC-TV	106 uhf	Sacramento Telecasters Inc. William P. Wright, pres. John Schacht, v.p. Henry Flechert, sec.	
VISALIA, Cal.	KAKI		6 Oct.		23	310	None	NFA	Sequoia Telecasting Co. Irving V. Willat, sole owner	

III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw) ^{**} Visual	Antenna (ft) ^{***}	TV STATIONS IN MARKET	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	AM AFFILIATE	APPLICANT
LEWISTON, Idaho	3	7 Oct.	1½ kw	1,107 ft.	None	\$102,605	\$120,000	None	Lewiston TV Co. Thomas C. Bostic, J. B. Watkinson, Frank E. Mitchell. (Applicant owns AM-TV, Yakima KWIE, Kennewick Wash.)
LUFKIN, Tex.	9	13 Oct.	11 kw	670 ft.	None	\$133,554	\$75,000	KTRE	Forest Capital Best R. W. Wortham, Jr. pres. E. L. Kurth, Sr.
MAYAGUEZ, P.R.	3	14 Oct.	1½ kw	350 ft.	None	\$133,977	\$28,000	WAPA	Jose Ramon Quiles sole applicant

BOX SCORE

U. S. stations on air, incl. Honolulu and Alaska (31)
Oct. '51
Markets covered

410
249

Post-freeze c.p.'s granted (excluding 31 educational grants;
22 Oct. '51)
Grantees on air

571
302

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

31,271,000
66%

*Both new c.p.'s and stations going on the air listed here are those which occurred between 9 Oct. and 22 Oct. or on which information could be obtained in that period. Stations are considered to be on the air when commercial operation starts. **Effective radiated power. Aural power usually is one half the visual power. ***Antenna height above average terrain (not above ground). †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 based on homes with sets and

§Sets in tv coverage areas are considered approximately. ¶In most cases, the representative radio station which is granted a c.p. also represents the new tv operation. Since at present it is generally too early to confirm tv representatives 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. ††This number includes grants to permittees who have since surrendered their c.p.'s or who had them voided by FCC.

KPRC-TV
H O U S T O N

FIRST

W I T H

469 Years

OF TV EXPERIENCE

To be first and STAY first requires EXPERIENCE. KPRC-TV has it . . . 469 years of it! A staff of 127 people (many of them with the station since it telecast Houston's first program in 1949) keeps KPRC-TV first. They maintain KPRC-TV's excellence in performance and market-wise programming. They make KPRC-TV the best buy in the Gulf Coast area . . . morning, afternoon, evening . . . all the time, day after day, and year after year.

**aggregate TV experience total*

YOUR BEST COST-PER-THOUSAND BUY!

KPRC-TV

Channel

2

JACK HARRIS, Vice President
and General Manager
Nationally Represented By
EDWARD PETRY & CO.

FIRST in the South's First Million Metropolitan Market!

SPONSOR-TELEPULSE ratings of top s

Chart covers half-hour syndicated film

Rank new	Past rank	Top 10 shows in 10 or more markets Period 7-13 September 1954 TITLE, SYNDICATOR, PRODUCER, SHOW TYPE	Average rating	7-STATION MARKETS		5-STA- TION MAR- KET	4-STATION MARKETS					3-STATION MARKETS				
				N.Y.	L.A.		Boston	Chi.	Mpls.	Seattle	Wash.	Atlanta	Balt.	Buffala	C.	
1		City Detective , MCA, Revue Prod. (D)	21.2		8.4		20.3		22.0	25.3		14.0		13		
					knxt 10:30pm		wbzt tv 10:30pm		wcco tv 9:00pm	king tv 4:30pm		wmar tv 11:00pm		wbzt tv 8:00pm		
2	1	I Led Three Lives , Ziv (D)	21.1	12.3	16.1	20.3	14.8	13.0	27.5	9.8	13.2	10.8	16.0	26.8	23	
				wrea tv 10:30pm	kttv 8:30pm	kron tv 10:30pm	wnac tv 7:00pm	wgn tv 9:30pm	kstn tv 8:30pm	king tv 9:30pm	wrc tv 10:30pm	wlv a 9:00pm	wbal tv 10:30pm	wben tv 9:30pm	7	
3	3	Badge 714 , NBC Film (D)	21.0		17.7	26.8	14.3	21.2	22.3	24.3	16.9	17.3	21.0	26.5	13	
					kttv 7:30pm	kplx 0:00pm	wnac tv 6:30pm	wgn tv 8:00pm	kstp tv 8:30pm	king tv 9:30pm	wrc tv 7:00pm	wlv a 8:30pm	wbal tv 8:30pm	wgr tv 10:30pm	8	
4	2	Mr. District Attorney , Ziv (A)	20.4	4.4	7.9	15.3	18.8	17.2	29.0	21.5	9.0	15.3	10.3	20.8	23	
				wabc tv 10:30pm	knxt 10:00pm	kron tv 10:30pm	wnac tv 10:30pm	wbkb 9:30pm	kstp tv 9:30pm	king tv 7:00pm	wmal tv 10:00pm	wsh tv 10:30pm	wbal tv 10:30pm	wgr tv 7:00pm	9	
5	4	Racket Squad , ABC Film, Showcase (D)	18.6	6.9	6.6	17.0		24.2	21.3	21.3	9.5	21.0				
				wabc tv 10:30pm	kabc tv 10:00pm	kgo tv 9:30pm		wgn tv 8:30pm	wcco tv 10:00pm	king tv 9:00pm	wmal tv 10:30pm	wsh tv 10:00pm				
6		Amos 'n' Andy , CBS Film (C)	18.1	5.7	11.7	15.8				27.0	7.5		11.5	20.5		
				wbs tv 5:30pm	knxt 8:00pm	kpix 7:30pm				komo tv 7:30pm	wtop tv 7:00pm		waam 10:30pm	wgr tv 7:00pm		
7	6	Liberace , Guild Films (Mu.)	17.4	3.8	8.9	23.8	17.0	18.9	17.3			7.8	8.3	16.5		
				wpix 7:30pm	keop 7:30pm	kplx 9:30pm	wbzt tv 3:00pm	wgn tv 9:30pm	wcco tv 8:30pm			wlv a 7:00pm	wbal tv 7:00pm	wgr tv 6:50pm		
8	7	Foreign Intrigue , JWT, Shel. Reynolds (A)	17.1	5.4	8.1	12.8	18.5		20.0		9.9			22.0		
				wrea tv 7:00pm	krca 10:00pm	kgo tv 8:30pm	wbzt tv 10:30pm		kstp tv 8:30pm		wrc tv 10:30pm			wgr tv 10:30pm		
9	4	Favorite Story , Ziv (D)	15.8	9.3	10.2	10.8	1.3	10.8	19.8	19.0	8.7	11.3		12.0	13	
				wrea tv 10:30pm	kttv 9:00pm	kron tv 7:00pm	wjar tv 10:00pm	wbnq 9:30pm	wcco tv 9:00pm	king tv 8:00pm	wtop tv 10:30pm	waga tv 10:00pm		wben tv 11:30pm	8	
10	9	Kit Carson , MCA, Revue Prod. (W)	15.6		9.4	15.5	13.3			23.3		17.3	10.3			
					kabc tv 7:30pm	kron tv 4:00pm	wnac tv 6:00pm			king tv 6:00pm		wlv a 4:00pm	wmar tv 6:00pm			
Rank new		Past rank		Top 10 shows in 4 to 9 markets												
1	9	Counterpoint , United Tv, Bing Crosby (D)	15.0		3.6	17.0								3.5		
					wabd 7:30pm	kron tv 10:30pm								wbuf tv 10:30pm		
2	2	Inner Sanctum , NBC Film (D)	14.7	3.0	9.3	15.5		10.0	9.8	12.8						
				wor tv 9:30pm	kttv 9:00pm	kron tv 10:30pm		wbnq 10:00pm	wton tv 10:00pm	komo tv 10:00pm						
3	10	Cowboy G-Men , Flamingo, H. B. Donovan (W)	13.9					9.2	11.5				10.8	18		
								wbkb 6:00pm	wcco tv 2:00pm				waam 6:00pm	wrc tv 7:00pm		
4	5	Famous Playhouse , MCA, Revue Prod. (D)	13.3									4.2	7.3	4.0		
												wtop tv 5:30pm	waga tv 10:00pm	wmar tv 11:15pm		
5	6	Colonel March , Official Films, Panda Prod. (D)	13.2	2.6		11.5				17.3	5.9			9.8		
				wabc tv 9:30pm		kron tv 10:00pm				king tv 9:30pm	wtop tv 6:15pm			wbal tv 10:30pm		
6		I'm the Law , MCA (D)	13.1		8.2					11.0						
					ktla 8:30pm					wton tv 10:00pm						
7		Gene Antry , CBS Film (W)	11.4		5.4			12.1		20.0	8.2					
					knxt 5:30pm			wbbm tv 5:30pm		king tv 6:00pm	wtop tv 7:00pm					
8		Your Tr Theatre , Ziv (D)	10.8		2.7	12.3		4.2				8.5		15		
					keop 7:30pm	kgo tv 7:00pm		wgn tv 9:30pm			wrc tv 7:00pm			wrc tv 10:00pm		
9		Duffy's Tavern , MPTv (C)	10.2	5.6	3.9					15.8	11.5					
				wrea tv 7:00pm	kila 8:00pm					king tv 7:00pm	wtop tv 8:30pm					
10		Joe Palooka Story , Guild Films (A)	10.0	3.4		9.3				15.5	19.3	7.2				
				wabd 7:00pm		kplx 5:30pm				wcco tv 8:00pm	komo tv 5:00pm	wrc tv 5:30pm				

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Mu) musical; (W) Western. Films listed are syndicated, half hour length telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film not broadcast in this market 7-13 September. While network shows are fairly

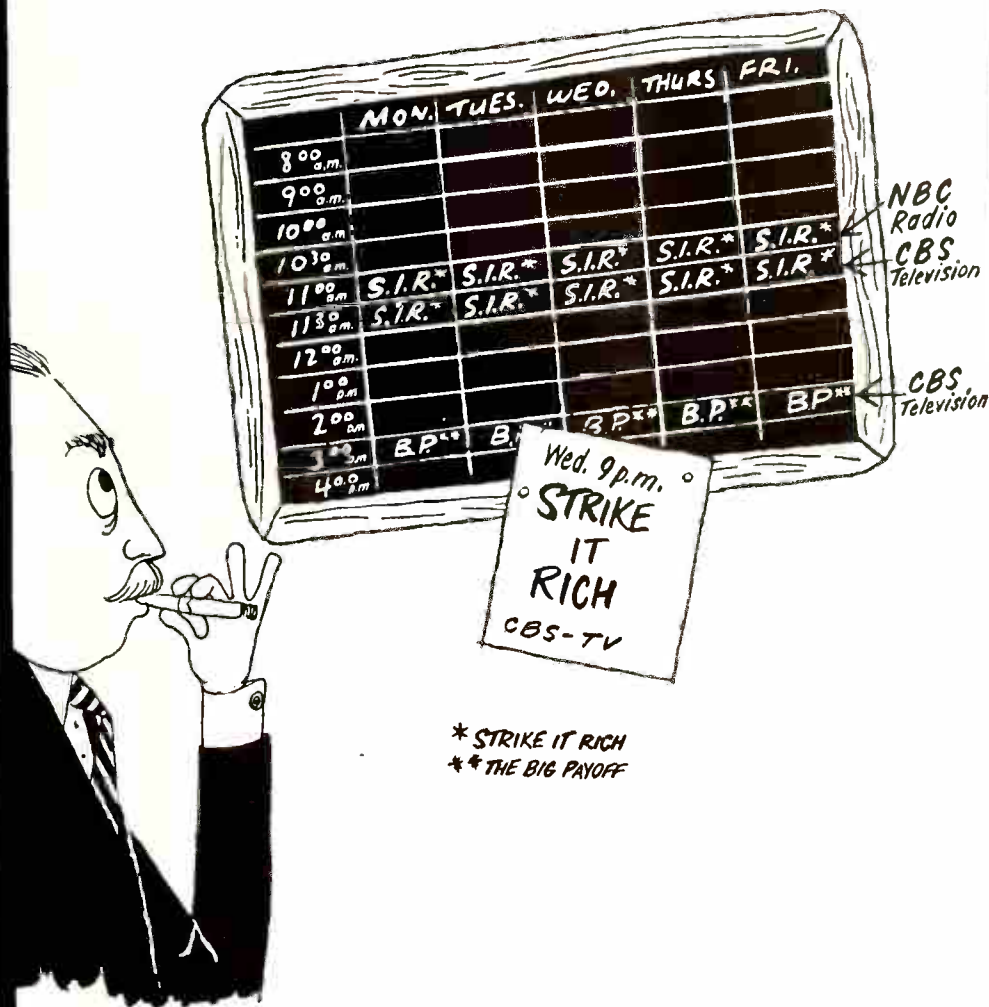
stable from one month to another in the markets in which they are shown, this is much less extent with syndicated shows. This should be borne in mind when analyzing trends from one month to another in this chart. *Refers to last month's chart. If rank was not rated at all in last chart or was in other than top 10. Classification etc to

Shows

made for tv

1-STATION MARKETS				2-STATION MARKETS			
City	St. L.	Phila.	Milw'kee	Birm.	Charlotte	Dayton	New. Or.
8				44.8	18.5		
k-tv				wbtv	wlv-d		
8:30pm				8:30pm	8:30pm		
3	39.0	10.2	20.3	25.0	45.0	22.8	39.8
-tv	wtmj-tv	wcau-tv	ksd-tv	wabt	wbtv	whio-tv	wdsu-tv
8:00pm	7:00pm	10:00pm	10:00pm	8:30pm	9:00pm	8:00pm	9:30pm
8	14.8	13.3	25.3	26.3	49.3	16.8	
tv	wcan-tv	wcau-tv	ksd-tv	wbre-tv	wbtv	wlv-d	
9:30pm	7:00pm	9:30pm	9:30pm	9:00pm	9:00pm	6:00pm	
0	33.0	9.5	23.0	25.0	36.8	23.0	42.5
-tv	wtmj-tv	wptz	ksd-tv	wbre-tv	wbtv	wlv-d	wdsu-tv
9:30pm	9:30pm	10:00pm	10:00pm	8:30pm	7:00pm	9:30pm	7:00pm
5	30.3	10.5	23.3				
t	wtmj-tv	wfl-tv	kwk-tv				
9:30pm	10:00pm	9:30pm	9:30pm				
8							46.3
-tv							wdsu-tv
8:00pm							8:30pm
8	25.0		22.0	21.5			42.8
j-tv	wtmj-tv		ksd-tv	wabt			wdsu-tv
10:00pm	7:00pm		9:30pm	8:00pm			9:30pm
8		9.7		22.8			43.0
k-tv		wcau-tv		wbre-tv			wdsu-tv
8:00pm		7:00pm		8:30pm			9:30pm
8			26.5	41.8	7.5	41.3	
tv			ksd-tv	wbtv	whio-tv	wdsu-tv	
8:00pm			9:30pm	9:30pm	6:00pm	9:30pm	
3	12.8	21.5	18.8	25.8	14.3		
tv	wptz	ksd-tv	wabt	wbtv	wlv-d		
8:00pm	6:30pm	5:00pm	6:00pm	5:30pm	5:00pm		
							30.5
							wdsu-tv
							10:00pm
							42.5
							wdsu-tv
							9:30pm
8.3	12.3		21.0		24.8		
bk-tv	wtmj-tv		ksd-tv		wbtv		
3:00pm	9:30pm		4:30pm		5:00pm		
7.0				15.0	32.5		
tv				wabt	wbtv		
3:00pm				6:30pm	10:15pm		
6.0	29.5						
tv	wtmj-tv						
3:00pm	8:30pm						
							22.3
							wbre-tv
							8:30pm
			17.3		10.3		
			ksd-tv		whio-tv		
			10:00pm		11:00pm		
			11.3		4.0		
			wcan-tv		ksd-tv		
			7:00pm		5:30pm		
							7.3
							kwk-tv
							5:30pm

97 words about TV and radio programming



* STRIKE IT RICH
** THE BIG PAYOFF

One of the industry's top executives recently called this fact to our attention: With 16 half-hour time slots per week — more than any other independent producer — Walt Frammer Productions is currently holding down first place on the TV-radio scorecard. Yes, 16 half-hours weekly — and more coming! That's where you enter the picture. 12 additional Frammer packages — each with the stamp of potential success — are just about ready to be wrapped up and sold. If you're shopping around for a sales-effective format, give us a call. Today — right now — is the very best time!

walt frammer productions

1150 AVENUE OF THE AMERICAS
NEW YORK 36, N. Y. • OXFORD 7-3322

In market is Pulse's own. Pulse determines number by measurement stations are actually received by homes in the metropolitan given market even though station itself may be outside metro- area of the market.

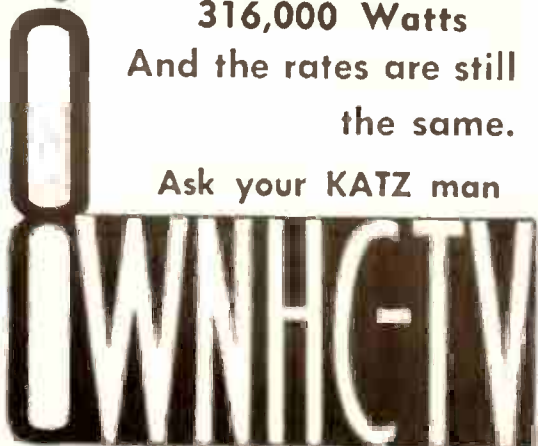


"All right,
Connecticut,
WNHC-TV'S
got you covered.
They have
great management—
great programs,
and now they are
loaded with power.
So buying WNHC-TV
is no shot
in the dark.
You can't miss!"

REGGIE SCHUEBEL
President
REGGIE SCHUEBEL, INC.

BIGGER THAN EVER
316,000 Watts
And the rates are still
the same.

Ask your KATZ man



CONNECTICUT'S
Channel 8



agency profile

Sy J. Frolick

Fletcher D. Richards, New York
Director of the Tv-Radio Commercials Department

"You can never tell what 'real-life drama' you'll run into as a tv commercials director." Sy Frolick, head of the tv and radio commercials department at Fletcher D. Richards, told SPONSOR kiddingly.

He was referring to a Koylon mattress commercial which ran on Dave Garroway's *Today* over NBC TV last year. It used one of tv's biggest props to date, a steam roller.

"One of the copy themes of this U. S. Rubber product is the fact that there's no matting down of the foam rubber in the mattress," Frolick explained. "No matter how heavy the one who sleeps on it, the mattress stays four inches thick. We decided to prove this.

"Well, first we rented a steam roller so we could do the commercial right outside the windows of Garroway's studio.

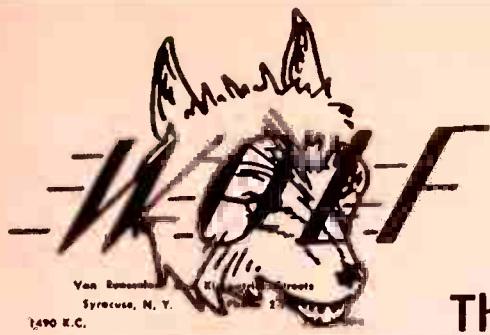
"At 5:00 a.m. we were all on hand to watch Jack Lescoulie, Garroway's announcer, practice driving the 'thing'."

Frolick paused dramatically to heighten the suspense. "The commercial went off beautifully, on one outside camera. Then a few minutes after the commercial Garroway drew back with fright. The studio audience gasped with horror. A blood-curdling shriek had come from the street. The street camera picked up the action: Our steam roller was moving down the street, ostensibly without a driver. Lescoulie had screamed. Tension was mounting. Two NBC studio men ran to pick it up . . . a flat life-size cutout of Lescoulie."

Of course, as Frolick points out, relatively few commercials lend themselves to such lively visual demonstration. As an old-timer in tv (he's in his mid-thirties), Frolick still remembers the "good old days" of experimentation in the mid-forties, "when not even the sponsor had a tv set." Experimentation today requires far more pre-testing at the storyboard stage. The results can nonetheless be unusual as in the case of the wordless documentary films his department produced for AMF's *Omnibus* participations.

Today tv accounts for an increasingly hefty percentage of the agency's \$17 million total billings. Among major Fletcher D. Richards air media advertisers are American Machine & Foundry Co., U. S. Rubber, Hathaway Curtains, Eastern Airlines, Kwip Dessert Topping, Waterman Pens, Dixon-Ticonderoga Pencils.

Frolick, who lives on Long Island with his wife and three kids, recently bought a second tv set for his home. "This keeps my youngsters out of mischief, and I can watch what I want to." ★★★

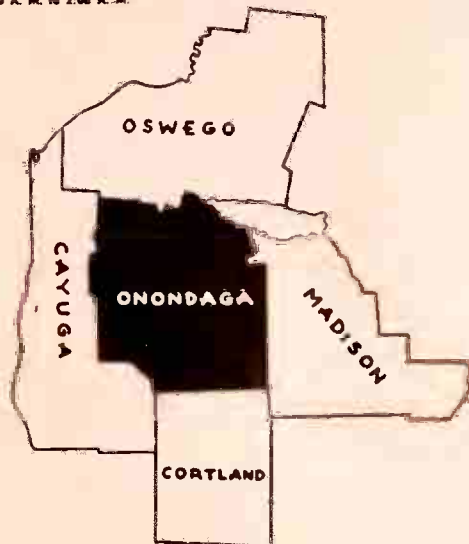


Van Buren
Syracuse, N. Y.
1490 K.C.
ON THE AIR — 6:00 A. M. to 2:00 A. M.

SYRACUSE AREA

- MARKET DATA
- RADIO LISTENING-
 - 3-year Comparison
 - Home
 - Automobile
 - Grocery Store
- WOLF PROGRAM SCHEDULE
- WOLF RATE CARD
- WOLF MAIL RESPONSE MAP

The Inside Story



"The Syracuse Area is advantageously situated at the intersection of the major traffic corridors of New York State. This five-county region is favored with extensive rail, water and highway transportation facilities and ready availability of both raw materials and a widely diversified supply of factory and farm products. It is highly industrialized, with more than one out of every three workers engaged in manufacturing. Industrial activity is largely concentrated in and around the Area's six cities, which are particularly noted for machinery and metal products. China, worsted fabrics and other consumer goods from the Area have a nationwide reputation.

"More than half of the Area's 571,000 residents live in cities which range in size from 11,000 inhabitants in Oneida to 220,000 in Syracuse, the fourth largest city in the State."

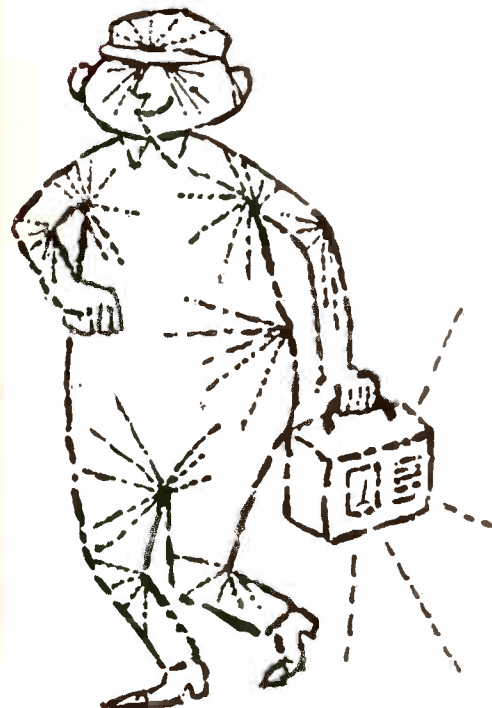
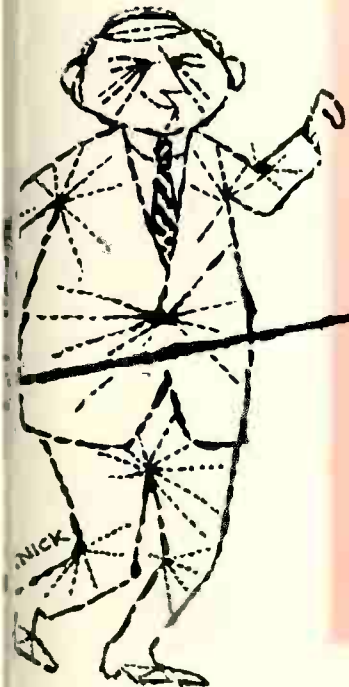
— New York State Department of Commerce

**NATIONAL SALES REPRESENTATIVES
THE WALKER COMPANY**

BOSTON
80 Boylston Street
Hubbard 2-4370

NEW YORK
347 Madison Avenue
Murray Hill 3-5830

CHICAGO
360 N. Michigan Avenue
Andover 3-5771



In Central New York

Who gets up early? When do office workers go to work?
 When do factory workers go to work? When do they start home?
 What months do they buy the most gasoline? What months do they buy the most beer?
 What months do they buy the most soft drinks? What percentage work in factories?
 What is the average weekly wage? Who listens to what radio when and many other questions.

Get the answers to all these questions by sending for your free copy of the "INSIDE STORY".

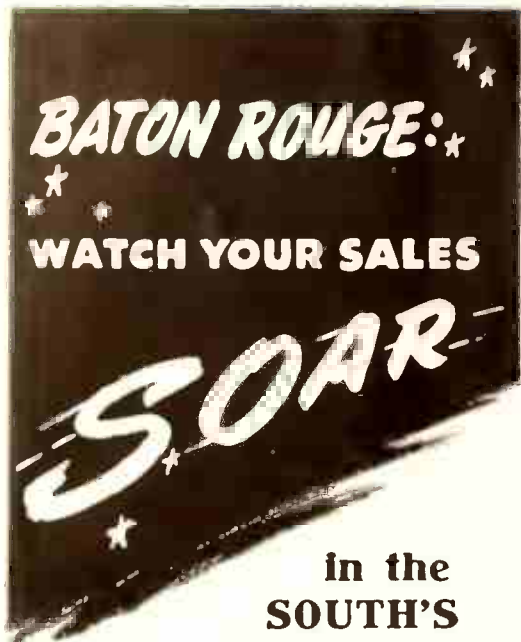
Sherm Marshall, Station WOLF, Syracuse 1, New York

Without cost or obligation, please send me the "INSIDE STORY".

Name _____

Address _____ Phone _____

City _____ State _____



in the SOUTH'S

fastest growing market!

POPULATION

1940 88,415
1953 197,000

RETAIL SALES

1940 ... \$ 20,251,000
1953 ... \$184,356,000*

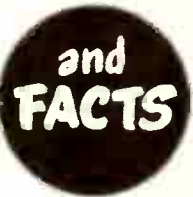


RANKS 92nd IN EFFECTIVE BUYING INCOME

HIGHEST PER CAPITA INCOME IN LOUISIANA

WORLD'S MOST COMPLETE OIL CENTER

CHEMICAL CENTER OF THE SOUTH
DEEP WATER PORT



To see your sales reach their greatest heights in this rich petro-chemical market, select WAFB-TV, the *only* TV station in Baton Rouge, with programs from all 4 networks, and our own highly-rated local shows.

Tom E. Gibbens
Vice Pres. & Gen. Mgr.

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

*East Baton Rouge Parish, Survey of Buying Power, 1954



Channel 28

BATON ROUGE, LA.

AGENCY AD LIBS



(Continued from page 10)

off into an acre of prefabricated forest, yet her voice still has the same presence as when she was within two feet of the camera.

In radio even when we were doing commercial epics of 15-seconds duration, we worked diligently to provide realistic levels and relevant presence without sacrificing quality or clarity. And when a dramatic script called for an actor to talk in a large empty hall, we heard his voice reverberate (thanks to echo chambers) and when the hall filled up (as per script) the tonal quality of his voice changed accordingly.

But now everybody is on mike at all times because the entire crew and production staff are so doggone wrapped up in visual antics: choreography and rear-screen projection, gobos and trick shots through gold fishbowls and keyholes. Our ear drums may well atrophy in accordance with La Marckism.

One of the many areas where an intelligent use of audio would be of real and frequent value to television is at the various transitions from show-to-commercial and the reversal of this: segue from commercial back to show again. So many of today's sponsored television vehicles, live or on film, make these vital changes in a way that is labored—abrupt, erude, jarring or tedious. Some dissolve too fast from the show so that the characters in the sales message become entangled with those in the program—to the utter confusion of viewer. This hurts the show and fouls up the copy as well. Other programs take far too long to get to the sponsor's message—a slow fade-out, a long hold on black and a slower fade-in. Such causes the whole program to appear sloppy and inept. Still others blithely come out of a tense moment in their drama and whip without so much as an optical into an animated jingle which is hardly fair to the sales message.

Yet how simply and easily music or a word or two would solve these problems. For audio can make transitions smooth as silk, logical as an abacus and, equally important, the right sound-treatment can lay out the welcome mat for the commercial that follows.

Audio ineptitude is, I suppose, little more than we can expect today. As one old time producer told me, the audio man in the studio is now pushed off to one side and left all by himself as if he had Bubonic. Nobody talks to him. No one cares about him. Which is precisely why tv sounds so bad.

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



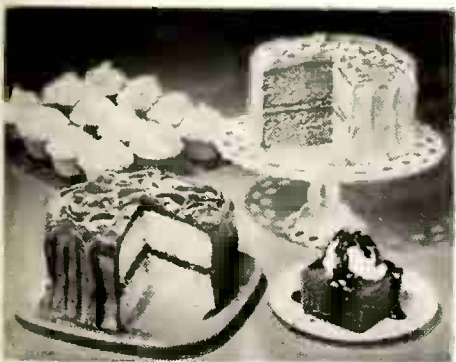
One of a truly novel series for Stopette by Sarra, this captivating commercial received a medal award at the current exhibition of the Art Directors Club of Chicago. Choreographer Dorothy Jarnac, in a dance of brilliant pantomime, enacts the quest of a girl who first selects, then rejects various types of deodorants until . . . she discovers Stopette! The narration and action of the dance are synchronized to convey a message of strong competitive "sell" to both eye and ear. Produced by Sarra, Inc. for Jules Montenier, Inc., through Earle Ludgin & Co.

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



Winner of an Award of Merit at the current exhibition of the Art Directors Club of Chicago is this delightful spot . . . one of a series by Sarra for Pet Milk. Live action photography of a typical "pin-up baby" captures the eye and the heart as the narrator tells how Pet Milk helps make baby's bones strong and sound. The appealing and effective sell ends with a wonderful shot of baby happily drinking Pet Milk while holding the bottle with hands and feet. Produced by Sarra for Pet Milk Co. through Gardner Advertising.

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



Here's another Award of Merit winner at the Art Directors Club of Chicago exhibition. One of a series by Sarra for Duncan Hines Cake Mix, it tells how any modern housewife can bake an old-fashioned cake without old-fashioned fuss and bother. Live action photography and accompanying narration highlight the freshness and quality of the product. Mr. Duncan Hines, himself, inspires confidence in the product with a few well-chosen words. A mouth watering shot of a freshly baked cake proves the perfect finish to this smooth and powerful commercial. Produced by Sarra for Nebraska Consolidated Mills Co. through Gardner Advertising.

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



In every Sarra commercial, the viewer sees Sarra's own Vide-o-riginal prints, made in Sarra's laboratories. To make sure of brilliant home reception from every print made of its TV productions, SARRA has its own specially equipped and staffed laboratory for processing TV film. Here SARRA's Vide-o-riginal prints are custom-made. These duplicates faithfully reproduce the sparkle and clarity which twenty years of experience in advertising production put into the original film. Thus the advertiser is assured that every time, on every screen, his commercial will give a fine performance.

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

SPONSOR: Jordon Jewelers

AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor himself appeared on KATV to read a one-minute announcement about his store's sixth anniversary sale. The first announcement was telecast Sunday night; by Thursday he had counted some 500 sales attributable to the commercial. That night he again appeared on camera reading his announcement and the next day, he said, was the heaviest business day in his store's entire six years. Total business resulting from the two announcements—which had cost \$112—was about \$3,500.*

KATV, Sioux City

PROGRAM: Announcements

TV results

GARDEN HOSE

SPONSOR: Savemore Drug Stores AGENCY: Mark Schreiber

CAPSULE CASE HISTORY: *The sponsor is a chain of 10 drug stores. The firm ordered one-minute participations on Wednesday nights in Academy Theatre. One recent offer was that of garden hose at \$2.49 for 50 feet and soil soakers for 99c. For an expenditure of \$79.50, the stores reported a dollar volume of more than \$2,000 in retail sales on the two items. "Naturally, with this kind of a story," the agency told KOA-TV, "we have requested additional spots on Academy Theatre. . . ."*

KOA-TV, Denver PROGRAM: Participations in Academy Theatre

SUPER MARKET

SPONSOR: Piggly-Wiggly

AGENCY: Direct

CAPSULE CASE HISTORY: *Piggly-Wiggly is a large chain of super markets, backs up all its merchandising in Rockford with Class A announcements (52-time rate; \$54 each). The commercials show merchandise displays and meats before a live camera. The sponsor told WREX-TV that, "We are sold on the consumer impact of WREX-TV. We find that the products advertised by you move from our shelves faster than others." Sponsor's technique is a regular schedule of announcements which is augmented with extra announcements when a special sale is planned.*

WREX-TV, Rockford, Ill.

PROGRAM: Announcements

SPONSOR: Walker Motor Sales

AGENCY: Murphy & I

CAPSULE CASE HISTORY: *The Walker Motor Sales Co. of Dayton says it's the Midwest's largest Lincoln Mercury dealer. This summer the dealer signed for weeks' worth of The Bill Bailey Show in a half-hour nighttime slot at a cost of \$680 per show. A "typical example of the show's success, said the dealer, was a used car advertised on the program; its price tag read \$1,295. The car was shown just once on the program. Fifteen minutes after the Walker Motor's showrooms were opened the next morning, the car was sold.*

WLW-D, Dayton

PROGRAM: Bill Bailey Show

PRE-FAB HOUSES

SPONSOR: William Bolin

AGENCY: Dir

CAPSULE CASE HISTORY: *The sponsor is a dealer Northern prefabricated houses in the \$6,-10,000 category. As a test, he bought one one-minute participation Ringside With the Rasslers (Wednesdays, 8:30-9 p.m.) which cost \$40. It resulted in 21 letter requests for a 25c booklet which was offered, plus 31 telephone inquiries. As a direct result of the single announcement one house was sold and at SPONSOR's presstime three other sales were about to be closed. (WTRI, incidentally is a uhf station.)*

WTRI, Albany

PROGRAM: Ringside with the Rasslers

HARDWARE

SPONSOR: Davis Home & Auto Supply

AGENCY: Dir

CAPSULE CASE HISTORY: *This account purchased 20 announcements promoting a special sale to run over a week's time. The announcements started Tuesday evening and by Saturday noon—after only nine had run—the entire stock of merchandise ear-marked for the promotion had been sold. The sponsor reports that there were many calls for merchandise after the supply was exhausted. "A retail stock amounting to \$2,000 was sold in three-and-a-half days," the sponsor said. "at a cost of \$378."*

KFEQ-TV, St. Joseph, Mo.

PROGRAM: Announcements

TOYS

SPONSOR: Cohn Bros. Furniture Co.

AGENCY: Earl He

CAPSULE CASE HISTORY: *This furniture dealer bought one participation daily in the Toymaker show (4:30-5:00 p.m. weekdays) for one week. As a result, the store's toy business was almost twice the volume of the same week a year ago. In addition, despite the fact that the furniture industry in general experienced a 15% drop, Cohn's furniture business that week was 15% greater than the previous year. In a letter to KPTV which outlined results he got for \$300, Cohn said: "We have finally found an advertising medium second to none. . . ."*

KPTV, Portland

PROGRAM: The Toymaker

The BIG TOP in Kansas City! . . .

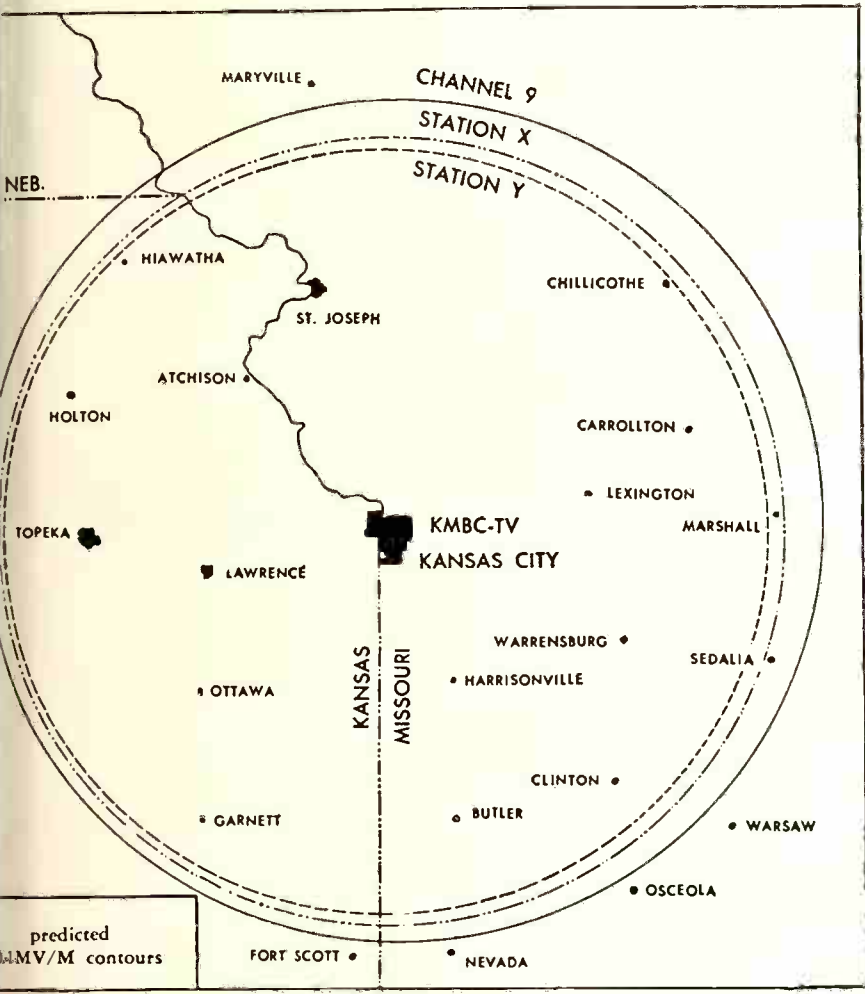
KMBC-TV TALL TOWER Will Soon Be In Operation

EQUIPPED FOR RCA COLOR TRANSMISSION

1,079-foot tower - - - 316,000-watts power

KMBC-TV will out-tower, out-power and out-perform every television facility in the Kansas City market. With a 1,025-foot tower—1,079 feet above average terrain and 1,946 feet above sea level—and with 316,000 watts maximum power, Channel 9 is the undisputed BIG

TOP TV Station in the Heart of America. The predicted 0.1 mv/m coverage map below, prepared by consulting engineer A. Earl Cul-lum, Jr., shows how KMBC-TV dominates the Kansas City market—a market offering close to one-half million TV homes!

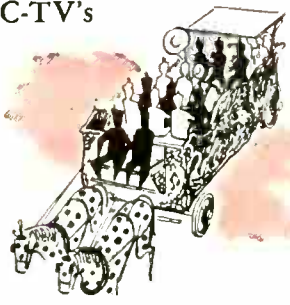


BIGgest power
TOPmost tower

With its tall tower and full power, KMBC-TV brings an entirely new value to television advertising in the Heart of America. No other Kansas City station gives you the unbeatable advantage of mass coverage *plus* the audience-holding programming of CBS-TV . . . the nation's leading network . . . combined with KMBC-TV's own great local shows.

Get on the CHANNEL 9 Bandwagon NOW!

Contact KMBC-TV or your Free & Peters Colonel for choice availabilities.



Kansas City's Most Powerful TV Station
Basic Affiliate—CBS-TV



ONE OF AMERICA'S GREATEST BROADCASTING INSTITUTIONS—Here Channel 9 (and Radio Stations KMBC-KFRM) originate some of the most ambitious local programming seen and heard in the Heart of America. TV facilities include 15-set TV studios, a 2600-seat theater, both RCA and Dumont studio camera chains, RCA film cameras, telops, telejectors, film projectors, rear-vision slide projector, spacious client viewing room and two complete sets of remote equipment. Color telecasts can be handled from the new RCA 316,000-watt transmitter.

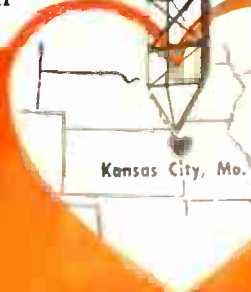
KMBC-TV

The BIG TOP Station in the Heart of America

Don Davis, Vice President John T. Schilling, Vice President and General Manager George Higgins, Vice President and Sales Manager

and in Radio it's KMBC, Kansas City, Missouri

KFRM for the State of Kansas



KTVU

HALF A MILLION WATTS FROM HALF A MILE IN THE SKY

Channel 36

gives grade A coverage of

SACRAMENTO

STOCKTON

and

MODESTO, CALIFORNIA

A market area of over a million people with over 112,000 UHF television homes

525,000 watts of ON THE AIR power

affiliated with

NBC-TV

with the best of live network

KTVU

36 NBC-TV

Represented by **GEORGE P. HOLLINGBERY COMPANY**

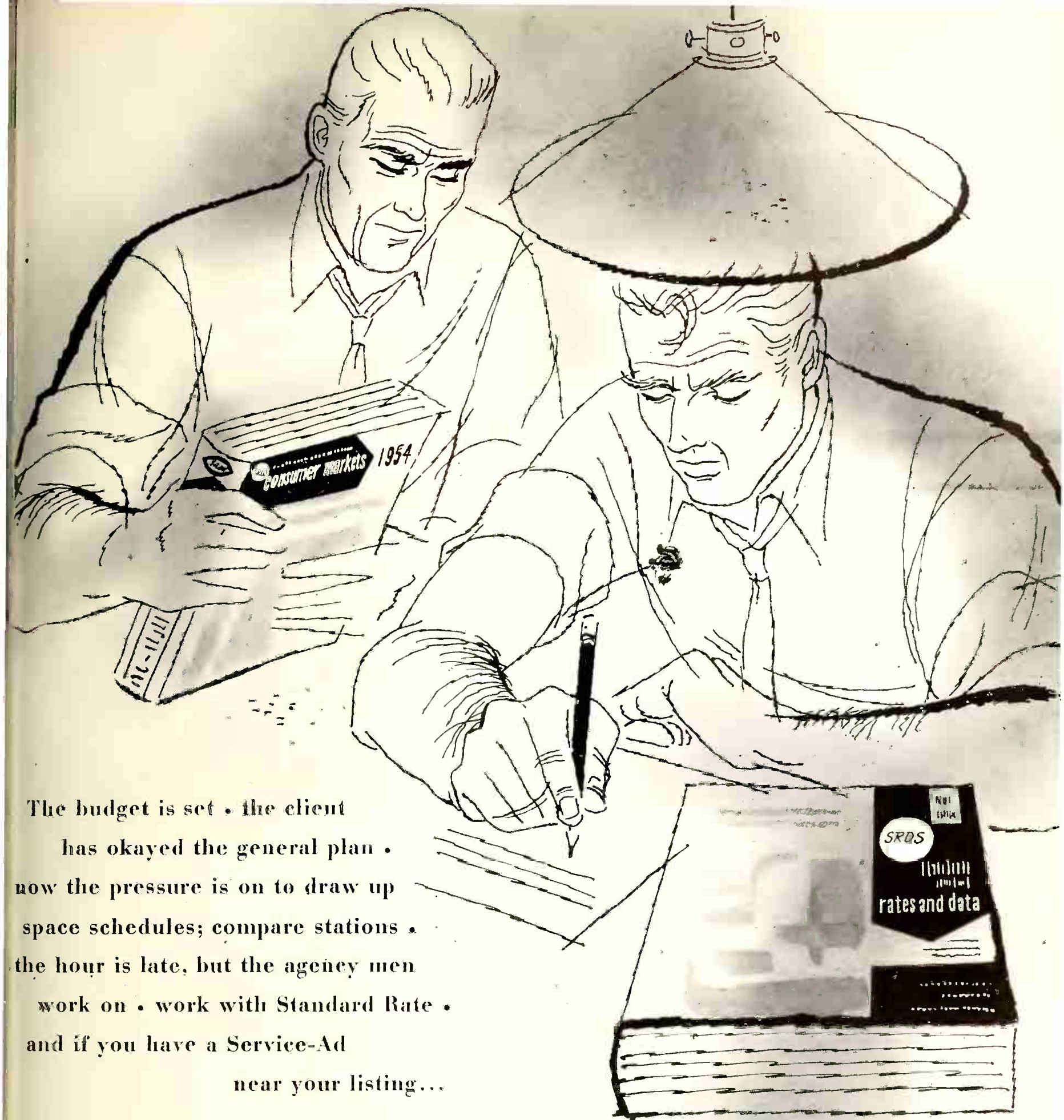
THE NATION'S MOST POWERFUL TELEVISION STATION

Table with columns for days of the week (SUNDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, SATURDAY) and radio networks (ABC, CBS, MBS, NBC, etc.). Each cell contains program titles and times.

Advertisement for WBSN radio featuring a cartoon character holding a sign that says 'LOYAL?' and 'HELL, YES!!'. Text includes 'Sponsors listed alphabetically with agency and time on air' and 'CBS for CENTRAL OHIO'.

Table listing sponsors and their air times, organized alphabetically by agency. Includes names like 'A. E. Slater', 'Adair', 'Alden', etc., and their respective broadcast times.

Advertisement for WBSN radio with the text 'WBSN radio COLUMBUS, OHIO' and 'ASK JOHN BLAIR'.



The budget is set • the client
has okayed the general plan •
now the pressure is on to draw up
space schedules; compare stations •
the hour is late, but the agency men
work on • work with Standard Rate •
and if you have a Service-Ad
near your listing...

you are there

For the full story on the values 1.161 media get from their Service-Ads, see Standard Rate's own Service-Ad in the front of any edition of SRDS; or call a Standard Rate Service-Salesman.
N. Y. C.—Murray Hill 9-6620 • CHI.—Hollycourt 5-2400 • L. A.—Dunkirk 2-8576

Note: Six years of continuous research among buyers and users of space and time has revealed that one of the most welcome uses of Service-Ads comes at those times account executives or media men are working nights or weekends, planning new campaigns or adjusting current ones.

SPONSOR Asks...

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

**What advantages and disadvantages—if any—have
you found in alternate-week tv sponsorship**



THE PICKED PANEL ANSWERS OPENS TV TO MORE ADVERTISERS

By Peter A. Krug

Director of Radio and Tv
Calkins & Holden, N. Y.



Our agency handles two effective tv alternate-week sponsorships: The Prudential Insurance Company's support of *You Are There* (CBS TV) which it shares with the Electric Companies Advertising Program, and the Marcal Paper Products' sponsorship of *I Led Three Lives*, locally on WABC-TV, also bankrolled by Ronzoni.

Prudential has been sponsoring *You Are There* for some two years now, and is very happy with the results. Prudential chose this historical drama show because it fitted their needs for a high-quality prestige show not subject to controversy. In it, there is no cross-plugging; there is merely a billboarding of the next-week sponsorship.

The major disadvantage of alternate-week sponsorship occurs on the network level with the problem of finding a market lineup which will suit both sponsors. This problem has come up with Prudential and ECAP. Prudential, for instance, wants to cover markets in which ECAP is not interested, needs many more stations than ECAP. So what they do is go into these additional cities with delayed broadcasts of the program via kinescope. Prudential covers perhaps one-third of its total markets in this way.

Compatibility between the dual sponsors in an alternate-week arrangement is therefore much to be desired. For instance, Marcal Paper's sponsorship of *I Led Three Lives* with Ronzoni, though on a local level, is an example of near-perfect compatibility between two sponsors: Both products have the same distribution; both lines are advertised in the same general areas; promotion efforts are directed to the same channels. In this instance, there is a one-minute cross-plug in each program for the other sponsor.

The over-all advantage of alternate-week advertising is obvious: It opens tv's doors to advertisers with modest budgets, makes it possible for them to tie in with a bigger and better show than they could otherwise afford, enables them to stretch their advertising cycle over a longer period of time. An advertiser who keeps his eyes open for availabilities can often jump in and the next day find himself riding along with a top-notch property.

Sometimes a show is more closely identified with one of its alternate sponsors than the other. If sponsor identification is low for either of the advertisers, that is generally the fault of the sponsor and his commercial approach—not the program (length of sponsorship is often a factor here).

Types of alternate-week sponsors and time-slot locations sometimes call for some tricky juggling and shifting. For instance, NBC TV on Wednesday night carries, back to back, *This Is Your Life*, sponsored by P&G and Hazel Bishop, and *Big Town*, sponsored by Lever Brothers and A. C. Spark Plug (new in the game). In this case, great care is taken not to have the two "soap" sponsors on the same night.

CROSS-PLUG IMPORTANT

By Donald E. Tomkins

Director of Tv and Radio
Grant Advertising, New York



Whether a sponsor uses a program every week or alternate weeks is not as important as other factors which enter into his sponsorship: What is his budget? What audience does he want to reach? What type of program would be best suited to his product? If a sponsor is using a program five times a week and is reaching the wrong audience, he is doing himself less good than

58 alternate-week clients

Here's a quick rundown on alternate-week network tv sponsorship: There are 28 such programs sponsored on this basis in the evening hours. Of these, 23 are half-hour stanzas, five are hour-long shows. All the programs are shared by two alternate-week sponsors, except for two of the hour-length vehicles which have three sponsors each. This makes a total of 58 sponsors, each of which bankrolls at least a half-hour stanza every other week. (These figures are taken from SPONSOR's Tv Comparagraph which appears every other issue.)

he would reaching a better audience every other week. For instance, you may be selling a product that not many people can afford to buy, yet using a show which reaches a wide audience embracing all income groups. Your gross audience is large, yet are you reaching enough of the specific type of people you need?

Another important factor is the show type selected. For instance, I would never buy a dramatic show for an automotive account. Such a program is apt to make people tense, even unhappy, a state not conducive to the consideration of a major purchase. To sell Dodge, we have chosen programs likely to get our audience into a relaxed, cheerful frame of mind. On an alternate-week basis, we sponsor the Danny Thomas show Tuesday nights on ABC TV; weekly, we present *Break the Bank*, Sunday nights on the same network.

In Dodge's alternate-week sponsorship of Danny Thomas, we have a cross-plug in the other-week show which is sponsored by American Tobacco, and they have the same thing in ours. Since this enables us to make an every-week appearance, we feel this arrangement does carry good impact.

If such a cross-plug is used—in the form of a participation in the body of the other-week show—then alternate weeks are a good buy. If the sponsorship means that you are not in the alternate program, then it is my opinion that it does not carry the dollar-value week-to-week sponsorship would.

I would place alternate-week sponsorship of a program above every-week sharing of a show, say an hour long, with three or four other sponsors. I do not think that the participating segment arrangement in the same show carries good impact or "memorability" for a sponsor; too many sponsors within the program structure itself make it difficult for the show to be identified with any one. It is better, in my opinion, for a sponsor to back a shorter show all his own.

Alternate-week sponsorship with cross-plug identification is, I feel, far more effective than the newly-stylish one week in four for which some sponsors have contracted. On this latter basis, the show is not well identified with the product, though it may temporarily hypo sales as a result. If such is the case, it has acted merely as a

(Please turn to page 128)



Prosperous Prospectin'

IN THE
MOUNTAIN
WEST

KSL advertisers are digging up new customers every day in the Mountain West!

Why? Because the market is booming. Besides the fabulous uranium rush, *all* business is on the increase.

Salt Lake City, hub of this vast market, boasts a per capita income 13% over the national average... a "sales performance" 41% higher!*

Unearth new prospects — and sell more to your steady customers. Contact your nearest CBS Radio Spot Sales representative, or call

KSL Radio

Salt Lake City • CBS in the Mountain West

*SRDS Consumer Markets, 1954

H ow much should a station

Station managers tell us they seldom get a straight answer to this oft-asked question.

Yet today's strict insistence on economy in every phase of station operation demands that the question be answered.

Here is what we say when someone asks, "How much should a tv (or radio) station put into trade paper advertising?"

For three out of four stations the answer is, "not a red cent."

When you advertise in a radio/tv trade publication, you want to attract national business. You're pinpointing your message to account executives, ad managers, timebuyers. And you must have the ingredients that help you and your rep corner favorable impressions into sales.

With few exceptions, we advise that you reserve your production dollars for local use unless you have:

- (1) A national representative who will be stimulated and helped by your trade publication advertising.
- (2) A market so strong enough to convince national and regional buyers that your station is logical.
- (3) A station story that warrants consideration.

A network isn't essential, but it helps. Frequency and power aren't the whole answer, though they help, too. A few 250-watt independents have invested as much as 25% of their

S PONSOR *the magazine radio and tv advertiser*



in trade paper space

tional spot income in trade paper advertising and have achieved outstanding results.

As we mentioned earlier, three out of four stations have no business using national trade paper space.

If you're the one-out-of-four that should, SPONSOR recommends, on the basis of industry analysis, that you invest 4% to 6% of your total national spot income in this pinpointed form of advertising.

If you're right for trade paper advertising, you're right for SPONSOR. Here's why SPONSOR is your no. one trade paper choice:

1953-54 COMPARISONS OF BROADCAST TRADE PAPER READERSHIP

Publication	"I read"		"I read regularly"		"I read thoroughly"	
	1953	1954	1953	1954	1953	1954
SPONSOR	86%	86%	63%	68%	32%	42%
BROADCASTING	68%	77%	68%	58%	39%	31%
TELEVISION	53%	73%	56%	45%	20%	24%
VARIETY	55%	51%	52%	44%	29%	27%
RADIO DAILY	40%	40%	62%	43%	35%	32%
BILLBOARD	47%	44%	31%	22%	8%	16%

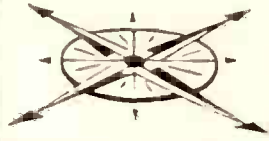
Base: Total Readership

1953 survey by CORE, 1954 survey by Alan C. Russell Marketing Research. Only agencies and advertisers surveyed; only broadcast publications at least one year at time of survey included; only Standard Advertising Register and National Advertising Register Agency List used as sources; 1100 questionnaires mailed and 245 returned.

USE

Want to know more about trade papers or SPONSOR? We're happy to oblige.

round-up



New NBC I.D. plan gives advertisers the full screen

Advertisers who use 10-second I.D.'s on NBC-represented tv stations will now be able to have the full screen for seven and three-quarter seconds.

NBC Spot Sales recently announced this new, optional method for handling shared I.D.'s on the tv stations it represents. Stations will use the full screen for two and three-quarter seconds for their call letters and channel numbers.

In the shared-screen 10-second I.D. the advertiser uses three-quarters of

the screen for his message, while the upper right one-quarter carries the station call letters and channel. This method is still available for sponsors who prefer it.

According to Thomas B. McFadden, director of NBC Spot Sales, the new plan is designed to cut costs for advertisers. Under the old method, it was necessary to print separate 10-second films with individual call letters of each station used. ★ ★ ★



Sponsor got part of screen with old plan (l.). Now he can use full screen most of time (r.).

Women's role in broadcasting discussed at AWRT meet

The New York State Chapter of AWRT (American Women in Radio and Television) met at the Park Sheraton Hotel in New York recently for a three-day conference to promote the organization as a medium of exchange of ideas and to increase women's opportunities in the broadcast industry. Hostess for the meeting was Nancy Craig, president of the New York City Chapter of AWRT.

Workshops, breakfast, luncheon and dinner meetings covered the following subjects: advertiser-station relations; internal management relations; your public relations; job hunting; educational and public service television; broadcast jobs open to women.

Guest speakers included: Judge Ben Irving Cooper, Chief Justice of the Court of Special Sessions, and New York State Commissioner of Commerce Harold Keller. ★ ★ ★

Building & Loan Assn. signs educational series

A contract for commercial sponsorship of an educational tv series was signed recently by Perpetual Building Assn. of Washington, D. C. and WRC-TV. The program, *District of Columbia Public School Series*, is produced jointly by WRC-TV and the Washington, D. C., public school system. It has been telecast for five years, is on 15 minutes daily.

Perpetual Building Assn. has signed for two days a week. Commercial messages on the show will point up thrift with examples from the lives of great Americans such as Benjamin Franklin and Andrew Carnegie. According to Edward C. Baltz, president of the building and loan association, the programs will not be interrupted by commercials.

Perpetual Building's agency is Kal. Ehrlich & Merrick, Washington, D. C. Account executive is Edward Hoetz. ★ ★ ★

WCPO reorganization affirms faith in radio

As an affirmation of faith in radio's vitality and future Mort C. Watters, vice president and general manager of WCPO Stations, has announced a reorganization of WCPO, Cincinnati, to strengthen its programming and policies.

Glenn C. Miller, national sales manager and assistant to the general manager, has been named station director of radio and tv; Pat Crafton, sales executive, is the new national sales director; John G. Sweeney has been named business manager, and Sid Barger is new director of film programming. Continuing in their present posts are Ed Weston, assistant general manager, and Earl Corbett, radio station director.

Says Watters, "Radio is very much alive, not competitive to newspapers, and, in its new form, not competitive to tv."

Watters said WCPO is out to win again the *Variety* award it received in 1949 and a show management award WCPO-TV received in 1950. ★ ★ ★

KMTV personalities conduct three-city tour for sponsor

Two KMTV, Omaha, television personalities have just returned from a three-city tour in Nebraska, on behalf of one of their sponsors, Alamito Dairy.

The tv stars, Lew Jeffrey (*Talent Sprouts*) and Rusty (*Circle 3 Ranch*) visited local grocery stores (see picture below), paraded through the



KMTV's Lew Jeffrey greets kids in grocery store

streets and put on shows in local auditoriums. Price of admission was an Alamito boxtop. (Agency: Holland, Holland & Goodsell, Omaha. ★ ★ ★

**Bank of America telecast
carried on 7 L.A. stations**

All seven Los Angeles stations carried the Bank of America *California* show, telecast Sunday, 17 October at 8:00 p.m. The show, telecast to commemorate the bank's fiftieth anniversary, was narrated by Thomas Mitchell, star of UTP's syndicated tv film show, *Mayor of the Town*.

The program reviewed the last 50 years of progress in California. Appearing on it were Jack Benny, Anna Maria Alberghetti, Paul Kelly, Ruth Hussey, James Gleason, John Carradine, Bonita Granville.

The one-hour production featured dances supervised by David Lichine. It was produced by Jack Denove and directed by Robert Stevenson. Larry Marcus scripted the show, and music was scored and conducted by Nelson Riddle. ★ ★ ★

**Rugby, anyone? KGO-TV
plugs 'minor' college sports**

KGO-TV, San Francisco, is helping convert football enthusiasts into Rugby fans.

Its new program series, *Sports Cavalcade*, is planned to popularize the so-called "minor" collegiate sports—gymnastics, swimming meets, tennis, Rugby, track and field meets. The 13-week series spotlights a different sport each Saturday afternoon from various area colleges.

To stimulate interest in the sports telecasts KGO-TV offered viewers a mimeographed digest of Rugby rules. In the pre-game period a Rugby expert diagramed formations and explained basic maneuvers to viewers. The university teams demonstrated the various formations while they were explained. ★ ★ ★

Briefly . . .

WSAZ-TV, Huntington, is opening new, modern tv studios in Charleston soon. The station will operate two independent tv studios originating programs for its own use. The new studios will be equipped with a modern tv control room and camera chain facilities, as well as rear-screen projection equipment.

* * *

New York University's fifth annual seminar on successful advertising agents
(Please turn to page 132)



NASSAU COUNTY
the heart of Long Island

★ ★ ★
BUYING INCOME PER FAMILY
\$7,582

4th AMONG U.S. COUNTIES
(Sales Mgt.)

★ ★ ★

WHLI has a larger daytime audience in the Major Long Island Market than any other station (Conlan)

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

Represented by Rambeau

Subscribe to SPONSOR today

and receive FREE a copy of the 1954
editions of Radio
and Tv Results

SPONSOR 40 E. 49 St., New York 17, N. Y.
Please send me the next 26 issues of SPONSOR and include FREE the 1954 Radio and/or Tv Results.

NAME _____
FIRM _____ TITLE _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____
check one: \$8 one year (26 issues) \$15 three years



To sell the Cincinnati area, WKRC is a must!
Morning, noon and night more people listen to WKRC-Radio
than to any other radio station in the Queen City!

Radio Cincinnati, Owners and Operators of:
WKRC-Radio, Cincinnati, Ohio • WKRC-TV, Cincinnati, Ohio
WTVN-Television, Columbus, Ohio • WTVN-Radio, Columbus, Ohio

CBS

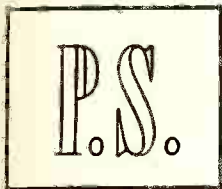
WKRC-RADIO

*CINCINNATI, OHIO

Ken Church,
National Sales Manager

CBS RADIO NETWORK • REPRESENTED BY THE KATZ AGENCY

New developments on SPONSOR stories



See: "Rotisseries on the air"
Issue: 26 July 1954, page 44
Subject: Rotisserie industry steps up spending in tv

The rotisserie industry, a giant spawned by television, is stepping up the tempo of its spending in the medium that propelled infra-red appliances to the big time.

The two Goliaths of the rotisserie field alone, Roto-Broil Corp. and Peerless Electric (Broil-Quik), will account for some \$3 million on tv this year.

Roto-Broil's biggest plunge in tv comes off this week (2 November) with its sponsorship of election night results over NBC TV (142 markets) and CBS TV (about 90 markets). Roto-Broil will co-sponsor the returns on NBC TV with I.B.M. machines; on CBS TV it will share time with Prestone Anti-Freeze. Roto-Broil's agency is Product Services.

Roto-Broil expects to reach an audience of "over 90 million people" with the one-night telecast. Its cost: \$300,000.

The rotisserie industry likes commercials which use personal demonstration. Roto-Broil continues this approach on Election Night, with Dave Garroway supplementing film messages.

Roto-Broil's regular tv schedule is built around a 15-minute film cooking show, *Roto Magician*, now running in about 90 markets. It uses announcements in 30 additional markets.

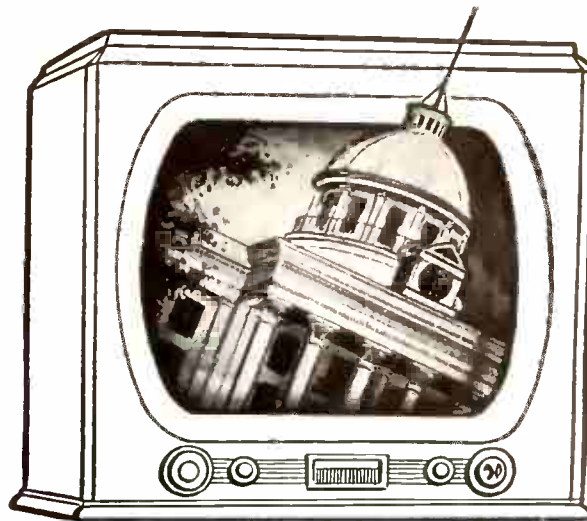
Roto-Broil's big competitor, Peerless Electric, is also pouring more and more of its ad budget into tv. Most of the stream is funneled to New York, hottest infra-red appliance market.

Through Hicks & Greist, Peerless will spend some \$1 million on tv by the end of the year or about 50% of its total budget. It has participations in two NBC TV shows, *Home and Tonight*, makes use of personal demonstration pitches by stars Arlene Francis and Steve Allen (see below). Two syndicated film shows are also used in New York: Ziv's *Meet Corliss Archer*, WABC-TV, and Guild's *Life with Elizabeth*, WABD. Tv announcements run in about 20 markets.

The two rotisserie moguls are using more than tv as ammunition in their battle for industry supremacy. A few weeks ago Broil-Quik accused Roto-Broil of "pirating" its designs. Roto-Broil took legal action against Broil-Quik and a spokesman for the latter firm told SPONSOR it plans to press a counter-suit soon.

Other top 10 rotisserie firms which buy tv heavily include Marlun Manufacturing (Black Angus). The company is spending about \$500,000 for television this year in some 40 markets. ★ ★ ★

Rotisserie firms like demonstration talks by stars: Steve Allen, plugging Broil-Quik



WCOV-TV

Montgomery, Alabama

NOW OPERATING

with

200,000

WATTS

We're Transmitting a
Strong, Clear Picture
Over a 70 Mile Area

CBS Interconnected
ABC Interconnected
DuMont—NBC

Get the Details
From Raymer Co.



INTERNATIONAL NICKEL

(Continued from page 35)

of the people toward the company.

For the second and third follow-up tests in winter and April 1952, the 1,200 respondents were divided into listeners and non-listeners so that INCO could gauge radio effectiveness. Composite scores of both groups showed that radio had had a measurable effect in increasing the sort of knowledge and attitudes INCO wanted to disseminate.

INCO was satisfied with the tests

and bought a spot radio campaign in five selected industrial markets in fall 1952. In spring 1953 the Psychological Corp. again tested the effects of INCO's campaign in a five-city survey. After examining the results of these tests, INCO further increased its radio budget, expanded its radio campaign into more markets. Another Psychological Corp. test in summer 1954 convinced INCO again that spot radio was doing the job of making INCO better and more favorably known. This fall the firm has bought 39-week and 52-week schedules in 13 markets.

INCO's radio pattern is the following: The firm sponsors 15-minute news programs before 8:15 a.m. three times a week an alternate days. On one station INCO sponsors newscasts on every single weekday. To give INCO's message maximum exposure, Marschalk and Pratt picks a major network affiliate in each market.

"We found that the audience before 8:00 a.m. has a higher percentage of men than later time periods do." Meulendyke told SPONSOR. "Though we aim our messages at a broad general audience, we do want an audience somewhat more weighted toward men."

The reasoning behind the choice of newscasts: "It's important for us to be associated with a public service or informative program," an INCO advertising executive explained. "A news program puts listeners into the proper psychological mood for our informative, documentary approach to commercials."

INCO commercials fall into three major categories: (1) "company commercials"—covering such subjects as the mining of nickel in Canada, the history of the company; (2) "research commercials"—the contribution of INCO's research staff to industries at large; e.g. helped stop corrosion of metals; (3) "application commercials"—where and how nickel is used.

The theme that ties all these commercials together is INCO's slogan—"nickel, your unseen friend." With radio, INCO is able to get across three ideas a week. The firm rotates three types of commercials on each station every week.

Here's an example of an "application commercial":

"At 500 degrees, the oven in your range is *hot—red hot*. But, folks, that's only a breeze to the blasting heat a jet plane engine has to stand: 2,000 degrees, and up . . . 2,000 degrees, and up—think of that! And when you do, think of the metals that are standing up to these terrific, white hot blasts . . . hour after hour . . . without losing their strength. One of these metals is Inconel-X. Another is Nimonic 80. Both are Inco Nickel alloys—like the heating elements in your electric range. And both are products of the International Nickel Company's never-ending search for new and better metals. Truly, Inco Nickel gets around. It's usually alloyed with other metals, though, to make them stronger or



**There are 197
Radio Stations
in Texas . . . but**

**it only takes 2 STATIONS
to reach 1/2 the people**

KMAC

HOWARD W. DAVIS, Owner

SAN ANTONIO, TEXAS

5000 WATTS

ON 630

27
YEARS
OF
SERVICE

KLBS

HOWARD W. DAVIS, Pres.
GLENN DOUGLAS, Mgr.

HOUSTON, TEXAS

5000 WATTS

ON 610

610
on Every
Dial

The Biggest Buy in the Biggest State!



Ask the Walker Representation Co., Inc.

tougher or more heat-resistant. So you rarely see it. That is why Inco Nickel has come to be called 'your unseen friend'."

Today, spot radio takes up 30% of INCO's public relations or direct consumer advertising budget, or some 12% of International Nickel's total ad budget. This quarter-million radio budget buys the following schedule:

WAGA, Atlanta, Ga. 7:00-7:15 a.m., Mondays, Wednesdays, Fridays; WBZA, Boston, 7:30-7:45 a.m., Tuesdays, Thursdays, Saturdays; WLS, Chicago, 7:45-8:00 a.m., Tuesdays, Thursdays, Saturdays; WLW, Cincinnati, 8:00-8:05 a.m., 11:00-11:05 p.m., Mondays, Wednesdays, Fridays; WGAR, Cleveland, 7:15-7:30 a.m., Mondays, Wednesdays, Fridays alternating weekly with Tuesdays, Thursdays and Saturdays; WJR, Detroit, 8:00-8:15 a.m. on a similar alternate-week basis as Cleveland; WIBC, Indianapolis; 8:00-8:15 a.m., Tuesdays, Thursdays, Saturdays; KNX, Los Angeles, 7:00-7:15 a.m., Tuesdays, Thursdays, Saturdays; WOR, New York, 7:00-7:15 a.m., Tuesdays, Thursdays, Saturdays; WFIL, Philadelphia, 7:00-7:05 a.m., Mondays through Fridays; KDKA, Pittsburgh, 7:00-7:10 a.m., Mondays, Wednesdays, Fridays; KTUL, Tulsa, 7:00-7:15 a.m., Mondays, Wednesdays, Fridays.

To each of these stations, Marschalk and Pratt Co., sends an "Inco bible," a booklet of instructions on delivery of commercials. The agency stresses a factual, documentary approach. To make sure that the announcer presents the message with dignity, the agency sends along an instruction record for him to use as model. They also send along an "emergency kit" of public service messages about the blood bank or forest fires, which the announcers can substitute for the regular commercial if events in the town seem to dictate it. This "emergency kit" is supposed to prevent use of regular INCO commercials at times when it might sound tactless; e.g. if a jet plane crashes in town.

The firm's public relations effort accounts for some 40% of the total ad budget today. This year INCO will spend three quarter million in p.r. advertising through the traditional print media. The firm's print schedule calls for nine full-page ads in each of three "general" magazines: *Saturday Evening Post*, *Collier's* and *Look*; nine

full-page ads in each of five "executive news" magazines: *Time*, *Forbes*, *U.S. News and World Report*, *Newsweek* and *Town Journal*; also, six 1,000-line ads a year each in 34 newspapers in 20 major metropolitan centers.

"Our magazine schedule blankets the nation and carries our over-all institutional message to the public," an INCO adman told SPONSOR. "However, we found that our budget would be spread too thin, if we tried to use newspapers and radio in the same way. Instead, we picked the industrial areas

where we feel we should concentrate our effort. In those cities we use a combination of newspaper and radio advertising."

International Nickel Co. became aware of a need for public relations advertising at the beginning of World War II. At this time a memo was written to the agency asking for their recommendations. Marschalk and Pratt summarized the need for this type of advertising in its answering memo in February 1943:

(Please turn to page 102)



How to wring sales out of a cloud

OR . . . There's no weather show like the Krick Weather Show

This is an agency man writing to agency men.

You've got a client with a product to sell. You want to use TV. You'd like a show, not too cheap, not too expensive. You'd be real happy if the show had a good audience. The more audience, the more prospects. The more prospects, the more sales.

The KRICK weather show gives you all this and more. Here's a low-budget show that combines big-time glamour with showmanship. There are exclusive, high-interest features never before seen on ordinary weather shows.

The format is *flexible*: lends itself to 5, 10 or 15-minute time segments.

Some of the features?

The KRICK weather show gives the weather a week ahead... putting your show on top with 7-day forecasts every day. Weather Sweepstakes... exciting new audience game.

Plus EIGHT all new features like... Farm and Garden — Q & A box — Weather Proverbs — true or false — Under the Weatherman's Hat — Out of the Dr.'s Black Bag... and more.

WIRE our client: he'll tell you all about this business-building new weather show... how you can obtain exclusive rights in your market... how, in most cases, you can add the famous Krick team of 80 weather specialists (oldest and largest firm of industrial meteorologists in the world) to your weather staff for less than the cost of a competent secretary. HWC, Inc.

TWX, dv 40: PHONE, RAce 2-2891: WIRE OR WRITE

IRVING P. KRICK
Meteorological Consultant, Inc.

460 SO. BROADWAY

DENVER 9, COLO.



DRAGNET

BUICK BEETLE SHOW

MOHS NOLSON SHOW

JACKIE GLEASON

LADY IN THE DARK

COLGATE COMEDY HOUR

YOU BET YOUR LIFE

FORD THEATRE

YE OPENER

It happened. Anyone with half an eye can see for himself.

The first Nielsen ratings of the TV season are in; ratings that tell you how many homes in the entire United States were reached by each sponsored television program. That's what the advertiser must know: the circulation of his program, the homes reached.

TAKE A WIDE-EYED LOOK:

The two top shows are NBC shows.

Then comes Jackie Gleason.

And the next four shows are NBC shows.

Six out of seven for NBC, as the season begins. Here they are, with ratings, as reported by Nielsen for the two weeks ending September 25:

Dragnet (NBC)	51.2
Buick-Berle Show (NBC) .	50.1
Jackie Gleason Show (CBS)....	43.3
Lady In The Dark (NBC).....	39.1
Colgate Comedy Hour (NBC)....	38.6
You Bet Your Life (NBC)	37.7
Ford Theatre (NBC)	37.7

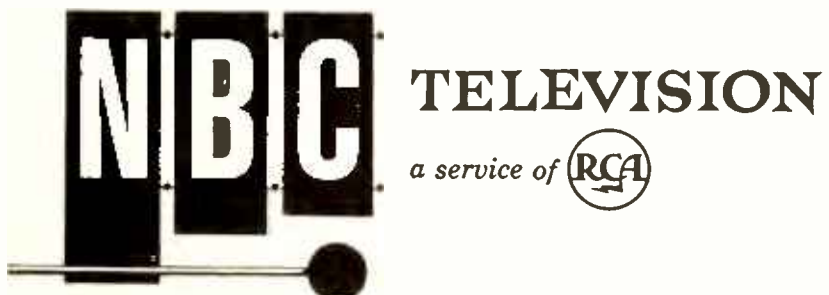
We know they'll change as the season wears on. They always do. But when we remember how well we made out last year, we can't really fret. And meanwhile . . . not a bad way to begin the TV year, is it?

Another thing. There has been a lot of talk about NBC's bold program ideas.

TAKE A WIDE-EYED LOOK:

As you see, "Lady in the Dark", with no audience-habit to build it up, is right there on the list. It captured 4th place on its own merits, and on the general sense of high excitement that NBC Spectaculars have instilled into the new season. It topped "Satins and Spurs," although not by much—a special Nielsen shows that "Satins" reached 11,300,000 homes and would have been 5th if it had been rated as a regular program. "Lady in the Dark," Nielsen tells us, reached 11,347,000 homes, which means 31,000,000 viewers. Not bad at all.

SORT OF OPENS YOUR EYES.



... Advertising of companies in the following basic industries has been examined: rubber, plastics, metals, chemicals, transportation, automotive, radio and instruments, machinery, aviation, electrical, fuel and petroleum products.

"Generally speaking, all these advertisers are in the same boat—they have little or no merchandise available for sale to the general public. Either their facilities are engaged in war work, or there exist such shortages that the supply of their products is inadequate for the demand.

"Among the logical advertising objectives are the following:

"1. Maintain distribution channels and trade contacts.

"2. Preserve customers good will.

"3. Cultivate markets that will consume postwar output of enlarged capacities.

"4. Keep proprietary names alive (Monel, Inconel).

"5. Explain Nickel Co.'s part in the war effort.

"6. Arouse enthusiasm and improve morale of workers generally, your own employees particularly.

"7. Help preserve the American system of free enterprise."

Essentially, the objectives of INCO's p.r. advertising have not changed since World War II. Today, as then, there is a relative scarcity of metals because of stockpiling on the part of the U.S. as well as other nations engaged in building armaments. INCO, whose major mines are at Copper Cliff, Can., sells to Europe, the Far East, Middle East and South America too, although through its affiliate, the Mond Nickel Co. in London. The U.S., however, accounts for a major share of INCO's total sales. It is important for INCO, therefore, to show the public that its product is an integral part of everybody's life, in peace as well as during a war.

However, essentially, INCO's p.r. advertising effort is most similar, on a smaller scale, to the type of advertising done by U.S. Steel with its ABC TV network drama and by The Aluminum Co. of America with its sponsorship of Ed Murrow on CBS TV. Fewer and fewer companies in the categories listed in Marschalk and Pratt Co.'s memo to INCO feel that they can afford to stay away from p.r. advertising. Their broad p.r. objectives are usually fulfilled with network tv or

radio and page ads in general interest magazines.

There are, however, certain p.r. objectives that can best be attained by use of spot radio or tv. For example, there's the case of the Kennecott Copper Co., which met with animosity in Salt Lake City when it decided to establish a mill there. The population of the city resented the company, fearing that a mill would bring dirt and soot on the town. Kennecott Copper took its story to radio. In radio the firm found the only means of getting its message to a broad cross-section of the city—people, who might not have read anything the company wanted to print. Kennecott began with early morning news and weather casts over KSL, Salt Lake City. Today, the firm sponsors *This Business of Farming*, KSL, 12:15-12:30 p.m., Mondays through Fridays, to maintain the good will of the town.

Constant p.r. advertising can also be useful to an established factory in a small town. It may avert labor problems, smooth the firm's relations with the municipal government, and generally integrate the factory into the community. * * *

TEXACO ON TV

(Continued from page 33)

Long ago critics shook their heads over what they believed must be an inevitable drying up of comic material in this ravenous medium. Time has shown the comedians as popular as ever. But the problem still remains. Obviously, it is easier to provide material for 20 shows than for 39. It means too that more time is available for show preparation. In tv, as in all show business, the more time you have for rehearsal and rewrite, the better your chance of coming up with a smooth-running program.

4. *Audience familiarity with show pattern.* An important reason for going to two, rather than three or four more stars, is the advantage that accrues when an audience knows what to expect. "People like to know what kind of a show they are going to see." Don Stewart feels. By limiting the stars to two, he believes, you can retain that type of contact with an audience that is one of the great strengths of the single weekly show.

5. *Identification of star with product.* This is one of the reasons why



Station Finds Renewals Easier

AP News Wins Sponsor Loyalty

Station WKAP, Allentown, Pa., can testify about the special profit yield for stations which push their AP newscasts. The "extra dividend" comes from lower selling costs—because AP newscast sponsors are likely to renew, renew and renew.

For example, C&G Motors, of Emmaus, Pa., fully appreciates a principal characteristic of newscasts: the ability to hold the same audience day after day. C&G has sponsored WKAP's "News at Noon" program six days a week, since March of 1947.

Here's a comment from this sponsor that has dollars-and-cents overtones: "I wouldn't think of dropping our AP News at Noon program," says Max Cornfeld, president of C&G Motors. "Our customer response has been terrific—and folks actually count on our daily news coverage."



Says Manager O. R. Davies of WKAP: "AP gives us something we can really sell—speed in news transmission and a world-wide reputation for accuracy and thoroughness."

SPONSORS WARM TO AP
Because...it's better
and it's better known.

"Plane crash nearby and I'm in a ditch..."

Going on by foot. Keep listenin'!"

Case History No. 2

Charley Gray, general manager of KBAQ, Casper, Wyo., didn't leave the station that evening. A friend at the Cheyenne airport had called him an hour before. A commercial plane was overdue and was last reported in Charley's area.

So he hung around. Six o'clock. He cleaned up several routine chores that had cluttered his desk. Eight o'clock. Eight-ten. The phone rang.

Gray made a few scribbled notes as he listened. "Okay, Sergeant," he said, "got it. Thanks a lot." He tossed down the receiver, grabbed his coat on the run and yelled at a yawning face behind the control panel.

"State police teletype. Plane wreckage sighted over near Hogan's Pass. Pick you up on the local wave."

He quickly warmed up the station's radio-equipped truck and headed North.

By 3 a.m., he was in the area. His head twisted back and forth as his eyes ranged the rugged mountainsides. Suddenly his right front wheel bounced into a hole and careened into the narrow ditch beside the road.

The small truck was stuck.

Finally Charley radioed back to the station. **"The plane crash is nearby, and I'm stuck in a ditch. Going on by foot. Keep listenin'!"**

The sun was barely up when he rounded a slight knoll and spotted the wreckage. A few moments of



careful observation told him the story — no survivors. He rushed back to the truck and, by radio, taped a short description of his find and then returned to the wreckage for more details.

Within minutes an outstanding, "beat" for KBAQ was a top story for stations across the land. Every AP radio member had it. KBAQ's staff had relayed Charley's account to The

AP bureau in Cheyenne, starting the news on its way from Portland, Me., to San Diego.

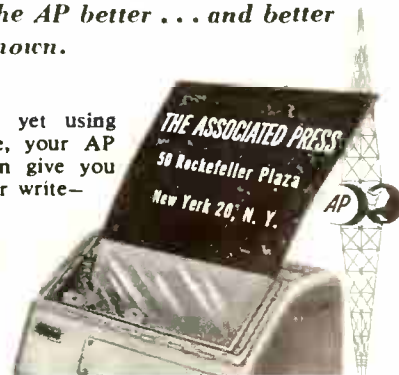
"We've had plenty of news breaks from The AP that we know came from other members. Glad we could pitch in, too."

Charley Gray is one of many thousands who help make The AP better . . . and better known.

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

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

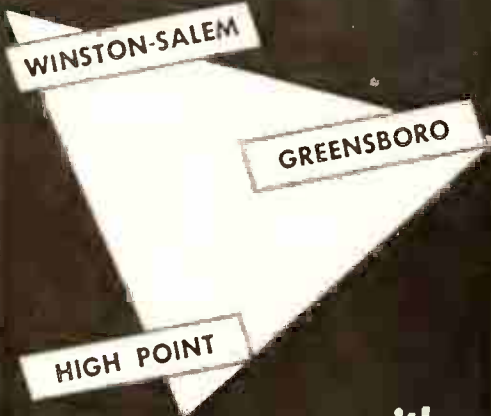
Those who know famous brands...
know the most famous name in news is **AP**



COVER
NORTH
CAROLINA'S

Rich, Growing

"GOLDEN
TRIANGLE"



with
WSJS
TELEVISION
CHANNEL 12

a 24-county market with
339,600
families

(Sales Management 1954
Survey of Buying Power)

NOW SHOWING!—ALL NBC COLOR SHOWS



Interconnected
Television Affiliate

National Representative:
The Headley-Reed Company

Texaco prefers to alternate programs rather than to alternate sponsorship with some one else or go in for participations along with other clients. Texaco has always tried to tie product and performer together, as with Berle, who was always closely associated with the Texas Company. By alternating sponsorships, the company would lose the exclusive identification with the show it prizes so highly.

It is for the same reason that Texaco does not go in for participations. Stewart points to the following incident on the opening Durante show for illustration of the value of star identification with the sponsor. On the 2 October program Durante muffed a line. While everyone waited anxiously the seasoned performer pulled an ad lib that will probably become a classic for the Texas Company. After saying that this was his first fluff for the sponsor, Durante quipped: "I hope Texaco don't take my credit card away."

According to Stewart, this ad lib line, which proved one of the big laugh-getters of the show, was of untold value commercially, yet it could never have been possible on a participation show.

Texaco follows a similar policy in its spot radio shows. For example, it sponsors sportcaster Bobby Burns six days a week over KMOX, St. Louis, on an exclusive basis. On the West Coast, audiences have long been familiar with Tommy Harmon's sports on Columbia Pacific Radio Network. Harmon's contract permits him to do play-by-play via deals with stations or networks, but prevents him from delivering commercials on any competitive accounts. Similar exclusives exist in other markets.

Why Berle was dropped: The new tv program approach does not reflect any Texaco disappointment with Milton Berle. Had the show costs not risen so high, the partnership might still be going strong. The Texas Company is the first to credit Berle with having done a tremendous job for them. Berle more than justified Stewart's faith in his great potential. The remarkable rise of Berle and the important role he played in tv's rapid growth is a story that has been told often. Part of that story, an important part, belongs to Texaco, which in an uncertain period took a chance and

went along on the ride. And what a ride it turned out to be.

An NBC spokesman reflects that in a sense the Berle show was the industry's first spectacular. Keeping in mind comparative costs of the early days, the description is not far-fetched.

To Texaco accrued a unique benefit, one that can never be repeated. It sponsored the show that people went out and bought sets to watch. Mr. TV, more than one person has claimed, did more than any other single star to sell television sets in the medium's infancy.

Even the dealers were forced to become viewers whether they liked the show or not. Account man Johnston tells of dealers who reported they had to watch the show on Tuesday night in order to be able to talk with their customers Wednesday morning. It is easy to see what a tremendous dealer response must have been forthcoming to the most-talked-of tv show in history.

Texaco's files are full of stories of the incredible popularity of Berle's program in those early days. A favorite tale of Don Stewart used to be of the store which was open every weekday night except Tuesday. On that night a sign would appear in the window reading: "Closed on account of the Milton Berle Show."

While it is difficult to correlate advertising and sales directly, there is no question in the minds of Texaco or Kudner, that the Berle show must have affected gasoline and motor oil sales.

To repeat the Berle experience is impossible, for the medium has grown up. Now the problem is to snag as large a share of the audience as possible, create a new show-sponsor identification. The Durante-O'Connor combination is the try.

New commercial approach: The change in show had important consequences on the commercials. Texaco was famous for the integrated, entertainment-loaded pitch it developed so successfully via the Berle vehicle. The most famous pitchman of the period was Sid Stone, whose act was for a while a popular feature of the show. After a number of years, Texaco felt that the effectiveness of the gimmicks had worn off. But the concept of the soft, entertaining commercial was retained in the new act of Jimmy Nelson and his ventriloquist's dummies.



You Can Make a MINT in FLINT!

**THE BIG MONEY MAKER IS
"RECORDS with ROCKWELL"**

Voted Flint's No. 1 Disc Jockey!

What a selling combination! The most popular radio station in Flint and Flint's best-loved, most-listened-to disc jockey . . . Jim Rockwell! Nothing could be sweeter to lure business your way in Michigan's 2nd biggest income city. Folks just naturally tune to WKMF . . . Flint's only 24 hour station devoted exclusively to News, Music and Sports.

*So, put your ad dollars where the listeners are!
"RECORDS WITH ROCKWELL"
is covering Flint's billion-dollar
market like a tent!*

WKMF

Flint, Michigan

Frederick A. Knorr, Pres.
Eldon Garner, Mg. Director
Represented by HEADLEY-REED

WKMF—Flint . . .
WKMH—Dearborn-Detroit . . .
WKHM—Jackson

is the package buy that covers 77% of Michigan's entire buying power. Yet you save 10% when you buy all 3. Highest ratings . . . because everybody likes News, Music and Sports!



Whatever the merits of the entertainment approach, and the company feels that both Stone and Nelson were extraordinarily effective, the new show format makes a new type of commercial mandatory. The reasons given by Don Stewart are:

1. The length of the show. It is a half hour, where the Berle show is an hour in length. An entertainment pitch requires time, a warm-up leading to a short commercial spiel followed by a pleasant sign-off; Nelson's act took about six minutes. This is impossible on a half-hour show. Furthermore, Texaco does not even use all its commercial time. On the current show only two commercials are used, the first 1:40, the second about 39 seconds in length.

2. Difficulty of integrating with a film show. The O'Connor show is on film. Texaco would have preferred the show live, but O'Connor could not be available on any but a film basis, for his movieland and other commitments made a live show almost impossible. Since the shows are being recorded far in advance, there is an obvious difficulty in integrating shows and commercial. It becomes impractical. For these reasons the commercial is put on film.

The short film commercial lends itself readily to straight selling via demonstration, and this is exactly what Texaco's new pitches consist of. Harry Von Zell does a simple straight-forward product pitch with no gags or entertainment routines. He points

up the advantages of the new Sky Chief or other Texaco products and attempts to prove claims through visual demonstrations of product superiority.

Whether by accident or design, the altered form of the commercial appears to fit in well with Texaco's current competitive needs. The company had worked long to develop its own additive, and only last spring entered the market with it. It is called Petrox, an all-petroleum derivative, which, according to the Texas Company, cuts wear and increases engine power. The problem was now to convince the public Texaco's additive is the best.

As Kudner copywriter Don Grady sees it, the commercials must be believable first of all. For this reason he favors photographed demonstration above animation or visual tricks. A viewer, he feels, is more likely to believe something which he actually sees than animated drawings. Thus in one of the commercials, the comparative effects of Petrox and a competitor's additive are demonstrated by weighing two piston rings on scales after 25,000 miles of use. Enough metal has been worn off the piston ring associated with the unnamed additive to be measurable on the scales.

This reliance on demonstration, showing effects of Texaco products and competitive products on actual engine parts, is the core of the new commercials. They push the Petrox themes of more power, more miles per

gallon, faster starting, faster warmup, faster getaway, less engine wear.

How effective they will prove is anyone's guess at this time. They are no longer as distinctive as the old Berle routines, but comparable in many ways to the current commercials in the field. Von Zell, as might be expected, does a strong selling job. Perhaps, as copywriter Grady put it, the gasoline that will succeed best via tv is the one whose commercials are most believable.

The importance Kudner attached to launching the new Texaco commercials right, is evidenced in the fact that the first six were written by the agency's president, Jim Ellis.

Does advertising sell gasoline?

The gasoline companies are heavy advertisers, yet the question sometimes arises whether advertising is as effective in this field as in some others. There is probably no direct way of answering the question. Texaco is convinced that its consistent advertising has paid off. But how much its present enviable position in the industry owes to advertising, or the Berle show in particular, is anybody's guess. In net earnings only Standard Oil of New Jersey is ahead of the Texas Company. Third is Standard of California, followed by Socony and Gulf.

Kudner's Gerard Johnston points to various local competitors for verification of the old saw that "it pays to advertise." "There are many local gas distributors operating under their own

WMUR TV
 RI-STATE STATION
 VHF CHANNEL 9 MANCHESTER, N. H.
 THE BEST SIGNAL—AND LOCAL COVERAGE FROM WITHIN THE MARKET

Nine of 10 New Hampshire Counties	114,000 TV families
Coverage of northern Massachusetts—Lowell, Lawrence, Haverhill, Fitchburg area.....	125,000 TV families
PLUS Coverage of south and eastern Vermont	15,000 TV families
PLUS York County, Maine	19,250 TV families
Total PRIMARY coverage 275,250 TV families	

FOUR MILLION PERSONS LIVE IN THIS AREA

Represented by WEED Television Corporation





YOU MIGHT SWIM 100 YARDS IN 49.2 SECONDS* —

**BUT . . . YOU NEED WJEF RADIO
TO SET SALES RECORDS
IN GRAND RAPIDS!**

Grand Rapids is Michigan's *second largest market*—and WJEF is Grand Rapids' *biggest radio value*.

Study the Conlan figures, left. On a quarter-hour, 52-time basis, WJEF gets:

- 12.6% more morning listeners than the next station (for 11.1% less money)*
- 25.2% more afternoon listeners (for 31.1% less)*
- 9.6% more evening listeners (for 3.1% less)*

116,870 radio homes are within WJEF's Metropolitan Grand Rapids Area. A daytime quarter-hour on WJEF costs 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

WJEF

CBS RADIO FOR GRAND RAPIDS AND KENT COUNTY
Avery-Knodel, Inc., Exclusive National Representatives

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



**Richard Cleveland set this world's record in Columbus, Ohio, on February 23, 1952.*

The Story of NORMAN & BILLIE PHILLIPS



and how they can help YOUR station

Norman is paralyzed and confined to a wheelchair but has no medical complications. He and his wife, Billie, have trained in radio because of their life long background in electronics and communication and of their genuine interest in this field.

Norman holds First Class Radio Telephone Operators License and Billie holds a Third Class Radio Telephone Operators License. For the past year they have trained in Memphis at Keegan's Institute of Radio and Television in script writing and announcing. Billie handles the console, cues the records, and does some announcing, and Norman does most of the microphone work.

He does a good job of newscasting, has an excellent comprehension of national and international affairs. Both can fulfill the FCC license requirement. Billie is able to make any adjustments to the transmitting equipment under Norman's direction, and she can also do bookkeeping and service the accounts.

She has three years of college work at the University of Texas and Memphis State College in Home Economics. She is presently employed by the Southern Bell Tel. & Tel. Co., as a service representative in their Memphis office.

Norman has completed a specialized course in Advanced Radio Operating. He took pre-engineering at Oklahoma A & M College and also has various courses in communications and electronics. While with Western Electric, where he worked more than nine years, Norman worked mainly as a Toll Technician on all phases of equipment including radio, coaxial cable, and microwave radio. He also instructed various technical courses and was a Job Supervisor for three years.

In World War II, Norman was an Electronic Technician in the Navy Submarine Service. He completed the Navy Radio Material Course and various other r. d. r. loan, sonar and other technical courses. He is taking Nilson's Master Course in Radio Communication and Electronics via correspondence.

Norman and Billie feel that with their extensive background and varied experience, there is some station (radio or tv, or both) where they would very definitely be an enormous asset. Not only in the technical and broadcast phase, but sales and public relations, too, they feel they'd be valuable.

They'll appreciate your consideration. Salary is secondary. They are mainly interested in an opportunity to prove themselves. For more information and references regarding Norman and Billie Phillips, please contact H. W. Slavick, WMCT in Memphis.

brand names," he told SPONSOR. "A number of them are highly successful, so much so as to worry the majors. Others will never amount to much. In almost every case you will find that the successful independent is the one who advertises, and heavily."

Texaco is under no illusion that the customer will leave the tv set to run out after a tankful of Sky Chief, Petrox or no Petrox. Gasoline advertising, says Don Stewart, just doesn't work that way. It's a long range proposition. You may see and hear about Petrox for months before you do anything about it. And the chances are you won't move in any case before you see that you have to fill up. If Texaco's advertising has been doing its proper job, you will be more likely to stop at the Texaco station than at the competitor's place next door.

Even a small shift in consumer preference can have great repercussions, for the market is a vast one, and growing. In 1953, according to the Texas Company, a new American record was set for consumption of petroleum products, with an average of 739 gallons being used for every person in the United States.

To meet the demands of an expanding market, "The management of the Texas Company," declared President Augustus C. Long, at the 27 April Annual Meeting of stockholders, "is alert to the indications which point to a period of intensified competition. . . . We have . . . been preparing to meet this situation."

Part of the preparation is represented in the current advertising campaign. SPONSOR estimates the 1955 Texas Company ad budget breaks down this way: Over 33% is earmarked for tv, about 16% for radio and about 21% for magazines.

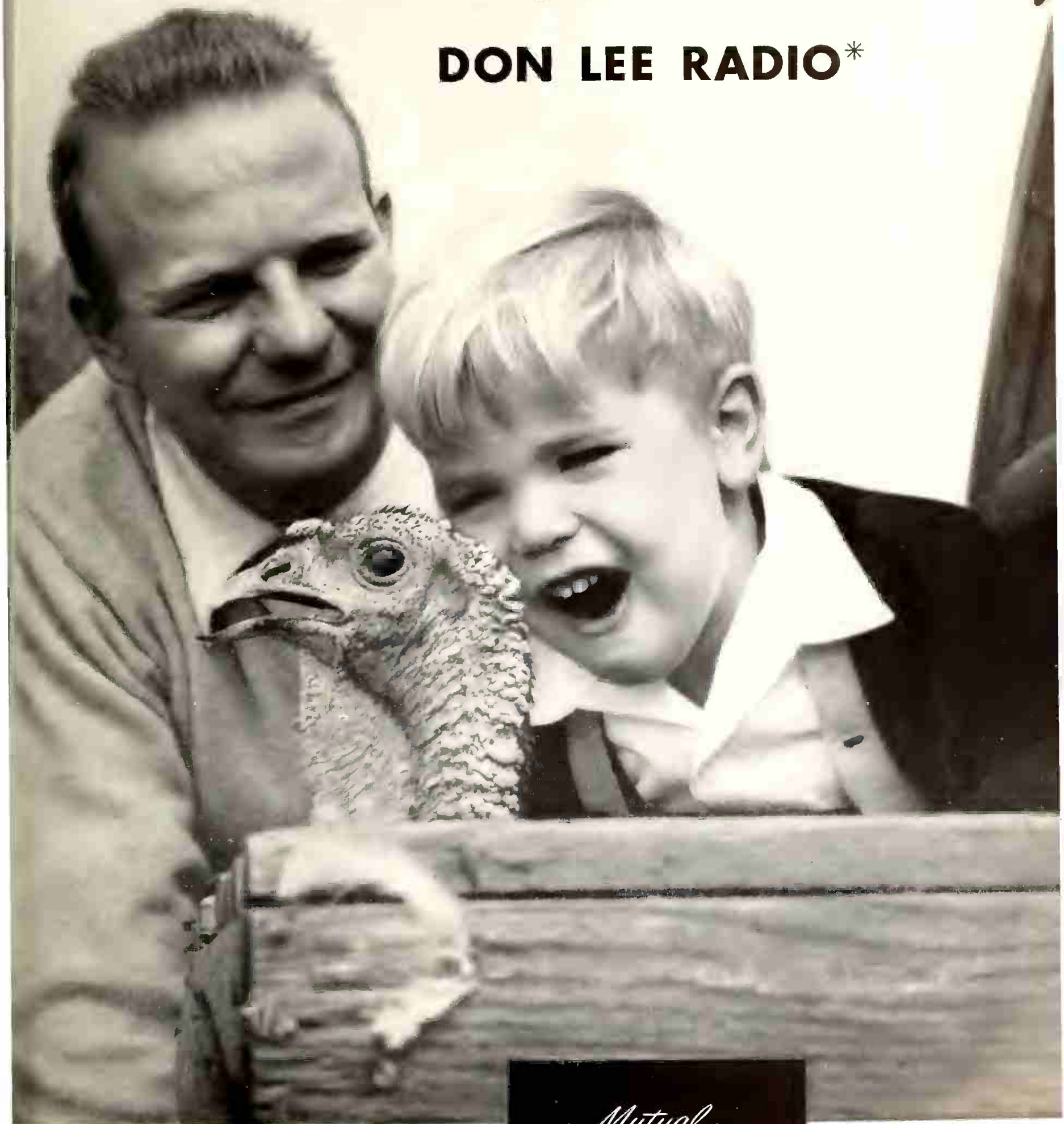
The Metropolitan Opera: Enjoying a very special role in the company's ad efforts is the Saturday matinee of the Metropolitan Opera, which has been sponsored by Texaco on ABC Radio for 15 consecutive years. Here is a program on which no commercials appear, merely a statement of sponsorship. Why does Texaco continue to sponsor it?

Don Stewart explains it this way. The Opera broadcasts do both a public relations and a selling job. The Texas Company wins good will through a fine public service effort. This good

They live on the Pacific Coast...

they listen to

DON LEE RADIO*



***Don Lee IS Pacific Coast Radio**

... the *only* network with "point-of-purchase" penetration paralleling the local buying habits of 16½ million people ... the *only* network with stations in 45 important Pacific Coast markets ... the nation's *greatest* regional network ...

Mutual
DON LEE
RADIO

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

will pay off in many ways by making people of all kinds feel favorably disposed toward doing business with the company. Dealers like it, for, as they report, it helps to have the important people of a town seen entering their stations, it lends prestige. Concrete evidence of the show's sales effectiveness is seen in the many thousands of thank-you letters received. In a very large number of instances, reports Stewart, the writers say that they intend to buy only Texaco products as a sign of appreciation. Keeping in mind the fact that the type who listens to the program is among the least likely to write to a sponsor, it may be reasonably assumed that the letters actually represent the feelings of millions.

In addition to the opera broadcasts, Texaco runs an extensive spot radio program featuring news and sports casts in those areas where the need for extra ad pushing is felt. Two regional networks are used, CPRN on the West Coast, and the Texas Quality Network. Among the cities where such programs are regularly heard are Cleveland, Chicago, Philadelphia, Baltimore, Denver, Miami.

During the past summer, in addition, Texaco went in for a saturation weekend news setup on ABC. During July and August, the net's top newsmen were heard on 22 five-minute newscasts split evenly on Saturday and Sunday, between 9:00 a.m. and 11:00 p.m. The company was quite happy with what it regarded as an unusually economical broadcast barrage which the listener, at home or in his car, could hardly escape. Whether this type of radio programming will be repeated is an open question. The budget for this show came largely out of the unspent funds available because of the absence of a network tv series for the last season. Both radio and newspapers were used as tv substitutes, play a small role usually in Texaco's ad campaigns.

How Texaco's venture will stack up, it is of course too early to tell. The show is barely a month old and the effectiveness of the commercials is still to be felt in the marketplace. The first Trendex ratings show a 47.8% share of the audience for the opening Durante. Since Trendex rates only 10 big cities, where the number of stations is above average, it may be expected

that higher ratings will be noted by services which includes smaller cities in the surveys. In any case, Stewart is willing to go out on limb to predict a climbing rating for the show. On the basis of a pre-view screening of the 2 November O'Connor show, SPONSOR is inclined to agree with him.

Although sponsor and agency are confident of success in the new *Texaco Star Theater*, they know they must wait and see. A number of new questions may arise that have not been foreseen. For example, suppose research reveals that the audience composition of both shows is approximately the same, although no one expects this. Will it then be advisable to cancel one, or will it still be best to ride with two?

Nor is there any guarantee that the shows will have equal appeal in terms of audience size. What happens if there is a considerable rating difference? Should the two shows be expected to achieve approximately equal ratings in the first place?

Client and agency have a rich past experience to guide them. They were successful in hitching their wagon to the star of Milton Berle. Now they have what they believe to be two of the outstanding comedy personalities in the country who complement each other perfectly. While the investment is less than in the Berle show, about \$37,000 for time on approximately 70 NBC stations and about \$50,000 for production, it is millions that are involved, a huge stake to throw behind the new venture. If it succeeds it may well start a trend in a tv industry looking anxiously for new and better ways of reaching larger audiences. ★ ★ ★

Now! DAYTONA BEACH'S Finest HOTEL



AS
LOW
AS

\$750 per person
double occ.

INCLUDING 2 DELICIOUS MEALS

European Plan also Available

Spacious Rooms • Excellent Cuisine • Golf Course
2 Private Pools • Cabanas • Private Beach
Putting Green • Intimate Cocktail Lounge • Dancing
Planned Entertainment • Fisherman's Paradise.

For Reservations & Brochure
write or wire Rush Strayer, Gen. Mgr.



THE

Daytona Plaza A CRAIG HOTEL
formerly the Sheraton Beach Hotel

DIRECTLY ON THE "WORLD'S MOST FAMOUS BEACH"

TV DICTIONARY

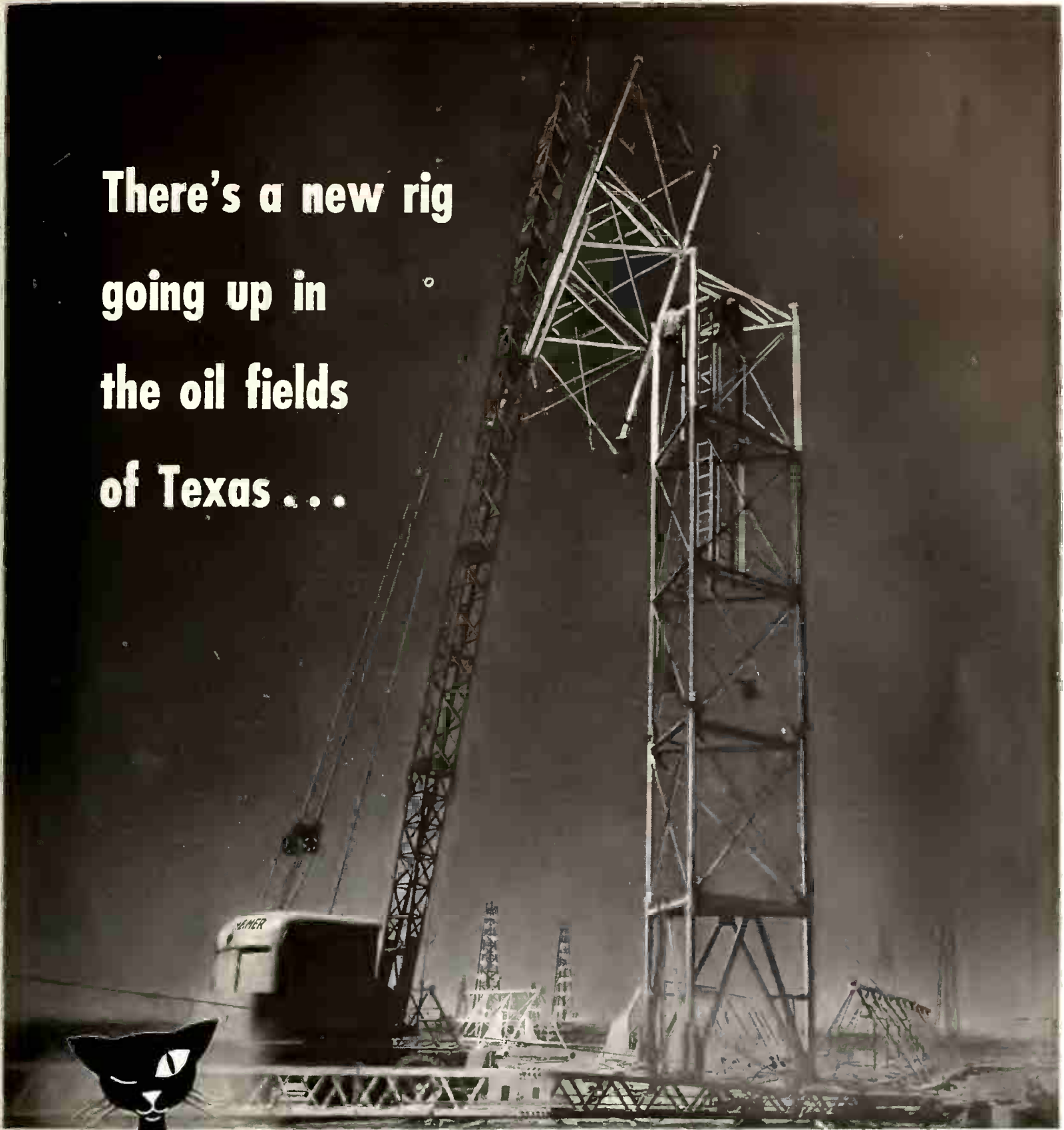
(Continued from page 39)

REFLECTOR Reflecting surface, silver in color, used to reflect light. For exteriors, reflectors are used to direct sunlight onto the actors or the scene. For interior lighting, they are incorporated in lamps to reflect light coming from the back of the bulb.

HARD REFLECTORS Reflector coated with silver and aluminum foil having a mirror-like characteristic. In sunlight it produces an intense brilliant light which may cause hot spots.

SOFT REFLECTOR Reflector coated with silver or gold surface. Softer in color than the hard reflector and pebbled to diffuse the light.

**There's a new rig
going up in
the oil fields
of Texas...**



... KTRK-TV's new 1,000-foot tower for Channel 13, Houston. We'll be ready in November to offer advertisers a new source for rich returns from a tried and true field. There's a cat in the picture... not a wildcat, but a likeable little black kitten who is destined to become one of the famous trademarks of the Southwest. He is already flooding the area in a dozen different promotional campaigns that are making Channel 13 the talk of the great Houston market.

KTRK-TV, The Chronicle Station, CHANNEL

13

P. O. Box 12 • Houston 1, Texas

National Representatives: BLAIR-TV—150 E. 43rd St.
New York 17, N. Y.

Houston Consolidated Television Co: General Mgr., Willard E. Walbridge
Commercial Mgr., Bill Bennett

Basic ABC

REFLECTOR LENS Extra long telephoto focal length built into short, compact mounting to avoid interfering with other lenses on turret. Focal length: 40" (actual length: 16"). (See Lenses.)

RELATIONAL EDITING Editing of shots to suggest associations of plan, sequence or idea.

REMOTE Program emanating from a point apart from the studio or transmitter location.

REPEAT Show that is repeated by film kine or retelecast.

REPLACEMENT Tv show or talent that substitutes for a regular show or personality who is on a vacation or summer hiatus.

REPRISE Repeat of a jingle theme after straight delivery of a tv commercial; also used to mean the calling back for judgment by the crowd of talent which has performed.

RESOLUTION or DEFINITION Degree of reproduction of detail of an image, scene, sets and/or background after transmission through complete tv system to receiver or monitor.

RESOLVE CHORD Musical ending, last note or sometimes passage at end of scene or show.

RETAKE The repetition of the act of photographing or recording.

RETROSPECT Show sequence which fades back and pictures something out of the past.

RETURN FLATS (1) Narrow scenery flats added to the sides of a set to extend or confine the background so that cameras shooting at angles will not over-shoot or get off set background in the picture. (2) Used to add depth to some architectural features of sets, such as a window return or a mantle breast return. These return flats are placed in back of the window or mantle. (3) Used to finish off sets for shows which may have studio audience.

RETURNS (1) Amount of mail received as the result of premium or other stimulus on tv or radio shows. (2) See Return Flats.

REVERSAL or REVERSE POLARITY (1) Film process that results in change of film from positive to negative or vice versa. (2) Positive prints without the use of a negative. Most 16 mm films are produced this way. Reversal prints are used sometimes in 35 mm.

REVERSE MOTION Photo technique showing everything backwards; used to achieve a comic effect.

REVERSE SCENE Negative is reversed in printing so that everything photographed on the right is now on the left of the screen. Makes right-handed people left hand and fuzzes focus.

REVERSE SHOT or REVERSE ANGLE SHOT Worked in conjunction with existing shot. Same subject or object seen from exactly opposing angle by means of cutting back and forth between two or more cameras. Used for emphasis and changed viewpoint.

REWINDS Geared rewinding devices on which a reel or flange may be mounted and turned rapidly by hand or electric motor.

Motor Rewind Electrically driven rewind used where large reels of positive film have to be rewound rapidly.

Negative Rewind Hand driven rewind for negatives which have a low gearing-up ratio to discourage over-rapid rewinding which might damage the film.

RHEOSTAT A variable resistor. Pots, faders, shaders, lights, even camera dissolves and opticals are frequently made possible through use of rheostats.

RIDE GAIN To keep the picture quality and volume of sound constantly adjusted for proper transmission.

RIDE IT Instruction to swing instruments, to ad lib.

RIG (1) Device used to hold, move or control object televised. (2) Setting overhead lights on a scene.

RIGHT A camera or talent direction meaning to the person's own right as he stands or faces at that moment.

RIM LIGHT, RIM LIGHTING (1) Around the edges of the subject. (2) Spot-lighting from the back, designed to bring individual talent or subjects out of background by virtue of their brightness contrasted with rest of scene.

RISER (1) Small platforms used to raise camera, talent or sections of the band so as to get a better picture, light or balance. (2) 1" or 2" blocks used to raise furniture for a better picture.

RETMA Radio Electronics Television Manufacturers Assoc.

ROLL 'EM Roll it. Order given by the tv director when he wants a projectionist to start film portion of tv show.

ROLL UP Trick effect used to change from one scene to another; when first picture begins to roll from bottom, revealing second picture.

RORABAUGH REPORT Special reports on spot tv buying by advertisers. issued by the N. C. Rorabaugh Co.

ROTATING WIPE Optical technique where a line moves over the screen in clockwise or counter-clockwise direction, seeming to uncover another scene as it travels.

ROUGH CUT First overlength assembly of shots in their correct sequence.

RTES Radio and Television Executives Society.

RUN OVER (1) When a show goes past the scheduled time for ending. (2) To review, retake or re-rehearse a portion of a scene, situation or show.

HERE'S AN OPPORTUNITY OF
YOUR LIFE-TIME
UHF TELEVISION STATION
FOR **SALE**
IN THE NATION'S 32ND MARKET
NBC AND ABC PROGRAMMING
ASSUME LIABILITIES AND IT'S YOURS
WAYS-TV-CHARLOTTE, N. C.
CALL — EDison 3-7173



They love me in **L.A.***
 and in over **120** other markets
 in the U.S.A. and Canada!



ROBERT CUMMINGS *in*

can be your hero!

Here's the rib-tickling family show that has entertained
 big, BIG network audiences (National rating of 29.9!)...
 with a sales-success record on everything from
 Automobiles to Beer to Cigarettes. Best of all, "My Hero"
 keeps drawing the crowds even when it
 comes back for bow after bow!



1st RUN in Los Angeles **a 7 station market—"My Hero" gets a 18.3 ARB rating to put it in the Top Ten of syndicated TV film shows!**

Get a few of the sales-alert, budget-conscious sponsors who have made "My Hero" their hero:

- ... Furniture Co.....DETROIT
- ... Chevrolet Dealer.....SEATTLE
- ... Pilsener Beer.....WHEELING, ERIE
- ... Ready Battery Co.....LOS ANGELES
- ... Sealed Air Corp. & Sanborn.....LOS ANGELES
- ... Shell Oil.....LOS ANGELES
- ... Safeway Supermarkets.....EL PASO
- ... Goodyear Tire Co.....MADISON
- ... The Cashman.....LAS VEGAS
- ... Dairy Valley Dairy.....DAYTON
- ... Daily Wiggly Food.....AMARILLO
- ... The Meat Products.....ROCHESTER
- ... The 1st Caporal.....CANADA
- ... Safeway Supermarkets, Inc.....LUBBOCK
- ... The Mutual Insurance.....PINE BLUFF
- ... The Dairy Foods.....NEW YORK CITY
- ... The Drug Stores.....NEW YORK CITY
- ... The Victor TV Co.....KEARNEY
- ... The Oil Co.....MONROE, LA.
- ... The Air Conditioning...HUTCHINSON, KAN.

YOU CAN STILL BUY "MY HERO" IN MANY MARKETS

...some even first run!

39 weeks of half hour top-rated situation comedies with full family appeal.

WRITE! WIRE! PHONE! for full details and merchandising plan for sponsors!



OFFICIAL FILM

25 WEST 45th ST., NEW YORK 36, N.Y. • PL 7-0100

Atlanta • Baltimore • Beverly Hills • Boston • Chicago • Dallas • Detroit • St. Louis

AMERICA'S LEADING DISTRIBUTOR OF QUALITY TV FILMS
 COLONEL MARCH OF SCOTLAND YARD • MY HERO • TERRY AND THE PIRATES
 TOWN AND COUNTRY TIME • SECRET FILE U.S.A. • THE STAR AND THE STORY

RUN THROUGH Usually the first complete rehearsal by cast on camera with sound, music.

RUN UP Footage which passes through a film mechanism before it reaches the desired speed.

RUNNING SHOT Also trucking. Pictures in which the camera is dollyed along with the talent or action, also called a travel shot.

RUNNING TIME (1) The absolute timing of a tv show or script page by page on last rehearsal. Running time is usually marked every 30 seconds. (2) Length of time a film or kine will run when projected at its correct tv speed.

RUSHES First prints from a film usually developed overnight so producer or client can examine film production of previous day.

R.W.G. Radio Writers' Guild.

S

S.A. Sex Appeal.

SAFETY FILM Film made on slow burning acetate base.

S.A.G. The Screen Actors Guild. Recognized by producers as the exclusive collective bargaining agent for actors in the motion picture industry, in television film commercials and television

film programs within the territorial limits of the continental United States. Sets wage scales and working conditions for actors, including narrators, announcers, singers, stunt men and extras (in New York).

SALES AREA TEST Test of advertisements within a limited geographical area to determine whether the sales produced are sufficient to warrant more circulation of the advertisement.

SAMPLE (A) Used to denote a representative segment of tv homes or viewers whose tv tastes, opinions and habits are taken as representative of all such families or viewers in the area selected for examination. **(B)** A portion of a total so chosen that the characteristics of the whole may be judged from those of the part with a minimum degree of error.

SAMPLE, ADEQUATE A sample which is representative of the larger universe from which it is chosen and which is large enough to give stability to results obtained.

SAMPLE, AREA The name commonly applied to a method of population sampling wherein one step is the selection of land areas to represent the total country or section and from which areas people are selected, each step following a procedure of known probability.

SAMPLE ERROR The degree or the likely degree in which a sample is in error or deviates from the original universe which it represents.

SAMPLE, JUDGMENT A sample whose members are selected with some freedom of choice or judgment on the part of the field worker or the designer of the sample.

SAMPLE, KNOWN PROBABILITY A sample in which the probability or chance of each individual being chosen is known.

SAMPLE, PRECISION A sample of known precision or known degree of probable accuracy.

SAMPLE, QUOTA A sample in which field workers are free to select individuals so long as they have the right number or quota of each group by age, sex.

SAMPLE, RANDOM A sample selected by methods which insure that every item in the sample has an equal chance of being selected.

SAMPLE, REPRESENTATIVE Ideally a sample which properly represents all the characteristics in the same proportion in which they exist in the original universe.

SAMPLE, STABILITY OF Determined by relationship between increases in sam-

ple size and resulting decreases in the variability of measured results.

SAMPLE, SYSTEMATIC A sample usually from a list made up by a periodic selection of names or items such as every ninth name.

SANNER DOLLY Crane arm or boom-type dolly which has boom arm approximately 9' in length, rotates freely through a full 360° horizontal circle, full 360° pan and tilt circle, obviously extremely versatile. (Horizontal directions are usually given by hour: 9 o'clock, right angle left of dolly; 12 o'clock, straight out from dolly; elevated directions by degrees: 1,000 highest elevation; 0 on the floor.)

SATURATION Characteristic of color referring to distinctness and vividness of hue. A color is most saturated when it is pure; least saturated when it is mixed with a large amount of white.

SCALE Regular talent union rates or charges for acting, announcing.

SCAN or SCANNING The electronic separation of the optical image into a series of parallel horizontal lines traced from left to right in sequence from top to bottom.

SCENARIO A script or idea breakdown for a tv show describing story and action. Usually applies to a tv film rather than live show.

SCENE (1) A single sequence in a tv show which may consist of one or more shots. (2) The setting for the action of a play or situation. (3) A division of an act, play or show.

SCENE SHIFTING Various techniques used in changing locales or time elements of a play.

SCENERY DOCK Place where tv scenery is received and/or stored when not in use.

SCENIC ARTIST One who designs and/or paints scenery.

SCHEDULE (1) Tv or radio station timetable. All live, film commercial and sustaining tv operations are governed by the schedule. (2) A complete tv or radio broadcasting and promotional campaign.

SCHIZOPHRENIC Occupational bugaboo where tv talent or personnel has two or more rehearsals or shows scheduled at the same time.

SCHMALZ IT A command by the tv director to talent and/or orchestra to do show or scene in super-sentimental style.

SCHUFFTAN PROCESS Famous movie technique of shooting action on a set, only part of which is constructed in full size, the remainder being constructed in miniature and photographed in a mirror.

MEMO FROM

DEE RIVERS —

to: *All time-buyers*

GEORGIA'S

WEAS

and its new

50,000 watt

*Westinghouse transmitter
on its same old frequency*

1010

should be included
in your Fall Budget.

COVERAGE + PRICE

makes it Georgia's
BEST 50,000 WATT BUY

CALL STARS NATIONAL

IN

NEW YORK — CHICAGO
DETROIT — LOS ANGELES
SAN FRANCISCO



The Gold Cup Went to "5"*

News Item (August 7, 1954): "Slo-mo-shun V, twin motor of the world's fastest hydroplane, roared over Seattle's Lake Washington today at better than 100 MPH to win motorboat racing's top prize, the coveted Gold Cup."

News Item (three weeks later): "The August Seattle Telepulse reveals KING-TV, Channel 5, scored a clean sweep over the rival network station in duplicate telecasting of the Pacific Northwest's biggest sports event, the

Gold Cup. Out of an estimated 500,000 viewers, the elaborate KING-TV coverage pulled almost three times as many families as the other network station."

There's a reason, of course. KING-TV is the *first* station in the market . . . *first* in *all* ratings (morning, noon, and night), *first* in local personalities, and always *first* in news, sports, and public events. People dial "5" in Seattle almost as naturally as you dial your home phone.

**Average Telepulse rating for duplicate coverage of Gold Cup race, Seattle, August 7, 1954*

**Channel 5 (KING-TV) 36.0
Second Seattle Station 12.5**

FIRST IN SEATTLE

KING-TV

*Channel 5 • ABC 100,000 Watts
Ask your BLAIR TV Man*

Otto Brandt, Vice President and General Manager

Dunning Process Another device originated in movies (adapted to tv) for combining the performance of an actor in a studio with a background filmed elsewhere. In film a yellow-toned positive print of the background scene is threaded into the camera in front of a panchromatic negative, and the actors, lit with a yellow light, perform in front of a brightly-lit purple-blue backing. Since the blue is complementary to the yellow, wherever blue light from the backing meets the yellow-toned film it is absorbed in proportion to the density of the yellow, and a print of the yellow image is thus recorded in reverse on the negative. Wherever the actors move in front of the backing, however, they prevent blue light from reaching the film, their own yellow-lit figures recording in its place.

Vistascope An optical device contained in a simple, box-like case which fits snugly in front of the lens of any television or film camera. Through its use with 8" x 10" picture of set desired, live actors performing on a bare stage or in an open field can be presented to a television or film audience, either live or by means of film, in what appears to be setting duplicating any structure or scenic site in the world required by the show's locale and script. Leased through Vistascope Corp. of America, RKO, Culver City, Cal. (See Vistascope and Telefax.)

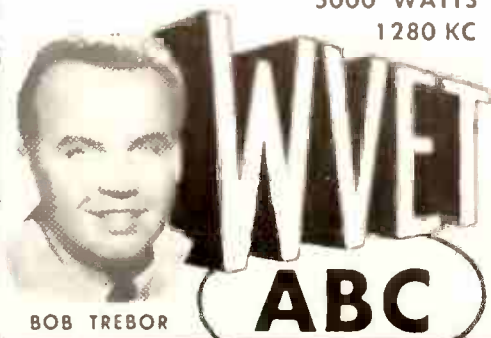
TRIED by a "10 MAN" JURY



Yes, 10 of the current accounts on Bob Trebor's "DAY-BREAKER" Show have been sponsors for 3 or more years. Several for 4½ years on this 5-year-old show.

The verdict of this 10-man jury is justified! From morning to night WVET gets results in the Metropolitan Rochester-Western New York Market, 3rd largest in America's first State.

5000 WATTS
1280 KC



IN ROCHESTER, N. Y.

Represented Nationally by
THE BOLLING COMPANY

SCOOP To start pickup or image transmission late with camera shots and sound hitting the air after the beginning of a show, thus causing the viewer to miss the opening action, music and lines.

SCOOPS Large flood or kleig lights used in tv studios, usually 5 kw.

SCORE Music for a tv show or commercial.

SCRATCHES Lines which penetrate the emulsion surface of a film, or dent its base, distinguished from abrasions by their greater severity; usually vertical on the screen, and caused by hard particles in cameras or machines. Horizontal scratches are usually cinch marks. Scratches may be treated by a heat or wax treatment, called reconditioning.

Negative Scratch Most serious type of scratch since it damages negative or original material, it is lighter than any other part of the image.

Positive Scratch Scratch usually of secondary importance, identified by its black nature caused by the collection of dirt particles.

Scratch Print A rush or quick print that is used for editing.

SCREEN (1) Fluorescent face of the picture tube in a receiver or monitor. (2) A retractable backdrop or wall screen used in conjunction with a projection-type background.

SCREEN PERSISTENCE Ability of a tv screen to stay lit for a second after the electron dot has gone. The best tv tubes have a medium persistence.

SCRIM Mesh or gauze filter placed in front of a light to diffuse it.

SCRIPT Complete written guide for tv show, commercial, film or kine. Synonym for continuity.

SCRIPT GIRL or CONTINUITY GIRL Tv director's assistant handling script preparation, clearance, editing and frequently timekeeper and prompter in dry runs and camera rehearsals.

SECONDARY BOYCOTT Action against others than employer with whom dispute exists, such as picketing a recalcitrant sponsor. Usually illegal.

SECONDARY RELAY Use of second microwave relay on tv remotes where direct relay is geographically impossible to achieve.

SEEN ASSOCIATED A term used in the Starch advertisement ratings to indicate the percentage of readers of a magazine who are aware of the names of the product or advertisers represented in a particular issue.

S.E.G. Actors of the Screen Extras Guild.

SEGUE Pronounced seg-way. Usually the transition from one musical number or theme to another without any kind of break or talk. For video see Dissolve.

SENIOR 5,000-watt bulb giving concentrated high-intensity light.

SENSITIVITY Measure of the ability of a tube or other tv equipment to produce a representative reproduction for a given input.

SEPARATION NEGATIVES Set of photographic negatives representing the primary colors to form the intermediate stage of a number of color reproduction processes, since in combination and subtractive synthesis they produce the final release prints.

SEQUENCE (1) A complete scene in a tv production. (2) Main division of a show. (3) Succession of shots or scenes, action or music concerned with the development of one subject or idea. (4) In a story film a succession of scenes which together form a single stage in development of narrative.

SERIAL A show given in installments and telling a continued story.

SERVICE FEATURES Usually daily services such as weather forecasts, time signals, some news broadcasts.

SESAC Society of European Stage Authors and Composers.

SET (1) The physical setting viewed by a tv camera. (2) A television receiver.

SETS-IN-USE The percent of all tv homes in a given locality whose sets are tuned in at a specific time, regardless of the tv station they are viewing.

SETUP (1) Location of tv camera as set up for specific scene or action. (2) Arrangement of the orchestra, cast, mikes, lights, cameras, props in relation to each other. (3) The placement of equipment, camera, lights, sound and personnel for the best tv picture and pickup of action.

SHADING Technical operation performed by engineer to eliminate the spurious signals from tv camera produced by tube characteristics. Of greatest importance when using older motion picture films due to their high contrast elements and subsequent increased production of spurious signals.

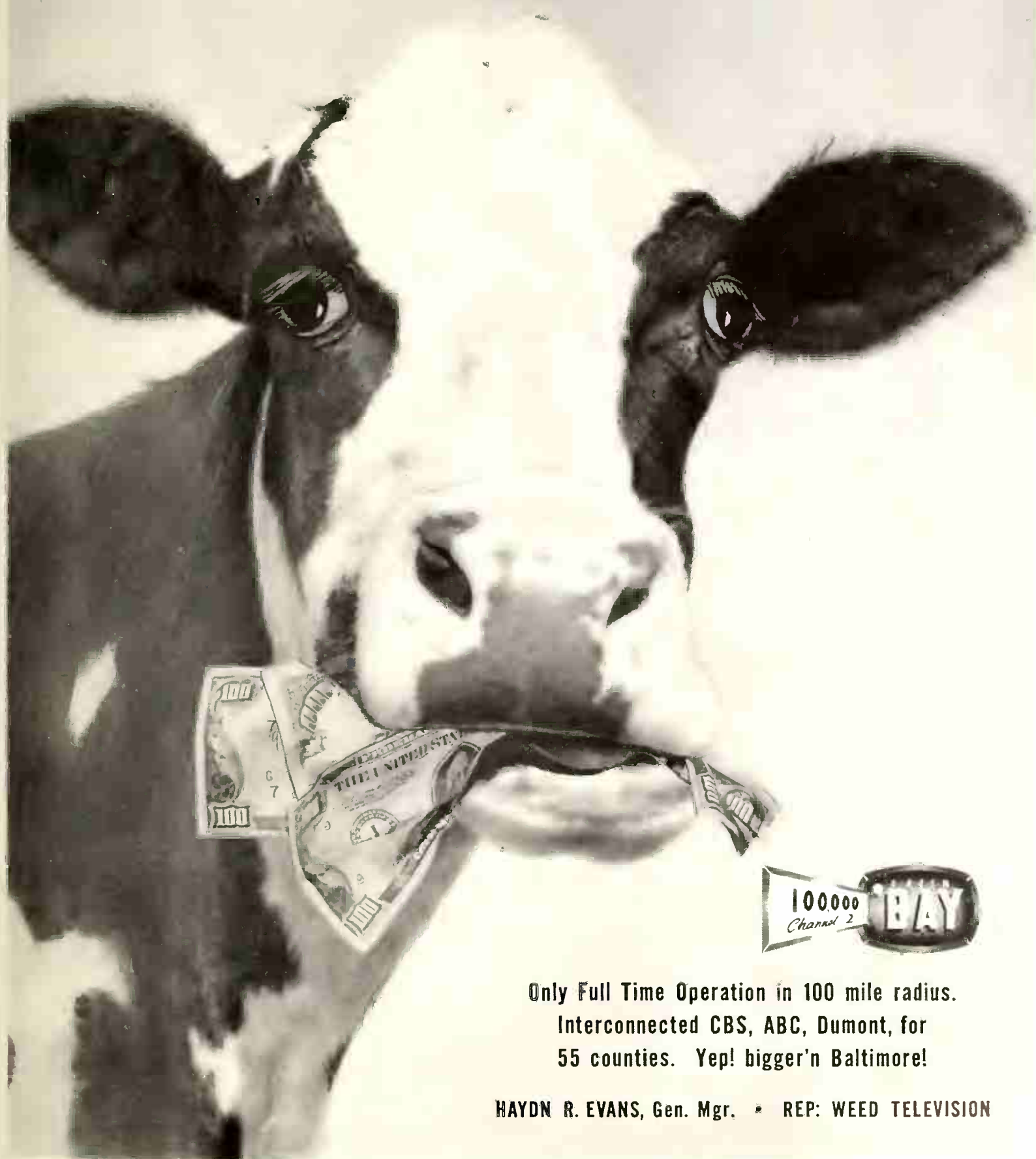
SHADOWING To simulate by trick effect a natural shadow that cannot effectively be created through use of tv lighting alone.

SHARED I.D. Upper right one-quarter video contains the station I.D. and the remaining three-quarters are used for commercial copy. The first eight sec-

TILLIE VISION

^D
the *X*ream Gal

^M
in the *Land of Milk and Xoney!*

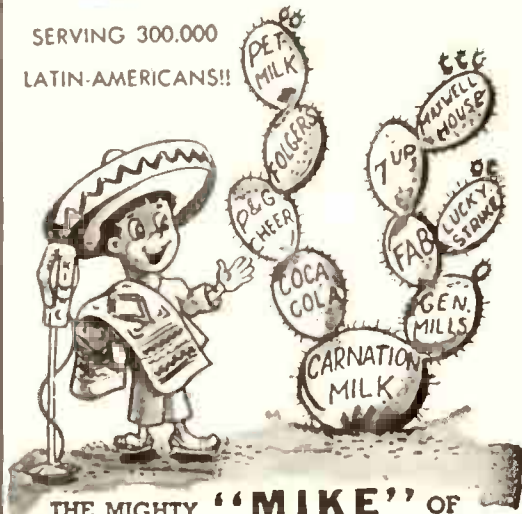


Only Full Time Operation in 100 mile radius.
Interconnected CBS, ABC, Dumont, for
55 counties. Yep! bigger'n Baltimore!

HAYDN R. EVANS, Gen. Mgr. • REP: WEED TELEVISION

are we happy? Si Señor!

SERVING 300,000
LATIN-AMERICANS!!



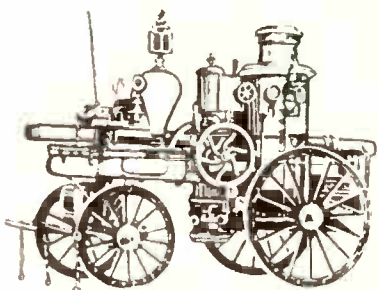
THE MIGHTY "MIKE" OF
SAN ANTONIO

250,000 Milliwatts

kiww
Spanish Language

National Time Sales—New York

Harlan G. Oakes & Assoc.
Los Angeles — San Francisco



"MUSEUM"?

A high-rated network program, unavailable to national spot or local advertisers, is like a museum piece. You may respect it, stand in awe of it — but you can't buy it!

WPEN, second only to such network "museum pieces" all afternoon long — BUT FIRST IN TOP-RATED LOCAL PROGRAMS — is taking reservations for its S.R.O.

950 CLUB

Daily 1:05 to 5:30 PM

PHILADELPHIA

dial **WPEN**
950

Represented nationally by Gull-Perma Inc.
New York Los Angeles
Chicago San Francisco

onds are used for commercial audio; remaining two seconds for the station I.D. (See also I.D.)

SHARE-OF-AUDIENCE The percent of audience tuned in at that time who are watching a given show or station.

SHOCK VALUE Tv writing technique which utilizes visual prop, set or even sound to attract audiences' initial attention to commercial, action or show.

SHOOTING-OFF-OVER To take in areas in a given camera shot that are not wanted or that are beyond the horizontal or vertical limits of set.

SHOOTING SCRIPT (1) Final tv script with all camera shots, lights, music, miscellaneous information included. (2) Complete film script divided into script-scenes and containing all necessary technical instructions for shooting show.

SHORT VOICE A voice with a narrow or restricted range.

SHOT A single continuous pickup of the tv camera.

SHRINKAGE Changes in the mass of film, either emulsion or base, resulting from the moisture-absorbing character of the material composing them; the loss of moisture which occurs rapidly during final processing and more slowly for the rest of the life of the film.

SIGN ON The announcement made at the beginning of the broadcast or telecast day and generally including station identification, frequency and power. A similar statement is made at the end of the telecast day, the sign off.

SIGNAL Any acceptable transmission and pickup of the tv picture and sound.

SIGNATURE or SIG The specific title, picture, typography, theme song, music, sound, catch phrase or even talent, that regularly identifies a specific tv show.

SILENT SPEED Speed of 16 frames per second as opposed to 24 frames in sound film. The speed of silent film can be projected on standard machines and will operate with the standard film camera chain for television.

SILL IRON or SADDLE IRON Narrow metal strip spanning the opening between the two legs of a practical door or fireplace flat to strengthen it and keep its measurements regular.

SIMULCAST A program broadcast on radio and tv simultaneously.

SINGLE SYSTEM Sound and picture recorded on the same film at the same time.

SITUATION Synonymous with plot, or setting sometimes. Problems to be solved in a story or drama and the various characters' reactions.

SITUATION SHOW To base a whole show or performance on the location or circumstances that exist at the time.

SLAP BASS Direction to musician to play bass violin by slapping the strings.

SLAPSTICK Type of tv comedy relying on fast action, mugging and broad knockabout humor. May frequently embody chases.

SLATE Slate with clapsticks used to number film scenes or sync sound, it is photographed before each scene.

SLIDE Usually refers to still art work, titles, photographs or film which is picked up or projected upon camera tube. Basically there are two different kinds of slides, transparent or opaque, the size of which varies according to station projection method used.

Transparent Slide Also called transparency, meaning light is projected through slide. May be 2" x 2" on a single or double frame of 35 mm film usually mounted in cardboard or glass. Another size transparent slide is 4" x 3 1/4" with a 1/2" masking applied on all four sides, and in this case all lettering and art work should be at least 1/4" from the edge of the mask on all four sides.

Opaque Slide Also called Balop slide or card—is solid, opaque (you can not see through it) and these are usually 3" x 4", 6" x 8" or any over-all dimension in the ratio of 9 x 12. No masking is required, but all lettering and art work should be at least 3/4" from outside edges on all four sides. Any photographs used in opaques should be dulls, not glossies. Size of letters on opaque slide 9 x 12 should be 3/4" or larger to be received effectively. Opaque slides, lettering, should have a background of Miller gray with poster white and any good black for effective video reproduction.

SLIDE WHISTLE or SLOOP WHISTLE Comedy effect used to point up humorous falls or jumps. Has an ascending or descending continuous note.

SLOW MOTION Motion of the film in the camera faster than the standard rate, resulting in action appearing slower than when the film is projected at the normal rate.

SMPTE Society of Motion Picture and Television Engineers; association which sets technical standards in film and tv fields. Source of technical information. Address: 40 W. 40th St., New York 18.
(Dictionary continues next issue)



Waiting in line for Detroit's pace-setting television party

"LADIES FIRST" on WWJ-TV



ONE-MINUTE PARTICIPATION RATES

13 times.....	\$133.00 each
26 times.....	\$126.00 each
52 times.....	\$122.50 each
100 times.....	\$119.00 each
200 times.....	\$112.00 each
260 times.....	\$105.00 each

They buy foods, drugs, cosmetics—and they love this gala participation program. It's one full-hour of merriment and music, smartly headed by Bruce Mayer, Detroit's most likeable ladies' man and famed for his personal appearances at the Michigan State Fair, local fashion shows, and similar gatherings.

In addition to straight-away advertising, think of the sampling, pre-testing, and other merchandising you can do with an enthusiastic studio audience which averages over 100 daily.

If Detroit's your problem, "Ladies First" is the right answer—2:00 to 3:00 P.M. Monday through Friday.

In Detroit . . . You Sell More on Channel



WWJ-TV

FIRST IN MICHIGAN • Owned and Operated by THE DETROIT NEWS
National Representatives: THE GEORGE P. HOLLINGBERY COMPANY

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

TV 54-12

SPOT RADIO

(Continued from page 31)

cerned that new radio co-op money may have been taken from the radio spot budget. This concern is due to the fact that co-op money gets the local rate, where a station has one, rather than the higher national rate for spot. From the point of view of the advertiser, diversion of spot money to co-op means he theoretically gets more mileage out of the same amount of money or the same mileage out of less money (assuming the retailer uses it as efficiently as the manufacturer). The Station Representatives Association has been campaigning for a single (local-national) rate for some years.

To what extent spot money has been channeled to co-op is practically impossible to determine. But it is significant that since January of last year the BAB list of radio co-op plans offered to retailers has jumped from 150 to 100. Part of this increase is due to the fact that BAB's file has increased in size but new co-op plans have also been responsible.

While BAB would not reveal in what categories radio co-op is growing, the evidence points to the local franchise type of operation. It is known that bottlers, like 7-Up, are now spending money in co-op that formerly came in to the station via the national spot route. The same situation applies to advertising for some other national brands. While there is no apparent over-all trend in the auto industry, there is no question but that a fair amount of "factory" radio money is spent through the dealers to get the local rate.

4. *Radio rates:* If it is true that the amount of ad dollars spent in spot

radio (as well as other media) has not been a true year-by-year index of activity because of inflation, it is just as true that radio rate-cutting hides the true index of spot radio activity.

Since 1947, the amount of dollars spent in spot radio has increased 50%. But the volume of advertising on spot radio may have increased from 75 to 100%, what with under-the-counter deals and over-the-counter deals and over-the-counter package prices and increased discount rates. And it is quite possible that the 1954 dip in spot radio business may not be a dip in the volume of advertising.

While many stations have lowered rates because they were hungry for business, others complain they were forced to do so because of network cuts, even though the network cuts have been on the discount level. The network cuts of this fall have put further pressure on national spot rates and, even if spot radio business picks up faster than the seasonal norm, station revenue may not reflect this fact.

5. *More and more stations:* On the surface, the steady increase in the number of radio stations in the face of radio's getting a smaller share of the advertising pie has all the earmarks of a fantastic phenomenon. There are more than 2,700 stations on the air at present. In the 13-month period following 1 September 1953, 123 new radio stations were authorized compared to only 55 new tv stations. During that same time, 127 radio outlets opened for business compared with 160 tv outlets.

How come there has been no gory trail of bankruptcies? Each new station has cut its brother's share of the spot radio pie thinner. While many of the new stations exist on local bus-

ness, the audience they get often is taken from a station which gets spot radio business. The competition gets keener and the prices get lower, thus cutting the dollars that go to spot radio.

Here's what a rep executive said about this seemingly paradoxical ability of radio stations to survive:

Attrition won't work, at least not in the near future. In the first place, radio stations have always been profitable. It has not been unusual for a radio station operator to make an annual 25 to 40% on his investment. When he complains now, he means he is only making 15%.

"Now, it's true that with the investment being comparatively small 15% is not much in terms of dollars but the radio station is usually a small business and the operator is satisfied with a profit that wouldn't satisfy a newspaper owner.

"Second, radio stations find it easy to cut their overhead. The music-and-news format which is so popular with audiences also makes economic sense. What does a small radio station need to operate? A couple of guys to read news that comes over the teletype and spin some records."

A station operator with fingers in both radio and tv, complained to SPONSOR that, aside from early morning, he can't find any interest in radio. But when he was asked whether he would consider selling his radio property, he answered:

"I would not. I make more per dollar on my radio station than I do on tv station."

6. *Lack of selling:* When an ad medium suffers, a common reaction is: "If the boys would only go out and really sell, we'd be all right." This reaction usually springs from within the medium and, to the extent that it is the normal thing to say, can be discounted.

However, the point of view that radio isn't selling hard enough to national advertisers is often found among these advertisers themselves. They have noticed at times a striking disparity between the efforts of individual newspaper and magazine publishers to sell themselves and that of station operators. In recent speeches, advertisers have been more bullish on radio's prospects than those within the medium.

It has been suggested that station

The heart of
Central West Texas
is a market
all your own
when you advertise
on **KRBC-TV**

The area's
only
Television
Station . . .

KRBC-TV
Channel 9
ABILENE
TEXAS

Represented nationally by
JOHN E. PEARSON TV Inc.



TRIAL BY JURY... FOR BETTER TV

Each week at 285 Madison Avenue, 70 typical viewers—different ones every week—sit down and watch television shows and commercials.

By indicating what they like, and what leaves them cold, they help answer such questions as:

... Does your commercial arouse interest quickly?

... Does your commercial devote sufficient time to the *main* sales theme?

... Does your commercial hold the viewer all the way through it?

... Does your commercial make the viewer feel *more* like buying your product?

These audience juries have been meeting since 1946. They have reviewed 532 TV shows and 1,640 commercials.

Out of their reactions, Y & R has uncovered many facts—eliminated many fancies.

Result: better television for Y & R clients.

YOUNG & RUBICAM, INC.

ADVERTISING • New York • Chicago • Detroit • San Francisco
Los Angeles • Hollywood • Montreal • Toronto • Mexico City • London

operators never learned how to sell themselves properly, that when radio was growing it didn't have to sell itself and when tv came along it took refuge in price competition.

One of radio's own boosters told SPONSOR that the station men don't go to the right people in selling radio.

He said: "Too many managers waste time coming to New York and trying to get on the right side of the time-buyer. The only thing they accomplish, if they accomplish anything, is to get business away from a competitive station. The timebuyer doesn't choose the medium, he only chooses the station. If the stations spent more time on reaching the district managers of national advertisers they might get somewhere.

"The stations are putting more effort on local selling and sales promotion but not on national spot. But local and national business are related. If P&G buys, so will the retailer.

"The stations have got to learn who say 'yes' on media. It is not the agency media departments. Not now, anyway."



of the
San Francisco Bay Area's
3,000,000 people are
Foreign Language Speaking!

They multiply, add, subtract and divide; THEY THINK! THEY BUY! in their own language! Sell them with KLOK, the station that reaches them all. KLOK's specialized programming guarantees your message attention-getting IMPACT!



KLOK
5000 WATTS — 1170 KC

San Jose Studios P. O. Box 967 San Jose, Calif.	San Francisco Studios Hotel Lankershim San Francisco, Calif.
---	--

Represented by John E. Pearson Co.

7. *New buying patterns:* Radio, it widely agreed, is suffering overly by the attention paid to tv. The excitement, growth and glamor of video has cast a psychological shadow over the air medium, affecting not only the agencies that are up to their neck in the sight-and-sound medium but the retailer whose opinions on ad media are often crucial.

But if tv is growing, radio is changing. This fact is appreciated in a small but ever-widening circle of advertisers who have reacted by changing their buying patterns.

The way the reps explain it, this emerging buying pattern is one of treating radio primarily as a low-cost circulation medium. The key words in the new buying strategy are "frequency," "saturation" and "periodic."

In other words, radio is being used more flexibly. The 52-week campaign is gradually becoming a thing of the past. Even thinking in terms of 13-week cycles is considered old-fashioned. The new buying strategy is to come in with short bursts, reach as many people as possible and then pull out. In some respects, spot radio has come to resemble national advertising in newspapers.

The initial result of these shorter campaigns has been a reduction in the volume of spot radio advertising by individual sponsors. But in order to adapt radio to changing buying methods and attract new business the stations have been revising their rate cards. Many now offer weekly dollar volume or frequency discounts in place of or in addition to the annual discounts. They very often tie-in nighttime announcements slots. There has been a spate of package plans selling run-of-schedule announcements at a special price, with the run-of-schedule referring to either daytime or nighttime or a definite one-, two- or three-hour period.

Many reps feel that the long-term result of this new buying will rebound to spot radio's benefit. As the concept percolates through to all levels of buyers, they say, spot radio will take form as a distinctive medium with something to offer national advertisers than no other medium can offer.

If this vision of the future crystallizes, spot radio may not only hold its own but carve itself a more important niche than it now rests in. ★ ★ ★

FILM COMMERCIALS

(Continued from page 36)

or more. For a small advertiser this may sound like a lot of money. But there are these things to remember:

- The commercial costs the same regardless of whether you plan to use it in a big market or a small one, on over a hundred stations or on only one. Unlike the cost of the show itself, the size of the market or the number of stations used doesn't affect the cost of commercials. This is because commercials are filmed either at cost or at cost plus five to 10%. This being the case, most syndicators don't care how big or small the station lineup is.
- You can use the commercial as often as you want to. While some big advertisers may have the star make a fresh commercial for each show, most sponsors make from three to a dozen or so commercials, then rotate them over a period of 26 to 52 weeks.

If you still think a commercial costs too much money, consider having the star make your own opening or closing. Most of the syndicators charge between \$200 and \$300 for a 30-second opening, and you can use the same opening for every program. Thus a \$250 opening spread over a full year would cost only about \$4.80 for each weekly program.

Paul Giles of Screen Actors Guild says that usually there isn't any extra SAG fee to pay the stars when they make commercials.

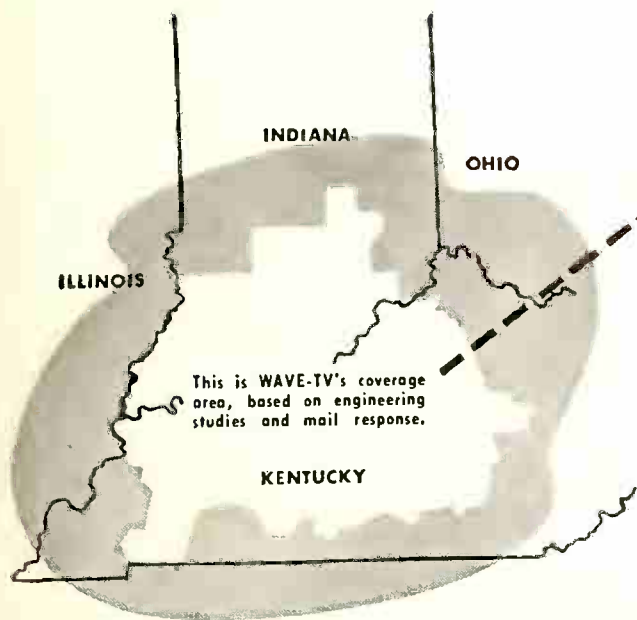
"It's covered in our 'Special Addendum to Film Commercials Contract,'" he said. "If a player receives \$500 or more per episode, or if a player receives \$250 per episode plus a participation in the profits which accrue from sale of the episode, then he may agree to make commercials for use within the film series. Note that I said he *may* agree," Giles said. "He may also charge extra for making commercials."

If you decide to use the star to make a one-minute commercial, keep these hints in mind when planning your campaign:

1. Build the star's commercials around your basic theme—one that you're sure you'll still be using a year or more from now. Then if your campaign changes somewhat during the year, the commercial will still be usable.

2. Select a subject for your commercial that will be timely in any season of the year and that you want to

HUNTING?



If you're hunting the TV station that gives you the biggest TV audience in Kentucky and Southern Indiana—
ASK YOUR REGIONAL DISTRIBUTORS!

Draw a bead on the Louisville market—but check your aim before you shoot. Pick up your phone and call your distributors in Louisville—

- and Evansville (101 air miles)
- and Lexington (78 air miles)

Ask each, "What Louisville TV station do your neighbors prefer?"

Call them now. It'll cost you a few bucks to get "zeroed in" but may save you many when you fire!

WAVE-TV

CHANNEL **3** LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives

hit home through repetition. You'll probably want to use the commercial a number of times; its content has to be important enough to warrant repeating.

3. Find out when the film series is going into production (most film syndicators will keep you advised of their production schedules). If you have the syndicator make your commercials while the show itself is being filmed, you'll save money. In fact, some syndicators won't even make commercials unless the show is being filmed at the time; otherwise, they say, the cost is prohibitive.

4. If at all possible, order three or more commercials at the same time. In addition to the usual saving with quantity orders, you'll also be able to rotate the commercials and get more use out of each of them. One advertiser found the star's commercials paid off so well, after running three of them a few months, that he ordered a dozen more.

5. You or your agency must prepare the storyboard and write the copy for the syndicator. As a general rule, as soon as a show is sold to an adver-

tiser the agency steps into the picture and works directly with the syndicator.

6. Unless the product has national distribution, be careful about how the star discusses the product. Your viewers aren't going to accept a star's endorsement of your product if they know that he seldom has occasion to use it. Most commercials made for regional or local accounts have the star say something like, "When I'm in your town, I look forward to sipping XYZ root beer. . . ."

Generally it isn't necessary for the sponsor or agency to come to the studios where the commercials are filmed. Since the filming customarily is done in Hollywood or New York, small advertisers probably would not be able to afford the trip anyway.

Most commercials are filmed against a background of sets used in the program itself or in a standard "study" type of set. Commercials using Ziv's *Cisco Kid* (with Duncan Renaldo) generally are filmed against an outdoors desert set in keeping with the show's location, for example. Using a set already available obviously is far less costly than building your own. In addition, identification of the product with the star is greater if a familiar setting is used.

Some sponsors will want to film stars in the sponsor's factory or city. While this can be done, it's usually too expensive for all but the largest advertisers.

The newest thing in customized commercials (and also one of the least expensive) was unveiled recently by Guild Films and Songs Ads. Hollywood. These two firms worked out a series of commercial lead-ins for Guild's *Liberace* show that use puppets. Instead of being filmed for individual sponsors, however, the films are designed for five different types of businesses: banks, cookie-cracker companies, jewelry stores, furniture stores and a "general" type suitable for almost any firm. These films, 30 seconds in length, are designed to introduce the local announcer who gives the actual commercial.

Liberace himself is not made into a puppet because Sande felt to do so might destroy the mood that had been built up. Instead, to indicate endorsement of the Liberace family for a product, Liberace's brother, George, and his sister-in-law, Jayne, are used. This is a natural combination since

Jayne can be used in musical commercials: she's a vocalist.

"We decided to use puppets because there had to be some kind of transition from the high-key mood of the show to the local station's commercial. The puppets, filmed under exactly the same lighting conditions and backed by nine members of the regular 12-member Liberace orchestra, provide this smooth transition."

By SPONSOR's pres-time prices of the puppet commercial lead-ins had not been set, but was expected to be only about 20% as expensive as a regular customized lead-in.

The whole problem of using "talent" to sell products was discussed in SPONSOR early this summer ("Should talent sell?", 28 June 1954, page 36).

Recently SPONSOR asked Horace Schwerin, president of Schwerin Research Corp., if his firm had findings on the effectiveness of the star in delivering commercials.

"Having tested a large number of such commercials," Schwerin said, "we have no generalization to offer along the lines that 'star' commercials are better than the 'non-star' type or vice versa."

"Under proper conditions, the star can contribute substantially to the effectiveness of the commercial; however, his mere presence holding the advertised package does not insure success. It all depends on how he is used. In one commercial for soap, for example, the star was on scene while a demonstration was going on, but took no part. In a second version, the star assisted in the demonstration. Audience remembrance of the key idea was 66% higher in the latter case than in the former."

Schwerin said that appropriateness of the star to the type of product is also, "of course," an important consideration. "In the case of a study for a baking product, we found that commercials featuring a debonair male program m.c. gained only about half the remembrance achieved by one built around a housewife type," he said.

"Of course the values that some personalities can contribute unexpectedly are sometimes beyond prediction. For instance, in one Toni commercial a humorous remark by Arthur Godfrey—'one buck plus 20 cents to the government—raised correct remembrance of the product's price to twice what had


"The TV Link in the Heart of the Nation"

KHOL-TV's
MAXIMUM POWER SIGNAL

EXCLUSIVELY

COVERS
30%
of Nebraska's
ENTIRE
FARM MARKET
with
UNDUPLICATED
TV COVERAGE

*SRDS Consumer Markets, 1954

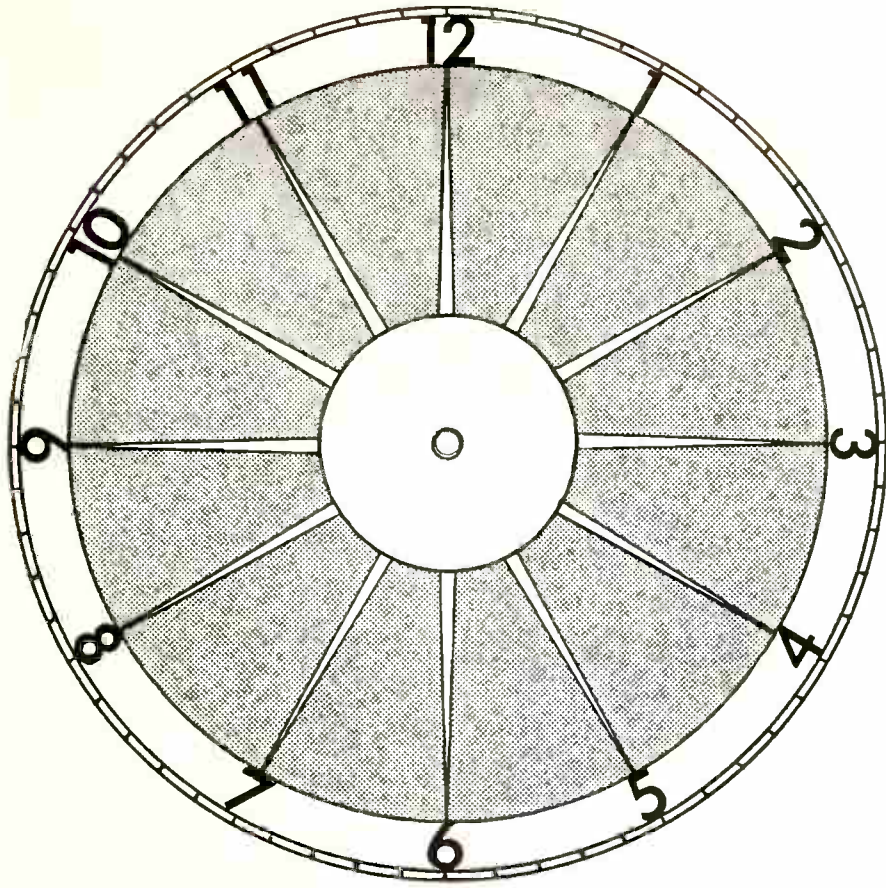


KHOL-TV
NEBRASKA

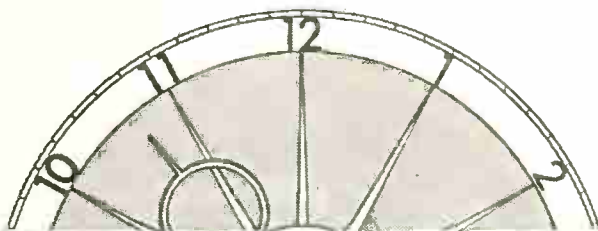
CBS-TV **Channel 13** ABC-TV

DUANE L. WATTS, STATION MANAGER
Operated by BI-STATES CO., Holdrege

MEEKER TV, INC.



Something missing from your film processing picture? At Precision we've learned over the years that selective printing for every scene plays a vital role in a perfect print — and that only expert human judgment can be depended on to select that timing value. Leaders in the film industry—directors, producers, cameramen—have learned that Precision alone offers such fully rounded experience and skill in film processing. In everything there is one best...in film processing, it's **Precision.**



P R E C I S I O N

F I L M L A B O R A T O R I E S , I N C .
21 WEST 46TH STREET, NEW YORK 36, N. Y.

A division of J. A. Maurer, Inc.

BMI

"Meet the Artist"

BMI introduces another complete continuity package as part of its regular Station Service.

"Meet the Artist" comes to you as a 15-minute—three-per-week series of scripts highlighting behind the scenes glimpses into the music business . . . the stories of America's favorite musical personalities and their song hits. The material is factual, up-to-the-minute and presented in an easy, informal style. Disc jockeys will enjoy using it—listeners will appreciate hearing it.

"Meet the Artist" fills a special need in areas where such data is not easily available . . . highly commercial.

BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

VERBVM SAT SAPIENTI*



* get a specialist

When a doctor really cares—he calls in a SPECIALIST.

When an agency really cares—they call in a SPECIALIST.

We are SPECIALISTS on TV and radio musical commercials.



Advertising set to music for radio and TV

been achieved by showing it in legend form," Schwerin added.

According to Roland (Chic) Martini, vice president and radio-tv director of Gardner Advertising Co.'s New York office, "The use of a star in delivering the commercial in a syndicated film show usually is well worth the extra cost.

"The star's usually your top salesman," Martini said. "He's the viewer's friend, and if he's associated directly with the product he's not really 'selling.' He's giving, instead, a friendly tip to the viewer. Most viewers react by going out and buying the recommended product."

Stars of film shows can also be used to good advantage by a company which wants to pep up its salesman, John L. Sinn, president of Ziv, told SPONSOR.

"Typical example," he said, "was the use of David Brian, star of *Mr. District Attorney*, before a salesman's meeting of Samsonite Luggage. The company sponsors *Mr. D.A.* in 40 markets. Brian came to the meeting to give a pep talk; of course, he was carrying a Samsonite V.I.P. briefcase with him."

Michael Sillerman, executive vice president of Television Programs of America, likes to tell about the success enjoyed by one of the sponsors of *Ramar of the Jungle*. The sponsor

★ ★ ★ ★ ★ ★ ★ ★

"Radio should expect nothing but continued prosperity, the sidedish soothsayers to the contrary notwithstanding. It is an established, stabilized medium which has demonstrated its capacity to sell in the presence of all kinds of competition. It is low cost and big audience. It is able to do things other media cannot do as they can do things radio can't. It is, in short, complementary to the American scene—something that has grown to be a part of the living home. Radio may find time now—having survived the rigors of pioneering and the fright of impending death notices—to reflect more cogently on improvement, thus making its product even more attractive to listeners and productive for advertisers."

HAROLD E. FELLOWS
President

NARTB, Washington, D. C.

★ ★ ★ ★ ★ ★ ★ ★

used Jon Hall, the show's star, in customized commercials.

"It's a New York sponsor," Sillerman told SPONSOR. "Good 'n' Plenty Candy. We figured the sponsor had been getting pretty good results. Then

one day I was having a snack at the Savoy Plaza Hotel. I stopped by the lobby to get a package of cigarettes and there, stacked up on the counter, was a big pile of Good 'n' Plenty Candy.

"Well, the Savoy Plaza is a pretty high-brow hostelry and I wondered what it was doing with all this candy on the counter. So I asked the girl. You know what she told me? 'We have to carry that John Hall candy,' she said. 'We get so many requests for it . . .'"

Art Gross, client service director for Guild Films, said he saw no harm in using commercials made by stars more than once.

"Some people think you have to have a new commercial for every show," he said. "However, if repetition works so well for I.D. and station-break commercials, I don't know why it wouldn't be just as effective for commercials during programs." ★ ★ ★

SPONSOR BACKSTAGE

(Continued from page 24)

standpoint of both the advertisers and the stations, though neither group seems to be aware of it at this time. A station can't have a healthy revenue picture without a well-balanced income picture from the standpoint of source. The station should never have so much local business that they freeze out national spot and regional advertisers because a local recession or depression could hurt them badly. Conversely, vice versa!

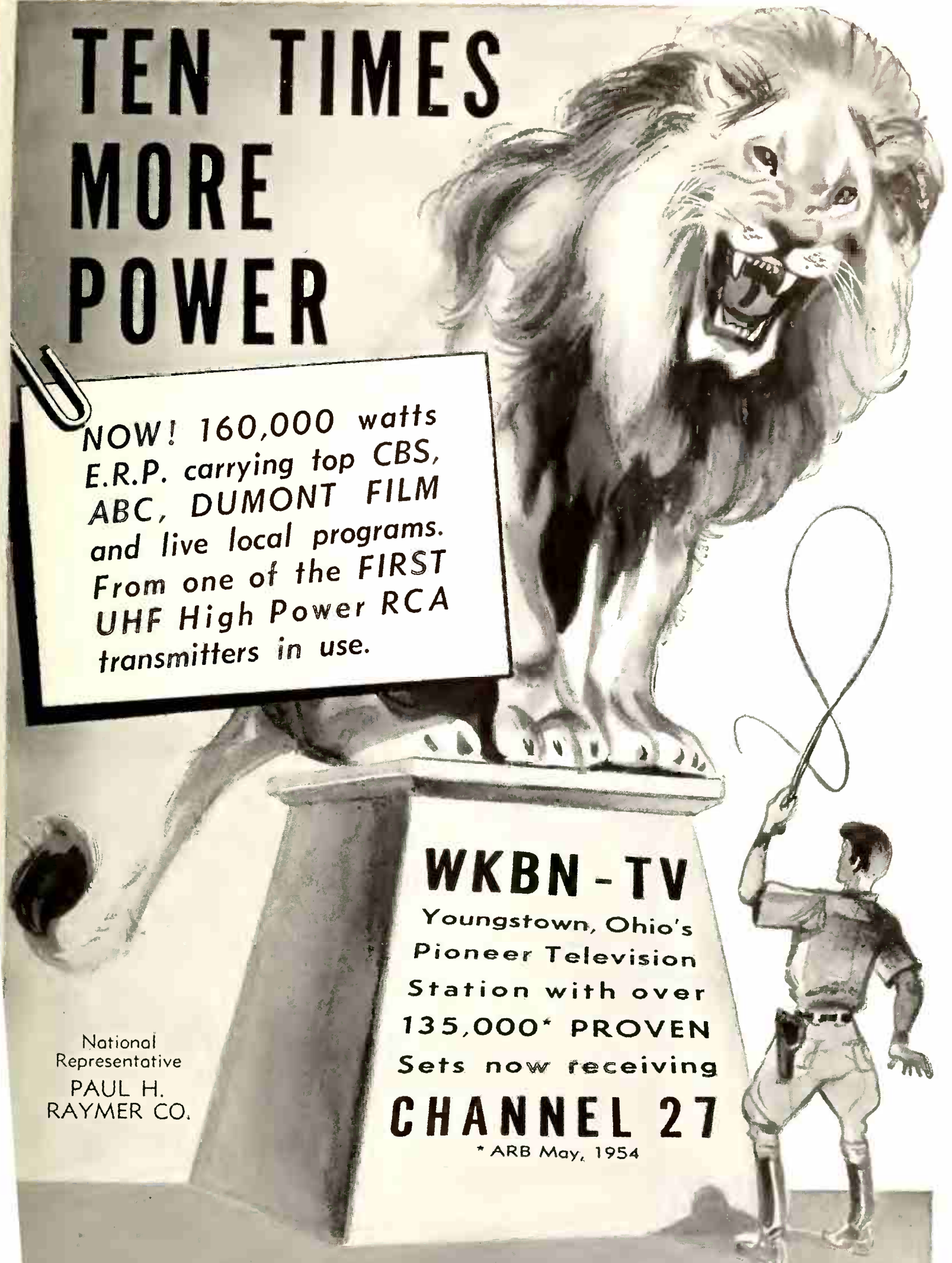
"For reasons best known to you, I can't make a public issue of this so please don't identify me with the above sentiments, but certainly you must be able to find some champion for this cause—because it's the cause of all advertisers in the United States—local, regional and national—who aren't among the elect now owning time periods on the three major television networks."

I really hate to pull an anonymous missile out of the hat, but believe me the gent who wrote that letter has been in broadcasting and telecasting for some time. is a man of integrity and knows whereof he speaks.

As he suggests: Any champions in the house? If there are please step forward and be counted! ★ ★ ★

TEN TIMES MORE POWER

NOW! 160,000 watts
E.R.P. carrying top CBS,
ABC, DUMONT FILM
and live local programs.
From one of the FIRST
UHF High Power RCA
transmitters in use.



WKBN-TV
Youngstown, Ohio's
Pioneer Television
Station with over
135,000* PROVEN
Sets now receiving
CHANNEL 27

* ARB May, 1954

National
Representative
**PAUL H.
RAYMER CO.**

FULLY EQUIPPED FOR NETWORK COLOR-CASTS

SPONSOR ASKS

(Continued from page 91)

"sell" on the product, whereas the more frequent sponsorship, with its constant-reminder value, has a long-term effect.

SIMILAR AIMS IMPORTANT

By James Burton

Vice President, Radio and Tv
Hutchins Advertising, New York



Regarding Philco's sponsorship of the *Tv Playhouse* (Sunday nights on NBC TV), I don't believe we have encountered any disadvantages in this alternate-week arrangement with the possible exception of losing a little frequency. And the money we have saved by going every-other-week three years ago, we have used to reach new and different viewers (via the *Breakfast Club* simulcast on ABC, and special-events

broadcasts such as the Miss America pageant and the Cotton Bowl game).

An important feature in Philco's dual sponsorship with Goodyear of this program is that it has resulted in a very happy and advantageous relationship for the two corporations. Though non-competitive, there are certain similarities of organization and aims that have brought the two close together in connection with the tv advertising. Both Goodyear and Philco, for instance, desire a continuity of programming. Merchandising and market-wise, they are both corporations which depend on dealers for distribution; Goodyear's important markets have been Philco's important markets; both do local dealer and tie-in advertising. Also, they both sell large items, so that there is a certain homogeneity of product. If the other sponsor sold cigarettes or lipstick or cheese, it might result in some discord with Philco's every-other-week presentation of tv sets, refrigerators and air conditioners.

However, we do not at present practice the policy of cross-plugging—the arrangement whereby each sponsor has a commercial in the other's show. At the end of the Goodyear program, there is a closing billboard saying, "Next week, *Philco Television Playhouse* presents. . . ." At this particular time, we at the agency all feel that it is wisest for each sponsor to use all six minutes of his commercial time in each show to sell his own products. We don't want to marry the products of the two corporations in the minds of the public. Also, we feel there is a certain prestige value in not having two sponsors on one show.

There are, we know, many things which can be said in favor of cross-plugging. In fact, we have a market research study now in progress which could conceivably change our policies on this in the future.

To sum up, we feel that Philco has been very fortunate in its alternate-week sponsorship: its happy marriage with Goodyear has made the sponsorship one from which both organizations have derived extra benefits.

* * *

SPONSOR invites readers to submit questions for discussion in this feature. Questions should be of current interest to air advertisers and their agencies. Address 40 East 49 St., New York 17. ★ ★ ★

49TH & MADISON

(Continued from page 15)

thumping accompanying a recitation of intra-mural competitive accomplishments.

Your article referred to a possible "AP approach" for network radio, to which one of the "top figures of the radio network field" analyzed the situation with some pretty irrelevant figures, used "for the sake of simplicity," such as a reference to a 50-50 division of net receipts with the affiliates! On this basis the so-called AP approach is patently unfeasible. Your article also referred briefly to cooperative practices of Mutual, and its enlarged Multi-Message Plan which met rejection at the hands of some of their affiliates resulting in abandonment of the proposal.

It is of this phase of a new concept in network operation that I should like to speak, since I have the dubious distinction of having first suggested the basis of such a plan, at a meeting of the Mutual Affiliates Advisory Committee at Virginia Beach two years ago, when I was a member of the MAAC.

I was joined in my suggestion by several other members of the committee (some of whom later rejected it after it was made a network proposal known as the "Cape Cod Plan," as an outgrowth of discussions at the MAAC meeting at Cape Cod a year ago).

The plan met its demise, in my opinion, largely as a result of misunderstanding rather than any actual resistance to the principle involved.

As members of the committee we polled our group to determine the answer to this all-important question: *Why are we affiliated with a network?* There was complete unanimity on this point: certainly *not* because of revenue. The highest monthly payment, represented by one of the metropolitan station members of the committee, was about \$1,500 per month. The lowest fee was less than a hundred dollars monthly! In *all* cases the revenue derived from network sources was an insignificant percentage of their gross business.

It was generally agreed that the real value of network affiliation rested upon the availability of national programs including the coverage of important national events to flavor our

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.
In both radio and tv
WHBF is the Quad-
Cities favorite.

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

Quad-Cities' favorite
WHBF AM
FM
TV
TELCO BUILDING, ROCK ISLAND, ILLINOIS
Represented by Avery-Kaedel, Inc.

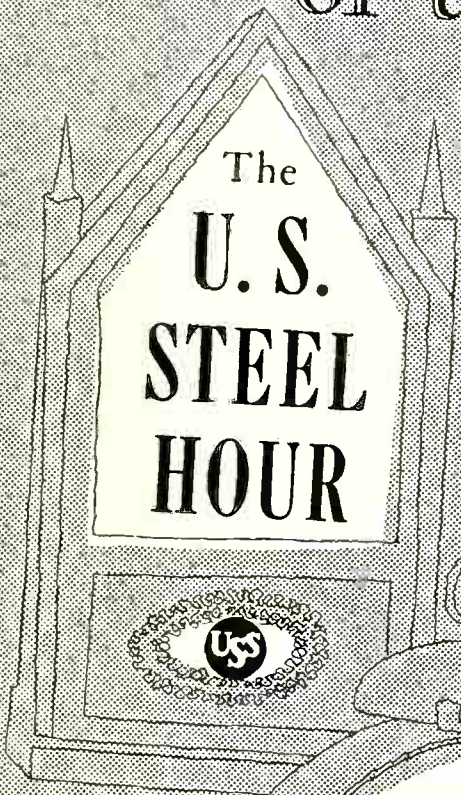
Time for more
of the best in
TV entertainment



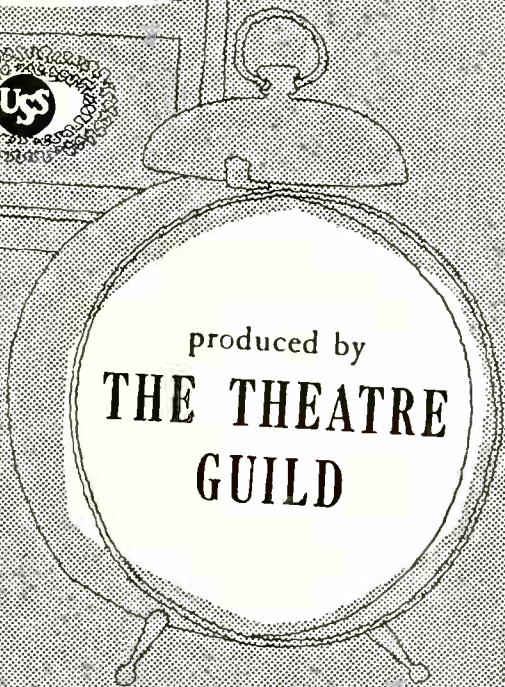
second
big
season



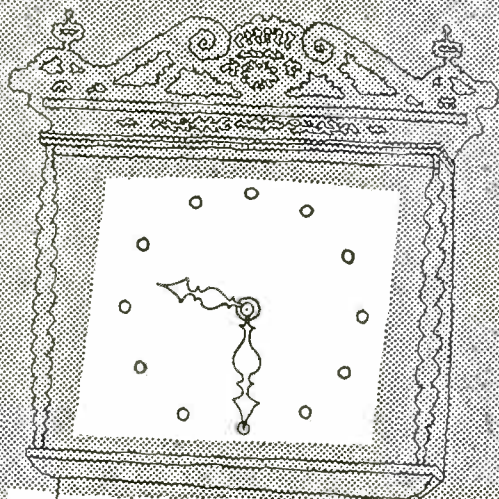
STAR TIME
STORY TIME



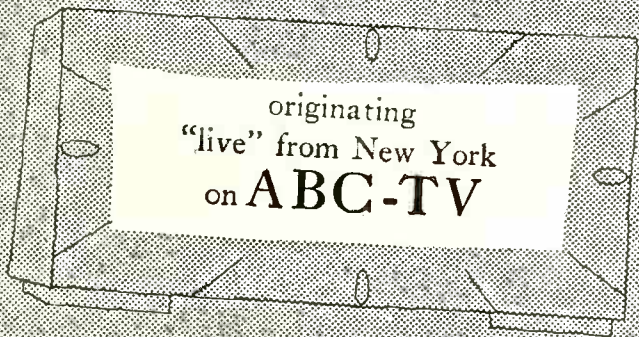
The
U.S.
STEEL
HOUR



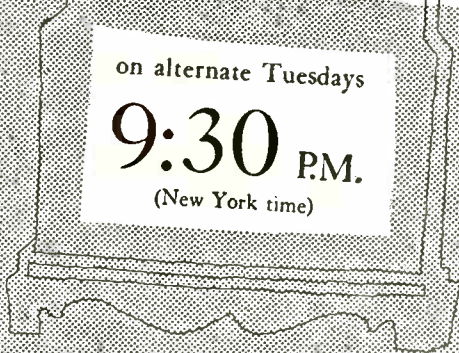
produced by
**THE THEATRE
GUILD**



Winding up our first big year of award-winning TV theatre... already set for the second. Watch for more top stories like "P. O.W." and "The Last Notch"... more top stars like Paul Douglas, Helen Hayes, Dorothy McGuire. Remember, when it's time for TV drama at its best, it's time for the Steel Hour.



originating
"live" from New York
on **ABC-TV**




on alternate Tuesdays
9:30 P.M.
(New York time)

program schedules. This value normally was sufficient to offset the many obvious disadvantages such as option time, low revenue, etc. Unfortunately, the trend in network radio, brought on by competitive practices, was recognized as a steady deterioration of these program advantages. For example, a phonograph record is still a phonograph record, whether played in New York or at home. Also, the fact that dramatic shows can be produced cheaply is becoming as well known to our listeners as it is to the network comptroller!

At one time it was axiomatic that network radio made perhaps the greatest contribution to the achievement of greatness in the field. The very term "network" was used to describe the ultimate in quality and character of programs. Regrettably, this has long since ceased to be true.

Why are independent music and news stations doing so well today? Is it because a new superb method of independent programming has evolved? I think not, although admittedly some independent stations have developed some remarkably good programs with local appeal. Primarily, however, the



Radio Station W J P S is THE sports station in the Evansville, Indiana market. If you want to reach MEN, check our availabilities around our live play-by-play sports . . . the year around.

- ★ LOCAL HIGH SCHOOL FOOTBALL
- ★ EVANSVILLE COLLEGE FOOTBALL
- ★ BIG TEN FOOTBALL
- ★ LOCAL HIGH SCHOOL BASKETBALL
- ★ EVANSVILLE COLLEGE BASKETBALL
- ★ INDIANA UNIVERSITY BASKETBALL
- ★ INDIANA HIGH SCHOOL TOURNAMENT
- ★ NCAA BASKETBALL TOURNAMENT
- ★ EVANSVILLE BRAVES BASEBALL
- ★ 500 MILE INDIANAPOLIS SPEEDWAY RACE
- ★ OTHER SPORTING EVENTS AS THEY OCCUR

Sports mean LISTENERS. Listeners mean RESULTS. Let us prove our worth to you.

Robert J. McIntosh, General Manager
REPRESENTED BY
The George P. Hollingsbery Company

WJPS

"A RADIO IN EVERY ROOM"
Evansville, Indiana

independent station is a standout because network programming has deteriorated to an inferior level.

Facing these facts with realism, it was the majority opinion among the members of the MAAC that the answer to the dilemma rested in finding some means of bolstering network programming, which meant also the necessity of finding added economic support for the network.

We learned from network officials that while station payments may be of inconsequential interest to the affiliates, they are of paramount importance to the network. The largest single item of network expense is by far represented in their payment to stations. Here, then, was the logical source of the needed revenue. By waiving station payments the affiliates could provide the network with the wherewithal to not only provide a hitherto impossibly large program budget, but also an extra margin of money for a "war chest" to wage its competitive battle via promotion, new personnel, etc. In return, the network could do two very important things for the affiliate. It could give him an opportunity for increased local revenue through (1) high quality co-op shows at *no added cost* for talent and (2) a reduction in the number of option hours.

When specific figures were determined it was found that some of the nation's finest programs could be obtained and made available for local sale and that network option hours could be reduced from nine to five hours daily.

Was this an AP approach?

Definitely not! The basic concept of the sale of network time to national advertisers remained intact. Need for cut rates? No! A realistic price structure could be made and held by the network due to its improved economic position, but with the added advantage of full flexibility in controlling costs.

Would this be an invasion of the program syndicate field? Indeed not! This is still a wire network providing simultaneous feeds of programs whether used for national, regional or local advertisers, as well as outstanding public interest and sustaining features. . . .

Here then was a plan of obvious benefit to every station on the network. (It could mean removal of the "bonus" stigma, too!)

Evidently our committee and the

network were both remiss in our methods of selling the idea to affiliates. An unfortunate series of events including a strike at the network's flagship station forced postponement or cancellation of a projected series of regional meetings. Some ill-advised broadcasters and also some irresponsible elements of the trade press began a bitter campaign against the plan. The late Mr. Hunt devoted his giveaway trade paper almost exclusively to a tirade against Mutual and the new plan, due, no doubt, to personal antagonism. By the time the plan was put on paper and presented to affiliates in writing as a proposed contract amendment there was so much widespread misunderstanding and so many uncertainties that a number of holdouts developed—sufficient to discourage the network into withdrawing the plan. . . .

That is all past history which SPONSOR has accurately reported in the past. I bring it up now, only because I believe, and I know a substantial number of other network station owners believe, that the salvation of network radio lies somewhere in the general direction of such a plan.

Radio, it's true, is bigger and better than ever today. It has conclusively proved itself to be the nation's greatest *low cost mass advertising* medium. It has always been, and it always will be incomparable in these respects. It has proved itself even under the difficult conditions attendant to the entrance of another potential giant into the *visual advertising* field, tv, which must compete for the advertiser's dollar and the listener's attention.

But with all its progress at the local and regional levels, radio *still* needs to serve via the network technique. Our national defense demands the retention of network operation as a means of reaching the people quickly in the event of emergency. The *people* still want and *expect* network service. . . .

Perhaps there are more networks than are economically justified today, but I seriously doubt whether the demise of one or two networks would solve the dilemma. Neither will rate cutting, followed by cheap programming practices, solve anything. Perhaps the greatest single need will be met with an ingredient that was once so plentiful, *imagination*. Where are the creative minds that once gave such a sparkling array of talent to the production of good radio programs?

A BRAND NEW Christmas Gift Idea Designed

to Bring Your Company **BRAND NEW BUSINESS**

Why settle for an ordinary gift when it takes just a few moments to give clients, prospects and business associates one that reflects your thoughtfulness at Christmas... keeps them reminded of you throughout 1955... and shows them how to make their air advertising more profitable.

You actually give **Three** gifts in one — all for as little as **\$5.00**

1



You give a full year, 26-issue subscription to *SPONSOR*. Starting at the Holiday Season and continuing throughout the new year, *SPONSOR* helps your recipients save time, work, trouble... shows them how to cash in on broadcast advertising's great pulling power... gives them ideas they can get from no other source.

2



You give clients and prospects the "Air Advertising Library". At the Holiday Season, *SPONSOR* will send each person on your list 8 important radio or TV publications and booklets they'll use, refer to and thank you for over and over again. (When completing the form below, please specify whether you wish us to send the Radio or TV edition of the "Air Advertising Library".


3 You give a handsomely designed gift card at Christmas time.


Act Today - - offer limited to just one station or agency in each area!

SPONSOR

40 EAST 49TH STREET
New York 17, N. Y.

Special Holiday Rates

 One 1 Year Subscription \$8
(your own or first gift)

 Each additional 1 year gift \$5

Donor's Name _____

Company _____

Address _____

City _____ Zone _____ State _____

Include my own subscription Send bill later

I enclose \$ _____ for _____ subscriptions

Gift cards to read from _____

Send gift to _____

Company _____

Address _____

City _____ Zone _____ State _____

Include Radio TV Edition of "Air Advertising Library"

Send gift to _____

Company _____

Address _____

City _____ Zone _____ State _____

Include Radio TV Edition of "Air Advertising Library"

(Please type remainder of your business gift list on a separate sheet and attach).

Surely they haven't *all* gone over to tv! And what about the network executive who dared to try new patterns? Is love for the status quo more important than economic survival? These, too, are questions which sponsor might well put to the "top network minds" of the industry.

Thanks for an interesting and informative article. I sincerely hope there will be more to follow on this vital subject.

REX HOWELL
President
KFVJ & KFVJ-TV
Grand Junction, Colo.

FILM BASICS

I want to thank you very much for sending me the reprints of the 1954 Film Basics.

I'm sure they will be very useful to our salesmen.

DON L. KEARNEY
Vice President
ABC Film Syndication
New York

● Reprints of the 1954 Film Basics section are 25¢ each; quantity prices on request.

WANT TO SELL CANADA?

**One radio station
covers 40% of
Canada's retail
sales**

CFRB

TORONTO

50,000 WATTS, 1010 K.C.

CFRB covers over 1/5 the homes in Canada, covers the market area that accounts for 40% of the retail sales. That makes CFRB your No. 1 buy in Canada's No. 1 market.

REPRESENTATIVES
United States: Adam J. Young Jr., Incorporated
Canada: All-Canada Radio Facilities, Limited

ROUND-UP

(Continued from page 95)

cy management will include discussions of such topics as agency service, agency-client agreements, tax and legal problems, advertising agency accounting and financial management. The seminar is being held in six weekly sessions; it began 19 October.

* * *

An Albany tv station cameraman who covered an aerial ascent is nursing three broken ribs as a result. Bill Hartigan, WTRI news cameraman, was assigned to film the ascent of Garrett Cashman, amateur Albany balloonist. Cashman had been arrested previously by CAA authorities following an "unauthorized" flight over the Albany area. He was attempting a "controlled" flight for CAA officials. Hartigan, perched atop his news jeep, lost his footing during the filming and came tumbling down.

* * *

The tv version of Bingo is breaking all mail-pull records at KPTV, Portland, says the station. To participate in the show, *Video Game*, viewers must first acquire a video card (or cards) from a store handling one of the sponsors' products. Three sponsors—Grandma's Cookies, Philco and Arden Ice Cream—are currently bankrolling the show.

* * *

WNHC-TV, New Haven, has announced effective 31 December, it will not televise alcoholic beverage commercials in which the product is shown being consumed. According to Edward C. Obrist, manager, "We believe there are reasonable grounds for criticism when teenagers are exposed to scenes depicting the pleasures and satisfactions of consuming alcoholic beverages. . . ."

* * *

WTVJ, Miami's experiment with a 15-minute Spanish-lesson show has paid off with a flood of mail and phone calls from viewers. Called *El Espanol en Miami*, the show is telecast Sundays at 6:15 p.m. It was originated, produced and is conducted by De La Rosa. The show combines Spanish lessons with Spanish-language newscasts and interviews with leading figures from Latin American countries.

* * *

Norcross is sending out greeting cards to agency men with cartoon draw-

ings of a girl seated before a tv set to invite them to "spend Sunday afternoons at home with Norcross enjoying *Omnibus*, CBS TV Network beginning Sunday, October 17."

* * *

CKOK, Penticton, B. C., is mailing a series of "results" pamphlets to advertisers and agency men which describe air success sponsors have enjoyed on the station. The four-page



booklets are decorated with a picture of a pretty girl on the cover (see photo), include a full description of the advertising campaigns and results.

* * *

The Ralston Purina Co. has mailed its dealers and distributors cards framed with a red-and-white checkerboard pattern, part of its package design, to call attention to its tv sponsorship. Ralston is sponsoring *The Name's the Same* over ABC TV, Mondays, 7:30-8:00 p.m.

* * *

WFBC-TV, Greenville, S. C., crew members on special assignments utilize a mobile unit that doubles as a "station on wheels" and living quarters. The unit was once a bus that served Carolina Trailways in North Carolina. Seats were removed and technical equipment for remote pickups was installed in addition to sleeping quarters and a kitchenette. ★★ ★

\$99.00 INVESTED in the
NASHVILLE, TENNESSEE
NEGRO MARKET
SOLD \$3,500.00 in appliances
VIA **WSOK**

hides”
behind
a...

hand

...the new **BK-6A**
RCA *dynamic*
miniature microphone

Here's a miniature mike that does a man-size job... This RCA Dynamic Microphone is small enough to conceal in a man's hand or under his necktie. Ladies can hide it behind a corsage. Or, you can put it behind a table decoration. In any setting, it's an amazing help in keeping the informal atmosphere so many television shows, interviews and public occasions require.

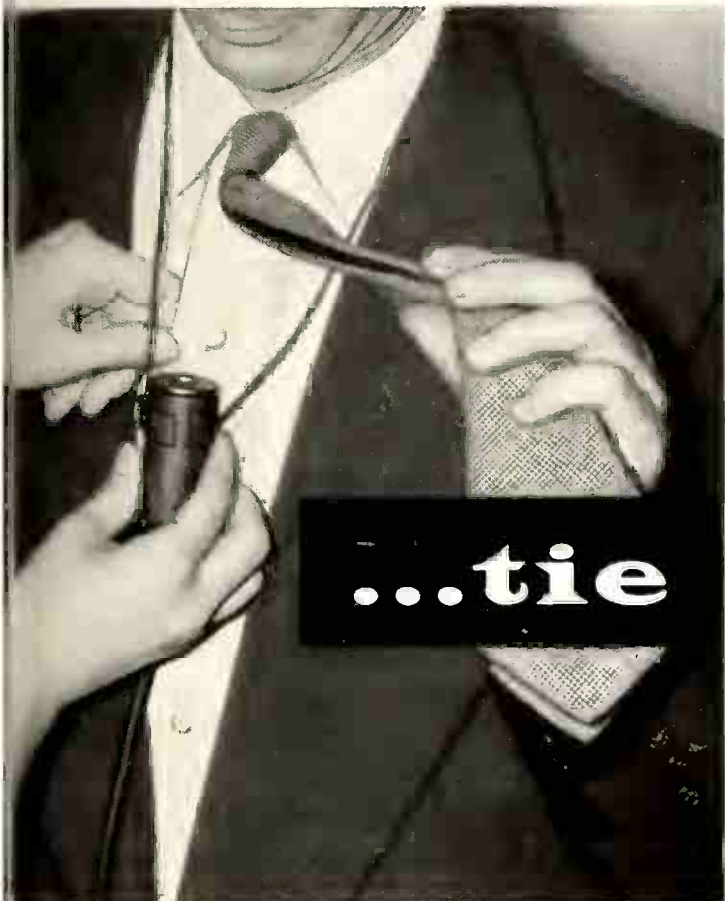
However you use it, you can be sure of correct speech quality. Low-pitched chest sounds, sibilants and high-pitched sounds are all reproduced in proper balance.

Just three inches long, weighing only 5½ ounces and neutral in color, this RCA Miniature is as inconspicuous as modern microphone design can make it. A small and very flexible cable allows free, easy movement by anyone using it. And in spite of its unusual compactness, the BK-6A is a high quality microphone and has very durable construction.

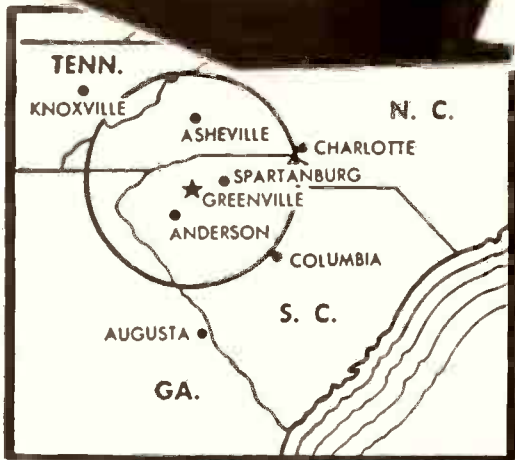
This RCA Miniature Dynamic Microphone can increase your staging and production flexibility in many ways. For information on *all* of its advantages...contact your RCA Broadcast Sales Representative, or write Dept. XXXX, RCA Engineering Products Division. In Canada, write RCA Victor Ltd., Montreal.



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



WFBC-TV
100KW POWER
2204 FT. ANTENNA
"Giant of Southern Skies"



... boasting more people and larger income within 100 miles radius than Atlanta, Jacksonville, Miami, or New Orleans, WFBC-TV is truly the "Giant of Southern Skies", and a powerful new advertising medium in the Southeast.

HERE'S THE WFBC-TV MARKET

(Within 100 miles radius)

Population 2,924,625 People
 Income \$3,174,536,000
 Sales \$2,112,629,000
 Television Homes 277,622*

Market Data from Sales Management
 *From A. C. Nielsen Co. Survey as of Nov. 1, 1953, plus RETMA set shipments in the 100 mv. contour since Nov. 1, 1953.

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



NBC NETWORK
 Represented Nationally by
WEED TELEVISION CORP.

Newsmakers in advertising



J. M. Collins, sales manager of the American Society of Composers, Authors & Publishers, on the occasion of ASCAP's 40th anniversary made an announcement that he said he's wanted to make for a long time: The formation of a new station relations staff to call upon radio and tv licensees of ASCAP. The new division will be supervised by Samuel E. Feldman, assistant sales manager. Its purpose is to help radio and tv stations with musical programming. In addition, visits of ASCAP fieldmen will help personalize the service.



John H. Ballard, president of the Bulova Watch Co., New York, made news when he announced that McCann-Erickson would take over Bulova's advertising on 1 January. He said 20 agencies were considered. Bulova spends over \$4 million in advertising annually, mostly in tv and radio. Until McCann-Erickson takes over, Biow Co. will continue working on the \$1 million "Lady Bulova" campaign (introducing a new self-winding, high-fashion woman's watch) which started last week. More than 250 tv and radio stations are used.



John H. Mitchell, who was a theatre chain manager for Balaban & Katz Corp. for 17 years before being named manager of the firm's Chicago tv station (WBKB) in 1948, has been elected vice president in charge of the ABC Television Network. At the same time, Ted Oberfelder was elected vice president and general manager of WABC-TV, New York. Mitchell managed WBKB until July 1953, when he joined ABC as manager of WABC-TV. Robert E. Kintner, ABC president, said Mitchell's "outstanding record" led to new appointment.



Robert E. Allen, vice president and manager of the New York office of Fuller & Smith & Ross, Inc., Advertising, was elected president of the agency following the death of Allen L. Billingsley who died unexpectedly on 7 October. Allen joined F&S&R as an account executive in the Cleveland office in 1936. Two years later he was transferred to New York and in 1950 he was named manager of the New York office. New chairman of the board is Edwin L. Andrew, formerly executive vice president of the agency.

IN INLAND CALIFORNIA (AND WESTERN NEVADA)



THE Beeline

DELIVERS MORE FOR THE MONEY

Be on the Beeline — and sell one of the nation's most important farm markets! The five inland Beeline stations give you the key to a market that includes *five* of the nation's top 10 counties in farm income — a region with more total farm income than Indiana.*

Each Beeline station provides unmatched agricultural service in its area. Each has its own farm editor, broadcasts daily farm shows and weekly farm news roundups, gives on-the-spot coverage to important farm events. Purchased as a unit, these five stations give you more listeners than any competitive combination of local stations . . . and at the lowest cost per thousand. *Sales Management's 1954 Copyrighted Survey SRDS: 1954 Consumer Markets.



McCLATCHY BROADCASTING COMPANY

SACRAMENTO, CALIFORNIA • Paul H. Raymer Co., National Representative



What's wrong with spot radio?

Among the postwar miracles was the steady growth in billings of spot radio. A medium which was:

1. Poorly and deceptively named;
2. Therefore and for other reasons often misunderstood;
3. Hard to buy;
4. Unglamorous
5. Underpromoted . . .

. . . a medium which was all these things nonetheless shot upward through the years of television's growth because of its sheer advertising values.

But in 1954, following a record-breaking jump in 1953, it looks as if

spot radio will be off by up to 5% (see article page 29).

What happens now? Is the growth story over? Or will the medium continue to grow after failing in 1951 to top its own previous record?

SPONSOR is confident the growth story is not over. In an age of restless individuals, of families driving multiple cars waking to multiple clock radios and waiting to buy the multiple wrist-watch radios of a few years or months hence, national spot radio is a natural. If the medium did not now exist, some brilliant advertising innovator would invent it.

But how fast spot radio shakes off its present dip; how fast it moves up with the expanding American economy; how far it goes—that's a matter station operators—with a strong industry assist—have in their power to control.

These are the steps spot radio must take, in our opinion, to get back on the upward climb:

1. A stronger industry promotion and sales effort is a necessity. BAB is doing some good work, as are certain national representatives, but it isn't enough. The newspaper industry, for example, links all segments of the sales field to its effort—the ANPA's Bureau of Advertising, individual representatives and newspaper salesmen. The ra-

dio industry can't compete against the 16-cylinder sales vehicle of the newspapers with a four-cylinder job.

2. Station managers, especially those with major facilities, must again devote priority attention to programming and other neglected aspects of their operations. Instead of being discouraged by the present dip in spot radio billings, they should go all out to improve what they have to sell.

3. Radio (tv too) must compete with black-and-white media by getting through to advertising managers, account executives and plans board people just as do newspaper and magazine representatives.

4. National representatives, who have been doing an increasingly better job, can still do more with respect to creative sales and counseling stations on programming and other matters. And they must let the industry know more about the beneficial jobs they are doing.

5. Stations must decide whether they can afford to operate their businesses with greatly reduced revenue from spot. If they wish to pursue local business to the exclusion of national, they can allow national spot radio to go by default. But this would certainly be foolish. Stations will be in a far healthier position if they can maintain multiple sources of revenue.

Applause

The "Listening Post"

There is probably no business with more job turnover than the broadcasting business. It's not that there's anything uniquely wrong with broadcasting and it's not that people who work in the industry are dissatisfied. It's rather a case of a young industry constantly changing and growing with the inevitable growing pains that go with such change and growth. It's also a matter of the industry's demand for creative talent with the inevitable demands for results from such talent.

Whatever the reason for unemployment, when it strikes it leaves in its wake a train of temporary bewilderment, tension and worry. Those on whom the ax descends frequently don't know where to turn. Those in the

higher income brackets must continue paying the bills that go with a high standard of living while those in the lower income brackets, while they lose less, may need the money more.

For these reasons SPONSOR commends the selfless work of the "Listening Post" of the Radio and Television Executives Society. The "Listening Post" is a humanitarian employment service which seeks to find jobs for unemployed individuals in the business side of broadcasting. There is no fee. Operating costs are borne by the Special Welfare Account of the RTES, but applicants for jobs need not be RTES members.

The "Listening Post," which antedates the RTES, was a quiet, informal group of about 20 members, all of whom had been through the mill of

unemployment, and all of whom were in broadcasting. The group met periodically for lunch, exchanged information about job leads and discussed individuals who might fill them.

When in December of 1952 the RTES, then less than a year old, decided to attack the problem of unstable employment in broadcasting, it came to the conclusion that it could do no better than take over the "Listening Post" for its employment committee.

In the first year of operation 175 placements were made ranging from a \$50-a-week secretary to a \$50,000-a-year executive. But more than this, the group offered sympathy, understanding, help and comfort. For the measurable and unmeasurable benefits both, SPONSOR hails a worthy effort.

How to color a TV network...



Changing the television network so that it can carry color pictures is a big job—one that is still going on.

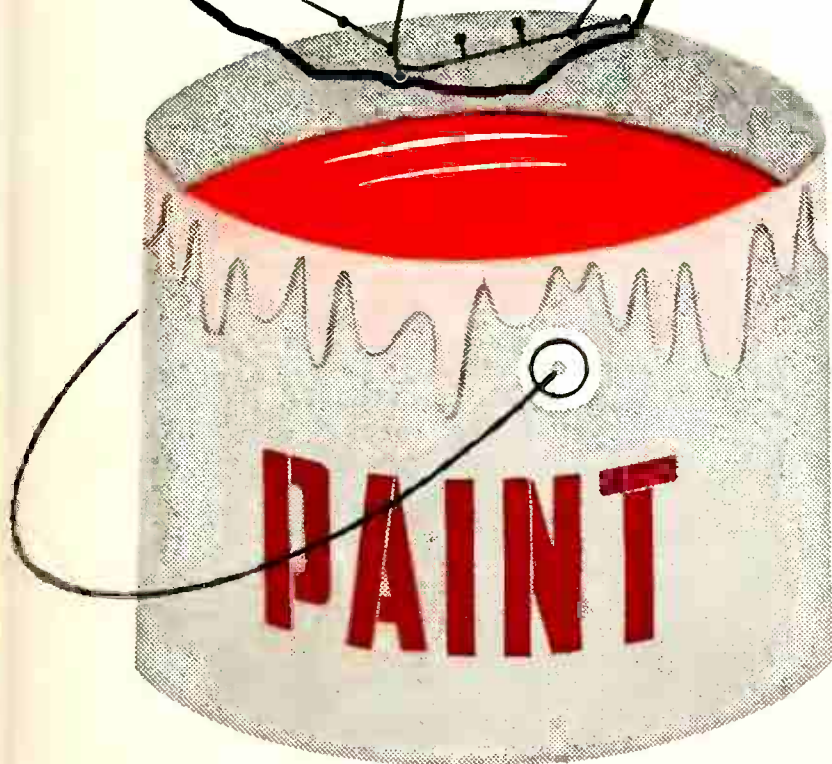
Black and white pictures are easy to handle by comparison. But color requires three times as much information. And all of it must reach every point on the network at the correct level and without being changed.

Otherwise, the actress might have purple hair instead of red.

To keep the colors true, equalizers are added at many locations along the network, and more amplifiers are installed to boost the signal.

Hundreds of technicians have been trained in color techniques and many more are being taught to maintain and adjust the added equipment to exact standards.

Already more than 36,000 channel miles in the nationwide television network have been adapted for color transmission, as the Bell System continues to keep pace with the industry's rapidly expanding needs.



BELL TELEPHONE SYSTEM



PROVIDING TRANSMISSION CHANNELS FOR INTERCITY TELEVISION TODAY AND TOMORROW

FIRST! and not maybe!

WWDC (MBS) 22.5%

Station "A" 14.6%

Station "B" 11.2%

Sta. "C" 8.3%

"D" 5.7%

"E" 5.7%

"F" 4.5%

"G" 3.9%

"H" 2.8%

"I" 2.6%

"J" 1.8%

"K" 1.2%

MISC. 15.2%

In Out-of-Home Audience

This is a survey—not just an opinion. PULSE made it—Summer, 1954—of the huge out-of-home radio audience in Washington, D. C. WWDC has this big extra bonus audience locked up tight. About one-quarter of this entire listening audience sets its dial to WWDC—and stays there, day and night.

WWDC is dominant 77% of the time.

What are *your* plans for *selling* the *always-rich* Washington market? You can hardly do without WWDC. Get the whole story about this *sales-producing* station from your John Blair man.

In Washington, D. C. it's

Represented Nationally
by John Blair & Company

WWDC radio